Music 512

Yearlong Curriculum

Fall 2018

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**Course Description**

 This course is a high school concert band for grades 9-12. Throughout the year we will perform three concerts, and attend one festival. The idea for the course is to guide students through the process of becoming advanced musicians through the performance of quality music. By the end of the year students will be able to listen more critically to music and learn components to various musical elements. Students will be expected to do general music quizzes at the start of each class that will function as a part of attendance and participation. Students will also be asked to send in a paragraph review at the conclusion of each concert block based on the recording of the concert. Our final will be either chamber ensemble performances or alternative ensembles such as cover bands, Latin bands, or other ensembles at the request of the student. Our concert band is a learning environment where students will learn more about classic concert music, participate in fun and challenging repertoire, and grow as a lifelong musician.

**Program Goals:**

* Students will become more literate with regards to notated music.
* Students will craft their own musical ideas and perform them in their repertoire.
* Students will learn to perform music and critically listen for the sake of evaluating their own performances.
* Students will learn proper rehearsal and concert etiquette.
* Students will learn about the background and context of the pieces that they are performing.

**Course Goals:**

* Students will be able to understand basic music theory.
* Students will learn to listen, balance, and blend with their peers during ensembles.
* Students will play a critical role in the rehearsal process and be active throughout.
* Students will learn to thrive in solo, small ensemble, and large ensemble performances.
* Students will perform music from a variety of cultures.

**Course Objectives:**

* Students will demonstrate their knowledge of general music concepts by scoring at least 80% on the general quizzes each class.
* Students will be able to perform all 12 major scales and their relative natural minor scales as well with less than two mistakes per scale.
* Students will be able to demonstrate their ability to stay active in rehearsals by giving at least one point of feedback when called on or after class once a week.
* Students will demonstrate their ability to play within smaller ensembles during the final project.
* Students will demonstrate their ability to play with good tone or strive for their best possible tone 100% of the time.

**Scope and Sequence:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| High School Concert Band | Fall | Winter | Spring | Contest |
| Musical Elements | Rhythm | The Aviators | March of the Belgian Parachutists | March Diabolique | El Capitan |
| Melody | Arlington | American Riversongs | Sheltering Sky | Simple Gifts: Four Shaker Songs |
| Harmony | Irish Tune from County Derry | Seal Lullaby | March Diabolique | Salvation isCreated |
| Texture | Irish Tune from County Derry | Seal Lullaby | The Tempest | Simple Gifts: Four Shaker Songs |
| Timbre | Arlington | American Riversongs | The Tempest | Salvation is Created |
| Form | The Aviators | March of the Belgian Parachutists | March Diabolique | El Capitan |
| MusicalExpression | Arlington | American Riversongs | Sheltering Sky | Salvation isCreated |
| Musical Topics | Styles/Genres | Irish Tune from County Derry | March of the Belgian Parachutists | March Diabolique | Simple Gifts: Four Shaker Songs |
| HistoricalPeriods | Arlington | American Riversongs | Sheltering Sky | Simple Gifts: Four Shaker Songs |
| Cultures | Arlington | American Riversongs | The Tempest | Salvation is Created |

**Fall Concert:**

The Aviators by John Phillip Sousa

Irish Tune from County Derry by Percy Grainger

Arlington (Where Giants Lie Sleeping) by Paul Murtha

**Concert Overview/Rationale**

In the fall students will perform a set of pieces that I have considered to be standards of the wind repertoire with selections both old and new. I picked The Aviators march to be the first piece because it is a strong opener and has a high amount of energy which will engage the audience. Next, Irish Tune from County Derry is a slow and emotional piece of literature and I picked this piece because it offers a great playing field for practicing the blend and balance required in a wind-band setting. Lastly, I chose Arlington due to the varying meters, different timbres, and unique harmonies. It has multiple sections offering a diverse musical experience, but closes out the concert with a strong finish.

