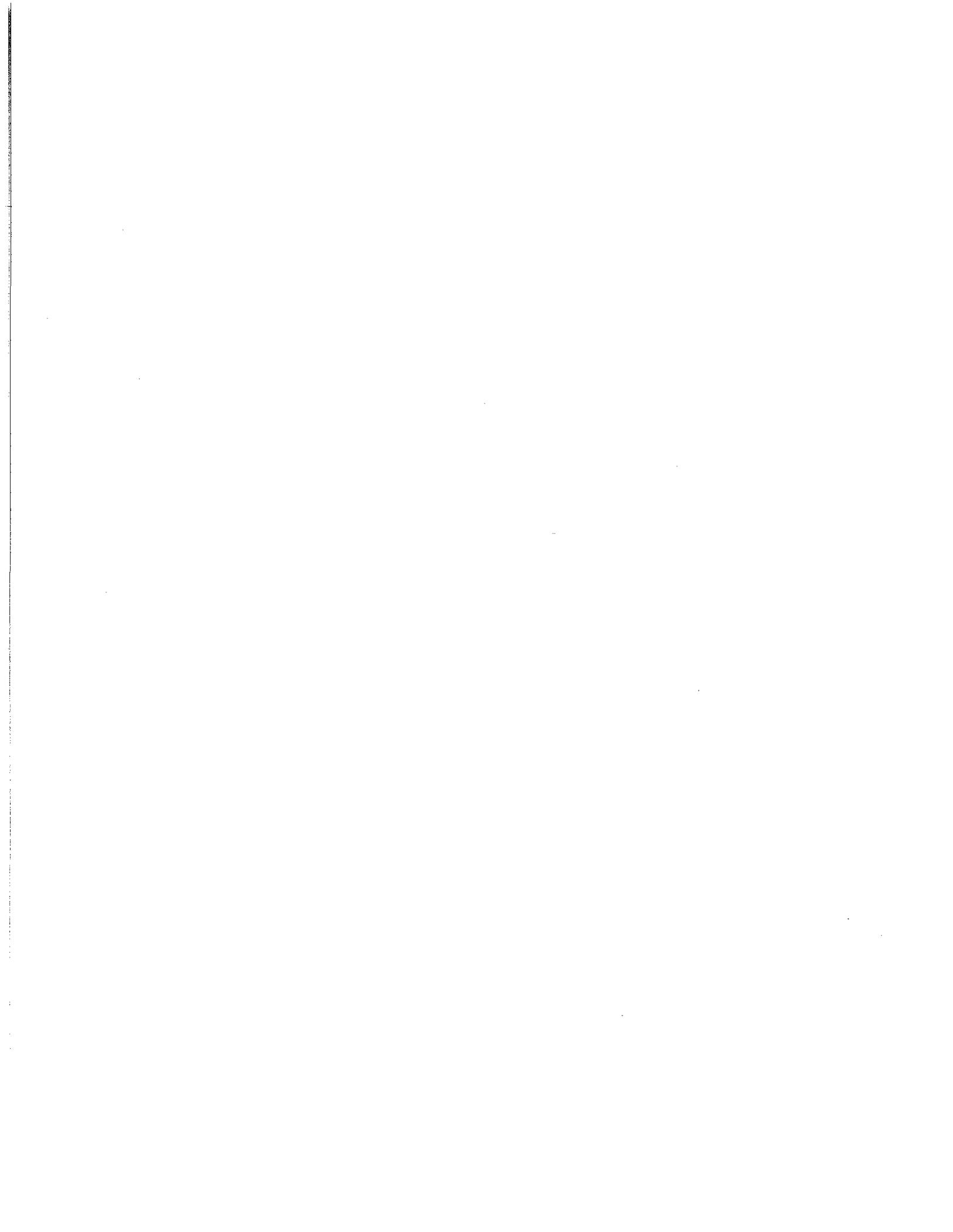




Band 10, 20, 30 Curriculum Requirements



Band 10, 20, 30 Curriculum Requirements

**Saskatchewan Education, Training and Employment
September 1993**

Cover Art: "Power Play"
Ron McLellan
Painted wood
60 x 170 cm
1988

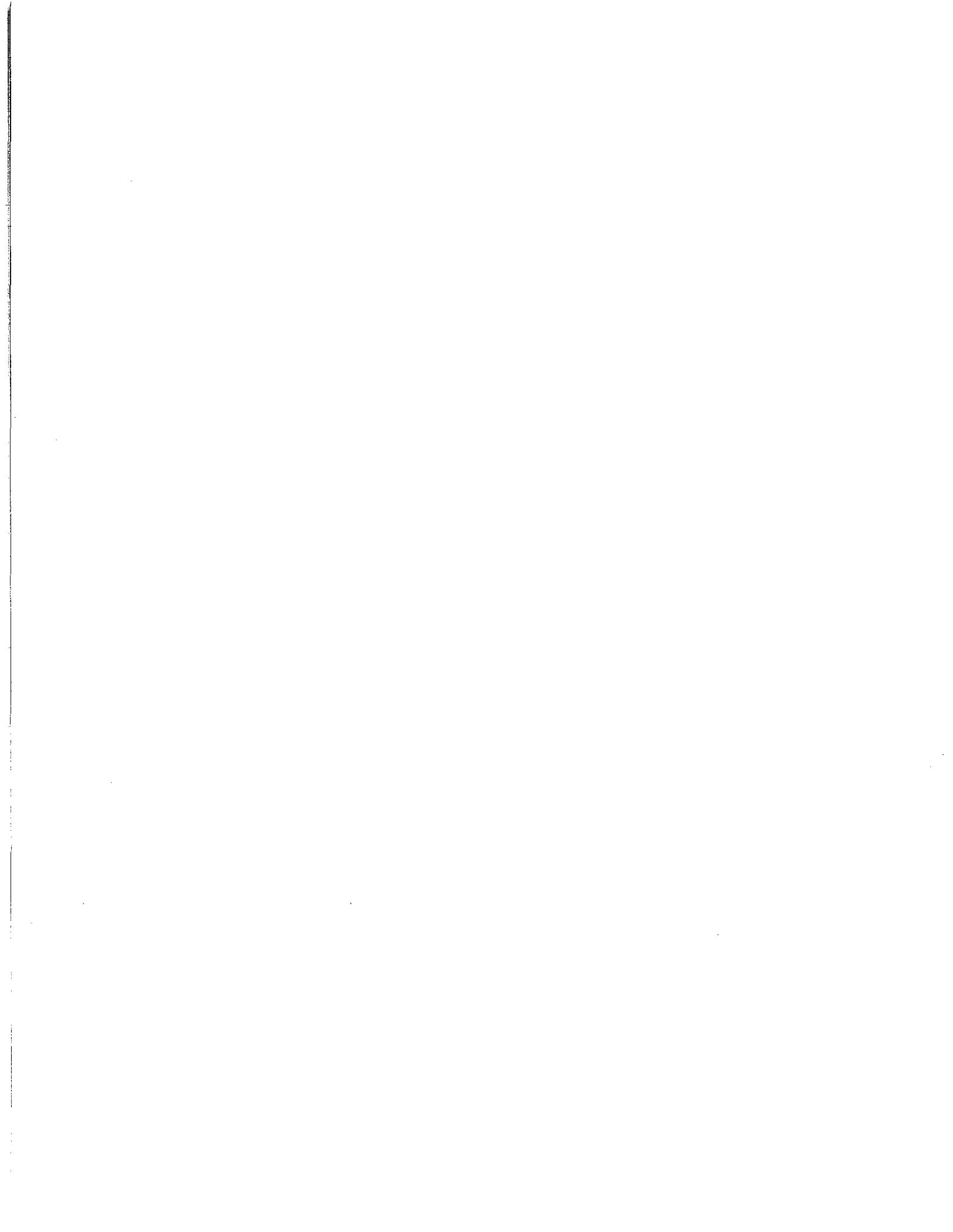


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The Arts Education Program

Introduction

Two Minister's advisory committee reports released in the 1980s provided the basis for the development of new policy and curricula in Arts Education in Saskatchewan.

In 1981 the Minister's Advisory Committee on the Fine Arts in Education released its final report with forty-five recommendations for improving the teaching of the arts in Saskatchewan schools. It recommended that a new curriculum be developed, and provided guidelines for curriculum development. The committee also recommended that high schools be encouraged to continue to establish specialized credit courses in the arts at the 10, 20 and 30 levels and that the Department of Education establish rigorous standards for specialized studies in the arts.

From 1982 until 1984, the Minister's Advisory Committee on Curriculum and Instruction Review undertook a province-wide study of education. The committee's final report, *Directions*, recommended that aesthetic education be a part of the kindergarten to grade 12 core curriculum for all students.

In the fall of 1986, an advisory committee was formed to advise Saskatchewan Education, Training and Employment in the areas of dance, drama, music and visual art. Curriculum writers and the committee began to prepare curriculum documents for a four-strand Arts Education program and for specialized arts courses at the 10, 20 and 30 levels. As a result, arts curricula were developed in response to four main guidelines:

- all arts curricula should include three components -- the creative/productive component, the cultural/historical component and the critical/responsive component
- curricula should include Indian, Métis and Inuit content and perspectives
- the required learnings for all courses should include knowledge, skills and attitudes
- at the secondary level, each course should be based on a 100 hour time allotment.

During the development of curricula, drafts were taken periodically to the Arts Education Advisory Committee and the Indian and Métis Education Advisory Committee for review and comment. In the case of Band 10, 20 and 30, the program underwent a review during which comments and suggestions were gathered from band specialists throughout the province. These comments and suggestions were incorporated into the document during the revision process.

Arts Education Aims and Goals

The Arts Education program has one major aim: to enable students to understand and value arts expressions throughout life. This one aim describes the main outcome for students and the primary reason for including Arts Education in the Core Curriculum for all students.

The aim of the program can be achieved through meeting the following goals. By participating in the Arts Education program, students will:

- respect the uniqueness and creativity of themselves and others
- increase their ability to express themselves through languages other than spoken or written language
- understand the contributions of the arts and artists to societies and cultures, past and present
- gain lasting appreciation of art forms experienced as participant and audience
- recognize the many connections between the arts and daily life.

The aim and goals of Arts Education apply to the four-strand arts courses and to specialized courses such as Band 10, 20 and 30.

Philosophy

The Saskatchewan Arts Education program provides a unique "way of knowing" about the world and human experience. In order for students to benefit from this unique way of knowing, all courses in the Arts Education program encourage the following:

- education of the senses to take in information
- education about the basic languages of the arts strands
- acquisition of skills and development of abilities to enable students to express themselves using the languages of the arts
- understanding of the role of the arts in cultures and societies, and in people's daily lives.
- acquisition of a body of knowledge accumulated over the years of human existence, and consisting of the beliefs and aesthetic principles of various cultures and societies.

Three Components of Arts Education

All Arts Education curricula are structured, through the inclusion of the three following components, to achieve a balance in focus. The components are not to be segregated but are intended to be interwoven throughout the program.

The Creative/Productive Component

This component includes the exploration, development and expression of ideas in the language of each strand or art form. In order for a project to be creative, the student must be actively engaged in a thinking process. The student will learn where ideas come from and how ideas can be developed and transformed. Reflection, both formative and summative, is an essential part of the creative process and allows the students to evaluate their own growth in their creative endeavours.

The Cultural/Historical Component

This component deals with the role of the arts in culture, the development of the arts throughout history, and the factors that influence the arts and artists. It includes the historical development of each art form. In addition, it focuses on the arts in contemporary cultures, and includes popular culture and various cross-cultural studies. The intention of this component is to develop in students an understanding that the arts are an integral aspect of living for all people.

The Critical/Responsive Component

This component enables students to respond critically to images, sounds, performance and events in the artistic environment. Students will become willing participants in the inter-active process between artist and audience rather than passive consumers of the arts.

The inclusion of these three components ensures an overall balance in the student's education in all of the arts.

The Role of Specialized Courses

Throughout the elementary and middle years, the focus for students in Arts Education is on a breadth of knowledge, skills and attitudes in the four strands of dance, drama, music and visual art. Although students may choose to continue their studies in all four strands throughout high school, it is appropriate at the secondary level to offer those students with a particular interest in one strand an opportunity to acquire Arts Education credits by specializing in that strand.

The foundational objectives of specialized courses grow naturally from the grade one to nine foundational objectives of the corresponding strand. For example, the foundational objectives for Band 10, 20 and 30, although they pertain to a specialized interest in performance and are an extension of earlier band studies, grow naturally from grade one to nine music with its focus on the elements of music, listening experiences and creative explorations in sound. The four-strand Arts Education program and the specialized courses are connected through their common developmental content and their inclusion of the three components.

Core Curriculum and Other Initiatives

Core Curriculum: Plans for Implementation (1987) defines the Core Curriculum as including seven Required Areas of Study, the Common Essential Learnings, the Adaptive Dimension and Locally-Determined Options. Arts Education is one of the seven Required Areas of Study.

In addition to Core Curriculum initiatives, various other initiatives support curriculum development. This curriculum suggests ways to incorporate Indian and Métis perspectives, gender equity and resource-based learning. These initiatives can be viewed as principles which guide the development of curricula as well as instruction in the classroom. The initiatives outlined in the following statements have been integrated throughout this document.

Common Essential Learnings

"The Common Essential Learnings are a set of six interrelated areas containing understandings, values, skills and processes which are considered important as foundations for learning in all school subjects. They represent a further translation of Saskatchewan's Goals of Education into a more specific outline of the kinds of teaching practices that are needed and the kinds of understandings which we wish to develop in our students "Each Common Essential Learning is developed through the Required Areas of Study". (*Understanding the Common Essential Learnings*, 1988, p. 7)

Band programs offer many opportunities for incorporating the Common Essential Learnings into instruction. The decision to focus on a particular Common Essential Learning within a lesson is guided by the needs and abilities of individual students and by the particular demands of the band program. It is important to incorporate the Common Essential Learnings in an authentic manner.

The Common Essential Learnings are intended to be developed and evaluated within areas of study. Throughout the Arts Education and band programs, the three components (creative/productive, cultural/historical and critical/responsive) reflect an emphasis on the development of the Common Essential Learnings through their content and processes. Therefore, the inherent structure of the curriculum requirements promotes the integration of Common Essential Learnings into instruction. The model unit included in this document illustrates how particular objectives relating to the Common Essential Learnings can be achieved.

Throughout this document the following symbols will be used to refer to the Common Essential Learnings:

- C** Communication
- CCT** Critical and Creative Thinking
- IL** Independent Learning
- N** Numeracy
- PSVS** Personal and Social Values and Skills
- TL** Technological Literacy

For more information teachers should refer to *Understanding the Common Essential Learnings: A Handbook for Teachers*, Saskatchewan Education (1988).

Communication (C)

- use the terminology and vocabulary of music to express musical concepts
- use descriptive, metaphoric language to articulate interpretive ideas
- use musical notation to interpret and express musical ideas
- use music as a form of expression and communication
- understand the role of the arts (music in particular) as metaphor for human experiences and construe meaning from musical experiences
- interpret the non-verbal communication of a conductor

Personal and Social Values and Skills (PSVS)

- develop self-discipline
- develop self-esteem through accomplishment
- develop a sense of responsibility and commitment
- value quality and excellence
- respect the rights and properties of others
- respect the uniqueness and contributions of various cultures
- understand and appreciate the artistic accomplishments of a variety of cultures
- respect the uniqueness, abilities and creativity of others
- be receptive to new ideas and experiences
- contribute in a co-operative and positive manner as a member of a group
- value musical activities as a source of enjoyment and fulfilment

Numeracy (N)

- use numerical concepts in music as they relate to:
 - duration (tempo, meter, rhythmic notation and note values)
 - pitch frequency, intervallic relationships, scale patterns, harmonic structures, textural structures)
 - timbre (instrumentation, balance, overtone series)
 - articulation patterns

Critical and Creative Thinking (CCT)

- make informed musical evaluations and support them
- synthesize a variety of skills, abilities, understandings and values
- explore possibilities and function creatively (composition, interpretation, improvisation)
- recognize and use one's own creative abilities and talents
- solve problems (both technical and interpretive)

BAND

Technological Literacy (TL)

- understand the role of technology in shaping musical developments
- understand the role of musical needs in shaping technology
- understand basic acoustical/technological principles of sound and sound generators, both acoustic and electronic (synthesis, sampling, use of computers in composition and instruction, compact discs, multitrack recording, etc.)
- recognize the capabilities and limitations of technology as applied to music

Independent Learning (IL)

- identify areas of personal interest or need and take steps to further develop these areas
- use libraries, recordings, interviews/discussions and other forms of media (television, filmstrips, etc.) independently in order to extend learning
- seek opportunities to extend musical learning outside of class activities (attend concerts; study privately on instruments; listen to recordings; read about music; attend clinics, workshops, summer music camps, etc.)

The Adaptive Dimension

The Adaptive Dimension is an essential part of all educational programs. Like the Common Essential Learnings, the Adaptive Dimension is a component of Core Curriculum and permeates all curriculum and instruction. For more complete information refer to the Saskatchewan Education document *The Adaptive Dimension in Core Curriculum* (1992). In this document the Adaptive Dimension is defined as:

"...the concept of making adjustments in approved educational programs to accommodate diversity in student learning needs. It includes those practices the teacher undertakes to make curriculum, instruction and the learning environment meaningful and appropriate for each student." (p. 1)

Students enrolled in Saskatchewan band programs, particularly at the secondary level, typically represent a broad spectrum of musical aptitudes, interest and abilities. Steps must be taken to address the needs of individual students in addition to achieving ensemble goals.

A wide range of diversity can be accommodated by using some general guidelines for adaptation that follow:

- Alter the pace of the lesson to ensure that students master the concept being presented or are being challenged by the presentation. One of the most basic adaptations that can be made to assist students is to give them sufficient time to explore, create, question and experience as they learn.
- Monitor the use of vocabulary. It is possible to use advanced and simple vocabulary in the same lesson by incorporating both the words in a sentence: "Pat was proficient or good at playing the melody." This helps to satisfy the requirements of some students, expand the vocabulary of others, and make the lesson meaningful to others.
- Introduce attempts to increase rate of performance only when the student has achieved a high level of accuracy.
- Alter the manner in which the student is required to respond to the teacher and/or to the instructional approach.
- Alter the setting so that the student may benefit more fully from the instruction.
- Change the materials so that they enhance rather than impede learning.
- Have advanced or enriched tasks available for students who have become proficient.
- Use interactive techniques that allow close monitoring of the students' progress.
- Encourage as much student participation as is possible in both planning and instruction.

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- Modify evaluative procedures in order to maximize the amount of relevant information received from each student.
 - The less rigid the setting and the approach, the easier it is to adapt.
 - Use support systems extensively (methods and personnel), as adaptation is not possible without them.

The Adaptive Dimension includes all practices the teacher employs to make learning meaningful and appropriate for each students. Because the Adaptive Dimension permeates all teaching practice, sound professional judgement becomes the critical factor in decision-making. Band 10, 20 and 30 programs allow for such flexibility and decision-making.

Adaptive Strategies and Methods in the Band Program

The following adaptive strategies and methods may be used to meet the needs of individuals within the band program.

- A variety of instructional approaches, methods of communication (including non-verbal communication such as conducting gestures and aural models), and evaluative procedures should be used to account for individual differences in abilities and learning styles.
- Repertoire selection should take into consideration the needs, abilities and interests of the individuals within the ensemble.
- Assignment of parts within a section should take differences in technical abilities into consideration.
- Where possible, provide opportunities for students to meet in homogeneous instrumental groupings in order to address specific technical issues.
- Peer tutoring can be an effective vehicle for individualizing instruction.
- Solicit student input concerning repertoire, activities and ensemble goals where appropriate.
- Program a range of literature to challenge all students in the ensemble.
- A lab including computers, electronic musical instruments and listening carrels close to the rehearsal room may be used to facilitate individualized instruction. The use of computer assisted instruction and programmed learning materials (particularly theory and composition) can be used to supplement and reinforce instruction on an individualized basis.
- Take steps to identify and adapt instruction for all individuals.

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- Team teach with other band staff to capitalize on particular areas of teaching strengths in order to better meet the needs of students in smaller and more specialized groups.
 - Commission a composition to meet the specific needs of individuals within your ensemble.
 - Provide a variety of options when making assignments.
 - Offer a wide array of elective and co-curricular musical opportunities for students outside of school time (Broadway musicals, jazz combos, various workshops, marching band, etc.).
 - Contract learning or elective projects may be used to accommodate a wide range of abilities, needs and interests. The use of a resource-based learning approach will facilitate such activities.

Indian and Métis Curriculum Perspectives

The integration of Indian and Métis content and perspectives in the Kindergarten to Grade 12 curriculum fulfils a central recommendation of *Directions* (1984). *The Indian and Métis Education Policy from Kindergarten to Grade 12* (1989) describes the process of integrating Indian and Métis perspectives into curricula. The document states:

Saskatchewan Education recognizes that the Indian and Métis peoples of the province are historically unique peoples and occupy a unique and rightful place in our society today. Saskatchewan Education recognizes that education programs must meet the needs of Indian and Métis peoples, and that changes to existing programs are also necessary for the benefit of all students. (p.6)

The inclusion of Indian and Métis perspectives benefits all students. Cultural representation in all aspects of the school environment enables children to acquire a positive group identity. Appropriate resources foster meaningful and culturally identifiable experiences for Indian and Métis students, and promote the development of positive attitudes in all students towards Indian and Métis peoples. This awareness of one's own culture and the cultures of others develops positive self-concepts, enhances learning, promotes an appreciation of Canada's pluralistic society and supports universal human rights.

Saskatchewan Indian and Métis students come from various cultural backgrounds and social environments including northern, rural and urban areas. Teachers must understand the diversity of the social, cultural and linguistic backgrounds of Saskatchewan Indian and Métis students. Cross-cultural education and awareness of applied sociolinguistics, first and second language acquisition theory, and standard and non-standard usage of language have become increasingly important to educators. Teachers must utilize a variety of instructional approaches in order to build upon the knowledge, cultures, learning styles and strengths which Indian and Métis students possess. All curricula need responsive adaptations in order to be implemented

effectively.

Saskatchewan teachers are responsible for integrating resources that reflect accurate and appropriate Indian and Métis content and perspectives. Teachers have a responsibility to evaluate all resources for bias and to teach students to recognize such bias.

The following four points summarize expectations for Indian and Métis content in curriculum and instruction:

- Curricula and materials will concentrate on positive images of Indian, Métis and Inuit peoples.
- Curricula and materials will reinforce and complement the beliefs and values of Indian, Métis and Inuit peoples.
- Curricula and materials will include historical and contemporary issues.
- Curricula and materials will reflect the legal, political, social, economic and regional diversity of Indian, Métis and Inuit peoples.

The Invitation of Elders to the School

All cultures are enriched by certain valuable and unique individuals. Such individuals possess a diversity of knowledge -- knowledge that, once shared, can expand students' insight beyond the perspectives of the teacher and classroom resources.

Indian and Métis Elders, in particular, possess an integral role within the revival, maintenance and preservation of Aboriginal cultures. Elder participation in support of curricular objectives develops the positive identity of Indian and Métis students and enhances self-esteem. Non-Aboriginal students acquire a heightened awareness and sensitivity that inevitably promotes anti-racist education.

There is a protocol used in approaching Elders to make requests, and this varies from community to community. The District Chiefs' Office, Tribal Council Office, Band Council, or Education Committee on a nearby reserve may be able to assist you. Prior to an Elder sharing knowledge, it is essential that you and your students complete the cycle of giving and receiving through an appropriate offering. This offering represents respect and appreciation for knowledge shared by an Elder. One must ascertain the nature of the offering prior to an Elder's visit, as traditions differ throughout Aboriginal communities. In addition, should your school division offer honoraria and/or expense reimbursement, it would be similarly appropriate to extend such considerations to a visiting Elder.

To initiate the process of dialogue and participation, a letter should be sent to the local Band Council requesting Elder participation and indicating the role the Elder would have within the program. The Band Council may then be able to provide the names of persons who would have the recognized knowledge and skills that would meet your

specific needs. It is recommended that prior consultation occur with the Elder, to share expectations for learning outcomes.

Friendship Centres across the province are active at the community level and often present cultural workshops and activities in co-operation with Elders and other recognized resource people.

Indian and Métis Perspectives and Instrumental Music Programs

Activities in music classrooms can and should serve to promote awareness and appreciation of a wide spectrum of cultures. While the modern wind band is not the traditional medium of musical expression for the Indian and Métis peoples of Canada, a small number of works have been composed which draw on North America's Aboriginal societies for inspiration. The use of such musical materials is encouraged when the particular Aboriginal source is represented with authenticity and integrity. Such compositions must be scrutinized carefully by the band director before being used in the classroom to ensure that particular cultural elements have not been exploited in a simplistic or superficial manner for exotic musical effect. Cultural distinctions within the numerous and diverse Aboriginal societies must also be recognized. Care must be taken to avoid making broad generalizations about all cultures and their varied musical expressions.

All education materials studied in the band program, including repertoire, must enhance cultural understanding rather than perpetuate myths.

Gender Equity

Expectations based primarily on gender limit students' ability to develop their fullest potential. While some stereotypical views and practices have disappeared, others remain. Where schools have endeavoured to provide equal opportunity for male and female students, continuing efforts are required so that equality may be achieved.

In order to meet the goal of gender equity, Saskatchewan curricula reflect the variety of roles and the wide range of behaviours and attitudes available to all members of society. The new curricula strive to provide gender-balanced content, experiences and instructional approaches. It is hoped that this will assist teachers in creating an environment free of stereotyping, enabling both girls and boys to develop their abilities and talents to the fullest.

