Secondary Unit

Teacher Guide

*Cajun Folk Songs,* Frank Ticheli

9th Grade Concert Band

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**Unit Introduction**

**Title:** Cajun Folk Songs

**Composer/ Arranger:** Frank Ticheli

**Publisher:** Manhattan Beach Music

**Grade:** 3 ½

**Learning Goals (Instructional Objectives):**

1. Students will play a concert D dorian and F major scale
2. Students will create a storyline of the piece and apply those thoughts and ideas to making the music style their own.
3. Students will learn and apply the meaning behind the music decided by the composer.
4. Students will use movements to portray what is happening in the piece of music.
5. The students will make connections with their musicality from a slow lyrical section of the music to the quicker, articulated passages.

**Standards Addressed:**

**MU:Pr4.1.E.IIa -**  Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

**MU:Pr4.2.E.IIa -** Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

**MU:Pr4.3.E.IIa -**  Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience.

**MU:Pr6.1.E.IIa -**  Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.

**MU:Pr6.1.E.IIb -**  Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

**MU:Re8.1.E.IIa -**  Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.

**MU:Re9.1.E.IIa -**  Evaluate works and performances based on research as well as personally- and collaboratively developed criteria, including analysis and interpretation of the structure and context.

**Unit Study**

**Unit 1: Composer**

Frank Paul Ticheli IV was born on January 21, 1958 in Monroe, LA. While he is the only member of his immediate family to pursue music as a career, he has some extended family such as his grandfather and some of his first cousins that played semi-professionally. Ticheli’s education consists of bachelor degrees in both music education and theory/composition from Southern Methodist University in 1980, as well as master and doctoral degrees in composition from the University of Michigan in 1983 and 1987 respectively. During his graduate education endeavors, Ticheli distinguished himself with the reception of multiple fellowships and awards, one of which included the Earl V. Moore Award (1985; the highest award given to graduate students at The University of Michigan).

After graduation, Ticheli continued his path success by establishing himself as one of the most performed, recognized, and prominent composers working today. Many of his works have become standards in the wind band repertoire. His compositions outside of wind band span multiple genres from solo voice and chamber music to large-scale orchestral works. In 1991, Ticheli joined the faculty of the University of Southern California’s Thornton School of Music, where he now serves as the professor of composition.

**Unit 2: Composition**

*Cajun Folk Songs* is a contrasting two-movement piece that was originally commissioned by (and dedicated to) the Murchison Middle School Band of Austin, TX and their Director, Cheryl Floyd. The approximate total performance time is 6:15, and was premiered by the Murchison Band in the spring of 1991.

The work is scored for:

Piccolo (second movement only)

Flute 1-2

Oboe 1-2

Bassoon1-2

Clarinet 1-3

Alto Clarinet

Bass Clarinet

E-flat contrabass clarinet

(E-flat contra-alto clarinet)

B-flat contrabass clarinet

Alto Saxophone 1-2

Baritone Saxophone

Trumpet 1-3

Horn 1-2

Trombone 1-3

Euphonium (TC and BC)

Tuba

Percussion 1 (xylophone and marimba)

Percussion 2 (small suspended cymbal with yarn mallets, sand blocks or cabasa, medium-large triangle, and castanets)

Percussion 3 (two players: tambourine, (mounted or with handles) tom-toms [4], and bass drum)

The musical material in *Cajun Folk Songs* is based on two selections taken from a 1934 phonograph recording of folksongs collected by John and Alan Lomax. “ La Belle et le Capitaine” and “Belle” can both be heard in their original versions on Lomax recordings. Ticheli writes about the original songs in the Composer’s Notes section of the score: “The first movement, ‘La Belle et le Capitaine,’ tells the story of a young girl who feigns death to avoid being seduced by a captain. The second movement, ‘Belle,’ is about a man who goes away to Texax only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail.”

**Unit 3: Historical Perspective**

A majority of what we know about the early blues, Cajun, and New Orleans jazz music from the Mississippi Delta can be traced back to a father-and-son team of folklorists. John A. Lomax (1867-1948) and his son, Alan (1915-2002) became important figures in the preservation of American roots music when they traveled throughout the American Countryside recording live music from their car for close to twenty years during the 1930’s and 1940’s. Their field recordings is compiled within the Archive of American Folk Song at the Library of Congress.

Using folksongs for wind band compositions is a relatively common practice, as it is a way of preserving the music of the common people as well preserving American musical heritage in the form of folk music traditions.

Another relevant historical aspect of *Cajun Folk Songs* centers around “Cajuns” (or French-Acadians), descendants of a group of early French colonists who began settling in the French colony of Acadia (now Nova Scotia and adjacent areas) around 1604. During the Great Upheaval (1755-1763) several of these colonists were driven out as a result of their refusal to swear allegiance to the British Crown after England captured Acadia. The Acadians chose to later remain neutral during the French and Indian War, refusing to support the French as well as continuing their negligence towards England. England then expelled all Acadian residents, and they made their way to Louisiana, which at that time, was still colonized by France.