**Concert Goals**

1. Students will learn to balance complex chords and play fragmented melodies together.
2. Students will perform complex and syncopated rhythms.
3. Students will use imagery to inspire musicality during a performance.

**Concert Objectives**

1. Students will discuss in groups about their mental imagery and how it relates to giving a musical performance.
2. Students will write elements of musical expression in their individual parts.
3. Students will perform selected melodies in small groups with fewer than 5 errors in pitch and phrasing.
4. Students will complete quizzes at the start of class covering material and history of the pieces and get at least an 80% on each.
5. Given the concert literature, students will match the composer to a brief biography.
6. Students will perform in small groups demonstrating dynamic contrast.

**National Standards Addressed**

1, 4, 5, 6

**Assessment**

* Students will take quizzes at the start of each class and will review various materials that are covered in the literature. Students will be able to work in groups to discover answers to the specifics of the materials dealing with history, theory, and musical expression.
* Students will be asked to perform in class in small groups. Performances are recorded and the students will reflect upon them by using a rating system. These demonstrations are meant to be constructive and relaxed. Students should utilize the musical elements they have marked in their score with a pencil. Markings may consist of crescendo or decrescendo, articulation, and the release of phrases.

**Rhythm**

The Aviators march has a good amount of complex rhythms and changes frequently which makes it a good piece to challenge students’ rhythm reading skills.

**Melody**

I chose Arlington because the melody is rather simple, but students must make choices on how to phrase the line in order to make it more musical.

**Harmony**

Irish Tune from County Derry is a great tune to talk about harmony. It brings up concepts of just intonation and balancing chords which are crucial concepts for students to learn.

**Texture**

Irish Tune from County Derry has the melody split among different sections and scoring can be occasionally scarce. It offers a great opportunity to talk about texture and balance between melody, counter-melody, and multiple harmony lines.

**Timbre**

Arlington is a varying piece that travels through multiple styles and gives students the chance to explore different instrument sounds within the wind-band repertoire.

**Form**

I chose The Aviators march because it follows a typical march form. Multiple strains, several separate melodies, and a contrasting section known as the trio make up the march form.

**Musical Expression**

Arlington provides a diverse amount of dynamic contrasts and phrasing opportunities to shape the line into a beautiful melody.

**Styles/Genres**

I chose Irish Tune from County Derry because it represents the ballad style well and Grainger’s music specifically is defined by his “Graingerism’s”, specifically the dynamic contrasts that are representative of his music.

**Historical Period**

I picked Arlington because of the symbolism behind the piece. Arlington’s connection to Arlington National Cemetery is a monument to the most influential figures in America’s past and it can be used to provide an eye opening experience for students.

**Cultures**

I picked Arlington because of the classic American patriotic melodies used throughout the piece.

**The Aviators March**

 **History:** In 1930, Frank Whittle invented the jet engine. This completely turned the world of transportation upside down as it allow people to travel to unseen places in unprecedented amounts of time. John Phillip Sousa, one of the most prolific wind-band composers of the 20th century, was best known for his marches. This particular march was written to celebrate the new era of technological innovation and societal advancement. It was published in 1932 and has been a standard of the march repertoire ever since.

 **National Standards:** The Aviators march aligns with many of the national standards and serves as a stellar concert opener. It addresses standard one by having rhythmically based sections of music that trade off the melody from one section to another. It also addresses standard five by allowing the students to have an opportunity to listen to themselves via recording and self-assessment or peer assessment to work on accenting the contrasts of the piece.

**Irish Tune from County Derry**

 **History:** Percy Grainger is well-known in the world of wind bands. His biggest claim to fame was his idiosyncratic settings of folk songs. Irish Tune from County Derry is based on the Irish folk song, Danny Boy. This piece was premiered in 1913 and is a beautiful ballad that makes a great addition to any concert.