The gender equitable approach presented in the curriculum can be reinforced by teachers in two significant ways. First, the curriculum can be supported by the selection of instructional resources that provide greater gender balance. Such materials reflect the current and evolving roles of women and men in society, portray both females and males in non-traditional roles and provide opportunities for discussion of the implications for these pursuits.

Gender Equity in the Band Program

As role models, teachers exert a significant influence on the lives of students. An awareness of potential barriers created by gender bias is the first step in creating a learning environment which assists, rather than inhibits, students in achieving their fullest musical and personal potential. It is essential, therefore, that band directors be conscious of several gender-related issues peculiar to the arts, music and the band program:

- Musical instruments are gender-neutral. However, certain instruments have become mistakenly viewed as more appropriate for one gender or the other (e.g., flute -- feminine, tuba -- masculine). Students and parents should be encouraged to make decisions concerning choice of instrument based on factors such as particular musical aptitudes and background, physical aptitudes, and desire to play a particular instrument, rather than on gender stereotype.
- Curricular, extra-curricular, social and employment pressures often discourage students from continuing in the band program throughout high school. These pressures are sometimes gender-related. In this regard, communication with students, parents, school administrators, coaches and guidance counsellors is highly encouraged.
- Recognition of the contributions of both female and male composers, conductors, educators and performers in music will provide students with a wider variety of musical role models. Graduating students wishing to pursue further learning in music or a musical career should be encouraged to pursue musical avenues of their choice.
- Language must be chosen carefully when addressing the expressive character of a musical idea. Care must be taken to avoid the use of gender related language which may perpetuate gender stereotypes.

The band program provides many prime opportunities for incidental learning concerning gender equity both inside and outside the classroom. These situations should provide students with opportunities to practice gender equity and should serve to reduce gender bias in the school environment.

Resource-Based Learning

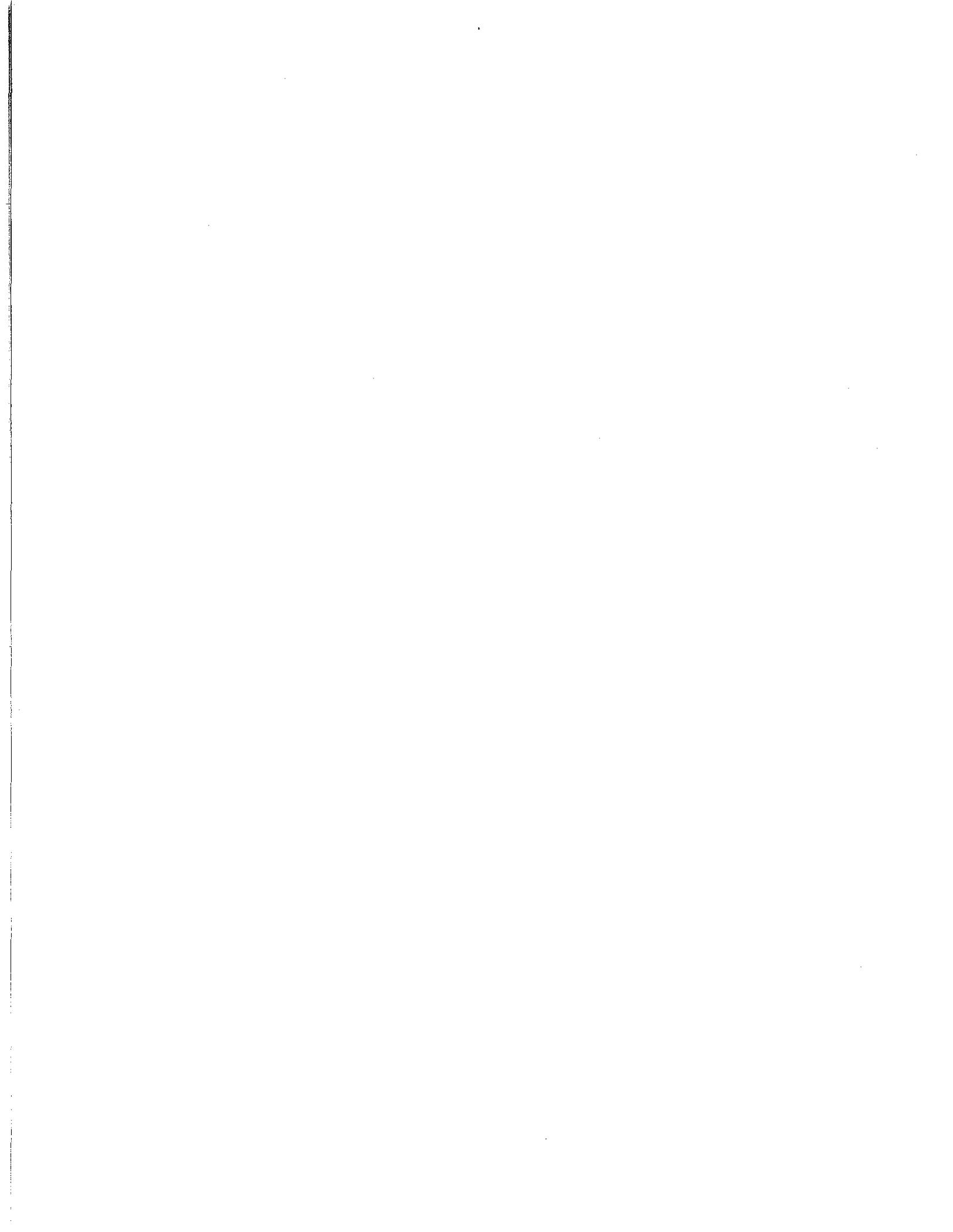
Resource-based learning is defined as planned educational programs which actively involve students in the meaningful use of a wide range of appropriate print, non-print and human resources. These programs encourage students to evaluate and analyse information from different sources, to ask effective questions, to plan search strategies and to process and present information. In short, resource-based programs develop the abilities and attitudes that students need to live in the information age. They encourage students to be independent, life-long learners. Resource-based programs are student-centred.

Resource-based instruction is an approach that encourages students to use all types of resources: books, magazines, films, videos, computer software and data bases, manipulable objects, maps, museums, field trips, pictures and study prints, real objects and artifacts, media production equipment, galleries, performing arts groups, sound recordings, arts organizations and community resource people.

The successful implementation of resource-based learning depends upon both co-ordination between the teacher and resource centre staff and access to adequate resource materials. The teacher, in co-operation with the teacher-librarian (if available), plans units and assignments that bring students together with resources. Assignments and units are structured so that the students learn, in relevant contexts, to analyse and process information. Band directors are encouraged to work closely with resource centre staff to develop a library of current and high quality materials. Over time, a collection of recordings, audio-visual materials, printed resources and computer software may be established to enrich the musical education of the students.

Resource-based learning is an ideal means of incorporating adaptive strategies and fostering student growth in the Common Essential Learnings. A number of the learning objectives outlined in this document are ideally achieved through resource-based learning.

Band 10, 20, 30



Introduction to Band 10, 20, 30

This document was written to support teachers in the planning and teaching of Band 10, 20 and 30 courses. All teachers of secondary band are required to plan courses that will facilitate student achievement of the foundational objectives detailed in this document. In so doing, all secondary band courses offered across the province will share important commonalities. This will ensure recognition of the credits gained by completion of the courses and will provide consistency for students who must transfer from one school to another.

Credit is granted on the basis of 100 hours of instruction. One credit is granted for each of Band 10, 20 and 30. Students may earn credits in band to fulfil requirements in Arts Education or elective areas of study.

Band programs using this document as a basis for instruction are not required to submit Locally Developed Course of Study forms to Saskatchewan Education, Training and Employment for approval.

Band Aim and Goals

The specific aim of the band program is to enable students to communicate effectively through instrumental music and to understand and value a variety of musical expressions throughout life.

The following are the specific goals of Band 10, 20 and 30. By participating in the band program, students will:

- acquire the skills, abilities, understandings and attitudes necessary to express themselves musically as individuals and as members of an ensemble (creative/productive)
- be able to make informed decisions both as producers and consumers of music (critical/responsive)
- value and appreciate music from a variety of cultural and historical contexts and understand the role of music in daily life (cultural/historical).

Philosophy

The wind band today, as in the past, remains a viable medium of artistic expression and a highly effective educational vehicle for developing musical abilities, understandings and appreciations. Performance-oriented activities simultaneously activate all learning domains (psychomotor, cognitive and affective) and should synthesize the three components identified in the Arts Education curriculum (creative/productive, cultural/historical, critical/responsive). Since music is first and foremost a performing art, performance-oriented classes allow students to directly experience the artistic intent of the composer and the art of music.

The Role of Performance

Performances should be a natural outgrowth of rehearsal and classroom activities. As such, performances should provide an immediate focus and application for class activities and an opportunity to demonstrate acquired learnings to parents, administrators and the public. The performance is an integral part of the education **process** rather than the ultimate **product**. Discretion must be used in order to ensure that the musical education of the students is not jeopardized as a result of an undue emphasis on performance commitments. Noted music educator and philosopher Bennett Reimer (1989) states that the central value of performance programs is "the opportunity to exercise musical creativity -- rather than its peripheral values". He goes on to say:

The creativity involved in performing is a special kind that is not available in any other musical activities. Its uniqueness stems from the relationship between musician and the music he or she performs. (p. 27)

The peripheral values referred to above have characteristically included such non-musical goals as development of discipline, self-esteem and responsibility. In addition, band has been seen as a vehicle for entertainment and public relations. While effective band programs indirectly achieve the goals listed above and more, these must remain secondary rather than primary goals of the band program.

Saskatchewan and Canadian Content

Much of the instructional material and repertoire currently studied by band students in Canadian schools is written and published in the United States. While educational quality and artistic merit must remain the prime considerations in selecting instructional materials and repertoire, students must have an opportunity to study music by Canadian and, where possible, by Saskatchewan composers. A relatively small but significant body of band repertoire by Canadian composers has been developed and continues to grow. The following steps may be taken to expose students to Canadian band repertoire:

- borrow Canadian compositions from the library of the Canadian Music Centre
- purchase materials by Canadian composers published in Canada
- enter and support "Canadian Music" classes in festivals
- commission a Saskatchewan or Canadian composer to write an original work for your students
- contact Saskatchewan and Canadian professional organizations (such as the Saskatchewan Music Educators Association, Saskatchewan Band Association, Canadian Music Educators Association, Canadian Band Association, Saskatchewan Teachers' Federation) and universities as sources of information regarding Canadian music resources
- contact the music departments of Canadian universities to discover if they have resources by local composers that may not be available in commercial form.

Program Delivery

While single grade classes are recommended for Band 10, 20 and 30, it may be necessary in some circumstances to combine two or three grade levels in one class. In such cases, at the beginning of the course, it is absolutely imperative for the teacher to clearly outline the expected learning outcomes for each grade. This can be done by giving the students a course outline which describes the content of the course and, more importantly, lists grade-specific learning objectives. The teacher should assure that the learning objectives for each grade represented in the class reflect growth from one level to the next. The students must clearly understand the expectations for themselves and be able to observe a progression in the program from grade level to grade level.

The wind ensemble, as opposed to the larger symphonic or concert band model, should be considered for performance-oriented activities where feasible. The smaller wind ensemble offers students several advantages:

- Ensembles that are based on one player per part develop better overall individual musicianship and aural skills development.
- Smaller numbers enable directors to better meet the needs of individual students.
- More flexibility and options are available for grouping students. Ensembles may be structured according to grade, instrumentation, levels of musicianship, repertoire and material studied (music from a particular historical or cultural context).

In large programs students may be grouped into several smaller wind ensembles. For example, you might have two ensembles of 34 students each rather than one large group of 68 students.

Planning for Instruction

Instructional planning in the band program must occur on two planes -- vertical and horizontal. The vertical plane involves identifying the objectives to be achieved, the methods by which these objectives will be achieved, and evaluation procedures to be undertaken during a specific period of time. The horizontal plane involves plotting the sequence of learning experiences required to achieve the foundational objectives in an ongoing manner. The teacher should begin by carefully studying this document in the following manner:

- Step One** Gain an initial familiarity with this document by reading the "Table of Contents" and leafing through the document, scanning sections you think may be of particular interest to you.
- Step Two** Read the introductory section of the document in order to understand how the secondary band courses fit into the development of Arts Education and Core Curriculum in the province.

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- Step Three** Study the section entitled "Introduction to Band 10, 20, 30" to become familiar with the structure of the program. Note the discussion about Foundational Objectives. Foundational Objectives embody the required content of the secondary band courses.
- Step Four** Study both the "Foundational Objectives" and the "Student Evaluation" sections. The "Foundational Objectives" provide the content of the secondary band program. The "Student Evaluation" section offers a description of evaluation techniques useful for secondary band teachers and includes a number of practical sample assessment forms.
- Step Five** Read the section entitled "Learning Objectives". This section defines the outcomes of learning activities and outlines the steps involved in achieving the broader foundational objectives.
- Step Six** Plan units incorporating the learning objectives for Band 10, 20, 30. Refer to the Model Unit as an example.

Planning a Unit

In planning an instructional unit the teacher should:

- Plan the length of time to be spanned.
- Select a theme or central focus that can draw together several objectives (common thread).
- Identify those foundational objectives to be addressed.
- Select repertoire that is appropriate for achieving objectives.
- Select appropriate learning objectives and Common Essential Learnings to be achieved in the unit.
- Plan a sequence of lessons.
- Include Indian and Métis content, where appropriate.
- Check to ensure that a variety of experiences has been included in the unit (discussing, researching, listening to music, reflecting, etc.).
- Check to ensure that experiences from all three components (creative/productive, cultural/historical and critical/responsive) are included.
- Analyse and research the repertoire used, select appropriate resource materials and prepare student study guides as needed.
- Determine means of assessing achievement of the foundational objectives. Remember to plan for ongoing evaluation, rather than evaluating only the end of the unit.

Band 10, 20, 30 Course Content

This section provides general information that is relevant to all three years of the secondary band program. The section describes broad foundational objectives, more specific learning objectives, and instructional guidelines.

The diverse nature of program delivery models in the province (multi- and single-grade ensembles) makes delineating specific objectives for each grade level impossible on a province-wide basis. With this in mind, **the foundational objectives in this document are general in nature and develop over a three-year period.** Each year of the program will need to include some specific learning objectives for each foundational objective. Teachers are empowered to select appropriate objectives for lessons/units/terms in order to accomplish the goals of this program over the three-year period. The teacher will need to keep an inventory of objectives similar to the example found under the heading "Learning Objectives" in this section. This will ensure all objectives are accomplished during the course of the secondary band program. Teachers should consider these objectives when selecting literature.

Foundational Objectives

The foundational objectives describe the required content of Band 10, 20 and 30. Foundational objectives describe the general skills, abilities, knowledge, attitudes and values which the student develops as he or she progresses through the program. Since the foundational objectives outline the critical learnings to be achieved, they must be used to guide instructional planning on all levels (annual, unit, lesson) and form the basis for student and program evaluation.

The foundational objectives are divided into five sections: Aural Skills, Musical Literacy, Interpretation/Appreciation/Decision-Making, Instrumental Technique and Attitudes/Values. Each section starts with a general description followed by the foundational objectives and specific descriptions of the foundational objectives.

It must be clearly understood that the foundational objectives are designed to be developed over a three-year period; consequently, each of these objectives is directed toward a broad area of musical learning.

Aural Skills

The art of music is expressed through sound. Aural skills are therefore of primary importance in developing knowledge and skills in music through the band program. Aural skills should be developed in two general areas:

- perception -- those abilities which involve the recognition and basic understanding of what is heard
- inner hearing -- the ability to imagine or hear in one's head what is on the printed page.

Traditional ear training strategies such as dictation, sight singing and tuning procedures should be employed to refine the student's ability to perceive and imagine musical sounds. Listening experiences utilizing a method such as "Listening to Music", outlined in Appendix A of this document, should also become an integral part of the band experience. Excellent examples of band and wind ensemble recordings as well as music from a wide range of styles, periods and cultures should be presented regularly to the students. A musical climate which allows for listening, discussion and critical thinking throughout all musical learning should be encouraged.

The students will:

1. Demonstrate aural perception of the expressive and structural elements at work within a musical composition.

The development of aural perception should be directed towards:

- Expressive elements -- factors such as timbral discrimination, dynamics, nuance and articulation.
- Structural elements -- factors such as duration (pulse, tempo, meter, rhythmic patterns), pitch (vertical and linear structures), texture (monophonic, homophonic, polyphonic and antiphonal), and formal design (patterns of repetition, variation and repetition with variation).
- Stylistic characteristics -- the combining of expressive and structural elements defines musical style. These must be understood from within the particular historical and cultural context and the context of the composition.

2. Activate the *inner ear* to facilitate interpreting written musical ideas.

The term *inner ear* in this document refers to the ability to imagine or hear in one's head what is written in musical notation. Students should continue to develop the ability to hear melodic and rhythmic ideas in their heads and begin to anticipate the effect different musical signs, symbols and terms indicate.

3. Activate the *inner ear* to facilitate creating and expressing musical ideas.

Students need to realize they are creative individuals and are capable of expressing themselves musically. The ability to create and express one's own musical ideas is contingent upon the individual's ability to engage the inner ear or musical imagination. Even though band is often a re-creative activity, opportunities to compose, arrange and improvise musical ideas should be provided. This will make ensemble activities more meaningful for students as they will begin to understand the effect different techniques have on the music and how their individual part contributes to the whole.

Musical Literacy

The term *literacy*, in its most basic definition, implies the ability to read and write in a particular language. Literacy can also be extended to include the concept of having acquired knowledge in a given subject area. In this document, the term *musical literacy* will refer to the abilities to read and write musical ideas, use appropriate musical terminology and understand the elements of music.

The students will:

- 1. Develop an understanding of the fundamentals of music theory and its application to structural elements of music.**

It is not the intent of this objective that students receive indepth instruction in music theory, harmony and counterpoint. It is important, however, that students have an understanding of the fundamental theoretical principles upon which music is designed (e.g., scale and harmonic structures, intervals, formal structures, etc.), as well as the inter-relationships of the musical elements (timbre, duration, pitch, texture, etc.) at work within a musical composition.

- 2. Use musical notation to interpret and express musical ideas.**

As instrumentalists, the students should develop the ability to read and interpret musical notation encountered with independence and fluency. The development of sight reading skills also falls under this objective. The ability to use musical notation to write musical ideas (their own or others) is another important aspect of this objective.

- 3. Use appropriate musical terminology.**

Throughout the process of developing individuals who are musically literate, correct musical terminology should be employed by the teacher and its use encouraged in the students. Care must be taken that work of this nature is meaningful to the student. The focus should be on terms and musical concepts that are encountered in music being studied over the course of the three years of this program.

Interpretation/Appreciation/Decision-Making

The following objectives include aspects of both the affective and cognitive domains. Knowledge, experience and ability to think critically will enable students to become informed musical producers and consumers. To achieve this objective, the student will study, listen to, discuss and perform a wide variety of music.

The students will:

- 1. Understand and appreciate musical expressions from a variety of cultural and historical contexts.**

Since exposure is one of the most significant variables in developing the range of musical appreciation, it is important that music being studied (either through rehearsing and/or listening) should represent a broad spectrum of styles and types. Music from various areas of the world, music that the students hear at home, and traditional orchestra and wind ensemble music should be included. Through a range of playing and listening experiences, students will begin to understand how music is a living, creative art form.

2. Understand and interpret musical works from a variety of cultural and historical contexts.

Students should develop an awareness and understanding of stylistic and interpretative differences in music from a variety of cultures and historical periods. Students should be able to reflect this understanding and awareness by performing a particular type of music in a stylistically appropriate manner. As listeners, students should be able to recognize and identify the significant stylistic characteristics of the music of various cultures and historical periods. In effect, students should learn to understand, discuss and interpret a variety of musical expressions.

3. Develop a greater understanding of the role of music in contemporary societies.

The band program should provide opportunities for students to examine the role music plays in various contemporary societies, including their own. Students will learn how music influences people. As well, by investigating the music of various societies and cultures, they will develop a better understanding of the different functions music can have.

4. Become discerning consumers and producers of music.

By developing an awareness of what constitutes artistic quality in musical performance and composition, the students will be better able to make informed qualitative decisions concerning the artistic merit of a musical performance or composition. These decisions should be based on a broad foundation of knowledge, understanding and experience. Students should be allowed to hold different opinions on musical compositions they hear and play; this presents an excellent forum for discussion. Emphasis should be placed on supporting, not just stating, their opinions regarding a variety of music.

Instrumental Technique

"Instrumental technique" should be understood to mean the craft of music-making. The term encompasses those physical and mechanical skills required in order to use a musical instrument as a means of expression. Instruction in instrumental technique must always be placed within a musical context. Technique empowers instrumentalists to express themselves musically. However, care must be taken to guard against

overemphasizing technique to the detriment of musical considerations and the other objectives of this program.

The students will:

1. Produce a characteristic tone on their instrument.

The development of a mature, characteristic tone on an instrument and the ability to use that tone as a means to artistic expression is the result of several factors:

- Physical -- playing habits (embouchure, posture, breathing, etc.).
- Aural concept -- the player's aural image of a desirable tone quality directly affects the tone produced. By using models (live and recorded) and encouraging critical thinking skills, the development of a mature concept of tone quality can be enhanced.
- Expressive intent -- advanced students should be encouraged to explore possibilities in timbral shading or nuance in order to achieve a wider spectrum of artistic expression.

2. Perform with technical accuracy and fluency.

In order to develop the technical skills necessary to pursue a variety of performance-oriented activities, a portion of class/rehearsal time should be devoted to the development of instrumental technique. Technical skills and abilities may be expanded through the use of method or technique books. In addition, procedures and routines for efficient individual practice should be emphasized.

3. Work toward playing in tune on their instrument.

Individuals' and ensembles' abilities to play with good intonation are dependent on correct playing habits, mechanical properties of the instrument and the players' level of aural perception.

Classroom activities and rehearsal strategies should foster accuracy in intonation by constantly reinforcing correct playing habits, developing students' understanding of the mechanical properties and idiosyncrasies of each instrument, and reinforcing listening skills in order to develop an ever increasing sensitivity and awareness of intonation. As well, activities should promote critical thinking and problem-solving in order to correct discrepancies in tuning.

4. Apply technical abilities as a means to musical expression.

This objective represents a synthesis of the previous three foundational objectives. Students should understand that instrumental technique remains a means to an artistic end rather than an end in itself and, therefore, should be emphasized to the extent that it facilitates musical expression. Opportunities to work on solos and in

various musical groupings (duets, quartets, jazz ensembles, etc.) are to be encouraged to help students accomplish this objective.

Attitudes/Values

As a result of their experiences in the band program students should develop an appreciation for the art of music and a life-long desire to be involved with music in a variety of settings. Students should begin to value different expressions of all types of music. They will begin to understand why music is an important element in all societies, both past and present. Students will begin to realize there are many opportunities to be involved in music in every community.

The students will:

1. Demonstrate a commitment to their own musical education and growth.

In guiding students toward independent and life-long learning, teachers should place increasing responsibility on students for their own musical education. Students should be offered as many opportunities to make meaningful contributions to the band program as possible. This could include organizing small ensembles, helping to select music, researching materials being studied in band and working individually to improve their musical contributions.

2. Recognize the value of music as a life-long source of enjoyment and personal fulfilment.

All encounters with music through the band program should promote positive attitudes toward musical activities and a valuing of the art itself. The band program should instill within students a desire to continue involvement with music, in some capacity, throughout life.

Learning Objectives

Learning objectives more specifically define the outcomes of learning activities and outline the steps involved in achieving the broader foundational objectives. The learning objectives outlined in this document represent some of the ways the goals and foundational objectives may be achieved; however, they are not necessarily the only ways. These objectives should serve to guide the teacher in determining how the foundational objectives can be met. As well, they should form the basis for the development of specific objectives that best meet the needs of the students in a particular class.

While it is essential to plan and account for a student's continuous musical development throughout all three years of Band 10, 20 and 30, only one set of general learning objectives for the entire secondary program has been provided in this document. This has been done for the following reasons:

- The diversity of delivery models used throughout the province of Saskatchewan (multi-grade, single grade, various combinations of sectional versus full ensemble groupings, etc.) make it impractical to articulate clearly defined learning objectives at each grade level.
- It is important that teachers and students are empowered to make decisions regarding repertoire to be studied. Learning objectives naturally emerge from the repertoire selected for study. However, attention will have to be paid to the selection of repertoire to ensure that the students achieve the foundational objectives.
- Since musical achievement is directly related to musical potential, background and level of motivation, specific learning objectives are often better developed by the teachers to assist individual students in realizing their full potential.

In programs using multi-grade delivery models, teachers may wish to plan specific learning objectives based on a three-year rotation rather than according to grade to ensure continuous development as students progress through the band program. In programs using a single-grade delivery model, the teacher must establish specific learning objectives for each of the Band 10, 20 and 30 classes.

While the objectives are presented in this document in a linear fashion for the sake of clarity, it must be clearly understood that musical learning best takes place in an integrated, holistic fashion and from within the context of the repertoire being studied. Musical development should take place in all of those areas outlined in the foundational objectives (aural skills, musical literacy, interpretation/appreciation/decision making, instrumental technique, attitudes/values) in an ongoing manner. **An inventory or catalog of learning objectives accompanied throughout all three years of a student's instruction must be kept by the teacher in order to monitor and account for a student's progress towards achieving the foundational objectives.** A checklist similar to the sample that follows may aid the teacher in keeping track of learning objectives taught.