 **National Standards:** This piece addresses national standard one due to the various layers of assessment and pedagogy it provides for instrumental instruction. Some of the unique learning opportunities include teaching the complexity of chordal structure and the various tuning tendencies of functional harmonies. Standard four is another piece that is addressed in this piece. Students will be asked to listen critically of their peers and themselves and to analyze what they hear in each section of the piece. Standard five is present due to the students’ recording their performances of the piece, and using those recordings as guides to fix mistakes and accentuate strengths within their playing. Finally standard six is addressed with the quizzes that will be given before class to help students solidify theory and aural skills concepts addressed during rehearsals.

**Arlington (Where Giants Lie Sleeping)**

 **History:** Program notes provided by composer Paul Murtha: “Composed as a tribute to generations of American servicemen and women buried at Arlington National Cemetery near Washington, D.C., this powerful and emotional work is a fitting addition to any memorial occasion or patrioticconcert. Offstage trumpetsannounce the opening theme followed by reverent strains and a solemn statement of *My Country, Tis of Thee*. The piece develops and builds gradually, reaching a heroic climax with the familiar hymn*God of Our Fathers* before returning to aquiet and reflective mood as the offstage trumpets return.”

 **National Standards:** Arlington provides many important concepts that address standard one. It has frequent rhythmic alterations and hemiolas that require solid counting and subdivision abilities. Multiple fanfare interjections throughout create a regal mood that stylistically is reflective of the patriotic nature of this piece. It addresses standard four because there are any different musical ideas happening simultaneously at any given point. Students can listen critically to evaluate the order of balance and blend within the ensemble. It also addresses standard 6 by having the teacher critically evaluate their performances. The teacher’s assessment plays the most crucial role for this piece due to is complex harmonies and chordal movement, dense scoring, and stylistic variations throughout the piece.

 **Culture:** Arlington was written as a commemorative piece to honor men and women who have died as giants among America’s historic ranks. America has always had a strong nationalistic sense and strong patriotic connections to its people. This piece truly serves as a monument to the bravery and courage displayed by the individuals that lay to rest in Arlington National Cemetery.

**Sample Lesson Plan**

**Objectives:**

Students will select poetry that they believe is well-suited to accompany Irish Tune from County Derry.

In this activity, students will be asked to play through Irish Tune from County Derry while being recorded. Next they will be asked to read through the original text of Danny Boy. Subsequently, students will then be tasked with selecting a piece of poetry that they believe best represents the text of Danny Boy. Once the students have selected a poem, they will be provided a reflection form with the following questions:

1. What was the poem you selected for Irish Tune from County Derry?
2. What elements of the poem did you think accented the piece?
3. In what ways is this poem similar or different from the original text that Irish Tune from County Derry is based on?

After completing the reflection questions, students will pair up with a student from another section and discuss their poems. In each pair, students will share why they chose the poem and explain how they see it fitting in with the piece. The teacher will pick up the reflection sheets to analyze later and incorporate into future lessons. The class will then play Irish Tune from County Derry again and attempt to implement the imagery and meaning of the text into the phrasing and musicality to be displayed during performance.

**Assessment:** Students will turn in an exit ticket at the end of class that lists three items that they think improved in the second run through of the piece, as well as three items that could continue as focuses for improvement moving forward. Also, during classroom discussion the teacher will walk around and provide informal observations in order to provide students with feedback and meaningful summative explanations when returning to the large-group rehearsal.

**Winter Concert:**

March of the Belgian Parachutists by Pieter Leemans (Arr. James Swearingen)

The Seal Lullaby by Eric Whitacre

American Riversongs by Pierre LaPlante

**Concert Overview/ Rationale**

This winter concert covers a vast range of musical styles and is both fun and challenging. March of the Belgian Parachutists is a high energy march that works great as a concert opener and provides an authentic experience for students to play a march that isn’t a Sousa composition. It provides many rhythmic and stylistic challenges. The Seal Lullaby is vastly different from the previous tune, as it is a slow ballad filled with colorful harmonies and interesting uses of phrasing and timbre. Finally, American Riversongs was picked due to its strong foundation in American Culture. This piece is reflective of a time in American filled with expansion and reform, and could be used to create cross-curricular ties with history as it relates to the westward expansion during the mid 1800’s.