Learning Objectives Inventory

Foundational Objectives Section:

		year 1	year 2	year 3
Learning Objectives	Foundational Objective:			
Learning Objectives	Foundational Objective:			

Learning Objectives Inventory

Foundational Objectives Section: *Instrumental Techniques -- Winds*

		year 1	year 2	year 3
Foundational Objective:				
Learning Objectives	<i>Perform with technical accuracy and fluency</i>			
	• <i>continue to develop breath control</i>	✓		✓
	• <i>continue to develop and extend range</i>	✓	✓	✓
	• <i>extend knowledge and use of alternate fingerings</i>		✓	
	• <i>continue to refine performance of articulations</i>	✓	✓	✓
	• <i>begin to experiment with multiple tonguing</i>			✓
	• <i>demonstrate an increasing sophistication in warm-up procedures</i>	✓	✓	
Foundational Objective:				
Learning Objectives	<i>Work toward playing "in tune" on instrument</i>			
	• <i>continue to refine abilities to make accurate pitch discriminations</i>	✓	✓	✓
	• <i>demonstrate knowledge of tuning procedures</i>	✓	✓	✓
	• <i>display an increased understanding of the mechanical idiosyncrasies which affect intonation</i>		✓	
	• <i>develop strategies to solve particular intonation problems</i>	✓	✓	
	• <i>continue to develop an increasingly independent ability to play "in tune"</i>		✓	✓

Learning Objectives Chart

Foundational Objectives	Learning Objectives
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In Band 10, 20 and 30 the students will:

Aural Skills

Demonstrate aural perception of expressive and structural elements at work within a musical composition

- refine their ability to recognize pitch accurately
- continue to develop and extend tonal memory
- begin to recognize melodic structures (e.g., contour, motives, tonal centre, modality, phrase length, intervallic relationships)
- become aware of melodic and harmonic tension and resolution in music
- recognize and identify textural structures (e.g., polyphonic, homophonic) in music
- develop the ability to recognize and identify harmonic structures
- continue to recognize duration in music
- continue to recognize formal design (e.g., theme and variations, fugue) in music
- recognize the expressive elements of a sound or musical idea
- explore and discuss those distinctive elements present in a musical idea which define or identify a particular musical style
- begin to discover the expressive intent of the composer
- begin to discover the expressive intent of the performer

Activate the *inner ear* to facilitate interpreting written musical ideas

- continue to develop the ability to imagine or internally hear a written musical line
- continue to develop the ability to imagine or internally feel written rhythmic patterns

Activate the *inner ear* to facilitate creating and expressing musical ideas

- recall and/or imagine known sounds and musical ideas
- hear or imagine new sounds or musical ideas
- translate thoughts, emotions and/or experiences into coherent musical ideas

Foundational Objectives**Learning Objectives**

Music Literacy

Develop an understanding of the fundamentals of music theory and its application to structural elements of music

- continue to extend knowledge of scale structures and how they apply to repertoire encountered
- continue to develop an understanding of intervallic relationships
- understand and apply principles of transposition, where appropriate
- continue to extend knowledge of chord structures
- begin to develop a basic understanding of chords and their harmonic functions
- continue to refine understanding of texture in music
- explore structural systems used in contemporary music as encountered in repertoire
- continue to extend understanding of form in music

Use musical notation to interpret and express musical ideas

- develop an understanding of all pitch related notation encountered (e.g., key signatures, accidentals, etc.)
- continue to develop an understanding of duration-related notations (e.g., time signatures, note values, etc.) and meter as encountered in repertoire
- extend use of rhythmic notation to include increasingly complex patterns
- interpret and use notation pertaining to structure and form (e.g., repeat signs, dal segno, etc.) as encountered in repertoire
- extend knowledge and application of notation pertaining to articulations as encountered in repertoire
- extend knowledge and application of notation pertaining to timbre and dynamics as encountered in repertoire
- explore systems of graphic notation when encountered in repertoire
- continue to develop independence and fluency in reading skills
- continue to develop sight reading skills

Use appropriate musical terminology

- understand and use musical terms and vocabulary as encountered in repertoire

Interpretation/ Appreciation/ Decision-Making
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Understand and appreciate musical expressions from a wide variety of cultural and historical contexts, including contemporary societies

- demonstrate a receptiveness to new musical experiences from a variety of cultural and historical contexts
- continue to develop a basic understanding of structural and expressive elements characteristic of music from a variety of cultural and historical contexts
- continue to develop an awareness of the contributions of significant musicians, composers and musical works from various historical periods and cultures studied (including significant works in the wind band repertoire)

Understand and interpret musical works from a variety of cultural and historical contexts

As performers:

- begin to make interpretive decisions that reflect an understanding of a particular musical style
- begin to make interpretive decisions that attempt to reflect the expressive intent of the composer
- continue to respond to the gestures of a conductor

As listeners:

- begin to understand and interpret a musical work from within the framework of its cultural and historical contexts

Develop a greater understanding of the role of music in contemporary societies

- continue to explore and discuss the various roles that music plays in students' personal lives
- continue to explore and discuss the roles that music plays in contemporary Canadian societies
- continue to develop an awareness of Saskatchewan and Canadian composers, musicians and the music industry
- continue to explore and discuss the roles that music serves in various contemporary societies

Become discerning consumers and producers of music

- demonstrate reflective thinking when analysing and evaluating their own and others' musical performances

Foundational Objectives**Learning Objectives****Instrumental
Technique:
*Winds*****Produce a characteristic
tone on their instrument**

- make informed evaluations of musical compositions encountered in repertoire and other listening activities
- demonstrate critical thinking to support their opinions of both live and recorded musical performances

**Perform with technical
accuracy and fluency**

- continue to develop strength, flexibility and control within a correctly formed embouchure
- continue to use correct playing posture
- continue to work toward increasing control and efficient use of breath
- develop greater control of tone quality throughout all registers and dynamic levels
- continue to refine aural concept of timbre
- experiment with timbral shading to enhance the expressive and stylistic intent of the music
- continue to use proper holding position and finger placement
- continue to develop breath control to expand the shape and length of musical phrases where desirable
- continue to develop and extend range
- extend knowledge and use of alternate fingerings/slide positions and trill fingerings and their application in solving technical problems
- continue to refine performance of articulations as applied to a variety of musical styles
- begin to experiment with multiple tonguing techniques (double and triple) where applicable
- demonstrate an increasing sophistication in warm-up procedures
- perform assigned scales, arpeggios, technical studies, and solo and ensemble repertoire with technical accuracy and facility in an increasing number of keys

Foundational Objectives

Learning Objectives

Work toward playing "in tune" on their instruments

- continue to refine abilities to make accurate pitch discriminations throughout all registers and dynamic levels
- demonstrate knowledge of tuning procedures
- display an increased understanding of the mechanical idiosyncrasies that affect intonation
- continue to develop an increasingly independent ability to play "in tune"

Apply technical abilities as a means to musical expression

- refine practice procedures to improve endurance and technical progress as a means to musical expression
- examine those mechanical and acoustical factors (reeds, mouthpieces, condition and quality of instrument and accessories, etc.) that directly impact on tone quality, intonation and technical facility, and make decisions accordingly in order to enhance musical results

Instrumental Technique: *Percussion*

Produce a characteristic tone on their instruments

- demonstrate an understanding of the appropriate mallets/sticks that should be used on each percussion instrument
- continue to explore how the tone quality of a percussion instrument can be enhanced by the type of mallet and/or stroke used
- develop an understanding of the correct techniques to produce a characteristic tone on all percussion instruments available

Perform with technical accuracy and fluency

- continue to become familiar with all the percussion instruments available in the school
- continue to use proper finger placement and grip on all mallets and sticks
- understand the differences that must be made in finger placement and grip for different percussion instruments

Foundational Objectives**Learning Objectives****Apply technical abilities
as a means of musical
expression**

- begin to experiment with four mallet technique on larger mallet instruments (e.g., vibraphone and marimba), if available
- continue to perform the same assigned scales, arpeggios and technical studies as the wind instrumentalists
- develop the ability to perform solo and ensemble repertoire with greater technical accuracy and facility
- continue to develop knowledge of tuning procedures on timpani without the aid of tuning gauges
- begin to develop the ability to tune timpani during the course of playing a composition

- continue to refine practice procedures to improve endurance and technical progress as a means to musical expression
- continue to use proper techniques in dealing with the mechanical properties of instruments and hardware in order to maximize sound quality and ease of use
- develop an understanding of how different mallets and sticks can create different timbral effects
- explore how different timbral effects can be used in a musical setting (e.g., on timpani -- a soft mallet for rolls, a hard mallet for greater articulation, etc.)
- begin to explore how different stroke types can produce different musical effects

Attitudes/Values**Demonstrate a
commitment to their own
musical education and
growth**

- participate in class activities in a positive manner
- activate concentration and maintain attention throughout all activities
- attend classes, rehearsals, performances and band activities
- regularly practice their instrument and complete assignments
- respond to constructive criticism by taking steps to improve

Foundational Objectives**Learning Objectives**

Recognize the value of music as a life-long source of enjoyment and personal fulfilment

- seek opportunities to participate in a variety of musical activities
- demonstrate an interest in improving their musical abilities, knowledge and understanding
- demonstrate an interest in vocational and avocational musical opportunities outside of school
- demonstrate a commitment to artistic quality in all musical pursuits

Instructional Guidelines

Instrumental music programs are intrinsically performance-oriented; however, when the goals and foundational objectives of the band program are achieved, the students receive a broad-based musical education. In order to achieve the foundational objectives the following instructional guidelines should be employed.

The teacher should:

- Use repertoire of artistic merit at all levels (e.g., well designed compositions which have the capacity to stimulate creative thought and engage the musical imagination of the students).
- Use music literature and recordings from a wide range of historical and cultural contexts.
- Strive to develop the artistic potential of students at all stages. It is the striving for artistic quality in both process and product, and recognition, when it occurs, that is of paramount importance.
- Guide students to the expressive nature of music by involving them in making interpretive decisions, reflecting on the consequences of those decisions, and engaging their imaginations.
- Bring a thorough knowledge of the score to the classroom and use sensitive and expressive conducting techniques.
- Maintain a balance between developing the interpretive, expressive and technical abilities of making music.
- Encourage students to develop as individuals, in addition to developing ensemble goals.
- Ensure that performances and activities serve as a means to achieving the educational goals of the program.
- Ensure that the three components (critical/responsive, creative/productive, cultural/historical) are taught in an integrated and contextual manner, rather than in an isolated or fragmentary manner.
- Involve students in a wide range of musical pursuits, such as conducting, composing, listening and researching in addition to their involvement in performance-oriented activities.
- Establish a musical climate that reinforces listening and critical thinking skills throughout all music learning.

-
- Uses a process such as "Listening to Music" (see Appendix) to guide students in their listening experiences.
 - Ensure that the concert band or wind ensemble remains the central focus of ensemble involvement. However, opportunities should be provided for students to participate in chamber ensembles, jazz ensembles, pit band for musicals, marching band, solo performances, etc.
 - Engage students in creative (improvising, composing, etc.) as well as re-creative musical activities.
 - Establish a learning environment that nurtures musical growth and development. This can be accomplished implicitly through exposure and modelling and explicitly through explanations, discussion, analysis and other teacher-structured activities.
 - Encourage students to participate in a variety of musical activities and seek opportunities to expand their levels of musical skill, understanding and appreciation. They might attend workshops and summer band camps, study privately on their instrument, attend concerts, listen to recordings, etc.
 - Employ educationally sound methods of evaluation.

Instructional planning in the band program must occur on two planes -- horizontal and vertical. The vertical plane involves identifying the objectives to be achieved, the methods by which these objectives will be achieved, and evaluation procedures to be undertaken during a specific period of time. The horizontal plane involves plotting the sequence of learning experiences required to achieve the foundational objectives in an ongoing manner.

Student Evaluation

Evaluation is an integral feature of any musical activity. Evaluation in the band program serves the same purpose as in any other subject area -- to enhance learning and foster further student growth in the objectives of the particular program. However, evaluation in the band program warrants some particular considerations. Evaluative practices must take into account the inherent subjective as well as the objective aspects of music and music education. Those foundational objectives which lie within the affective domain present some unique concerns in evaluation. While the type of data and the manner in which it is collected and interpreted is somewhat different than in most other subject areas, the same basic criteria for effective evaluation must be met.

Student evaluation involves making observations, determining formal and informal indicators of student achievement, keeping records, making decisions on the basis of the collected student information, and communicating progress to students and parents. Informal and formal evaluation of student progress is as essential in the secondary band program as it is in other school subjects. **To reinforce to students, parents, administrators and the general public the importance of Arts Education in Saskatchewan's Core Curriculum, the band program must include a means to assess the real benefits to students which result from their involvement in the band program.**

Many products of learning in the arts are actions or behaviours that take place over time and are not easily captured for later reflection and appraisal. Two major challenges of student assessment in the secondary band program are determining observation criteria and record-keeping. It should be noted also that student self and peer-evaluation are important means to further develop students' abilities in the band program. Teachers should structure some lessons to provide for these.

The following principles will guide teachers in the development of plans for student evaluation in the band program:

- Student evaluation should be linked to the foundational objectives of the program. Within a foundational objective, specific learning objectives are derived and apply to a particular aspect of the course content. Student evaluation will determine to what extent these learning objectives have been achieved by individual students.
- Student evaluation should be a continuous process which follows the progress of a student over a significant period of time.
- A teacher should assess students in conjunction with instruction and not outside or apart from the learning experience. The foundational and specific learning objectives determine the instructional strategies employed and the choice of evaluation techniques.
- A teacher should employ a number of different methods of assessing learning so that a number of different types of learning may be evaluated.

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- Teacher and students should discuss the students' work often in order to identify areas where more work is needed. Students need to know what is being evaluated as well as how it is evaluated.
 - Teachers should equip students for peer and self-evaluation to be used in conjunction with the teacher's evaluation of students.

It should be noted that the Band 10, 20, 30 document is **not prescriptive**; it does not dictate the best activities or themes to achieve the objectives. The focus of evaluation should be upon the objectives and the extent to which themes or activities are consistent with the objectives. Also note that students will reflect achievement of some objectives in the band program in individual ways.

Assessing Process and Product

Although band is primarily a performance-oriented program, teachers should include assessment of the student's creative and responsive processes as well as assessment of any culminating product such as a performance. Performances will give only a partial view of each student's experiences, understanding and development in the band program. Ongoing observation is essential to achieving a complete and balanced assessment and report of the student's overall learning. The teacher should observe students' struggles with creative problem-solving, their willingness to try new things, and their application of critical and reflective thinking.

When assessing each student's learning processes in band, teachers may determine the extent to which students are achieving the learning objectives by observing the following:

- all compositions being studied
- all band activities and projects in progress
- the actual process of creative problem-solving
- group or solo work in progress
- the use of computers and other technology
- research notes
- video and audio cassettes of student work in progress
- student reflection, discussions and responses during the process.

Some assessment techniques to use when evaluating objectives relating to process are: anecdotal records, observation checklists, contracts, written assignments, homework, conferences, individual and group assessments, and peer and self-assessments.

When assessing presentations or performance in the band program the teacher may determine the extent to which students are achieving the learning objectives by observing the following:

- collective and solo presentations or performances
- research projects and other written work
- audio and video cassettes of student work
- the student's previous presentations or products

-
- students' reflection, discussions and responses regarding their own performances and other work.

Some assessment techniques to use when evaluating objectives related to presentations or products are: performance tests; anecdotal records; observation checklists; written, oral and other tests; individual and group assessments; contracts; written assignments; homework; conferences; and peer and self-evaluation.

Note

Presentations or performance should not be evaluated in isolation, but must always be evaluated in conjunction with the students' creative problem-solving process, their intentions, their previous work that year and the set objectives.

Teacher Observations

Teacher observations are essential components of the evaluation process in Band 10, 20 and 30. Teachers should carry clipboards with them to class and devote small portions of each class to record-keeping. It is a good idea to develop a list of observable behaviours that are directly linked to the learning objectives for each unit and to share this list with students so that they are aware of the objectives of the unit. They may also become involved in the evaluation process by suggesting criteria that might be used in assessing their progress and by participating in the assessment of the progress of themselves and others toward achieving the objectives. In so doing, students assume a greater responsibility for their own progress.

It isn't possible to record observations of the behaviour of every student in every band class. The teacher might focus on a small number of students each day or limit the recording of observations to those behaviours on a particular day that indicate individual student growth, competence or areas requiring more work.

There are several methods of recording observations:

Anecdotal records: The teacher records brief notes about the student's progress toward achieving the objectives of the unit. These notes might deal with such things as the student's work habits, contributions to discussions and relationships with other students.

Checklists: The teacher prepares a checklist of observable behaviours. These behaviours might include the student's willingness to participate in discussions and music experiences, the student's ability to listen to others, and the student's ability to assume and sustain roles. During the course of the lesson, the teacher checks off these behaviours as he or she observes them.

Rating Scales: The teacher completes, for each student, a rating scale indicating the student's progress toward achieving the learning objectives for the unit. Rating scales may be used in a formative way at the beginning and middle of a unit, and in a summative way at the end of the unit. The following are examples of rating scales. These categories can be modified to suit the needs of a particular class.

	1	2	3	4	5
shows interest in improving musical abilities and understanding	unacceptable	weak	satisfactory	good	very good
responds appropriately to conductor's gestures	never	seldom	sometimes	frequently	always

There are four examples of different assessment forms included on the following pages. Teachers will need to adjust or redesign these forms for their specific purposes. As well, there are several specific examples of assessment tools included in the model unit.

Student Profiles

It is important to develop a composite profile of each student's progress for each reporting period in order to provide concrete information for students and parents. Report cards and parent-teacher interviews provide excellent opportunities to increase parents' awareness of the content of the band program and the benefits that students derive from their involvement in it.

Students and their parents will want to know the objectives and criteria upon which an evaluation was made. Observation forms and other pertinent material should be maintained whenever possible for reference and discussion. This is particularly valuable when reporting student progress that was not assessed through more familiar methods such as written tests, performance exams or essays.

The main purpose of evaluation, of course, is to improve student learning. The time-consuming task of reporting student progress can often overshadow this objective, so it is necessary to design the most efficient and time-saving record-keeping forms prior to teaching the unit of study.

Grading and Reporting

It is the responsibility of the school division, school principal and teaching staff to establish student evaluation and reporting procedures consistent with the philosophy, goals and objectives of the curriculum requirements document.

Evaluation and grading criteria should be derived from the foundational objectives and the learning objectives that they encompass. It is important that teachers make clear to students, in advance, the purpose of the assessments and whether they will be used as part of a grade or summative comment. Students need to know what is being evaluated as well as how it is evaluated. Evaluation criteria should be discussed with students

throughout the year, before, during and after each unit of study, so that students may be active participants in their own evaluation process. In fact, the students themselves may help to set the assessment and evaluation criteria once they understand the objectives.

The reporting of student progress may take the form of descriptive reports and/or a letter or number grade. When translating assessment data into marks or summative comments, teachers should ensure that each of the foundational objectives has been assessed over the course of the year. At times during the year, teachers may place more emphasis or weight on certain foundational objectives depending upon the particular activity, project, or classroom experience in which the students have been involved. The final mark and summative comments should reflect a balance among the foundational objectives and the year's experiences. They should also reflect a balance among the three components of the curriculum.

The complexity of individual student development in band, as in many other subjects, cannot easily be represented by one single symbol and teachers may decide to replace or supplement grades with descriptive comments. Whether or not a letter grade, percentage mark or a descriptive report is used, the teacher and the report card must indicate clearly to both students and parents the knowledge, processes, skills, abilities, values and attitudes that the student is developing through the band program.

Template 1
Anecdotal Record-keeping Form

Foundational Objective(s):

Date:

Students' Names	Criteria/Objectives			

Other Comments:

Template 2

Anecdotal Record-keeping Form and Rating Scale

Student's Name:

Date:

Foundational Objective(s):

Criteria/Objectives	Comments	Rating

Other Comments:

Model Unit

The following description of a unit of study is provided to:

- illustrate how the three components can be integrated in a unit of study
- demonstrate ways in which objectives may be achieved
- provide samples of materials for assessment and evaluation
- offer a model for teachers to see how the suggested instructional guidelines may be applied.

The Unit

The theme of this unit is based on examining various forms of *recycling* in music. The following are examples of musical activities that may involve recycling:

- reusing a given melody as a basis for a new composition
- arranging or transcribing
- improvising on a theme
- reusing and developing a motivic idea throughout an entire work
- drawing inspiration from the musical resources of a particular culture or historical period.

Many musical forms such as theme and variations, sonata allegro, fugue and the blues are also based on the concept of recycling, reusing or developing given musical resources.

The purpose of using this particular theme is to:

- explore the various methods by which given musical resources (original or borrowed) may serve as a springboard for further creative musical activity
- examine the role of repetition and repetition with variation as a central unifying factor in music.

The unit is designed to span approximately ten weeks or twenty-one hours of instruction. It has been designed for use in a multi-grade band class or single grade classes at the 20 or 30 level. Student study guides (page 79) have been developed to direct and facilitate learning activities and to allow sufficient time for rehearsal of selected repertoire.

The scores selected for this unit span various levels of difficulty. This has been done to maximize learning opportunities (to extend technical limits, to develop musicianship, to have students encounter significant musical works, to develop sight reading skills, etc.) and to accommodate the abilities of various bands throughout the province. The option exists to use some selections for study only, while others may be programmed for public performance.

Unit Format

The unit is organized in the following way:

- activities and learning objectives for the model unit (pages 52 to 77)
- student study guides for various activities and compositions studied in the model unit (pages 81 to 99)
- teacher's guide to "Fantasia on the 'Dargason'" from *Second Suite in F* by Gustav Holst (pages 101 to 103)
- model unit evaluation forms (pages 107 to 123).

Resources

The following resources are used in this unit. They are only suggestions and the teacher may substitute any or all of the materials cited.

Technique Materials:

Fourteen Weeks to a Better Band (book 2),
Maxwell, Barnhouse Co.

Symphonic Warm-ups for Band, Smith,
Jenson Publications

Scores:

Variations on a Korean Folk Song, Chance,
Boosey & Hawkes, Inc.

Ahrirang (Korean Folksong), Garofalo and
Whaley, Meredith Music Publications

Creed, Himes, Kjos Music Co.

Second Suite in F, Holst, Boosey & Hawkes

Roanoke Island, Kinyon, Alfred Publishing
Co.

Three Folk Miniatures, Jutras, Barnhouse
Co.

Discography:

Second Suite in F, Holst, from **Frederick Fennell: Cleveland Symphonic Winds**,
Telarc Recordings

English Folk Song Suite, Vaughn Williams,
from **English Folk Songs: Tokyo Kosei
Wind Orchestra**, Kosei Publishing

Variations on a Korean Folk Song, Chance,
from **Concert in the Park: Edmonton
Wind Ensemble**, C.B.C. Recording, Order
No. SMCE 5079

Creed, Himes, from **Winnipeg Wind
Ensemble**, (distributor -- St. John's Music)

Folk and Classical Music of Korea,
Folkways Records

Video:

Evolution: A Theme With Variations, Raum,
available through Media House Productions

Other Resources:

*The Waterloo Folk Songs of Canada Vol. I &
II*, Folk and Johnson, Waterloo Music Co.
(recording and songbooks)

Foundational Objectives for the Unit

Musical development occurs most effectively in a holistic, continuous manner. Therefore, all foundational objectives outlined in this document should be addressed to some extent. This unit will, however, focus on the following. The students will:

- demonstrate aural perception of the expressive and structural elements at work within a composition
- develop an understanding of the fundamentals of music theory and its application to the structural elements of music
- use appropriate musical terminology
- understand and appreciate musical expressions from a wide variety of cultural/historical contexts, including contemporary societies
- apply technical abilities as a means of musical expression
- become discerning consumers and producers of music.

Common Essential Learnings for the Unit

The following Common Essential Learnings are developed in this unit. The students will:

- use descriptive, metaphoric language to articulate interpretive ideas (C)
- use numerical concepts as they relate to duration, pitch and form in music (N)
- respect the uniqueness and contributions of various cultures (PSVS)
- solve both technical and interpretive problems (CCT).

Evaluation

Suggestions for assessing student learning have been included throughout the various lessons of this model unit. As well, a series of suggested evaluation forms have been developed for this unit. Listed as Evaluation Forms 1 through 9, they can be found on pages 107 to 123. More suggestions can also be found in the Evaluation section located earlier in this document.

Other Themes

Other themes for units might include:

- "Imagination and Beyond" -- fantasy in music
- "Made in Canada" -- a study of the music of Canada
- "A Tribute to..." (any significant composer or musician)
- "A Kaleidoscope of Music from Around the World"
- "The Musical Time Machine" -- a survey of music from various historical periods
- "The Changing Winds" -- a survey of influential composers or works of wind music
- a unit based on contrasting styles or types of music
- a unit based on an in-depth study of a particular significant piece of repertoire.

Learning Objectives

Activities

Teacher Information

More specific learning objectives will be determined by the performance level of the ensemble and the specific repertoire selected for rehearsal.

- activate concentration and maintain concentration throughout all activities
- perform assigned scales, arpeggios, technical studies, and solo and ensemble repertoire with technical accuracy and facility in an increasing number of keys
- refine their ability to recognize pitch accurately
- begin to recognize melodic structures
- continue to extend understanding of form in music

Lesson One

Components: creative/productive, critical/responsive, cultural/historical

Warm-up/technical studies: Have the students play concert Eb major scale in unison. Divide the band into three groups. Then, by staggering the entrances of each group at intervals a third apart, play the concert Eb major scale ascending and descending as a round.

- Grp 1 Eb, F, G, Ab, Bb, C, D, Eb
- Grp 2 Eb, F, G, Ab, Bb, C, D, Eb
- Grp 3 Eb, F, G, Ab, Bb, etc.

Tune the ensemble. Allow the students one minute of simultaneous individual practice to figure out by ear the melody to "Frère Jacques" in the key of concert Eb major. Have the students play "Frère Jacques" once in unison to help them feel secure with playing by ear. Then, using the same groups as above, play as a three-part canon or round.