**Concert Goals**

1. Students will perform a choir transcription with accurate representation of the text within phrasing and musicality.
2. Students will demonstrate rhythmic accuracy.
3. Students will investigate composers and learn more of their history.
4. Students will make connections to culture and how it affects music composition.

**Concert Objectives**

1. Students will be able to perform vocal lines with accurate phrasing and shaping of the contour of the musical line.
2. Students will arrange a choir piece and make it into an instrumental chorale version of the original.
3. Students will perform their piece on their instruments with fewer than three errors.
4. Given internet resources, students will research one composer that has a commonly performed march.
5. Students will present information about their selected march composer.

**National Standards Addressed**

1, 2, 5, 6

**Rhythm**

I chose March of the Belgian Parachutists for rhythm due to its high-energy, driving rhythms used throughout.

**Melody**

I chose American Riversongs because it has many variations of the classic “Shenandoah” melody. Each setting of the melody requires different balance and phrasing skills in order to accentuate well-known melodic material.

**Harmony**

I chose Seal Lullaby for harmony due to the complex chord extensions (9ths and 11ths) and chord leading which can be used as a vehicle to talk about intonation and chordal balance.

**Texture**

I chose Seal Lullaby for texture because of its tendency to drop the bottom out. This piece often has soft, exposed passages and the students must be adamant in pursuing the best tone quality possible to do this piece justice.

**Timbre**

American Riversongs passes around the melody at multiple points, and the audience can hear different instruments each have their moment to shine. The different timbres of each instrument will need to be blended together and played with a cohesive sound concept in order to achieve the proper colors.

**Form**

I chose March of the Belgian Parachutists for form because it follows typical march protocol, and this particular version has strains that were omitted in previous versions.

**Musical Expression**

American Riversongs plays with the classic melody that many people know and love, which provides a unique experience in which students can express their own musicianship while playing a well-known tune.

**Styles/Genres**

I chose March of the Belgian Parachutists because of its WWII origin. It has a very distinct up-beat European walking tune feel. This march is regarded among the best of them, and represents the german march style rather well.

**Historical Periods**

I chose American Riversongs because it has a strong connection to the history of exploration and expansion during the formative years of our country.

**Cultures**

I chose American Riversongs because it is based on an American folk song and represents a pivotal point in American music.

**March of the Belgian Parachutists**

 **History:** While Leemans was serving in the Belgian army during World War I, on a request from his commander he began to write a march, which he did not finish. During World War II, when the Belgian parachute brigade was formed, he was having dinner with a group of paratroopers and was again asked to compose a march. “During one single night” Leemans composed this march on themes recalled form his earlier efforts.

 **National Standards:** Standards 1, 5 and 6 are addressed by this piece. It offers various rhythmic patterns and gives a challenge to students in playing the correct style and the correct articulatory fashion. They can contrast this style to other marches they have performed and see what they should do to take this particular piece to the next level.

**Seal Lullaby**

 **History:** The Seal Lullaby is a setting in the form of a lullaby for mixed choir and accompaniment of Rudyard Kipling's story The White Seal. It's is a beautiful story and the opening poem in this story is entitled The Seal Lullaby. The work was commissioned by the Towne Singers and is dedicated to Whitacre's friend and tutor Stephen Schwartz.

 **National Standards:** Standards 1, 5, and 6, are addressed by this piece. The piece is rather simple, but offers colorful harmonies and interesting textures throughout. Students have the chance to explore soft and exposed playing, while reflecting on their own work for the sake of improving musicianship.

**American Riversongs**

 **History: “**American Riversongs is a setting of folk songs reminiscent of a developing American nation where waterways were central to commerce and expansion of cities. The piece is in ternary form, beginning with a bright, spirited version of “Down the River.” The middle section is a lyrical, andante setting of “Shenandoah.” The tempo brightens as section three juxtaposes “The Glendy Burk” against a theme based on a Creole bamboula tune. A syncopated ragtime rhythm draws the piece to a fiery conclusion. American Riversongs was commissioned by and dedicated to the 1988-89 Oberlin High School Band in Oberlin, Ohio.”