Discuss with the students the concept of *recycling* in the larger context of preservation of the environment. Direct the discussion toward the re-use of basic materials in order to create anew. Ask the students for examples of products manufactured from recycled resources.

Ask the students how the warm-up activities used in today's lesson involved a type of musical recycling (round form recycles melody, scale tones used to create melody). Brainstorm examples of

Learning Objectives

Activities

- continue to develop sight reading skills
 - continue to develop an awareness of Saskatchewan and Canadian composers, musicians and the music industry
 - continue to develop the ability to imagine or internally "hear" a written musical line
 - continue to recognize formal design in music
- other ways in which recycling may occur in music.
- Introduce the students to the three selections listed below. Inform them that each of the compositions in this lesson involves some form of "musical recycling". Ask the students to be prepared to identify specific ways in which musical resources have been recycled in these compositions at the conclusion of the class.
- Sight read the following selections:
- *Three Folk Miniatures* (written by Canadian composer André Jutras)
 - director's choice -- band arrangement of a popular piece, Broadway musical, movie/television theme, etc.
 - *Variations on a Korean Folk Song*.
- Have students identify the pertinent details of these compositions such as key signatures and meter changes, unfamiliar rhythms, tempo changes, etc, **prior** to the sight reading of each selection. Ask the students to imagine how sections of the works will sound. Can they anticipate the mood, for instance, of the specific sections focused on? Attempt to maintain continuity throughout the sight reading by avoiding stopping unless absolutely necessary.
- Can the students now identify examples of musical recycling? Clues may be obtained by examining the titles and subtitles of the selections, composer/arranger, etc. Ask the students if any of them have heard one or more of these tunes before. Are they

Learning Objectives**Activities**

- demonstrate an interest in improving their musical abilities, knowledge and understanding
- respect the uniqueness, abilities and creativity of others (CEL: PSVS)
- regularly practice their instruments and complete assignments

original or re-used materials?

Discuss various methods by which given musical resources (original or borrowed) could serve as a springboard for further creative experiences. Discuss how all three selections played in this lesson recycle "borrowed" melodies in various ways. Have the students identify ways in which any of these old melodies have been presented in a new way. Other examples generated by the discussion might include:

- improvisation on a given melody by jazz players
- cover versions of a popular tune by various artists
- references to transcriptions encountered by the band on other occasions
- the practice of sampling and mixing tunes by rap performers.

Ask each student to bring one item made from recycled materials to next class. Students should be prepared to identify the resources that have been recycled, describe the recycling process involved (if known) and the resulting product.

Discuss with the students evaluation techniques to be used in this unit of study.

Learning Objectives**Activities**

Lesson Two

*Components: creative/productive,
critical/responsive*

Have each student present his or her item made of recycled materials. After this activity, explain to the students that today's class will include more examples of musical recycling.

- activate concentration and maintain attention throughout all activities
- understand and apply principles of transposition where appropriate
- "hear" or imagine new sound or musical ideas
- continue to develop sight reading skills
- use numerical concepts as they relate to music (CEL: N)
- continue to recognize formal design in music

Warm-up/technical studies: Have the notes Bb, F, Bb (one octave higher) and Eb written on a blackboard or overhead projector. Ask the students to transpose these pitches for their instruments. Play through this pattern in unison using a fermata on each note, allowing time for all students to establish security with the transposition. Play through this pattern several times using note values of decreasing duration as confidence increases. Discuss with the students how this pattern could be played differently. They could use, for example, different rhythmic patterns, articulation, dynamics, etc. Have the band play through various student suggestions.

Tune the ensemble. Sight read *Roanoke Island* as in Lesson One. The composition *Roanoke Island* was written to commemorate the colonization of the coastal section of the United States around the year 1584. The composer has used this date to create a motive (the first, fifth, eighth and fifth note of a major scale) that is used throughout the work. Have the students again play the warm-up activity to realize how the motive sounds. Introduce the concept of the motive on the board as a musical generator. Illustrate how the 1584 motive unifies the composition through

Learning Objectives**Activities**

- continue to develop sight reading skills
- continue to extend understanding of form in music

- recognize and use their own creative abilities and talents (CEL: CCT)
- translate thoughts, emotions and/or experiences into coherent musical ideas

- perform assigned scales, arpeggios, technical studies, and solo and ensemble repertoire with technical accuracy and facility in an increasing number of keys

- demonstrate reflective thinking when analyzing and evaluating their own and others' musical performances

repetition and repetition with variation. Make linkages to musical recycling by having students search for the motivic pattern in the piece. Allow the sections of the band several minutes for discussion amongst themselves. Then have each section perform the material found in their assigned parts based on the 1584 motive. Play the entire selection through non-stop. Have each section stand as they are performing material based on the 1584 motive.

Sight read the composition *Creed*. Ask the students to identify the main motive in *Creed* (one location is the trumpet part at 18). Listen to the recording of *Creed* by the **Winnipeg Wind Ensemble**. Ask the students to discover how many places they can find this motive. Have the ensemble play the melody and phrasing skill activity found on the first page of the students' parts for *Creed*. Ask the students to describe the various ways in which the composer has recycled or developed this motive.

Ask each student to write a motive and be able to perform it on his or her instrument next class period. Names, dates and cryptic messages may be used to inspire their motivic material.

Rehearse the director's choice of a popular piece from the previous lesson. If the students are familiar with the original version of this work, ask them what the similarities and differences are between the band arrangement and the original. What timbres are similar? Different? (Rhythms are sometimes simpler in arrangements, different tempos, etc.) Are there any

Learning Objectives**Activities**

disadvantages to knowing how the work sounded originally? Ask the students if they are familiar with any other popular tunes that have been arranged for band. Discuss with them the problems of arranging the popular tunes of one type of musical group for another (difficulty of re-creating with a large number of players what a small group had done, different instruments, range of instruments, etc.). Rehearse any particular technical problems that are encountered in this arrangement.

Lessons Three and Four

*Components: critical / responsive,
cultural / historical,
creative / productive*

- activate concentration and maintain attention throughout all activities
- continue to develop an understanding of duration related notations and meter as encountered in music
- continue to develop sight reading skills
- begin to recognize melodic structures
- develop the ability to recognize and identify harmonic structures
- continue to recognize duration in music
- recognize and identify textural structures in music

Warm-up/technical studies: Use 6/8 activity exercise 13 and related studies on pages 26, 27 and 28 in *Fourteen Weeks to a Better Band (book two)*. In addition, use *Symphonic Warm-ups for Band*, p. 21, exercise III.16 (Greensleeves). This will help prepare the students for an accurate reading of "Fantasia on the 'Dargason'" from the *Second Suite in F*.

Tune the ensemble. Sight read the entire *Second Suite in F* to familiarize students with the piece. Discuss the structural and expressive elements of "Fantasia on the 'Dargason'". The musical analysis of this work should be completed through listening activities. Use the recording **Frederick Fennell: Cleveland Symphonic Winds** and the Student Study Guide (page 81 in this document). Rehearse and discuss the theme and variations and examine the instrumental parts and score.

Learning Objectives**Activities**

- recognize the expressive elements of a sound or musical idea
- begin to discover the expressive intent of the composer
- continue to extend understanding of form in music
- continue to develop an awareness of the contributions of significant musicians, composers and musical works from various historical periods and cultures
- make informed musical evaluations and support their decisions (CEL: CCT)
- respect the uniqueness, abilities and creativity of others (CEL: PSVS)
- use numerical concepts as they relate to music (CEL: N)
- understand and use musical terms and vocabulary as encountered in repertoire

Teacher Information

Over the course of Lessons Three and Four have the students perform for the class their motivic compositions, assigned in Lesson Two. Ask students to explain the source inspiration for their motive.

Rehearse Variations on a Korean Folk Song and Three Folk Miniatures as time permits through these two lessons. Focus on technical problems that arise. If there are terms that the students are unfamiliar with, have them research these terms for the next class. Have the students demonstrate on their instruments how these terms can be incorporated into their playing.

The teacher should take notes for assessment purposes on anecdotal record-keeping forms or checklists.

Learning Objectives

Activities

Lesson Five

*Components: cultural/historical,
critical/responsive,
creative/productive*

- continue to develop a basic understanding of structural and expressive elements characteristic of music from a variety of cultural and historical contexts
- continue to develop an understanding of duration related notations and meter as encountered in repertoire
- use numerical concepts as they relate to music (CEL: N)
- use numerical concepts as they relate to music (CEL: N)

Distribute and discuss the Student Study Guide on traditional folk music (page 87 in this document).

Play various selections from the **Waterloo Folk Songs of Canada** recordings to illustrate some of the common features of folk music. Listen to *English Folk Song Suite* by Ralph Vaughan Williams as an example of band music based on folk sources.

Warm-up/technical studies: Have the students first play the concert Eb major scale. Ask the students to play eight eighth-notes on each scale degree with no particular accent pattern. Explore the rhythmic effect of placing accents on various locations. Have the class chant numbers one to eight accenting one or more of the numbers. (E.g., **One**, two, three, four, **Five**, six, seven, eight.) Have the students chant, emphasising beat one: **One**, two, three, **One**, two, **One**, two, three.

Have the students play the concert Eb scale again, with eight eighth-notes per pitch, placing accents on the first, fourth and sixth eighth-notes. Ask the students to locate this rhythm in the composition *Three Folk Miniatures*. Help the students discover where this pattern is repeated in the third movement. Review the term "ostinato" with the class.

Have the students play the concert Ab major scale (ascending only) playing

Learning Objectives**Activities**

- begin to make interpretive decisions that attempt to reflect the expressive intent of the composer
- understand and use musical terms and vocabulary as encountered in repertoire

eight unaccented eighth-notes on each scale degree. Ask students to firmly stress the first note of each group, but not to put in a rest in its place. At the top of the scale, pause and ask the band to eliminate the last eighth-note of each group, but not to put in a rest in its place. Play seven eighth-notes on each degree, this time descending. Ask the students what meter this might be. Ask the students how this rhythmic pattern felt when played. Did it feel comfortable? Awkward? Introduce and discuss the terms "asymmetrical meter" and "7/8" with the class. Have the students identify the location of the 7/8 measure in the third movement of *Three Folk Miniatures*.

Explore different possibilities in grouping patterns in 7/8 meter by having students chant and play:

One, two, **One**, two, **One**, two, three
and
One, two, three **One**, two, **One**, two
and
One, two, **One**, two, three **One**, two
and ...

- continue to respond to the gestures of a conductor

Illustrate the conducting patterns for 7/8 meter. Have all students practice these patterns. Inform students about the options for accent grouping in 7/8 meter. Note the effect the shift in stress has on the rhythmic feel.

Have the students play the concert Ab major scale descending in 7/8 meter in groups of three and four, then four and three. Use *Symphonic Warm-ups For Band* rhythmic study no. 7 to reinforce accurate performance of 7/8 meter.

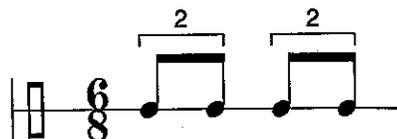
Learning Objectives

Activities

- begin to discover the expressive intent of the composer
- continue to develop an understanding of duration related notations and meter as encountered in repertoire

Tune the ensemble. Rehearse the third movement of *Three Folk Miniatures* ("Les Raftsmen"). Involve students in making interpretive decisions by having them describe the overall character of the movement and highlight those aspects necessary to achieve the intended expressive affect (boisterous, rhythmic vitality, accents, loud dynamics, quick tempo, etc.). Stress rhythmic accuracy throughout this work by applying concepts rehearsed in the warm-up.

If time permits, rehearse rhythmic problems in the "Fantasia on the 'Dargason'". Focus on the 6/8 section three bars before **F** where the majority of the band must play two eighth-notes over three. (See example below.)



Lesson Six

*Components: cultural/historical,
creative/productive,
critical/responsive*

- activate concentration and maintain attention throughout all activities
- perform assigned scales, arpeggios, technical studies and ensemble repertoire with technical accuracy and fluency in an increasing number of keys
- continue to develop an understanding of duration related notations and meter as encountered in repertoire

Warm-up/technical studies: Reinforce pitch accuracy in the keys of concert Bb major and G minor by using *Symphonic Warm-ups For Band*, p. 3, exercise I.3. Discuss with the students the concept of key relations between Bb major and G minor. Use *Symphonic Warm-ups For Band*, p. 17, exercise III.6 (Scarborough Fair) to illustrate use of the minor key.

Use *Symphonic Warm-ups For Band*, rhythmic study, p. 1, exercise 7 to remind the students of the work done in

Learning Objectives**Activities**

- solve problems, both technical and interpretive (CEL: CCT)
- regularly practice their instrument and complete assignments
- explore and discuss those distinctive elements present in a musical idea that define or identify a particular musical style
- recognize and identify textural structures in music
- continue to develop a basic understanding of the structural and expressive elements characteristic of music from a variety of cultural and historical contexts

7/8 meter during the last lesson.

Tune the ensemble. Rehearse all three movements of *Three Folk Miniatures*, addressing the technical issues of pitch and rhythmic accuracy. Involve students in analyzing and solving any technical problems encountered in this work. The teacher may note students' problem-solving or analyzing abilities on checklists for assessment purposes.

Assign *Three Folk Miniatures* for home practice. Have each section of the band discuss and agree on particular problems they need to focus on at home. This may form the basis for the student self-evaluation discussed in Lesson Seven.

Rehearse the composition *Roanoke Island* again. Does the work have any sections that remind the students of a church hymn? Which section(s)? How do they think the composer achieves this effect? (Simple melody in a narrow range, chordal harmony, slow tempo, moderate dynamics, etc.) Discuss the use of harmony in the sections pointed out by the students.

Lesson Seven

*Components: creative/productive,
cultural/historical,
critical/responsive*

Have students examine the traditional melodies and lyrics to "Les Raftsmen" and "V'la L'Bon Vent" from *Three Folk Miniatures* by using the **Waterloo Folk Songs of Canada** recordings and songbooks.

Learning Objectives

Activities

- use descriptive metaphoric language to articulate interpretive ideas (CEL: C)
- continue to refine performance of articulations as applied to a variety of musical styles
- begin to make interpretive decisions that attempt to reflect the expressive intent of the composer
- understand and use musical terms and vocabulary as encountered in repertoire
- begin to make interpretive decisions that reflect an understanding of a particular musical style
- regularly practice their instruments and complete assignments

- begin to discover the expressive intent of the composer

Listen to other examples of French Canadian folk songs on the **Waterloo Folk Songs of Canada** recordings. Discuss the lyrics and possible implications for interpretation.

Warm-up/technical studies: Direct the students' attention to achieving contrast between marcato and legate articulations by using *Symphonic Warm-ups for Band*, etudes II.1 and II.8 on p. 7. Apply this to the rehearsal of *Three Folk Miniatures* after tuning the ensemble.

Throughout all rehearsal activities in this lesson, review and/or define musical terms encountered and discuss their implications.

Rehearse the arrangement of the popular tune selected in Lesson One. Focus on interpretive and stylistic concerns in this work. Assign this work and *Three Folk Miniatures* for home practice. Have each student write down his or her own goal or objective to be accomplished at home. Self-evaluation and discussion could occur during the next class.

In small groups, have the students review the information about the *Second Suite in F* gained through their analysis. Rehearse "Fantasia on the 'Dargason'" again, paying particular attention to the structural and expressive elements encountered. Ask the students what they believe the composer was trying to convey in this selection.

Learning Objectives**Activities**

Lesson Eight

*Components: cultural/historical,
creative/productive,
critical/responsive*

- demonstrate an increasing sophistication in warm-up procedure

Warm-up/technical studies: Allow three to four minutes for simultaneous individualized warm-up by the students. Observe the warm-up activities of individual students. Review basics of warm-up procedures at the conclusion of the warm-up session.

- continue to develop a basic understanding of the structural and expressive elements characteristic of music from a variety of cultural and historical contexts

Have the students sing (in French) the two folk songs examined in Lesson Seven. Appropriate instrumental accompaniment may be added. Have the students discover appropriate choices of instruments for accompaniment, tempo and style. The teacher should observe student work through the use of observational checklists and encourage self and peer-evaluation.

- begin to make interpretive decisions that reflect an understanding of a particular musical style

Tune the ensemble. Rehearse all three movements of *Three Folk Miniatures*. Throughout the rehearsal of this piece, highlight examples of how the composer uses contemporary musical resources to create an effective musical setting for these three French Canadian folk tunes.

- continue to develop an awareness of Saskatchewan and Canadian composers, musicians and the music industry

Listen to recordings of contemporary Canadian Folk artists to see how folk music continues to be a vibrant form of musical expression in contemporary society. Artists could include Spirit of the West, James Keelaghan, Winston Wuttunee, Murray McLaughlin, Buffy Sainte-Marie and others.

- continue to explore and discuss the roles that music plays in contemporary Canadian society

Have students discuss various traditional music found in Canada (e.g., Aboriginal, Ukrainian, Celtic). What examples do

Learning Objectives**Activities**

they often hear in Saskatchewan? What are some similarities that these folk styles have with French Canadian folk music? What are some of the differences?

Invite a Francophone folk singer to visit the school to perform for the band class and discuss folk music.

Teacher Information

When performing Three Folk Miniatures in concert, the teacher might have a group of students first sing the folk songs in traditional style.

Lesson Nine

Component: cultural/historical, creative/productive, critical/responsive

- continue to develop a basic understanding of structural and expressive elements characteristic of music from a variety of cultural and historical contexts
- respect the uniqueness and contributions of various cultures (CEL: PSVS)
- continue to extend understanding of form in music

Warm-up/technical studies: Use *Ahrirang (Korean Folksong)* for warming up the band. This composition is based on the same tune as *Variations on a Korean Folk Song*.

Tune the ensemble. Reacquaint the students with *Variations on a Korean Folk Song* by rereading the entire composition.

Introduce the study of *Variations on a Korean Folk Song* by having the class cover the introductory sections of the Student Study Guide for this composition. (See page 93 in this document.) Refer to the background information, music of Korea, and the theme and variations sections of the Student Study Guide.

Learning Objectives**Activities**

- perform assigned scales, arpeggios, technical studies, and solo and ensemble repertoire with technical accuracy and facility in an increasing number of keys

Have the band review Holst's "Fantasia on the 'Dargason'" by playing through the movement at a slower than performance tempo.

In groups of two or three, have the students discuss similarities and differences between *Variations on a Korean Folk Song* and "Fantasia on the 'Daragson'" (both theme and variations).

Spend the remainder of the rehearsal working again on Holst's "Fantasia on the 'Dargason'", focusing on technical problems encountered previously. Design checklists for observing both process and product.

Lesson Ten

Component: creative/productive, critical/responsive

- continue to extend understanding of form in music
- activate concentration and maintain attention throughout all activities
- continue to extend knowledge of scale structures and how they apply to repertoire encountered
- "hear" or imagine new sounds or musical ideas

Have the class complete the analysis of the Ahrirang theme in the Student Study Guide for *Variations on a Korean Folk Song* (the first three questions).

Warm-up/technical studies: Have the students construct an Ab pentatonic scale (tone, tone, tone and a half, tone). Instruct the students to transpose this pattern for their instrument. Have the band play this scale several times using varying rhythmic patterns on each degree of the scale.

Allow the students two minutes of individual practice to become fluent in playing the scale and to make up a short two-measure phrase based on the Ab pentatonic scale. Have the students take turns playing their phrases with the remainder of the band echoing their

Learning Objectives**Activities**

- refine practice procedures to improve endurance and technical progress a means to musical expression
 - continue to develop breath control to expand the shape and length of musical phrases where desirable
 - continue to develop an understanding of intervallic relationships
 - use numerical concepts as they relate to music (CEL: N)
 - understand and use musical terms and vocabulary as encountered in repertoire
- phrase back in unison (call and response).
- Tune the ensemble. Rehearse the thematic statement (measures one through 33) from *Ahrirang* (*Korean Folksong*) in order to achieve a technically accurate and lyrical performance. Have students discover the relationship of the theme in this composition to the Ab pentatonic scale. (See the first question of the Student Study Guide.)
- Rehearse either movement one or three of the *Three Folk Miniatures*. Involve the students in making musically appropriate choices concerning phrase lengths and breathing locations.
- If there is any time remaining, rehearse *Roanoke Island* again. Work on phrase lengths and breathing locations in this composition too, as well as on any other technical or musical concerns.
- Lesson Eleven**
- Components: creative/productive, critical/responsive*
- Complete the analysis portion of the Student Study Guide for Variation 1 of *Variation on a Korean Folk Song*, questions four and five.
- Warm-up/technical studies: Use exercise 3, p. 8 and the related study on p. 17 in *14 Weeks to a Better Band (book two)* to review rhythmic patterns.
- Rehearse the Theme and Variation 1 (measures 1 through 77). Throughout the rehearsal of this material assist

Learning Objectives**Activities**

- begin to recognize melodic structures
- regularly practice their instrument and complete assignments
- continue to extend understanding of form in music
- continue to develop an understanding of intervallic relationships
- use numerical concepts as they relate to music (CEL: N)
- activate concentration and maintain attention throughout all activities
- understand and use musical terms and vocabulary as encountered in repertoire

students with interpreting the various musical terms. Discuss implications for musical interpretation. The teacher should take notes for assessment purposes on anecdotal record-keeping forms or checklists.

Review the compositions *Creed* and "Fantasia on the 'Dargason'". Discuss and rehearse phrasing and contour in order to promote a better understanding of the expressive potential of these works. Any technical problems encountered in these compositions should be assigned for home practice.

Lesson 12

*Components: creative/productive,
critical/responsive,
cultural/historical*

Have the students complete the analysis portion of the Student Study Guide for *Variations on a Korean Folk Song* for Variations 2 and 3.

Warm-up/technical studies: Use *Symphonic Warm-ups For Band (book two)*, p. 8, exercise II.6 to focus students' attention on lyrical playing.

Rehearse the Theme and Variation 2 (measures 78 to 115) from *Variations on a Korean Folk Song*. Discuss with the students the interpretation of any unfamiliar musical terminology and discuss implications for stylistic considerations in their own performance.

Learning Objectives

Activities

- use numerical concepts as they relate to music (CEL: N)
- begin to make interpretive decisions that attempt to reflect the expressive intent of the composer

Rehearse Variation 3 (measures 116 to 182). Focus on achieving rhythmic accuracy throughout this section of music.

Select a movement from *Three Folk Miniatures* to rehearse. Involve students in making interpretive decisions by asking three students to listen to and critique the band. Have the students focus on such concerns as dynamics, articulation and phrasing. Discuss the impact of the band's attention to these elements on the expressive character of their performance.

Lessons Thirteen and Fourteen

Components: creative/productive, cultural/historical, critical/responsive

- continue to extend understanding of form in music
- respect the uniqueness, abilities and creativity of others (CEL: PSVS)
- continue to develop a basic understanding of structural and expressive elements characteristic of music from a variety of cultural and historical contexts
- regularly practice their instrument and complete assignments
- demonstrate a receptiveness to new musical experiences from a variety of cultural and historical contexts

Complete the analysis portion for Variations 4 and 5 (questions 9 through 12) of the Student Study Guide for *Variations on a Korean Folk Song*.

Discuss the assignments found at the end of the Student Study Guide. Ask the students to complete these questions for the next lesson. During Lesson Thirteen, organize the students into groups of three to four and have them discuss the summary questions in the Student Study Guide for ten or fifteen minutes. During Lesson Fourteen, discuss these questions as a large group activity. Brainstorm with the students composition ideas that they might use if they were composing a band piece. Have they heard music in their community that could become the source for a composition? (Indian drum groups, Ukrainian dance music, etc.) The teacher could mention to the

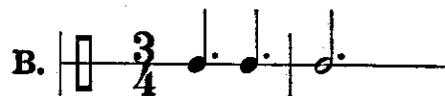
Learning Objectives

- continue to develop an understanding of duration-related notations and meter as encountered in repertoire
- solve problems, both technical and interpretive (CEL: CCT)
- use numerical concepts as they relate to music (CEL: N)

Activities

students any compositions based on these sources familiar to them.

Warm-up/technical studies: Use *Symphonic Warm-Up For Band (book two)*, rhythmic studies no. 24 and etude II.18, to reinforce rhythmic security in performing in 3/2 meter (encountered in Variation 4 of *Variations on a Korean Folk Song*). Have the students play the concert F major scale, playing the following rhythmic patterns on each degree of the scale:



Now ask one percussionist to play rhythmic pattern A on snare drum, while the others play pattern B. Direct the students' attention to where the rhythms are placed within the subdivided measure. Ask students to locate similar rhythmic patterns in their assigned parts in Variation 5. Follow a similar procedure to achieve an accurate performance of the following rhythm:



Tune the ensemble. Rehearse the Theme, Variations 4 and 5 of *Variations on a Korean Folk Song*, focusing on achieving rhythmic accuracy throughout.

Learning Objectives

- understand and use musical terms and vocabulary as encountered in repertoire
- explore and discuss those distinctive elements present in a musical idea that define or identify a particular musical style
- continue to respond to the gestures of a conductor
- continue to extend knowledge of scale structures and how they apply to repertoire encountered
- use numerical concepts as they relate to pitch in music (CEL: N)

Activities

Ask students what the tempo marking $\text{♩} = \text{♩}$ means. Assist them with an explanation, if necessary. View the video *Evolution: A Theme With Variations* by Saskatchewan composer Elizabeth Raum. Discuss the impact of varying the structural elements of a theme on its stylistic and expressive character.

Rehearse other selected repertoire from the unit, as time permits. Refine both technical and musical aspects of the students' performance. Stress watching and responding to conducting gestures in order to achieve ensemble precision and unity. The teacher should take notes for assessment purposes on anecdotal record-keeping forms or checklists.

Lesson Fifteen

Components: creative/productive, critical/responsive

Have some students perform their melodic assignments from the Student Study Guide for *Variations on a Korean Folk Song* (done during the last lessons). Hear the remainder of the assignments over Lessons Sixteen and Seventeen.

Warm-up/technical studies: Use the Learning Concepts Studies (Scale Skill -- Major and Dorian, Melody and Phrasing Skill) provided by the composer of *Creed* at the front of the score. Ask the students to compare the pattern of the major to the dorian scale. Note that the melodic material in the Melody and Phrasing Skill exercises is derived from these scales. Use *Symphonic Warm-up For Band*, p. 21, exercise III.15 (The Creed of Man). In small groups, have

Learning Objectives

Activities

- understand and use musical terms and vocabulary as encountered in repertoire
- continue to extend understanding of form in music
- explore and discuss those distinctive elements present in a musical idea that define or identify a particular musical style

the students discuss the meaning of the word "creed" and what implications it may have in interpreting *Creed* by William Himes.

Use the vocabulary sheet provided with the music to assist students with unfamiliar musical terms. Review the meaning of the term "motive".

Tune the ensemble and rehearse the composition *Creed*. Throughout rehearsal activities, illustrate how the motivic structure permeates this piece, particularly in the following locations:

- introduction -- parallel fifths and fourths establish the prominence of these intervals
- measure 6 -- perfect fourths introduce the first melodic statement
- measure 18 -- call and response between sections (trumpet and alto sax versus flute and 1st clarinet) demonstrate how the motive expands from two notes and generates the entire melody in stages.

Have the students discover the character changes undergone by this motive in the following locations:

- measures 27 to 49 -- legato
- measure 49 -- con spirito
- measures 57 to 61 -- perfect fourth generates transitional material for both the melody and ostinato
- measures 63 to 80 -- cantabile

Learning Objectives**Activities**

- extend knowledge of and apply alternate fingerings/slide positions and trill fingerings in solving technical problems

- measures 80 to 90 -- allegro vivo
- measures 98 to end -- festivo
- measures 101 to 104 -- augmentation of melody.

Before listening to the recording of *Creed* again, discuss with the students what the composer does to the motivic figure in each case in order to create the intended expressive effect.

Rehearse *Roanoke Island* and *Ahrirang* (*Korean Folksong*) again, paying attention to any individual technical problems that arise, such as difficult fingering or slide patterns. Ask each student to think of solutions to their individual problems. Invite several members of the band to demonstrate some of the idiomatic problems of their instrument to the class and suggest how they can be avoided (different fingerings, sticking patterns, etc.). Design checklists for observing both process and product.

Have each student select a project of interest from Model Unit Evaluation Form 1, found at the end of this model unit.

Lesson Sixteen and Seventeen

*Components: critical/responsive,
creative/productive*

Introduce the concept of arranging music. The term arrangement may be defined as a type of musical recycling where a piece has been recreated by the arranger for a different musical medium.

Learning Objectives

Activities

- continue to develop a basic understanding of structural and expressive elements characteristic of music from a variety of cultural and historical contexts
- respect the uniqueness, abilities and creativity of others (CEL: PSVS)
- make informed evaluations of musical compositions encountered in repertoire and other listening activities
- continue to develop sight reading skills

Ask students to discuss with their stand partner(s) the purposes of arranging music. Include both functional or utilitarian purposes, as well as creative expression. Ask various groups to share their ideas with the large group. The teacher should develop assessment checklists to observe students working through this process.

The teacher should play for the students two versions of the same composition; one an arrangement of the other. For example, the teacher could play a recording of an orchestral work by Bach and then an arrangement of that same work performed by a wind ensemble. Hand out the Student Study Guide on arranging (page 89 of this document). As a class, complete the study guide. Compare the original version of the composition with the arrangement. Several listenings will be necessary.

Discuss arranging with the students in the context of creation versus re-creation. Has the arranger simply attempted a close re-creation of the original for a different musical medium, or has he or she used the original as a springboard for his or her own artistic creativity and produced an arrangement which has its own distinctive character?

As a written take-home assignment, have the students individually evaluate the effectiveness of the arrangement and substantiate their opinions based on their knowledge of musical issues.

Warm-up/technical studies: Sight read an Elementary or Middle Years Level arrangement of a "pop" or rock tune for warm-up activities during these lessons.

Learning Objectives

- begin to make interpretive decisions that reflect an understanding of a particular musical style

Activities

Highlight stylistic and interpretive concerns such as articulations, rhythmic patterns, dynamics, etc. Rehearse the arrangement, stressing stylistic considerations. Involve the students in making interpretive decisions about appropriate tempi, balance, etc.

Teacher Information

As an extension to this activity, the class could compare recordings of cover versions of various pop/rock tunes by different artists.

Rehearse the popular tune originally introduced in Lesson One, stressing the same considerations as the other popular tune being studied in this lesson.

Have students perform their melodic assignments from Lesson Fourteen, as time permits. Ask students to reflect on their work throughout the process and upon completion.

Lesson Eighteen and Nineteen

*Components: creative/productive,
critical/responsive*

- participate in class activities in a positive manner
- refine practice procedures to improve endurance and technical progress as a means to musical expression
- value musical activities as a source of enjoyment and fulfilment (CEL: PSVS)
- solve problems, both technical and interpretive (CEL: CCT)

Warm-up/technical studies: Materials should be selected to address any remaining technical difficulties encountered in the repertoire.

Tune the ensemble. Rehearse selected repertoire in preparation for the videotaping session in Lesson Twenty and any planned performances.

Have students complete Model Unit Evaluation Forms 4 and 5. Have the students hand in Evaluation Form 5 in

Learning Objectives

- begin to make interpretive decisions that reflect an understanding of a particular musical style
- use descriptive metaphoric language to articulate interpretive ideas (CEL: C)

- develop greater control of tone quality throughout all registers and dynamic levels
- continue to develop breath control to expand the shape and length of phrases where desirable
- continue to develop an increasingly independent ability to play in tune

- demonstrate reflective thinking when analyzing and evaluating their own and others' musical performances
- demonstrate critical thinking to support their opinions of both live and recorded musical performances

Activities

order to provide the teacher with feedback concerning the development of attitudes and values.

Assign the performance test (Model Unit Evaluation Form 3). Ask students to complete the top half of the form; this should be handed in with the tape. Also assign the student self-evaluation form (Model Unit Evaluation Form 8) at this time. Both assignments should be handed in at the beginning of Lesson Twenty.

Lesson Twenty

*Components: critical/responsive,
creative/productive*

Warm-up/technical studies: Use *Symphonic Warm-ups for Band (book two)*, p. 21, III.1 (A Mighty Fortress Is Our God). Emphasize control of phrasing, balance and intonation during this activity.

Tune the ensemble. Simulate a performance of selected repertoire from this unit. Videotape this activity. Instruct the person operating the video camera to pan the group numerous times in order to sample the work of each individual, as well as capturing the ensemble as a whole.

Have the students adjudicate the performance of the ensemble using Model Unit Evaluation Form 9.

Learning Objectives**Activities**

Lesson Twenty-one

*Components: critical/responsive,
cultural/historical*

Have the students write the written exam on musical recycling (Model Unit Evaluation Form 2).

Teacher Information

Model Unit Evaluation Form 2 will require some preparation on the part of the teacher. In particular, teachers will need to prepare two tapes of specific examples for the Listening Section.

Collect the performance test tapes and student self-evaluation forms discussed in Lessons Eighteen and Nineteen.

Note: The questions found in Model Unit Evaluation Form 2 are designed to evaluate the foundational objectives and Common Essential Learnings listed on the next page. The numbers listed after each objective in this column correspond to the questions from the exam that pertain to it.

Foundational Objectives

- demonstrate aural perception of the expressive and structural elements at work within a composition (questions 10 and 11)
- develop an understanding of the fundamentals of music theory and its application to the structural elements of music (questions 1a, 1b, 8 and 9)
- understand and use musical terms and vocabulary (questions 7 and 9)
- understand and appreciate musical expressions from a wide variety of cultural and historical contexts, including contemporary societies (questions 1a, 1b, 2, 3, 4, 5 and 6)

Common Essential Learnings

- use numerical concepts as they relate to music (N) (questions 8 and 9)
- make informed musical evaluations and support those decisions (CCT) (question 1b)
- respect the uniqueness and contributions of various cultures (PSVS) (question 2)
- value quality and excellence (PSVS) (question 5)

Student Study Guides and Teacher's Guide

Several Student Study Guides and a Teacher's Guide to "Fantasia on the 'Dargason'" from Holst's *Second Suite in F* are included to assist students and teachers work through the Model Unit. The Student Study Guides are designed to be used either as homework or as classroom projects.

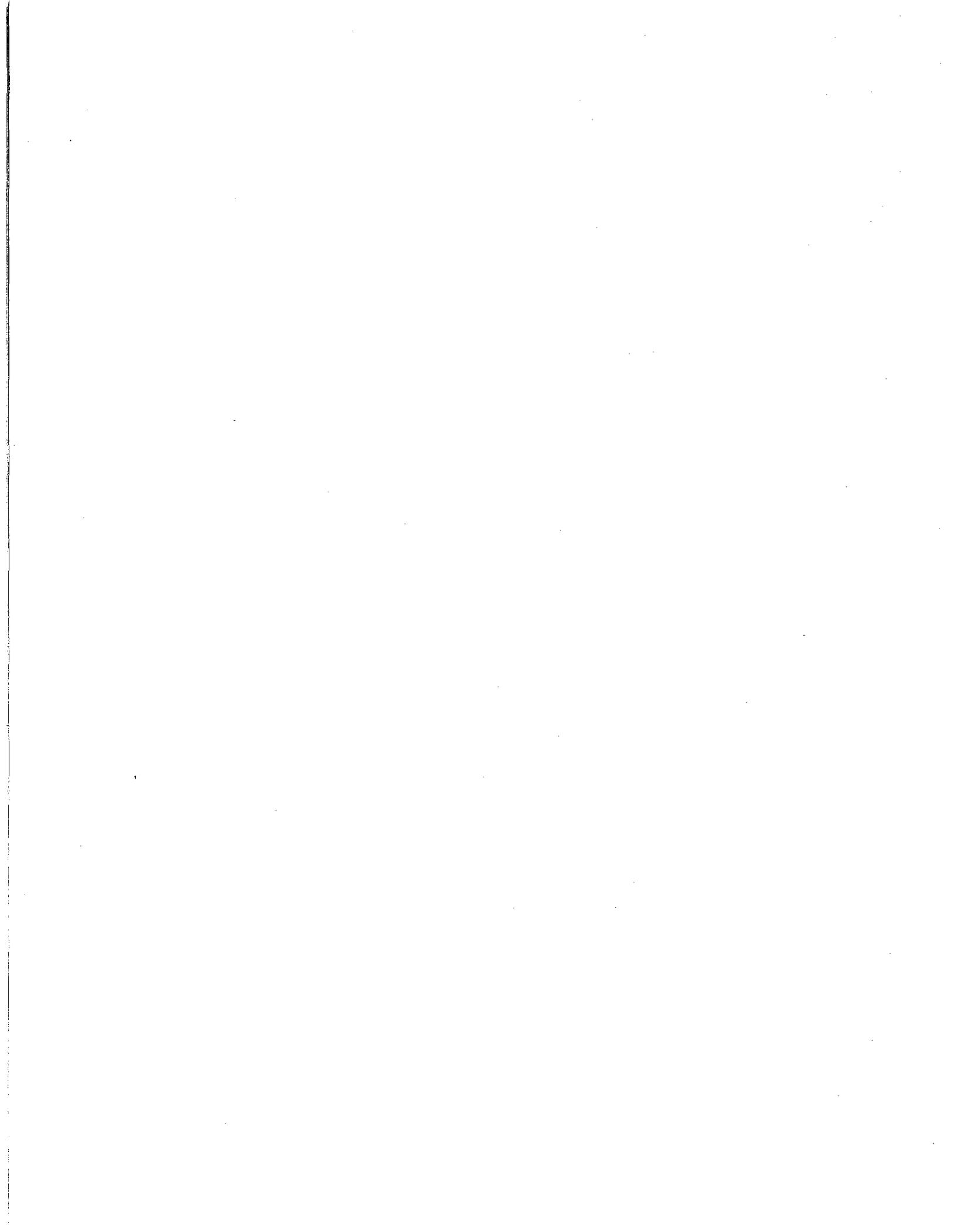
While it may not be possible for teachers to create study guides for every musical work encountered, the use of Study Guides is encouraged. Some of the benefits of using Student Study Guides are as follows:

- they reinforce aural skills and other musical knowledge
- they focus student learning on important concepts and skills
- they save time for other experiences
- they allow students with varying learning skills to better comprehend and appreciate musical experience.

Teachers may find that some of the material in the guides provided is either too technical or elementary for particular students or classes. Teachers are encouraged to adapt or replace any of the following guides to meet the needs of their students. While these guides deal with specific experiences found in the Model Unit, several might also be adapted for use with other selections or units of instruction.

The Teacher's Guide to "Fantasia on the 'Dargason'" from *Second Suite in F* by Gustav Holst is an example of a more detailed guide for the use of the band teacher. While an analysis in this depth is time-consuming to prepare, it serves as an excellent resource, particularly when dealing with major works in the repertoire. More general information can often be found in the composer's notes included with many works today, as well as in resources such as the following:

- *Best Music for Young Band: A Selective Guide to the Young Band - Young Wind Ensemble Repertoire* by Thomas L. Dvorak et al., edited by Bob Margolis, published by Manhatten Beach
- *Listening Guides for Band Musicians* by Roland Stycos, published by Weston Walch
- *Guides to Band Masterworks* by Garofalo, published by Meredith Music Publications
- *Band Music Notes* by Norman Smith and Albert Stoutamire, published by Neil A. Kjos, Jr.



Student Study Guide: "Fantasia on the 'Dargason'" from *Second Suite in F* by Gustav Holst

Background Information

The *Second Suite in F* (1922) is one of several compositions written for band by the British composer Gustav Holst in the early part of the 20th Century. While the military band was not Holst's main musical medium, he along with his friend and colleague, Ralph Vaughan Williams, wrote several significant works for band, many of which are based on English folk tunes.

In the early part of the 20th Century a growing sense of nationalism in a number of countries inspired many composers to use folk melodies as a basis for their compositions.

Other works written for bands by Holst and his contemporaries during this period include:

Gustav Holst

- *First Suite in Eb*
- *Moorside March*
- *Somerset Rhapsody*
- *Hammersmith*

Ralph Vaughan Williams

- *English Folk Song Suite*
- *Toccata Marziale*
- *Flourish for Wind Band*
- *Rhosymedre*
- *Sea Songs*

Percy Grainger

- *Colonial Song*
- *Irish Tune from County Derry*
- *Lincolnshire Posy*
- *Children's March, Over the Hills and Faraway*
- *Molly on the Shore*
- *Ye Bands and Braes' O Bonnie Doon*
- *Shepherd's Hey*

Listening Activity

In the "Fantasia on the 'Dargason'", Gustav Holst recycles the same melody or theme many times in rapid succession. Listen carefully and count the number of times the theme is played.

1. How many times did you hear the melody stated? _____

2. Did you hear any other melodies along the way? _____

If so, can you name them/it? _____

You will have an opportunity to listen several times to the theme as it is first presented. Use the guide below to help you analyze and describe the musical elements present in the theme. You may also use your music and your ears to assist you in analyzing the theme.

Thematic Analysis

Melodic Analysis

Length of thematic statement (no. of measures) _____

Number of phrases _____

Modality (major, minor, other) _____

Tonality (key centre) _____

Draw a shape that best describes the melodic contour of the theme (e.g., )

Harmonic Analysis

Is there a harmonic accompaniment to the theme? _____

If so, are the chords mostly consonant or dissonant? _____

If so, does the harmony sound simple or complicated? _____

Textural Analysis (check one)

_____ mostly monophonic

_____ mostly polyphonic

_____ mostly homophonic

Duration

Meter _____

Tempo _____

Rhythmic patterns (most prevalent) _____

Quality

Dynamic marking(s) _____

Articulations used _____

Timbral survey (list all timbres present (instruments used) in the first thematic statement.) _____

Style/Expressive Character

List descriptors such as boisterous, gentle, sombre, etc.

Does each variation preserve the freshness and liveliness of the original theme?
Please explain.

Discussion

As you can see, Gustav Holst was certainly an advocate of *musical recycling*. Even though he had limited musical resources, do you think Holst was able to create an effective musical work? Explain your answer.

Analysis of the Variations

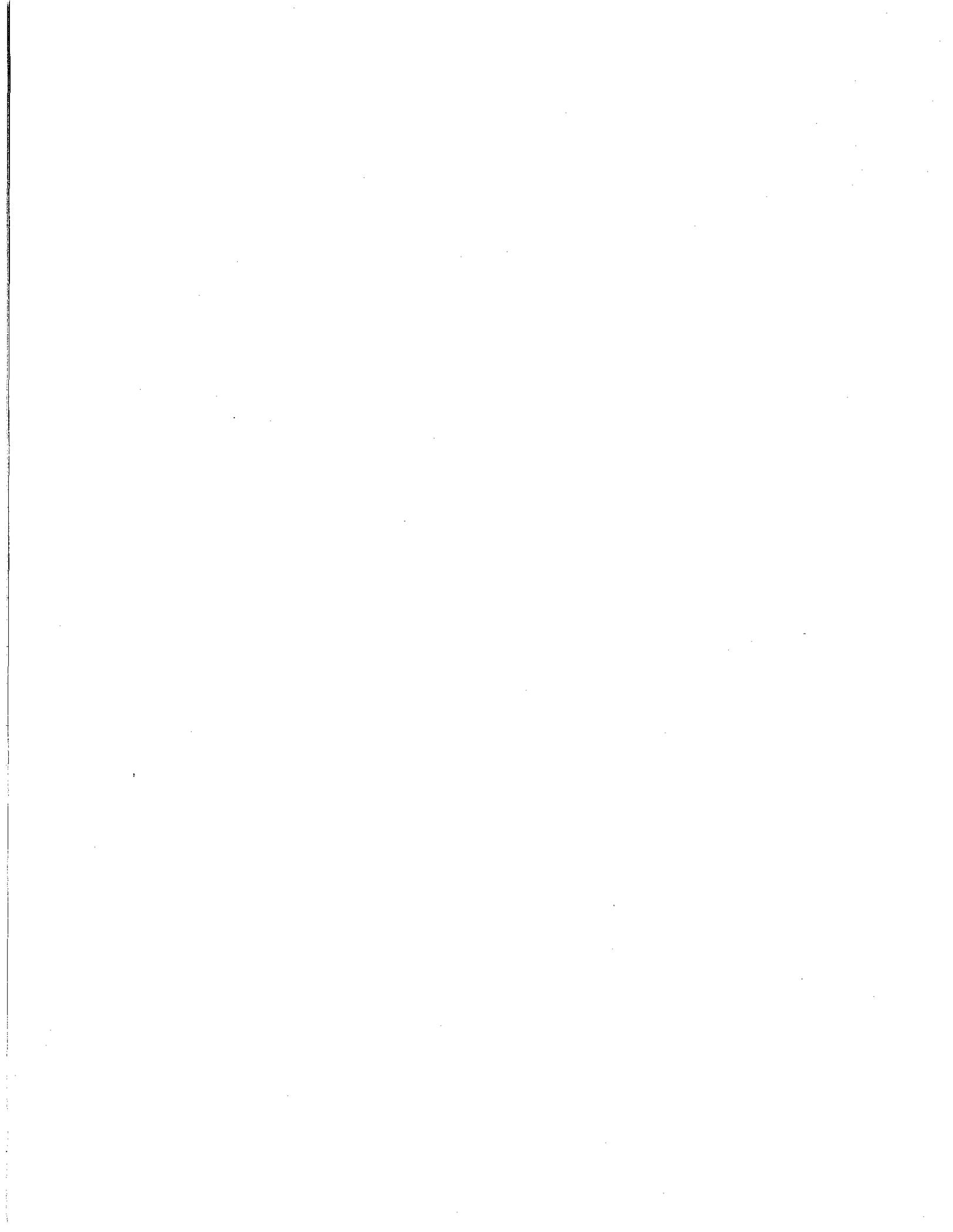
Listen to the whole movement several times. Track the progression of the theme through all 25 variations. Place a check mark beside elements that change significantly each time the theme is "recycled". As significant changes occur, make a note of them in the space marked "Comments".

Variations

	1	2	3	4	5	6	7	8	9	10
Pitch										
• Melody										
• Texture										
• Comments:										
Duration										
• Meter										
• Tempo										
• Rhythmic Patterns										
• Note Values										
• Comments:										
Quality										
• Dynamics										
• Articulations										
• Timbre										
• Style/character										
• Comments:										

Variations

11	12	13	14	15	16	17	18	19	20	21	22	23	24	25



Student Study Guide: Traditional Folk Music

Background Information

An obvious instance of "recycling" in music occurs when a composer borrows or re-uses someone else's melody as the basis for a new composition. Such practices have been very common throughout the ages, particularly so during the late 19th and 20th centuries. Composers such as Copland, Kodaly, Bartok, Vaughan Williams, Holst, Milhaud and many others have used folk songs as the musical basis for compositions.

Folk songs have been a rich musical resource for composers of all musical styles from classical through rock. This is especially true of music written for band.

When using folk melodies, composers usually take one of two approaches:

- Presenting the original melody with an appropriate musical setting, thereby preserving the character and simplicity of the folk tune.
- Using the folk melody as a source of inspiration and musical material while also using available contemporary musical resources. This can result in music that is very different from the original folk melody.

Common Features of Traditional Folk Music

- Traditional folk music represents a particular community and deals with common themes and concerns of that community.
- Folk songs often offer a glimpse into the lives of the members of the community they originate from.
- The instruments used are those that are readily available, such as guitars and violins, in the community.
- Folk music was originally passed on by oral means, rather than written notation. For instance, a person might sing a childhood song learned from a parent or grandparent.
- Most folk songs change over the years. This may be caused by memory lapses of the performers, different musical style and tastes, use of various instruments, etc.
- A folk song must be popular and widely performed in order to be passed on.
- Folk music is often associated with other activities in life such as work, religion, love, daily life, or tragedy.

Student Study Guide: Arranging

Objective: To compare the arrangement of _____
by _____
arranged by _____
to the original version as performed by _____

Pitch

Key(s) of original _____

Key(s) of arrangement _____

Melody (check one)

The melody of the arrangement sounds:

_____ exactly the same as the original

_____ similar to the original with a few differences

_____ very different from the original

Comments:

Harmony

The chord progressions and voicings of the arrangement sound:

_____ exactly the same as the original

_____ similar to the original with a few differences

_____ very different from the original

Comments:

Texture

The texture of the arrangement sounds:

_____ exactly the same as the original

_____ similar to the original with a few differences

_____ very different from the original

Comments:

Duration

The meter(s), tempo, and rhythmic patterns indicated in the arrangement are:

_____ exactly the same as the original

_____ similar to the original with a few differences

_____ very different from the original

Comments:

Form

The formal design of the arrangement is:

_____ exactly the same as the original

_____ similar to the original with a few differences

_____ very different from the original

Comments:

Instrumentation

List all timbres used in the original version	List all timbres used in arrangement

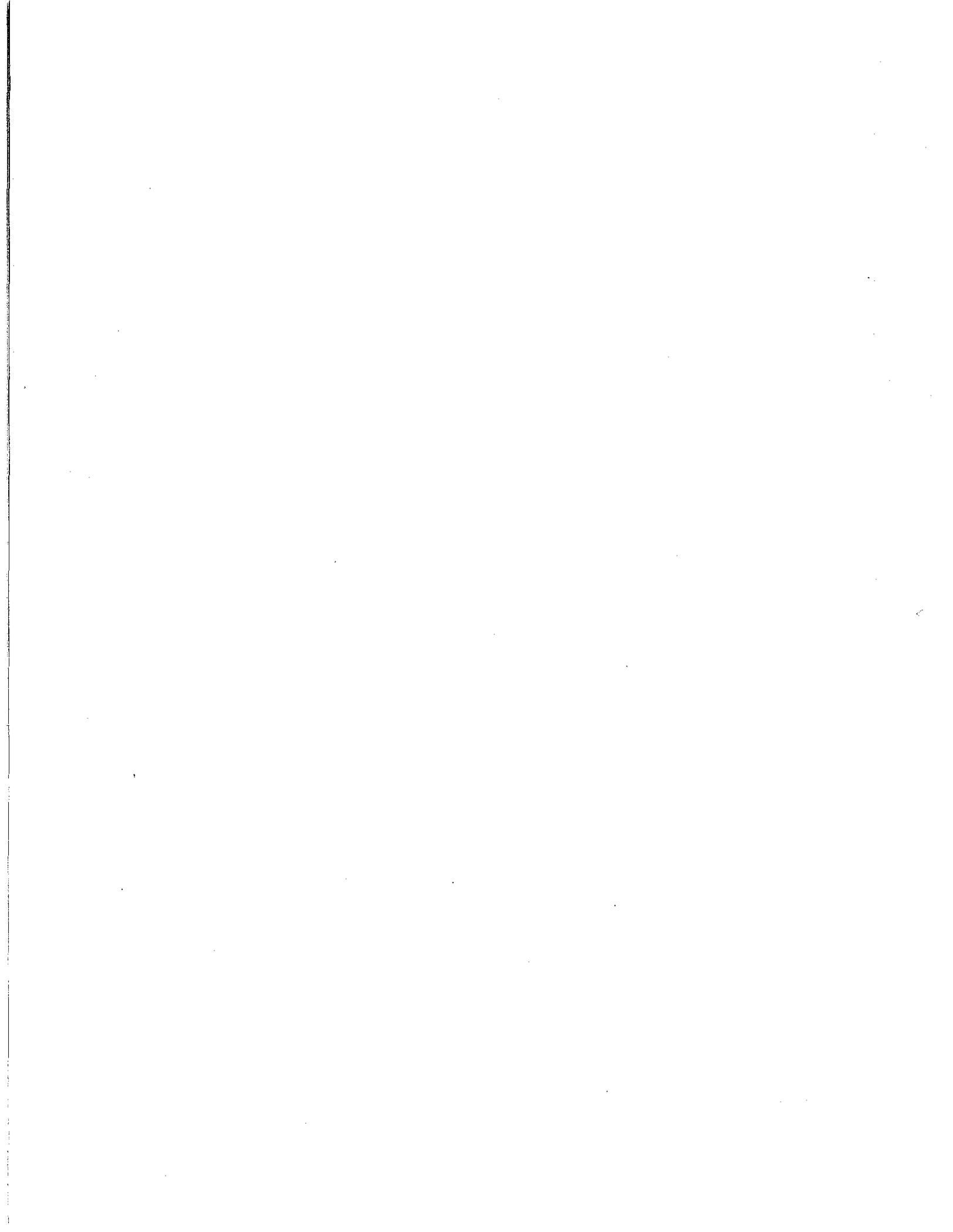
Are any instruments used in both versions?