 **National Standards:** This piece addresses multiple of the national standards. It covers 1 because the piece will strive to emulate the singing of American pioneers and need to be musical and have various textures and timbres. It also covers standard 5 since we will listen to choirs singing choral versions of these folksongs and analyze them to try and apply those same concepts to performing the wind-band piece. It also covers standard 6 because the teacher could turn multiple parts of the music into chamber works and have the students play through and see what each chamber group brings forth in terms of musical nuance and expression.

 **Culture:** American Riversongs is heavily tied into the history of 1800’s America. Life was a simpler time then, and technology was just starting to bud with societies forming along riversides throughout the country. These river settlements often served as places of commerce and life so they were crucial to early American culture. Students will discover the role of folk songs in early America and make connections between the feel of the piece and what life was like in the 1800’s.

**Sample Lesson Plan**

**Objective:**

Students will select and arrange a choral piece for an ensemble of their own instrument type.

Students will utilize garage band (or other audio recording software) to record themselves playing all parts to the arrangement that they completed and present the finished product to the class.

**Assessment:** Students will give a multimedia presentation of their arrangement to the class. The teacher will then fill out a rubric assigning points based on the student’s performance.

|  |  |  |  |
| --- | --- | --- | --- |
|  | **1 (Needs Improvement)** | **2 (Satisfactory)** | **3 (Exemplary)** |
| **Integrity of original melody chosen** | Original melody is lost or completely unidentifiable | Original melody is heard throughout the arrangement | Original melody is well incorporated and thoughtfully set in the arrangment |
| **Inclusion of melodic, harmonic, or rhythmic variation** | There was little to no attempt to add interest to the melody | Small changes were made to the melody | Melody was varied in a way that enhances musicianship and interest |
| **Presentation Presence** | Unprepared, late, or otherwise out of touch with class | Stage presence and personality are shown occasionally throughout | Confidence and well-practiced execution combine to make a good stage presence |

The teacher will fill out the rubric and return it to the student. The student can then reflect on their ability to arrange melodies and identify problem areas or areas of strength to utilize when proceeding forwards.

**Spring Concert:**

March Diabolique by Brian Balmages

Sheltering Sky by John Mackey

The Tempest by Robert W. Smith

**Concert Overview/ Rationale**

The spring concert was designed with a new age theme in mind. All of the pieces included on this concert were composed within the recent past, but they each represent a very different musical style. Exposing students to new music allows them to connect performance practices and specific traits to the modern era. March Diabolique was chosen as an opener for its unique take on a classic form.

**Concert Goals**

1. Students will perform various new age pieces of music.
2. Students will demonstrate clear articulations and phrasing.
3. Students will learn more about characteristics of modern music.
4. Students will perform using non-traditional methods to create new textures.

**Concert Objectives**

1. Students will be able to clearly identify elements that characterize modern music.
2. Students will think more critically and relate their own experiences to the music that they are performing.
3. Students will play in various small ensemble settings or solo settings and bring their own musical interpretation to the piece.

**Nation Standards Addressed**

1, 4, 5, 6

**Rhythm**

I chose March Diabolique because of its traditional march rhythms set within a contemporary framework. This piece provides new and challenging rhythmic material for students to explore.

**Melody**

Sheltering Sky is the piece I chose to work with melody. This beautiful piece provides great context to work on the pyramid of sound and balance to let the melody sing out.

**Harmony**

I chose March Diabolique for harmony because of its use of tritones to create a uniquely dark and expansive harmonic language. It is a unique piece that opens students up to the roles of dissonances within modern music.

**Texture**

I chose The Tempest for texture because it is a piece that accentuates certain properties of the young wind-band. The good scoring allows this piece to make an ensemble shine beyond its years if performed properly.