If so, are they used in the same way?

Style/Expressive Character

List descriptors for original	List descriptors for arrangement

Which version do you like best? Why?



Student Study Guide: *Variations on a Korean Folk Song* by John Barnes Chance

Background Information

Variations on a Korean Folk Song was written in 1965 by John Barnes Chance, a well known American composer of band music. He became acquainted with the traditional Korean folk song, "Ahrirang", while serving in the military in Seoul, Korea in 1958-59. This song, "Ahrirang", was used as the theme music for the 1988 Summer Olympics held in Seoul.

Ahrirang gives an initial impression of simplicity. However, further study shows us that it is not quite as simple as it sounds. Chance's fascination with this melody led to the eventual modification and use of the theme for the set of variations presented in this musical work.

Here again we find musical recycling at work on several levels. Inspiration for the piece is borrowed from the musical elements of another culture, the theme is a borrowed folk melody, and the theme is re-used throughout the theme and variations in various forms.

Music of Korea

While broad generalizations about the music of any culture are likely to be overly simplistic, it is safe to say that the music of a particular culture can often be identified by various distinguishing characteristics. In a very general way the music of Eastern Asia has some common features that distinguish it from European-influenced western music and other kinds of music:

- It is noted for its stability or lack of change. Some of the instruments used today have been used for several thousand years and some scales have been used for just about as long.
- Melody has reached a high level of sophistication in many parts of Eastern Asia. Simple melodies are often used with embellishments or ornaments added.
- There is widespread use of pentatonic or five-note scales.
- Timbre or tone colour is a dominant element. The major instruments used include a wide variety of percussion instruments (such as gongs, bells, drums, cymbals, wood blocks), various woodwind instruments, and stringed instruments such as the koto and zither.

Theme and Variations

The term "theme and variations" refers to a form or structure in music in which a theme or tune is stated, then "recycled" numerous times, undergoing changes each time it appears. The melodic content remains basically the same throughout the entire piece. The composer then works within the bounds of the thematic material while finding ways to present the material in a fresh new manner in each of the variations.

Within most musical compositions there is a balance between direct repetition of material, the introduction of new material, and repetition with contrast or variation. By achieving such a balance, a sense of unity and coherence results, while at the same time maintaining interest and variety.

Analysis: Ahrirang Theme

In order to begin to understand this piece it is important to understand the structure of the theme and how each of the variations relates to the theme. Use the reference sheet to help you answer the following questions.

1. In which key does this melody appear to be? _____

In fact, the melody is based on a pentatonic (5 tone) scale rather than a major or minor scale. The pentatonic scale follows the same pattern as the "black keys" on the piano or keyboard instrument.

1 step - 1 step - 1 1/2 step - 1 step



It can also be structured:

1 step - 1 1/2 step - 1 step - 1 step



You can see how the theme uses only the notes of this pentatonic scale. (See Fig. 1 on the attached reference sheet.)

Often European-influenced western music contains musical ideas that are eight measures in length with two four-measure phrases contained within these eight measures (four and four).

2. How do the measures of this theme appear to group themselves into musical ideas? (See Fig. 1 on the reference sheet.)

How will this affect making decisions as to where you breathe when playing this section?

-
3. How do the second eight measures of the theme compare to the first eight measures?

The musical statement presented in the 1st eight measures will be referred to as "X" and the statement presented in the second eight measures as "Y". $X + Y = \text{total theme}$.

Variation 1

4. Can you recognize any thematic connection between Fig. 2 and the original theme presented in Fig. 1? If so, explain. (Hint: look at the intervals between the notes in the theme and the notes of the variation.)

-
5. Is there any point(s) during Variation 1 where the theme or parts of the theme are more obviously stated?

If so, where? _____

Variation 2

Variation 2 is a direct contrast to Variation 1. The mood becomes thoughtful and melancholy. This mood is, in part, achieved by the slow tempo, sustained style, accompanying minor 7th chords and the use of the oboe as the prime melodic instrument. (The oboe is often used for plaintive, melancholy melodies.)

6. How is the melody that the oboe plays (see Fig. 3 of the reference sheet) related to the original melody of the theme?
-
-

7. Do we ever hear the theme stated in its original form? _____

If so where? _____

Variation 3

In Variation 3, the character of the piece changes to become very militaristic and aggressive.

8. List at least three ways in which the change in character is achieved.

We do recognize the presence of the theme in Variation 3. It has, however, been rhythmically altered by imposing a different metric pattern upon it. This is done by basically leaving the melody alone and writing a different time signature in front of it. Therefore, the accent patterns line up differently. (See Fig. 4.)

Variation 4

In this short variation, again we find a complete change of character. It is in the hushed reverence of this chorale that we find the real climax of the piece. All that follows in Variation 5 is simply a flashy finale. In Fig. 5 we see that the theme is stripped of all its ornaments (passing and neighbouring tones). The theme is presented here in its most basic form.

9. In Fig. 6, the melody of the chorale is presented with the accompanying bass line. Can you see any relationship between the bass line and the melody? Explain.

Variation 5

Variation 5 sums up the entire work. This variation begins with a rapid accumulation of the rhythmic elements of the theme, led by solo snare drum and joined every three measures by other percussion instruments. Above this rhythmic ostinato (repeated pattern), the vibraphone introduces the second half of the theme (Y) and is joined every three measures by various groups of woodwinds playing the same phrase. Since the phrase is four measures long, these entrances overlap and create a sort of jumbled canon, like the ringing of bells (see Fig. 7). Finally, the brass enter with a final presentation of the original theme in stately augmentation, bringing the work to a close.

10. The term "augmentation" is used to mean the stretching of note values. The theme is, therefore, augmented or expanded. Refer once again to the original theme in Fig. 1. What is the mathematical ratio between the note values in the original theme and those presented in Variation 5 (Fig. 8)?

The technique of augmentation provides another tool a composer may use for providing variations on a theme. The basic melody remains intact; it simply moves in slow motion.

Summary

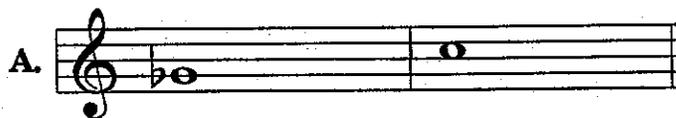
11. In what ways does the composer attempt to suggest the Korean roots or heritage of this piece?

Which musical characteristics are definitely typical of European-influenced western music?

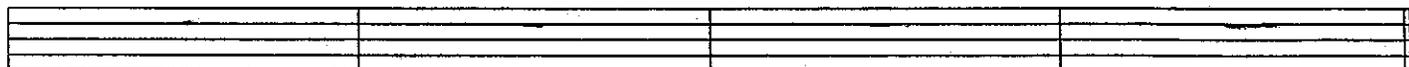
12. List the different compositional devices John Barnes Chance used to "recycle" the theme in new ways throughout the five variations.

Assignment

1. The pentatonic scale readily lends itself to both harmonic and melodic composition. It is unique in that almost any arrangement of these notes will sound "right" or acceptable to the ear. Review the pattern on the second page of this guide. Then practice writing pentatonic scales starting on each of the following notes:



2. Now write an eight-measure melody based on one of the above two pentatonic scales -- be prepared to play it on your instrument for the class.



Reference Sheet

Variations on a Korean Folk Song

Theme

Fig. 1 *Con Moto*

Var. 1

Fig. 2 *Vivace*
(gong)

Var. 2

Fig. 3 *Larghetto*
(oboe solo)

Var. 3

Fig. 4 *Allegro con brio*
(trp.)

Var. 4

Fig. 5

Var. 5

Fig. 7 *Con Isancio* (fl.)
(vib.)

Fig. 8 (pts. & trombs.)
ff (imp. in F)
(ban. & tuba)



Teacher's Guide: "Fantasia on the 'Dargason'" from *Second Suite in F* by Gustav Holst

Detailed Analysis of "Fantasia on The 'Dargason'"

This material is included to assist the teacher with guiding student listening.

Theme (measures 1 - 8)

- Monophonic texture, unaccompanied solo saxophone (alto and tenor -- alto clarinet was included by editor and was not in original condensed score).

Variation 1 (measures 9 - 16)

- Sparse monophonic texture maintained as solo. First clarinet takes over melody while saxes assume the role of an accompanying "drone".

Variation 2 (measures 17 - 24)

- Texture thickens slightly as the clarinets continue to play the melody with simple accompaniment by the remaining woodwinds (minus flutes), horns 1 and 2, euphonium, basses and triangle.

Variation 3 (measures 25 - 32)

- Strength is added to this statement of the melody when clarinets 2 and 3, alto and bass clarinet, bassoon, and alto and tenor sax take over the lead with increased dynamics. Solo and 1st clarinet, with the baritone and bass sax, play a contrapuntal accompaniment line as well.

Variation 4 (measures 33 - 40)

- Intensity increases as dynamics and scoring become fuller. Melody shifts to all soprano clarinets as well as alto clarinet, alto and tenor sax. Strength is also added to the accompaniment.

Variation 5 (measures 41 - 48)

- A momentary point of climax as all upper woodwinds, trumpets and cornets play the melody with a new variation in accompaniment. A timbral change from triangle to tambourine in percussion assignment should be noted.

Variation 6 (measures 49 - 56)

- After the previous high point, intensity subsides as dynamics lessen and texture gradually thins with only flute, piccolo, oboe, Eb clarinet, solo and 1st clarinet carrying the melody with sparse accompaniment in winds. Percussion timbre returns to triangle.

Variation 7 (measures 57 - 64)

- Texture -- monophonic.
- "Dargason" melodic line played by clarinets 2 and 3 and soprano sax, with sustained chordal accompaniment provided by low woodwinds and horns. Meanwhile, the "Greensleeves" melody is superimposed by the euphonium.

Variation 8 (measures 65 - 72)

- Oboe joins clarinets and soprano sax on "Dargason" melody, while solo and 1st clarinet reinforce euphonium on "Greensleeves".

Variation 9 (measures 73 - 80)

- "Dargason" melody becomes somewhat brighter as flute, piccolo and Eb clarinet take over the melodic line from the oboe. Solo cornet is added to and predominates on the "Greensleeves" melody.

Variation 10 (measures 81 - 88)

- Once again tension is released as texture thins out to soprano sax and clarinets 2 and 3 on "Dargason" melody. Euphonium maintains the "Greensleeves" line. Chordal accompaniment is sustained by low woodwinds, horns and basses. Dynamics diminished once again to "piano".

Variation 11 (measures 89 - 96)

- Timbre becomes somewhat darker as "Dargason" melody switches to alto and bass clarinet, bassoon, alto and tenor saxophone. The "Greensleeves" melody is temporarily abandoned at this point.

Variation 12 (measures 97 - 104)

- Character of the "Dargason" melody becomes more boisterous here when solo and 1st cornet and 1st trumpet join the soprano saxophone stating the melody. The chordal accompaniment provided by the low saxes and most of the brass increases the intensity by moving in double time. This switch to the more brash brass timbre and forte dynamic levels foreshadow the tutti statement which is to follow immediately.

Variation 13 (measures 105 - 113)

- Tutti scoring.
- Here the fullness of the scoring is used to build intensity. All upper woodwinds and upper brass are assigned intensity. All upper woodwinds and upper brass are assigned to the melody while the remaining winds and tambourines switch to a new, rhythmically more active ostinato-like accompaniment. While the scoring here is fuller than sections immediately preceding this variation, the texture remains relatively simple.

Variation 14 (measures 114 - 120)

- This section reaches a high point with the melody being transferred to the low brass and low woodwinds. Upper woodwinds, triangle and tambourine sustain the trill for four measures, and trumpets and cornets increase tension with repeated notes on each beat. All the built-up tension then dissipates with the introduction of descending duplets working in cross rhythms against the remaining 6/8 meter. The instruments then come out of the cross rhythms in unison with the last measure of the melody.

Variation 15 (measures 121 - 128)

- With the release of the tension built up in the previous section, the clarinets and alto and tenor saxophones once again resume the "Dargason" melody at a piano dynamic level, with accompaniment provided by low woodwinds, low brass and bass drum.

Variation 16 (measures 129 - 136)

- Intensity once again begins to build toward the final climax as dynamics increase and strength is added to all parts. Upper woodwinds and solo and 1st cornets sustain the melodic line. The remaining winds (minus trumpets) play an ascending accompaniment. Percussion is temporarily tacet, possibly to lend more impact to the upcoming entrances by bass drum and cymbals.

Variation 17 (measures 137 - 144)

- The soprano saxophone and cornet maintain the melody at this point. However, the tension, energy and focus definitely switch to the remainder of the ensemble playing the powerful chromatically ascending chords, highlighted by the cymbals and punctuated by the bass drum. This section leads to the final climax.

Variation 18, 19, 20 (measures 145 - 164)

- At this climatic point, the "Greensleeves" melody returns (played by euphonium, horns 3 and 4, soprano sax, trumpet and cornet) to join the "Dargason" (played by all upper woodwinds in the finale).
- Sustained chordal accompaniment provided by the low woodwinds and remaining brass add richness and depth to the sonority.

Variation 21 (measures 165 - 176)

- Intensity begins to wane as the scoring thins and dynamics diminish. Interestingly, the flute, piccolo, oboe and Eb clarinet begin this statement of "Dargason" melody but relinquish it to the clarinets after two measures. The "Greensleeves" melody is completed by the solo cornet, 1st trumpet and soprano saxophone.

Variation 22 (measures 177 - 184)

- Having reached the final climax, H to the end serves as a coda section. The texture thins here dramatically. The "Dargason" melody is played by clarinets 2 and 3, alto clarinet, alto and tenor saxophone. The "Greensleeves" melody is withdrawn; however, the elongated solo cornet melody alludes to it.

Variation 23 (measures 185 - 192)

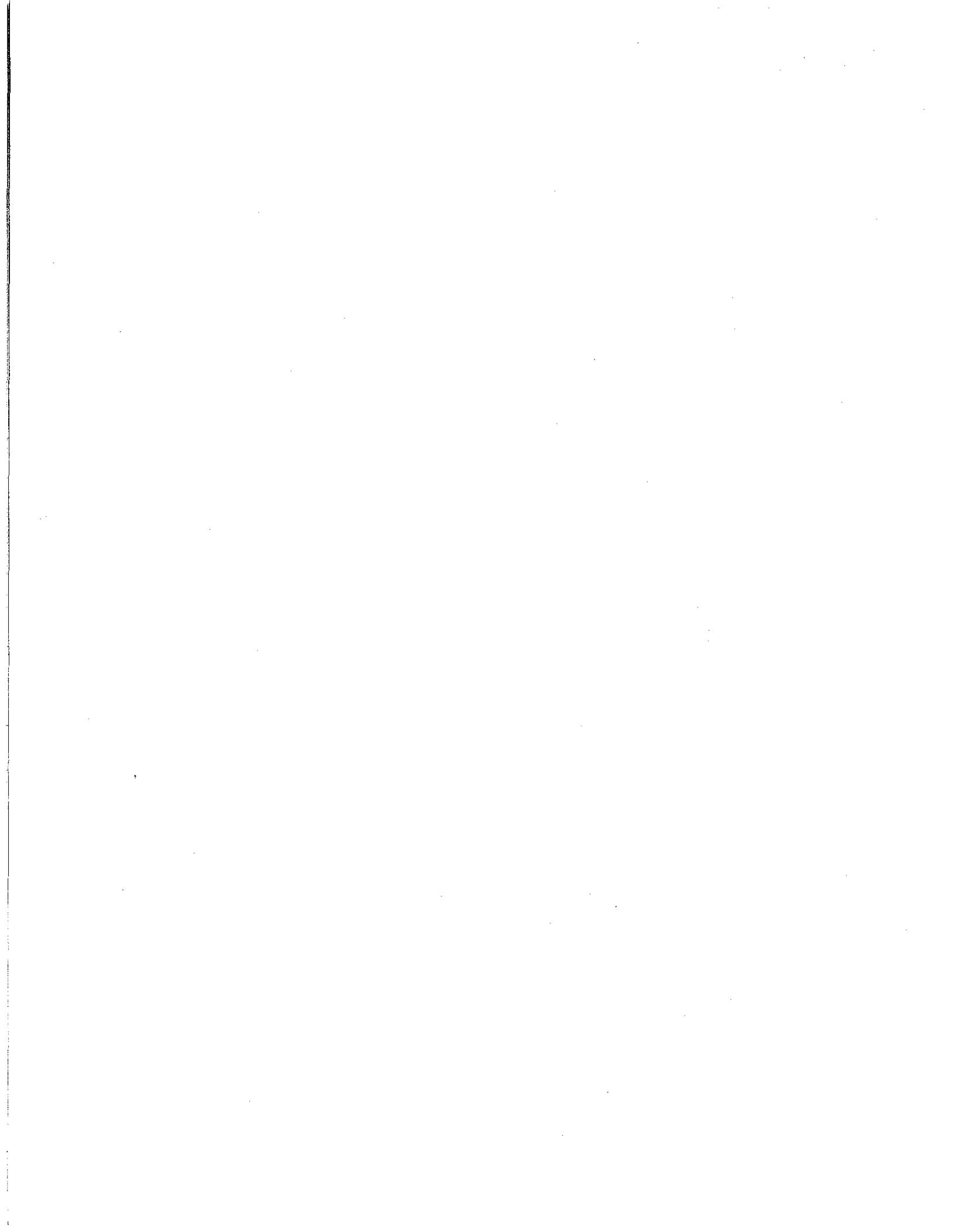
- Solo euphonium states the "Dargason" melody over bass and low woodwinds' pedal point and harmonic chords, resolving to eighth notes in clarinet and alto saxophone parts.

Variation 24 (measures 193 - 200)

- Bass takes over the melody and harmonic chords switch to trombones (once again resolving to an eighth-note, this time downwards).

Variation 25 (measures 201 - end)

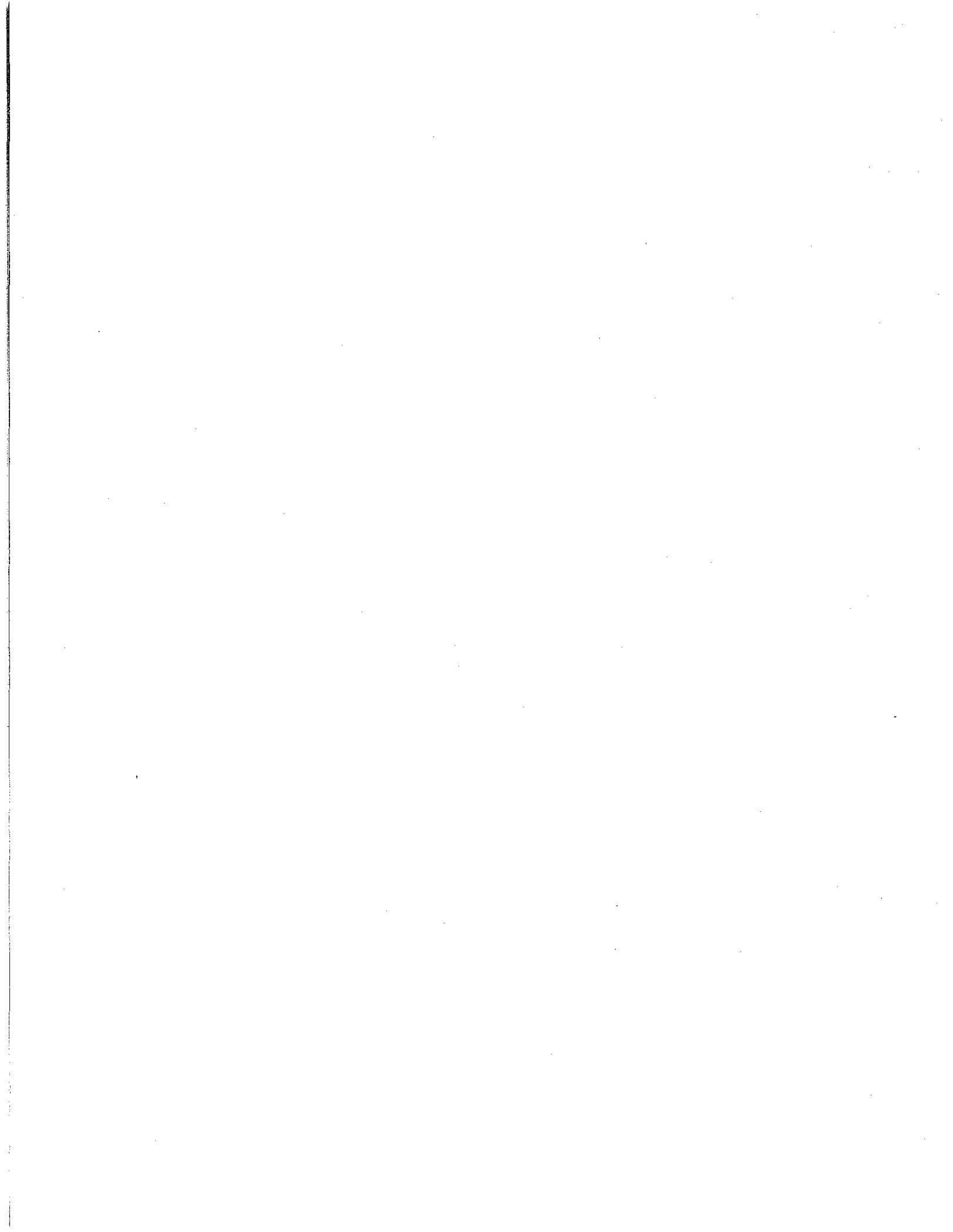
- Five solo players -- tuba, piccolo and three muted cornets.
- Contrasting colour and range -- solo piccolo, solo tuba scored four octaves apart in a small duet. This duet fragments and rhythmically distorts the first four measures of the "Dargason" melody.
- Final 5 measures free composition -- not based on any previous melodic content.



Model Unit Evaluation Forms

The following nine evaluation forms are samples of ways students might be evaluated while working through the preceding Model Unit. Each form is referred to in a specific lesson and often relates to materials found in the Student Study Guides.

In order to accommodate a wide range of skills and backgrounds, some of the evaluation criteria may be either too technical or elementary for particular students or classes. Teachers are encouraged to adapt or replace any of the following sample evaluation forms to meet the needs of their students while using this Model Unit.

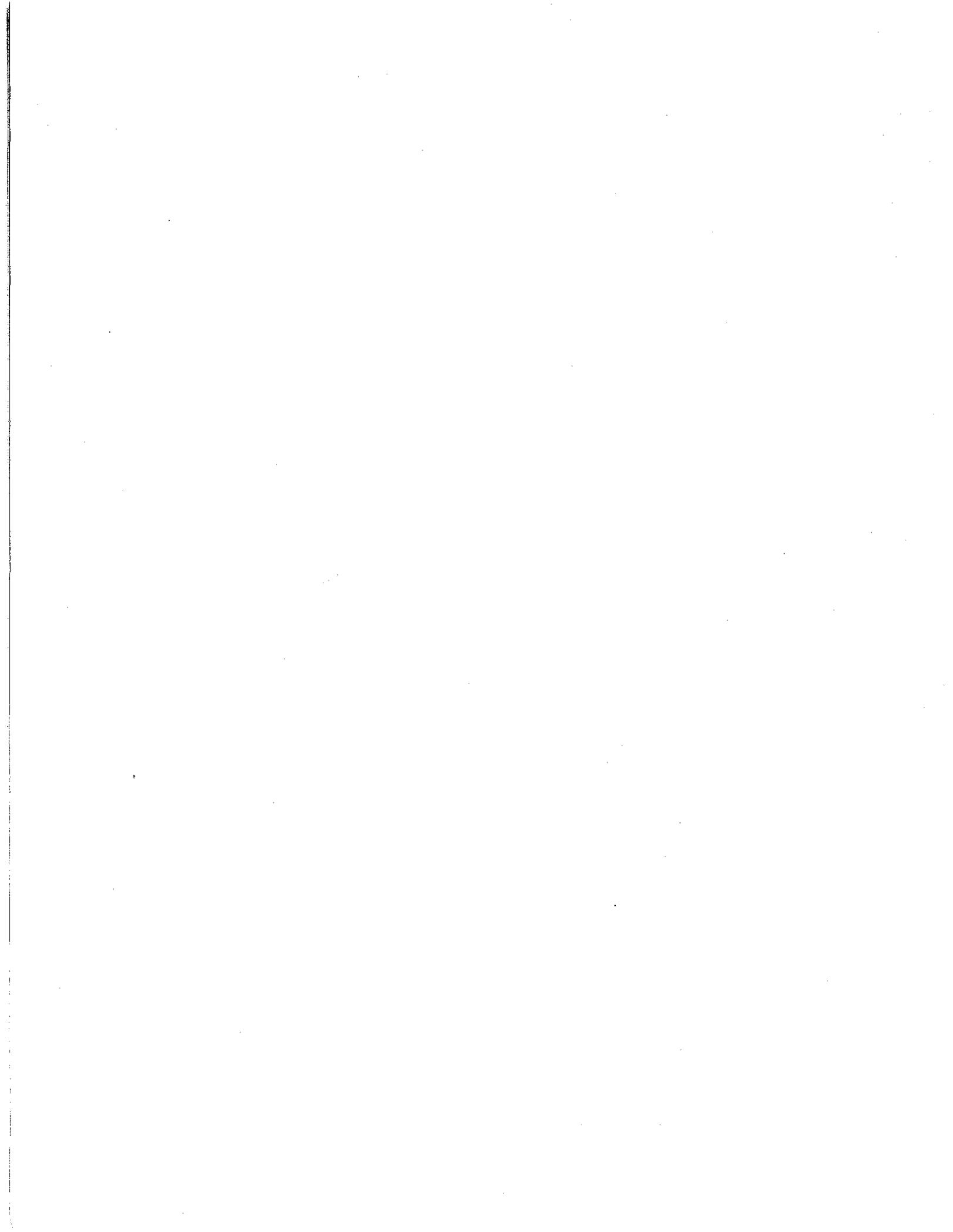


Model Unit Evaluation Form 1

Term Projects

Select **one** of the following assignments as a major project for the term. This project will be worth 20% of the term mark.

- Write an arrangement, between 16 and 32 measures, of a well know melody for four to eight instruments. For example, this well-known melody could be a Christmas carol, pop/rock tune, folk tune or classical melody.
- Transcribe 16 measures of a piece originally written for piano for between four to eight wind and/or percussion instruments.
- Using available technology such as a computer, M.I.D.I. resources, sampler, etc., write and record an 8 to 16 measure arrangement of a given simple melody. For example, you could use a melody such as Ode to Joy, Mary Had A Little Lamb or Joy to the World.
- Write a theme and variations composition based on a pentatonic scale. The theme should be 8 to 16 measures and there should be at least two variations.
- Write a set of three short variations for the "Ahrirang" melody and incorporate them into a performance of the arrangement of *Ahrirang*. Student variations may be performed along with the performance of *Variations of a Korean Folk Song*.
- Select a folk tune and create a simple instrumental arrangement for four instruments.
- Compose a simple 16 measure "folk-like" tune with one verse and one refrain. Lyrics could be written as well. Include chord changes for accompanying instruments.
- Research and prepare an 800 to 1000 word term paper that deals with a particular aspect of folk music. For example, folk music of Saskatchewan could be your focus.
- Research and prepare an 800 to 1000 word term paper discussing the life and music of either Ralph Vaughan Williams or Gustav Holst.
- Select another composition from the band library that is based on folk sources. Carefully study the score and prepare to **conduct** this composition in rehearsal. Choose a work that will not require a great deal of rehearsal time for the band to be able to perform well. You may wish to consult with your band director regarding suitability of your selection.
- Perform for the class a short recital of three to four pieces demonstrating various folk tunes.



Model Unit Evaluation Form 2

Written Exam - Musical Recycling

Do all answers on foolscap provided.

- 1a. Discuss, in some detail, ways in which André Jutras, William Himes, Gustav Holst, John Barnes Chance and John Kinyon all used recycling processes in the compositions we studied.
- 1b. Which of these composers do you feel was able to use recycling processes most effectively to create a composition? Support your answer. Include the composer's use of repetition and contrast or variation in your discussion.
2. In what ways did John Barnes Chance borrow musical ideas or elements from the music of Korea when he composed *Variations on a Korean Folk Song*? What are some aspects of this piece that are **not** characteristic of Korean music?
3. What are three or four common characteristics of traditional folk music?
4. Name one current Canadian folk musician.
5. Name two pieces and their composers that you encountered during this unit that are considered "classics" or masterworks in band literature. Why do you think they are considered as such?
6. In what ways are the three folk songs used in *Three Folk Miniatures* typical of folk music in general?
7. Describe what the following musical terms mean:

theme and variation form
arrangement
niente
cantabile
con moto

motive
dolce
allegro con brio
tempo primo
vivace

8. Write two patterns for a pentatonic scale on the given notes.



-
9. Name the compositional device used in the following example in order to recycle the given musical material.



Listening Section:

10. Which of following five musical selections are examples of Eastern Asian music.

Circle one: 1 2 3 4 5

11. Two musical examples will be played twice each. Select which is an example of traditional folk music. List at least three characteristics of the selection which are typical of traditional folk music.

Circle one: 1 2

Characteristics of traditional folk music present in this example are:

- 1.
- 2.
- 3.

12. Which one of the following two melodies is based on a **pentatonic** scale?

Circle one: 1 2

Model Unit Evaluation Form 3

Performance Test

Instructions:

- Prepare and record on an audio tape all materials listed below, as selected by your teacher.
- Use a good quality tape. Recording equipment is available at school if necessary.
- Mark your name clearly on the tape.
- Cue your tape to the exact spot where you play.
- In sections where extended rests occur, pause briefly then continue.

Date Due:

Test Material:

Scales and technical material to be tested

- | | |
|----|----|
| 1. | 3. |
| 2. | 4. |

Excerpts from the following repertoire:

- 1.
- 2.
- 3.
- 4.

Evaluation

(to be completed by teacher and returned to student)

	Excellent	Very Good	Good	Fair	Poor
	5	4	3	2	1

Tone Quality

Comments:

Technical development

- pitch accuracy
- rhythmic accuracy
- articulation
- technical fluency

Comments:

Intonation

- tuning of melodic intervals
- consistency of tuning throughout all dynamic levels and registers

Comments:

Musicianship

- style, phrasing, dynamics, nuance

Comments:

Model Unit Evaluation Form 4

Attitudes/Values

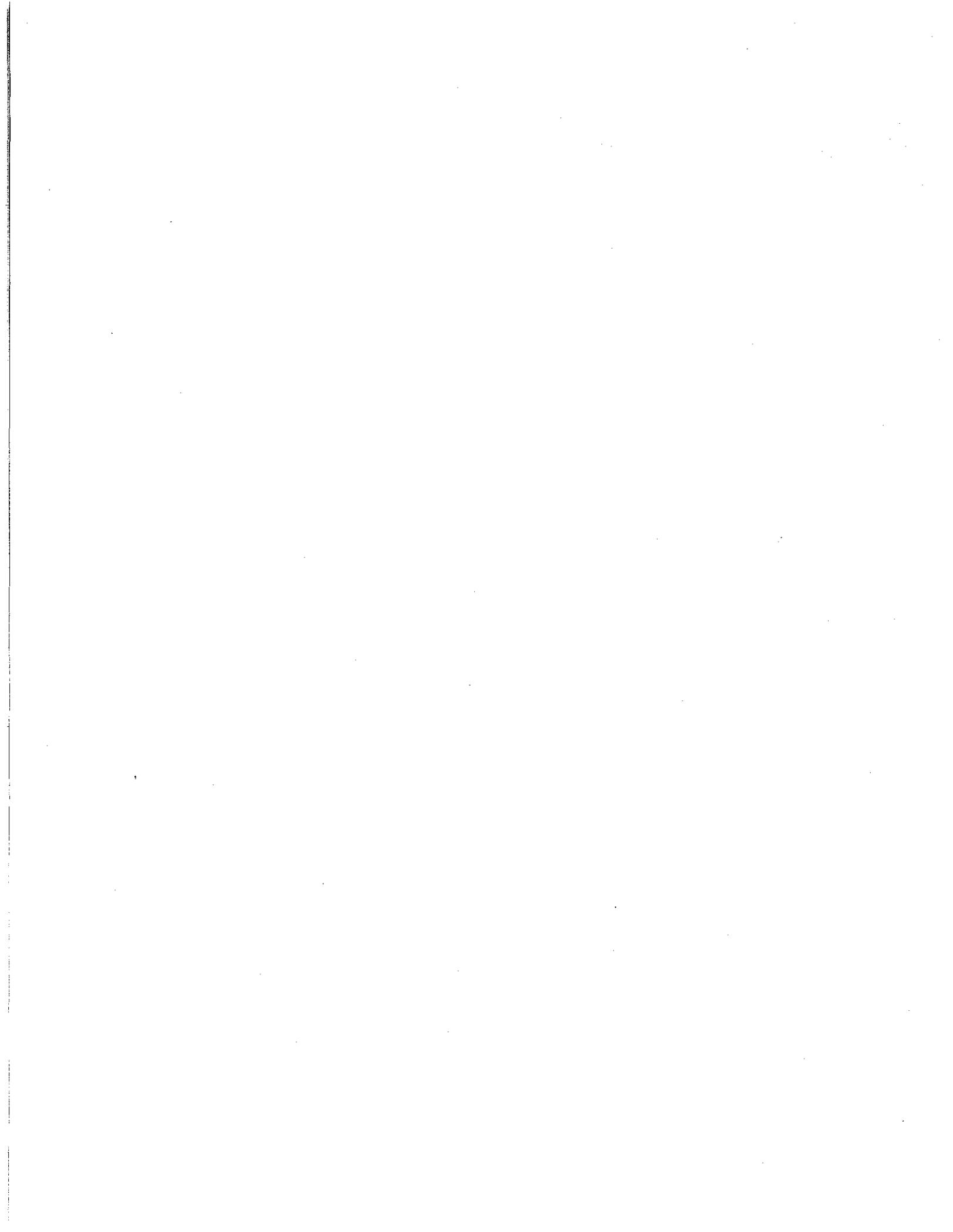
Student's Name:

Grade in School:

Date:

The following survey is intended to monitor student growth in the area of musical attitudes and values. **It is designed for student reflection and is not intended to be handed in.**

	Strongly Agree			Strongly Disagree	
I enjoy band classes and activities.	5	4	3	2	1
Music is an important part of my daily life.	5	4	3	2	1
I try to:					
• listen to music	5	4	3	2	1
• read about music and musicians	5	4	3	2	1
• play my instrument for fun	5	4	3	2	1
• attend concerts	5	4	3	2	1
• attend musical workshops and/or band camp.	5	4	3	2	1
I think it is important for our band to play well.	5	4	3	2	1
Practicing my instrument is part of my daily life.	5	4	3	2	1
After graduation I think I will continue to play my instrument.	5	4	3	2	1
I might wish to consider a musical career.	5	4	3	2	1
I enjoy experiencing new styles of music.	5	4	3	2	1



Model Unit Evaluation Form 5

Survey

Student's Name:

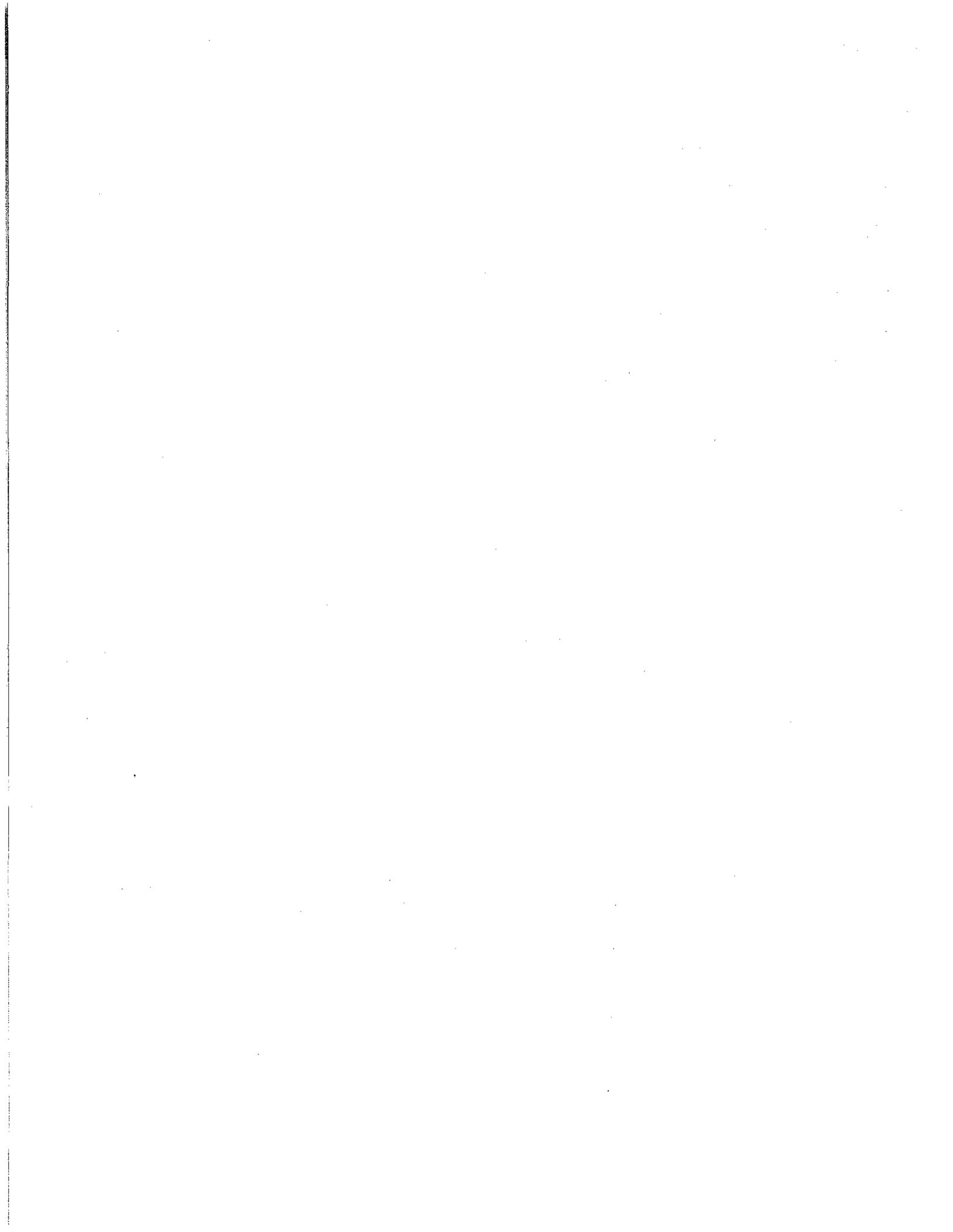
Grade in School:

What did you enjoy most about band this term?

What would you like to have done differently?

What new skills or ideas have you learned this term?

What would you like to learn more about?



Model Unit Evaluation Form 6

Inventory -- Musical Attitudes and Values

Student's Name:

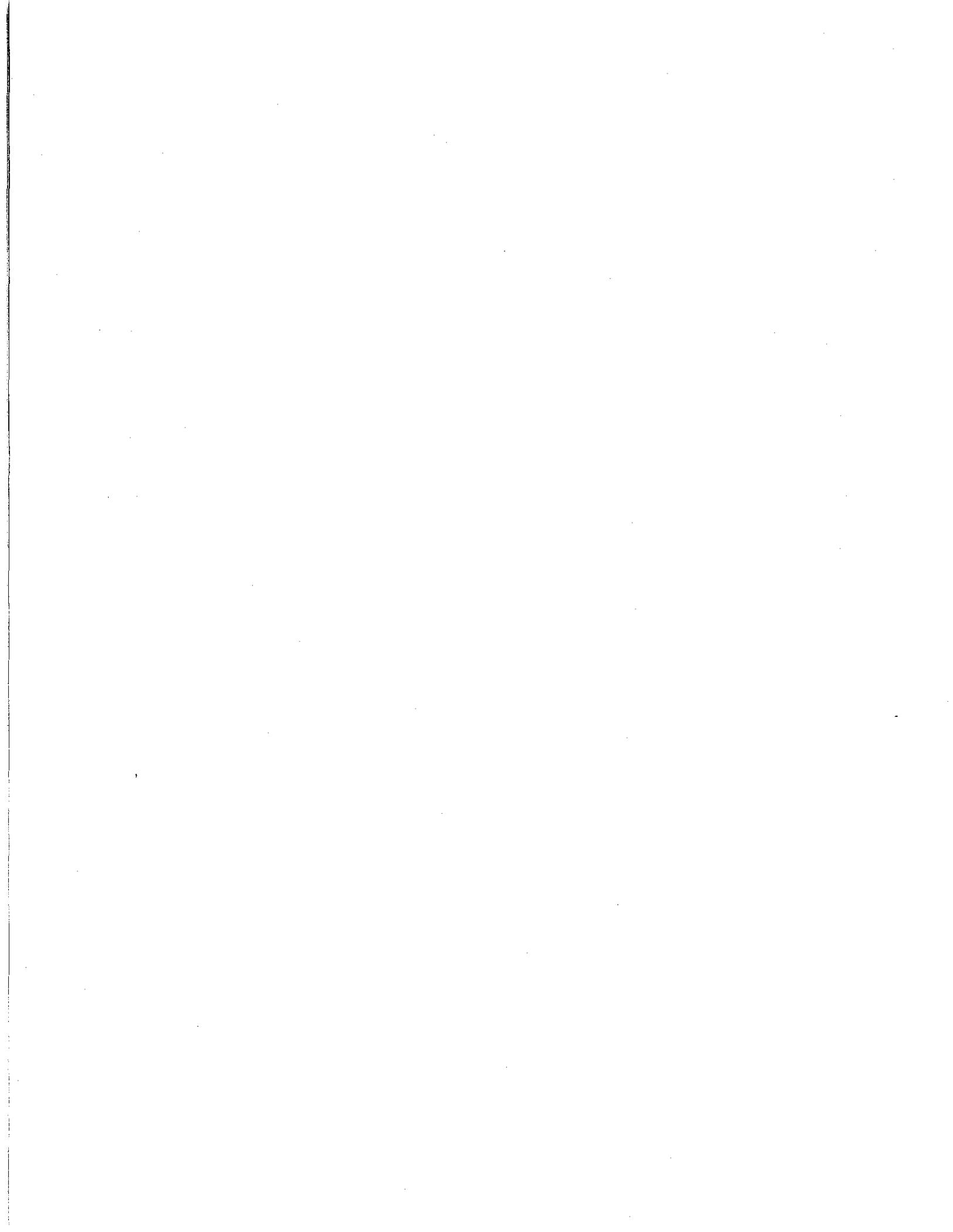
Grade In School:

Dates of Evaluation:

Through activities that develop positive musical attitudes and values, the students will demonstrate a commitment to their own musical education and growth by:

Criteria	Consistently	Frequently	Occasionally	Rarely
	4	3	2	1
Participating in class activities in a positive manner				
Maintaining attention throughout class and rehearsal activities				
Practicing instrument and completing assignments				
Responding to constructive criticism by taking steps to improve				
Showing interest in improving musical abilities and understanding				
Demonstrating a commitment to artistic quality in all musical pursuits				

Comments:



Model Unit Evaluation Form 7

Ensemble Activities
(videotape samples, teacher observations)

Student's Name: _____

Grade in School: _____

Date: _____

Selections Performed:

- 1.
- 2.
- 3.
- 4.

Ensemble Skills

Rating Scale

How well does the student:

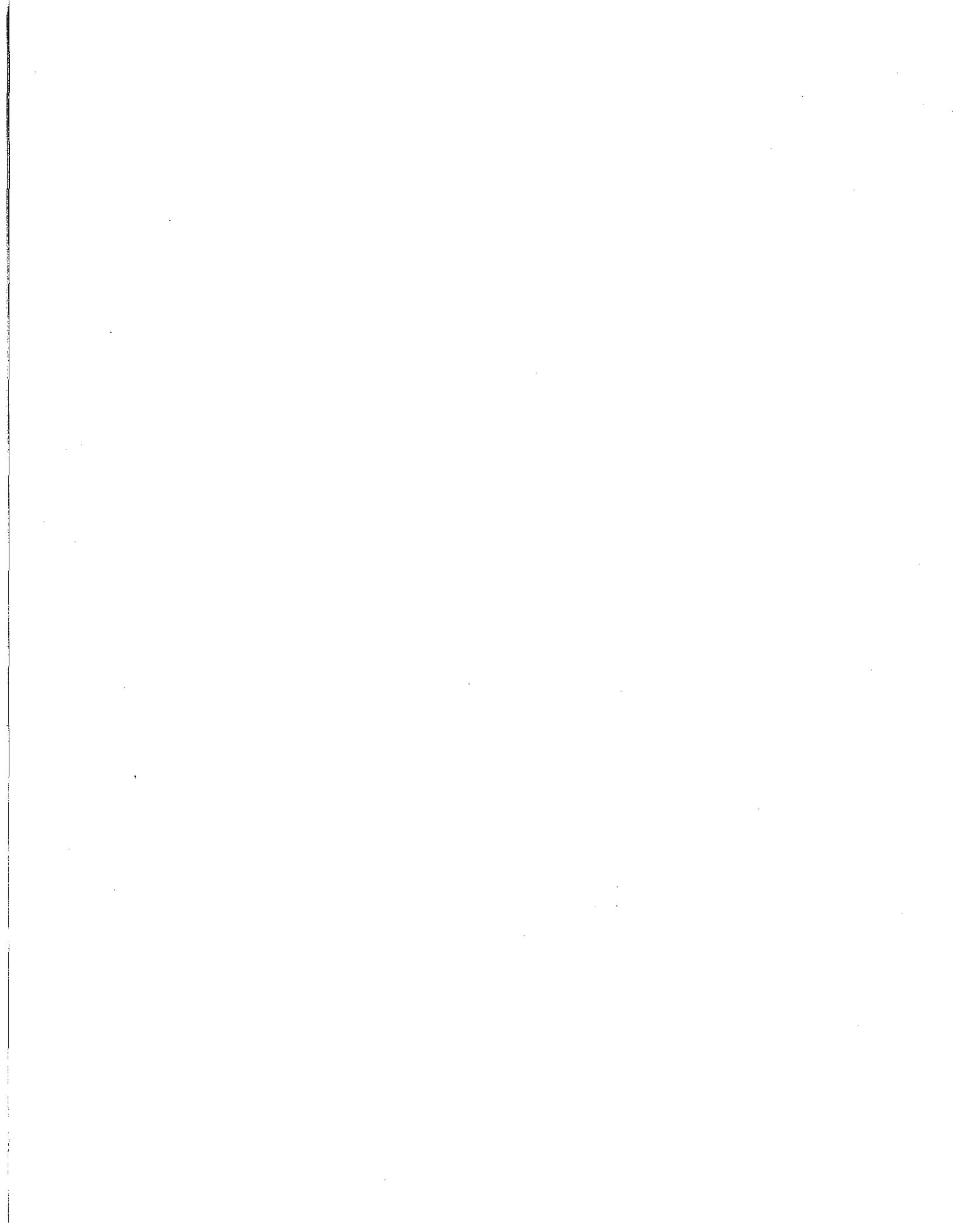
Poor **Excellent**

- play accurate pitches, rhythms, articulations?
- play in tune?
- play with appropriate balance with ensemble?
- play with a characteristic tone?
- play expressively?
- play in a characteristic style?
- respond appropriately to conductor's gestures?
- play with good playing habits (embouchure, posture, holding position, breath support, etc.)?