**Timbre**

I chose The Tempest because of the strong rugged sound of the brass, as well as the fury of woodwind ostinatos. It creates a great contrast of colors through the intertwining of different sections within the band.

**Form**

March Diabolique is an interesting piece to work on form with because it takes the classic march form and twists it to fit a new, contemporary groove.

**Musical Expression**

Sheltering Sky is a great ballad with gorgeous melodies that provide an emotional experience for students in the band classroom. The emotional tendencies of this piece allow a wide array of musical expressions to be used.

**Styles/ Genres**

March Diabolique is a great piece to include in a new music concert because it shows the capabilities of re-vamping something old to make it new and interesting.

**Historical Periods**

I chose Sheltering Sky because it has folksong-like qualities that can be connected to folk songs performed in pieces during the fall semester. Mackey exemplifies modern music by avoiding traditional triadic sonorities, instead choosing more indistinct harmonies.

**Cultures**

The Tempest is a piece from the category of “educational literature”. In the American music education system, ensemble educations are the long-standing traditions, and within that, there have been many pieces written specifically for the developing wind-band. This culture of growth and achievement make up a part of the reason why music is a unique tool that can reach students in a variety of ways.

**March Diabolique**

 **History:** In 2014, NCBA Eastern District Middle School Symphonic Band was slated to premiere this piece to the world, but due to winter storms, composer and guest clinician Brain Balmages was unable to attend. This work is a non-traditional march that utilizes the interval of a tritone both melodically and harmonically. This unsettled interval combined with syncopation, tonal color flashes, and a haunting lyrical melody makes for a mischievous, diabolical creation.

 **National Standards:** This piece addresses multiple national standards. It covers 1 because this piece works on classic march style and articulation even though it is presented in a new light. It also covers standard 4 because students will listen to and assess each other’s articulation style as well as sound. Lastly, it addresses the 6th standard because the teacher will play a role in defining a unified articulation palate within the ensemble.

**Sheltering Sky**

 **History:** The work has a folksong-like quality intended by the composer and through this an immediate sense of familiarity emerges. The repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger’s Colonial Song seemingly sets a beautiful folksong melody in an enchanting way. In reality, however, Grainger’s melody was entirely original as his own concoction to express how he felt about his native Australia. Likewise, although the melodies of Sheltering Sky have a recognizable quality (hints of the contours and colors of Danny Boy and Shenandoah are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

 **National Standards:** This piece addresses standards 1, 5, and 6. It addresses standard 1 because it teaches students the specifics of ballads that must be addressed such as balance, blend, and dynamic shifts. It addresses standard 5 as well since the students have to be critical of their own playing to get the correct style or else it will lose much of its original sound. It also addresses standard 6 because the teacher has to ultimately help the students learn the correct way to balance within the ballad style and to always keep the students focused on preserving the integrity of the music.

**The Tempest**

 **History:** The Tempest (1995) is a programmatic work meant to depict a breaking storm at sea. The piece begins with legato clarinet and low woodwind voices playing a warm half note line. The other instruments join in as the storm picks up until a whirlwind of ostinatos, huge dynamic shifts, and agitated writing overtake the band in a fury to the finish.

 **National Standards:** This piece addresses multiple of the national standards. It covers 1 because this piece will strive to emulate the different sounds of nature during a storm. It addresses standard 5 because students need to think bigger picture with what they are doing to create the sounds and what they can do with their music making to emphasize the sounds of the raging maelstrom. The 6th standard is addressed as the teacher constantly assesses their students playing so that they will truly know how to match timbres and textures to best simulate the sounds of nature.

**Festival Pieces**

El Capitan by John Phillip Sousa

Salvation is Created by Tschesnokoff (Arr. By Bruce H. Housenecht)

Simple Gifts: Four Shaker Songs by Frank Ticheli

**Concert Overview/ Rationale**

The festival music I selected is primarily chosen due to the fact that they are fine examples of high-quality literature with large contrasts between the three. I selected El Capitan because learning Sousa marches is something that I believe every band should do since he has composed so much great literature for wind band. This specific march provides some serious technical challenges due to the large dynamic contrasts and melodic lines within some of the upper woodwinds. Next, I chose Salvation is Created because it is a great piece of literature that focuses on shaping phrases and developing a deep and rich sound within the ensemble. It also is culturally based on Russian orthodox choirs which can easily be used to train our students to “sing” through their instruments as they play this piece. Finally, I chose Simple Gifts: Four Shaker Songs because it is the most challenging piece out of the bunch due to the various odd scales and meter changes throughout. It is also entirely based off of “Simple Gifts” by Aaron Copland, which is a great nod to one of America’s finest composers. The piece also teaches the students to learn to pass the fragmented melody from section to section and play as both a large ensemble in certain parts and a chamber ensemble in other sections of the piece.

**Concert Goals**

1. Students will be able to accent dynamic contrasts.
2. Students will learn to balance for soloists.
3. Students will learn to play fragmented melodies across the ensemble.
4. Students will play as if they were singing in a choir.
5. Students will perform various complex time signatures and scales.

**Course Objectives**

1. Students will demonstrate their knowledge of Russian Orthodox singing.
2. Students will relate to the text of the original work to better shape phrases.
3. Students will complete multiple attendance quizzes over the topics of each of the pieces.
4. Students will learn what their part is during a given phrase and determine what their role is within the music.
5. Students will travel to and perform at one festival contest.

**Assessment**

* Students will take quizzes at the start of each class and will review various materials that are covered in the literature.
* Students will work in groups to discover answers to the specifics of the material dealing with history, theory, and musical expression.
* Students will be asked to perform in class in small groups. Performances are recorded and the students will reflect upon them by using a rating system. These demonstrations are meant to be constructive and relaxed. Students should utilize the musical elements they have marked in their score with a pencil. Markings may consist of crescendo or decrescendo, articulation, and the release or shaping of phrases.

**National Standards Addressed**

1, 5, 6, 7

**Rhythm**

I chose El Capitan because the various rhythms in the piece are good to teach based on keeping them snappy and in the correct style.

**Melody**

I chose Simple Gifts: Four Shaker Songs for melody since that piece is based on Aaron Coplalnd’s Simple Gifts melody and is augmented throughout the piece.

**Harmony**

Salvation is Created has a lot of solo/small ensemble playing so this allows for quite a bit different amounts of timbre and color to be shown off. As stated prior, making the A section soft and lyrical and the B section strong and majestic is very important for this piece to be successful. The melody is consistent in the piece and repeats quite often and rhythms are as easy as they come. The challenge will be to nail the phrasing and know what part of the chord you are to succeed with harmony.

**Texture**

I chose Simple Gifts: Four Shaker Songs since there are so many different parts of the piece that break into small chamber like playing that create unique sounds and textures.

**Timbre**

I chose Salvation is Created for timbre because the piece revolves around having a deep, choir-like sound.

**Form**

I chose El Capitan for form since it follows the basic structure of a march and I think it is important for our students to understand the basic forms of various genres that we play.

**Musical Expression**

I selected Salvation is Created for expression since this piece has a lot of solo/small ensemble playing so this allows for quite a bit different amounts of timbre and color to be shown off. As stated prior, making the A section soft and lyrical and the B section strong and majestic is very important for this piece to be successful. The melody is consistent in the piece and repeats quite often and rhythms are as easy as they come. The challenge will be to nail the phrasing and know what part of the chord you are to succeed with harmony.

**Styles/Genres**

I chose Simple Gifts: Four Shaker Songs because the melody is constantly changing into various other styles and forms.

**Historical Periods**

Simple Gifts: Four Shaker Songs is representative of the mid 1800’s America as many pioneers were saddling up the frontier for adventures to come. It has a deep history with the Shaker culture during colonial America, and provides an opportunity to talk about the Civil War period in band.

**Cultures**

I selected Salvation is Created for culture because this piece was written within the modern era, but it is based upon Ukrainian chant. This piece is slow throughout its entirety, but also has huge dynamic contrasts from the soft A section to the majestic and powerful B section of the piece.