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

Areas of strength: _____

Areas needing improvement: _____



Model Unit Evaluation Form 8

Student Self-Evaluation Form

(Audiotape should be submitted with this form)

Name:

Date:

Selections performed:

How well do I:

	Poor										Excellent
• play accurate pitches, rhythms, articulations?	1	2	3	4	5	6	7	8	9	10	
• play in tune?	1	2	3	4	5	6	7	8	9	10	
• play with good tone?	1	2	3	4	5	6	7	8	9	10	
• play with musical expression (dynamics, shaping, phrasing)?	1	2	3	4	5	6	7	8	9	10	
• perform in a stylistically appropriate manner?	1	2	3	4	5	6	7	8	9	10	

What are my strengths as a player? _____

What do I need to work on most to improve my playing? _____

Model Unit Evaluation Form 9

Student Adjudication Form (self-evaluation of ensemble)

Student Adjudicator's Name:

Date:

Name of Group:

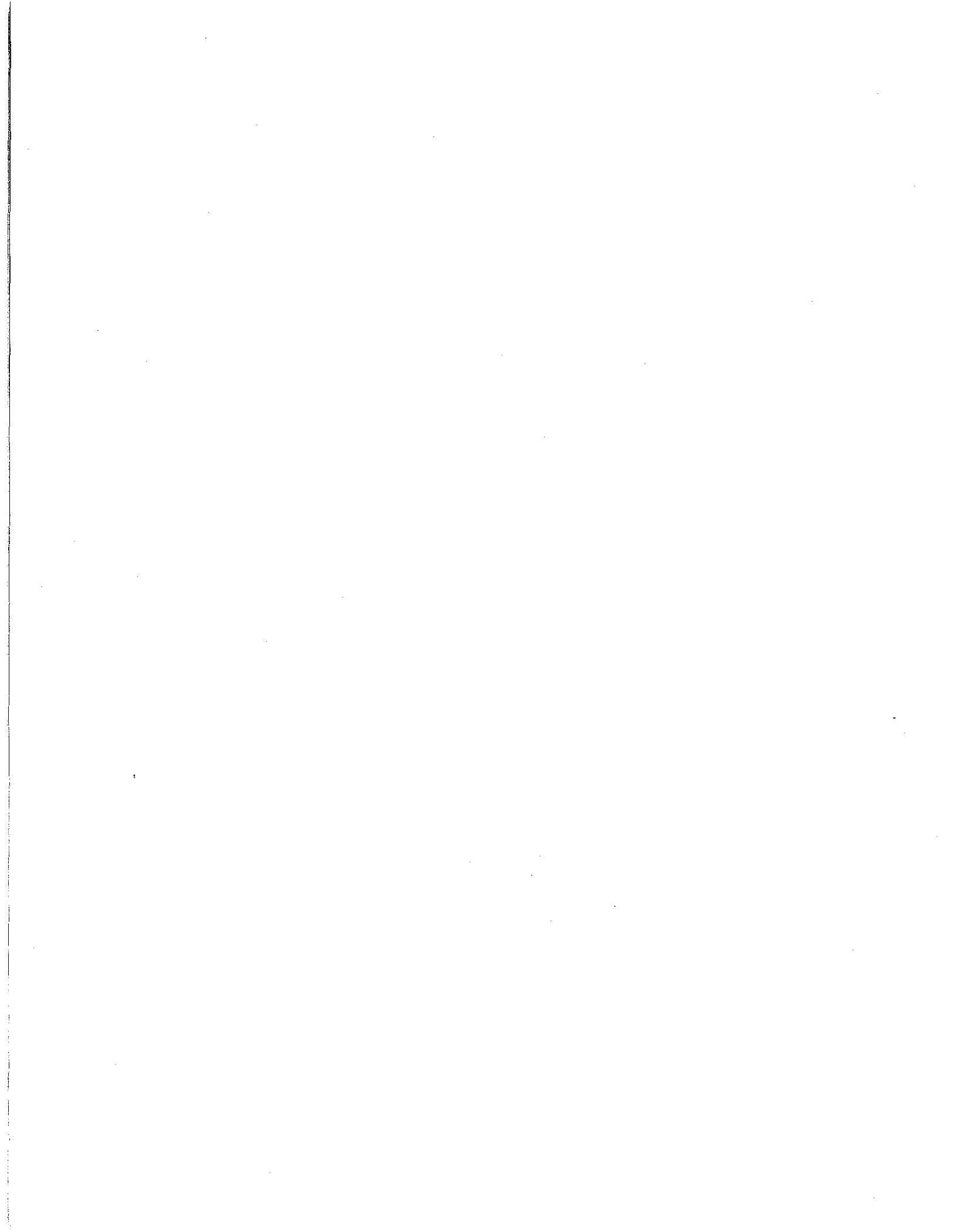
Selections Performed:

How Well Did We:

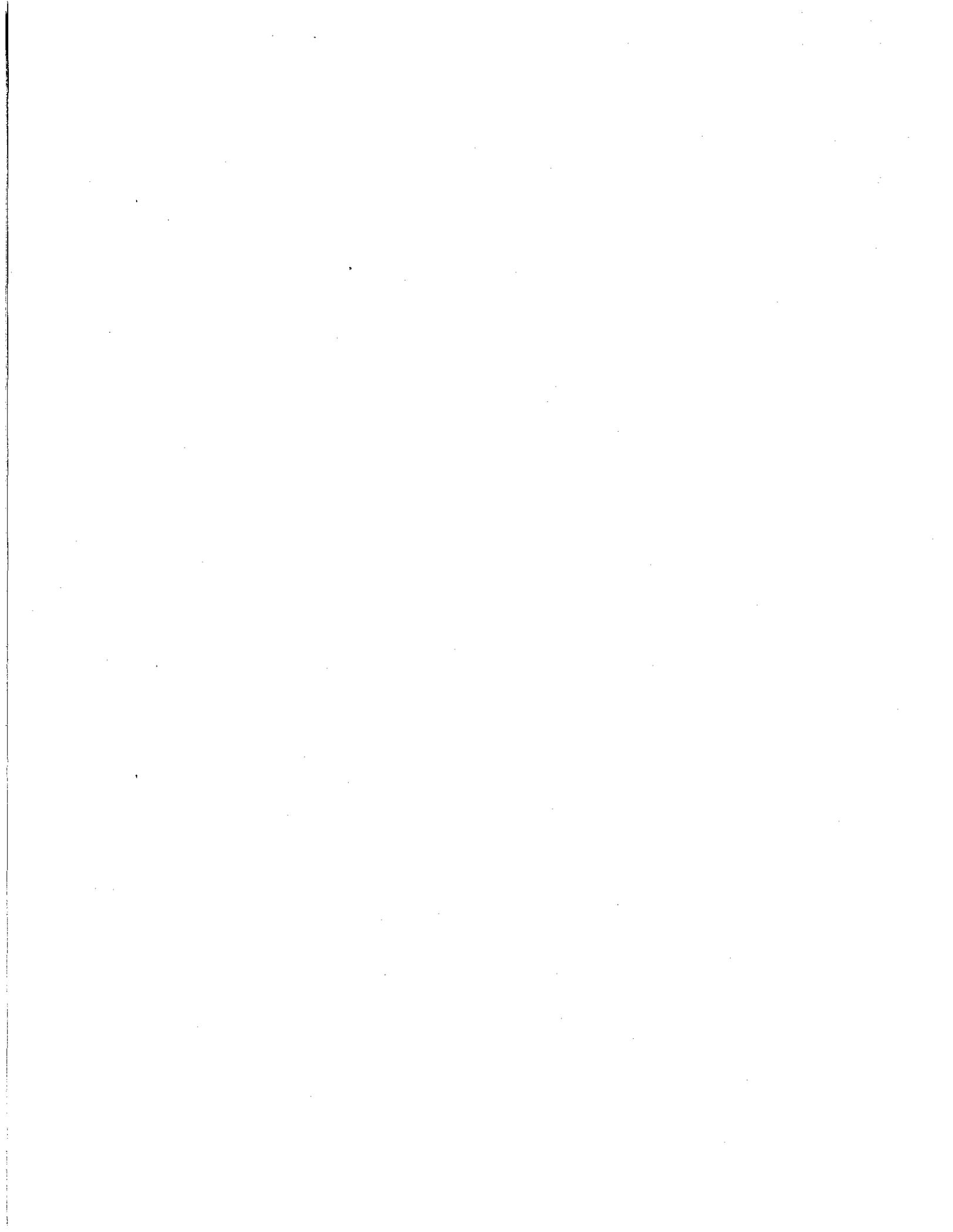
	Poor	Excellent
• play accurate pitches?	1 2 3 4 5 6 7 8 9 10	
• play accurate rhythms?	1 2 3 4 5 6 7 8 9 10	
• play accurate articulations?	1 2 3 4 5 6 7 8 9 10	
• play together as a group?	1 2 3 4 5 6 7 8 9 10	
• play in tune?	1 2 3 4 5 6 7 8 9 10	
• play with good balance?	1 2 3 4 5 6 7 8 9 10	
• play with good tone?	1 2 3 4 5 6 7 8 9 10	
• play expressively?	1 2 3 4 5 6 7 8 9 10	
• play in a characteristic style?	1 2 3 4 5 6 7 8 9 10	
• communicate the intent of the composer?	1 2 3 4 5 6 7 8 9 10	

What are our strong points as a group? _____

What do we need to work on most to improve as a group? _____



Appendix



Appendix: Listening to Music

This section focuses on recorded materials and live concerts and their importance in developing musical understanding and listening skills. Information on the development of listening abilities in relation to students' own rehearsals and performances is discussed in the first set of foundational objectives.

The band classroom offers many unique opportunities to expose students to a wide variety of music and sounds. This should include not only their own performances and those of other bands and wind ensembles, but various kinds of musical groups and individuals such as cultural groups, orchestras and chamber ensembles. Choose a variety of musical styles and examples of music from various cultures and time periods.

Listening is a fundamental and essential skill. Focusing on listening skills in the band classroom will continue to develop sound awareness, sound discrimination and sound sensitivity. There are several basic requirements for the development of listening ability:

- the ability to concentrate
- the ability to understand what one is listening to
- the ability to remember sounds and sound sequences.

The ability to concentrate is essential to the listening process. Students will concentrate as long as they are interested in the material or activity being presented.

Understanding what is being listened to involves the recognition and discrimination of sound. In music, this refers to distinguishing whether sounds are high or low, fast or slow, human or mechanical, etc. Students must be able to remember what they have heard because of the abstract nature of the music, which is sound passing in time. Students should be able to reproduce sounds in a specific sequence, and recall and retain sounds in general.

Perceptive, knowledgeable listening requires time and it may take several lessons for students to become familiar with a piece of music before any significant understanding takes place.

Students will often become disinterested or dislike different types and styles of music because they are unfamiliar with the sounds. The teacher should encourage curiosity and an open-minded attitude toward music listening activities. Students should be given many opportunities to listen to and investigate unfamiliar sounds and music.

It is important to choose music that will capture the attention and interest of students, particularly when they are just beginning to use this process. Music that has strong rhythms, appealing melodic flow, obvious contrasts or unusual tone colours will usually spark the students' interest. Students will need time to develop their listening skills to be able to listen objectively to music that is unfamiliar to them.

Students will bring their own varied perspectives and associations, including their unique cultural and personal perspectives to the listening process. Students should be encouraged to express and discuss their personal opinions, knowing that their unique perspective will enhance other students' listening experiences.

A genuine interest and enthusiasm shown by teachers is most likely to result in students displaying a positive attitude about various pieces of music. Teachers must be willing to explore and take risks along with their students, while bringing their own experiences and background to the subject to help foster open-minded inquisitiveness. Some exploration should involve music that the students currently listen to. The teacher should be willing to investigate this as well as all other types of music with an open mind. If students feel comfortable bringing in and discussing their own music, they will be more receptive to approaching other less familiar music in a similar fashion.

People respond to music in various ways and at different levels. In his book *Experiencing Music* (1983), Richard Wingell suggest that people respond at three different levels:

The sensory level -- This refers to responding with senses, including the kinaesthetic sense. Sounds please us, make us grit our teeth, or make us move in time to the beat.

The associative level -- This refers to responding by associating events, images, past experiences, etc. with the music. A song, for example, often reminds us of a particular time in our lives. Hearing the song, we make associations with other things from that time.

The musical or formal level -- This refers to responding to music on a conscious, analytical level. We listen and, using the language of music, examine and reflect on the music.

Presented below are seven steps a teacher can follow to guide students in listening to a piece of music, live or recorded. This process is primarily designed for listening to the music of others, but teachers could adapt it for listening to their group's own performances. Although this process* is a formal listening process, students can respond at sensory and associative levels at various steps within the process.

Breaking the listening process into steps is not always an easy task. The steps outlined are not as isolated from one another as they appear below. A teacher might wish to use only certain steps to achieve specific objectives or to introduce the students to the process. However, the purpose here is to provide the teacher with a guide.

The seven steps are as follows:

1. preparation
2. first impressions
3. description
4. analysis
5. interpretation
6. gathering information
7. informed judgement.

* This process was adapted from the following sources: Anderson, 1988; Clark, 1960; Feldman, 1987; and Mahon Jones, 1986.

Step One Preparation

Preparing students for the listening experience is sometimes necessary, whether the performance is live or recorded. Preparation provides the listeners with a purpose or focal point in which to participate in the experience. It is also an opportunity to discuss the idea that every individual brings his or her own cultural and personal frame of reference to the experience, as well as a unique point of view. Activities designed to provide an appropriate context for the music may sometimes be necessary, especially in the case of a live performance.

Discussion at this stage might focus on the following:

- brief biographical information about the composer and/or musicians
- type or style of music to be presented
- some historical and cultural insights into the music and times during which music was composed
- questions of audience responsibility, ranging from basic points of etiquette to the more complex issues of the individual's recognition of his or her own personal biases as a listener.

Information given in preparation for a live performance should remain brief and will vary according to the level of interest and experience of the students. In the case of most recorded performances, a simple question, thought or suggestion to help focus on the music is often sufficient preparation.

Step Two First Impressions

First impressions when listening to music can be very revealing. These initial reactions may actually tell us more about ourselves than the piece of music or composer who wrote it, because the sounds we like or dislike are strongly influenced and determined by our past listening experiences.

Ask the students to list the first five words or images that come to mind as they listen to the music. Any words will do as long as they relate to the music. Keep a list, as these words may be referred to later during the other stages. Some words will be discussed during the "Description" or "Analysis" stage (drums, violins, voices, slow, high, low, smooth, faster, higher, etc.). Some words will be discussed during the "Informed Judgement" stage (weird, exciting, boring, etc.).

Step Three

Description

Listening to a live performance of music presents some unique challenges for the students. A recorded performance can be heard as often as necessary, but a live experience passes by once. Developing in students the ability to describe what was heard will be essential in leading them to understand what was heard.

Ask the students to describe what they heard. Write their descriptions on the board or on chart paper. Encourage students to respond with words such as high, low, quick, slow, complex, simple, loud, soft, drum, muted trumpet, vibraphone, voices, ringing, dry, smooth, etc. Draw students' attention to the elements of music and principles of composition (variety, repetition, balance, acoustics, tension, resolution and transition) that are prominent in their listening examples.

When you receive words which are not descriptions but interpretations, make note of them on another part of the paper or on the blackboard. Tell the students that words such as happy, mournful or exciting express their personal opinions, since someone else may think the music is relaxing rather than irritating, or boring rather than exciting. Tell them that these interpretations are important, and will be discussed at a different time.

See if there are any common responses which might give a general description of the piece. Point out that **all** responses are worthwhile because we each notice different things about the music. Each student picks out or hears what is of personal interest, and describes it in his or her own unique way and language. The students will start to develop a vocabulary for describing music, which will increase as they receive more practice. Help the student develop this vocabulary by including musical terms when appropriate in their listening and other musical experiences.

Step Four

Analysis

During the analysis step, students are asked to focus on the elements present within a piece of music and look for the relationships between and among these elements. They should discover how the principles of composition are used to organize a piece of music and create interest. It is also important for the students to recognize the pattern of organization and overall structure of the music (form). The following are examples of questions to consider during analysis:

- Does the music have repetition? Contrast?
- Is the repetition exact or a variation?
- How does the composer/musician create variety?
- Is there tension in the music? How is it created? Is the tension resolved?
- Can you identify phrases that are alike and similar?
- What timbres are present and how are they created?
- What does the composer/musician do to try and catch your attention ("hooks")?
- Is there syncopation involved? How is it used?

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- What is the tonality used? (Major, minor, pentatonic, other?)
 - Is harmony present?
 - Can you identify the sections of a song (for example, introduction, chorus and verse)?
 - Can you identify the organization or form of the music (for example; two-part, AB; three-part, ABA; rondo, ABACA)?

A topic for discussion at the analysis stage is style. The particular way the ingredients or music are combined or put together creates **style** in music. Style refers to the musical characteristics of a particular composer, musician, culture, region or period. This might refer to the music of the Romantic era, music from South America, or the music of Buffy Sainte-Marie or R. Murray Schafer.

Step Five Interpretation

At the interpretation stage of the responding process, ask students to express their feelings about what they have heard and what it means to them. This is an appropriate time to have the students refer back to their first impressions and see if they can now explain them. Ask the students if they have changed their impressions.

Students will make connections and associations with their real life experiences, as well as with their imaginations. These connections vary considerably, depending on students' cultural and personal perspectives and past experiences with music. Teachers should establish an atmosphere of trust and respect for the individual and encourage students to express their own feelings and perceptions without fear of criticism.

Many students may have some difficulty with this step if they have not used a process similar to this previously. The teacher needs to encourage students to express their individual feelings in a non-threatening fashion. Sometimes have the students write down their interpretations allows them to express themselves without fear of peer group pressure.

The following activities are appropriate at this stage of the listening process:

- Collect and compare the various image associations the students have with the music.
- Brainstorm a number of possible subjects, themes or moods the students associate with the music. (Movies or types of television shows that might use this music, for example.)
- Discuss where the work might be appropriately played. In a church? Outdoors? At a concert? Discuss the importance of context.
- Discuss why a composer/musician may have written this musical work. Does it fulfil a purpose, convey a message, promote a specific feeling, etc.?
- Investigate how other composers/musicians created music in a similar fashion or with similar stimuli.

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- Create tableaux in small groups to express interpretations of the music. Play the music as the class observes each group's tableau. (Tableaux is a strategy often used in drama, where the students create a "still picture" with their bodies.)
 - Create musical compositions in response to the music; for example, compositions with similar theme, mood, rhythm, style, form, etc.

Step Six

Gathering Background Information

In step six, students are asked to gather more information about the musical work:

- biographical information about the composer
- information about the social, political and cultural climate of the times in which the music was first written and performed
- information about a specific culture being studied and the role of music in that culture
- biographical information about the musicians/performers
- other music written by the same composer or from the same culture (discuss similarities and differences)
- other music written during the same time period as the piece being studied.

Step Seven

Informed Judgement

The previous six steps of the listening process have provided the students with the necessary criteria in which to offer an informed opinion about a musical work. Look for words mentioned in their first impressions and note any opinion changes. If, after analysing and hearing other interpretations, the students' impressions remain unchanged, they should now be able to offer an explanation.

Care should be taken when dealing with this step in relation to listening to the students' own performances. The object of this step in the "Listening to Music" process is to discuss the composition and what they have gained from listening to, investigating and studying it. Should a teacher wish to encourage self-evaluation of students' own performances, questions should be provided that will encourage positive and thoughtful responses.

When discussing a composition at this step, the student might say, "I think it's boring or weird." The teacher asks, "Why?", encouraging the student to use appropriate vocabulary. The student might respond:

- "I'm not familiar with the instruments being used so the music sounds strange to me."
- "I can't hear a melody. It constantly changes and there is no repetition."

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- "The voice is too high, and I'm not used to hearing that."
 - "I like music that has vocals in it better than strictly instrumental music."
 - "The electronic instruments don't seem to balance with the acoustic instruments."
 - "The music is slow and peaceful and I like exciting music with a strong beat."
 - "The rhythm in the tune is too complex for me to follow. It doesn't hold the tune together."

Another student might say, "I really like the music." The teacher asks, "Why?", encouraging the student to use appropriate vocabulary. The student might respond:

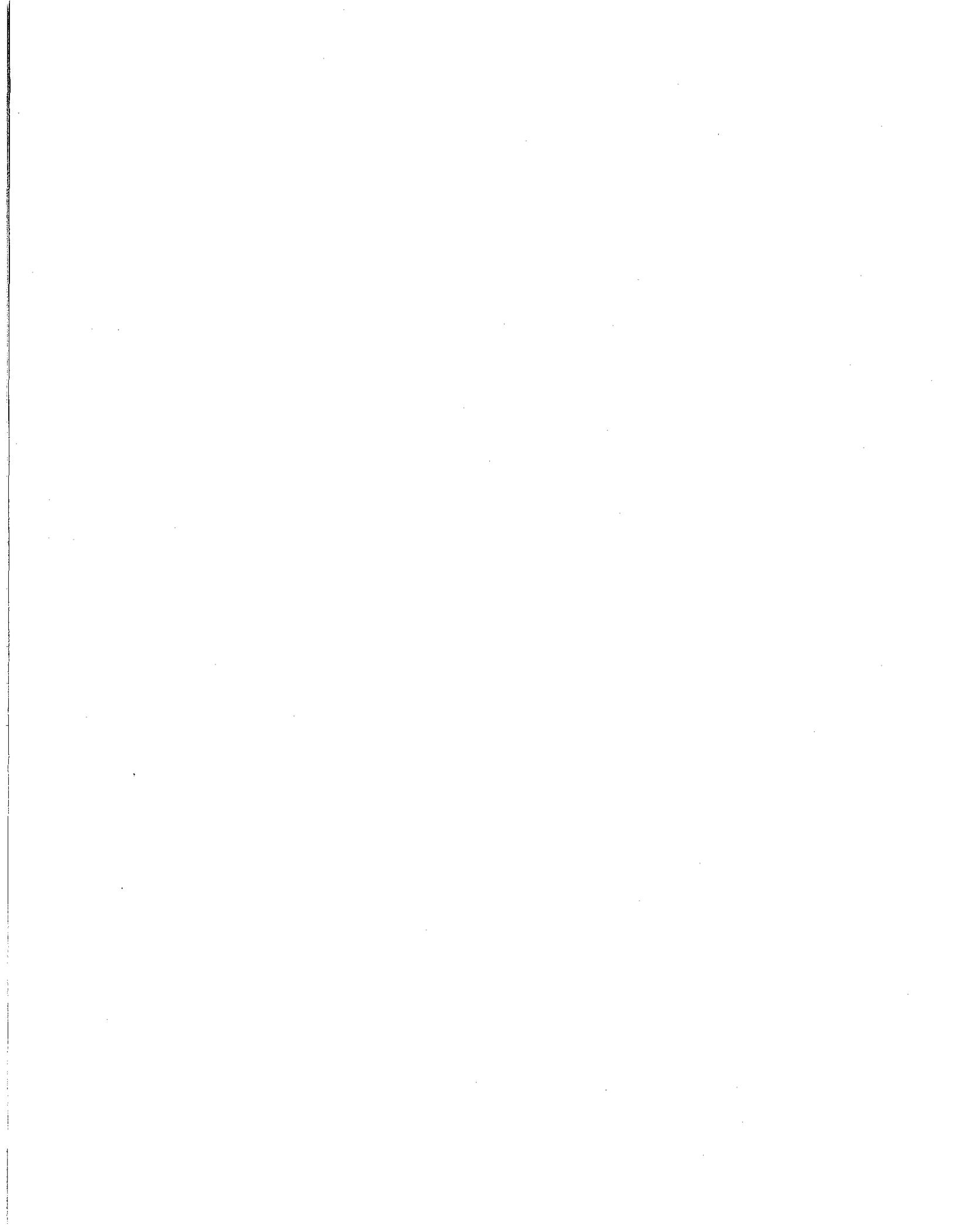
- "I like the way the voices harmonize."
- "There is a building of suspense that keeps me interested."
- "The timbres and variety of the instruments are pleasing to me."
- "The music is constantly changing, getting more complex. As soon as one sound gets a little boring, something else is added to keep your interest."
- "I like the trombone solo; it's really played well."
- "I like the way the melody keeps showing up in different parts of the tune played by different instruments."
- "The transition through many different sections keeps the tune exciting to me."

The above statements could also be phrased as questions by the teacher to elicit response.

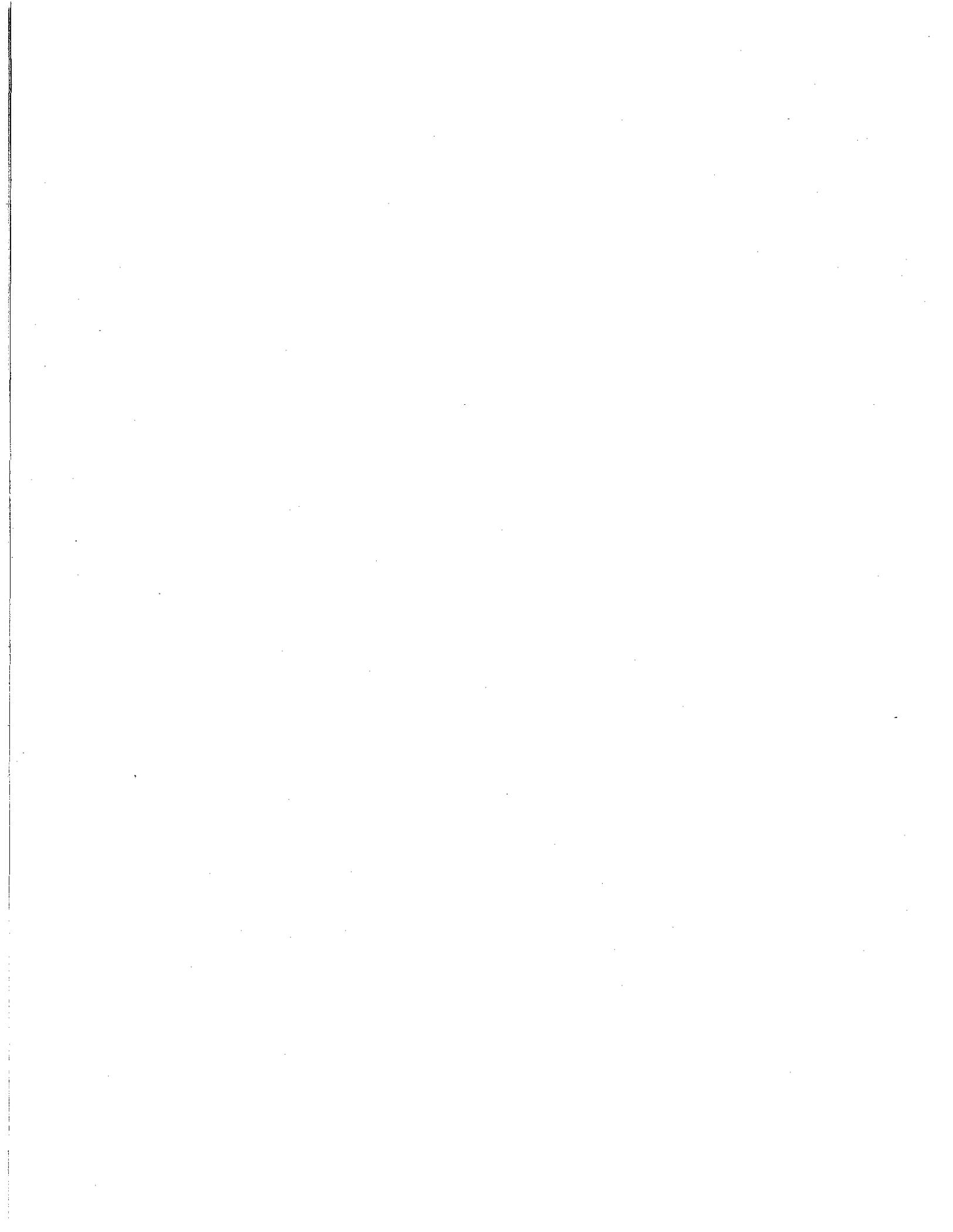
Discuss with the students the fact that they may not value certain music, but that others might. Can they name some people who would like the selections that they didn't like? Their teacher? Their grandparents? Their friends? Why do they think these people would react in this way? The students may benefit from having guests in to discuss various musical preferences and viewpoints.

Summary

The preceding seven steps of investigation and reflection on a piece of music should provide the students with a way to participate in the listening experience, and should encourage them to approach each new experience with open-minded curiosity. The process should help students to better understand, value and enjoy various kinds of music.



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