**El Capitan**

 **History:** One of the perennial Sousa favorites, this march has enjoyed exceptional popularity with bands since it first appeared. It was extracted from the most successful of 20 the Sousa operettas, El Capitan. El Capitan of the operetta was the comical and cowardly Don Medigua, the early seventeenth-century viceroy of Peru. Some of the themes appear in more than one act, and the closing theme of the march is the same rousing theme which ends the operetta. This was the march played by the Sousa Band, augmented to over a hundred men and all at Sousa’s personal expense, as they led Admiral Dewey’s victory parade in New York on September 30, 1899. It was a matter of sentiment with Sousa, because the same march had been played by the band on Dewey’s warship Olympia as it sailed out of Mirs Bay on the way to attack Manila during the Spanish-American War.

 **National Standards:** This piece addresses multiple of the national standards. It covers 1 because this piece focuses on various aspects of traditional Sousa marches such as accenting beat one and having crisp articulations. It also covers standard 4 since the students will need to listen and learn to match each other’s articulation and style as well as sound concept. It also addresses the 6th standard because the teacher plays a role in learning the specifics for articulation and matching across all sections.

**Salvation is Created**

 **History:** Salvation is Created was completed as one part of a ten song cycle of ten Communion Hymns in 1912. It is based on a Ukranian chant melody, which are characteristically short and simple. This piece is unaccompanied originally and was performed by 8 voice types (SSAATTBB). The band version of this piece was originally arranged by Bruce Houseknecht in 1957. This is the most popular and most played version of this piece in more modern times.

 **National Standards:** This piece addresses national standards 1, 5, and 6. Standard 1 is addressed because students will learn to play as a small ensemble and work on trying to blend amongst each other. It addresses standard 5 since the students need to listen to each other and give each other guidance to what they need to blend better for the solo lines to come out. It addresses standard 6 because the teacher needs to be critical of their students’ work so that they will be able to grow and learn.

 **Culture:** This piece was written within the modern era, but it is based upon Ukrainian chant. This piece was originally composed as a choral work as the fifth of ten communion hymns. This piece was originally written in 1913, but the wind band arrangement premiered in 1957. It has a deep connection to the Russian Orthodox Church and students can start to become acquainted with Slavonic text.

**Simple Gifts: Four Shaker Songs**

 **History:** Ticheli provides program notes explaining the creation of this piece:

“My work is built from four Shaker melodies - a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, "Simple Gifts," the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially, of orchestration.

**The first movement** is a setting of "In Yonder Valley", generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751 - 87), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

**The second movement,**"Dance," makes use of a tune from an 1830's Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed in counterpoint against the woodwinds who state it at normal speed.

**The third movement** is based on a Shaker lullaby, "Here Take This Lovely Flower," found in Dorothy Berliner Commin's extraordinary collection, *Lullabies of the World.* and in Daniel W. Patterson's monumental collection, *The Shaker Spiritual.* This song is an example of the phenomenon of the *gift song,* music received from spirits by Shaker mediums while in trance (see pp. 316 ff. in Patterson, *op cit.,* for a detailed account, and also Harold E. Cook's *Shaker Music: A Manifestation of American Folk Culture,* pp. 52 ff.). Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers' ideal of childlike simplicity.

**The finale** is a setting of the Shakers' most famous song, "Simple Gifts," sometimes attributed to Elder Joseph Bracket (1797 - 1882) of the Alfred, Maine community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making "Simple Gifts" possibly a visionary *gift song.* It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his *Appalachian Spring.* Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.”

**National Standards:** This piece addresses national standards 1, 5, and 6. Standard 1 is addressed because students will need to learn to play as a small ensemble and work on trying to blend well together. It addresses standard 5 since the students need to listen to each other and give feedback to blend better and accentuate solo lines. It addresses standard 6 because the teacher will be critical of student work so that the students can grow and learn.