**Unit 4: Technical Considerations**

Ticheli describes the work as a grade 3 ½ piece. Instrumental ranges are appropriate given the grade level. Between the two movements there are solo or soli passages for flute, oboe, clarinet, saxophone, trumpet 1-2, horn, low brass, percussion, xylophone, and marimba. Percussion writing in the second movement employs several different types of instruments, independent lines, soli areas, and use of dynamics. The range for trumpet 1 extends to a written A above the staff (A5), and while all clarinet parts cross the break, clarinet 3 does so sparingly. B-flat contrabass clarinet and E-flat contra-alto clarinet duplicate the tuba part in all but five measures. The main key signatures in both movements are rather friendly (D dorian and F major for each respective movement), although occasional accidentals appear, particularly in the second movement when harmonies shift out of the dominant key.

The first movement is slow and free-flowing, with meter shifting back and forth between 2/4 and 3/4. The second movement is significantly faster, and features an incessant rhythmic pulse. This movement begins in 5/4 and makes trips to 2/4, 3/4, and 4/4. Both movements feature full and transparent scoring, and the writing is both polyphonic and homophonic. For both movements, maintaining tempo and accurate playing of dynamic extremes may be challenging for novice musicians. Other important elements of a successful performance include blend and balance of tones, along with the tuning of melodic material written in unison and octaves. Performers are challenged with independent counting and subdivision of the pulse, so they must be confident in the playing of their part as well as counting their rests.

**Unit 5: Stylistic Considerations**

The two movements on *Cajun Folk Songs* literally represent “song” and “dance.” The lyrical flowing nature of the first movement requires prolonged and sustained playing from every musician. Articulated passages should be approached in a broad singing style. Musicians should be mindful of the expressive elements of Ticheli’s writing. The ebb and flow of the melodic line is very important, and phrase endings should have a sense of nuance. Young musicians will have a tendency to clip short note endings in the slower movement, so ensuring full value and care of notes from beginning to end is essential. In the faster tempo of the second movement, articulations should not be too short, harsh, or heavy. In order to properly feel the 5/4 (6/8 + 2/4) students have to keep a constant subdivision of eighth-note pulses going during their performance. Overall, between the two movements and in all of Ticheli’s music, dynamics are of extreme importance and can make or break a performance of his music.

**Unit 6: Musical Elements**

The first movement of *Cajun Folk Songs* is written in a flowing tempo of quarter note = 63 bpm. The melody is in D dorian and remains majorly in that key for a majority of the second movement. The melodic ideas in this movement are lengthy and require musical shaping. The second movement is a lively dance that sits best around quarter note = 168 bpm. The melody is in F major and doesn’t transition outside of that very often. There is nothing too rhythmically complex in either of the two movements, the smallest division of beat is a sixteenth note. In order to get correct blend and balance, students will have to discriminately listen to themselves, their sections, and the whole band.

**Unit 7: Form and Structure**

Movement 1: “La Belle at le Capitaine”

1-16: First statement of melody in solo alto sax. and clarinet 1; accompaniment begins in m. 7;

D Dorian

17-38: Second statement of melody in clarinet 1, alto sax. 1, and trumpet 1; mezzo piano

accompaniment in woodwinds and brass.

39-49: Transitional melodic fragments in flute and alto sax.

50-66: Third and final statement of melody in oboe 2, clarinet 2, alto sax. 1, trumpet 2, horn 2,

trombone 1, and euphonium; original countermelody in flute 1-2, oboe 1, clarinet 1, and

trumpet 1; mezzo piano accompaniment.

67-74 (end): First time a tutti forte dynamic is seen as the final statement finishes with a

pianissimo ending.

Movement 2: “Belle”

1-4: Rhythmic ostinato in cabasa part, oboe, and alto sax.; F major tonality

5-11: Theme A introduced in muted trumpet 1; percussion ostinato continues

12-21: Theme B stated in flute, oboe, clarinet, and alto sax.; percussion ostinato rhythm change

22-27: Theme A restated in flute, oboe, clarinet, and alto sax.; no percussion

28-30: Theme B in flute and oboe; light percussion

31-37: Theme A in horn, trombone, euphonium, and tenor saxophone; upper woodwind

rhythmic accompaniment; A-flat tonal center.

38-52: Theme A in upper woodwinds, trumpet, horn, and xylophone; C center with G-flat and G

pedal in low brass

53-57: Theme A fragments in flute 1 and clarinet 1 with transitional movement in low

woodwinds and low brass; B-flat center

58-64: Theme B in flute, oboe, and xylophone; light woodwind accompaniment; low woodwind

and brass quarter and dotted quarter note movement in fourths (hemiola); E-flat center

65-68: Theme A fragments in alto and tenor sax. and horn; low woodwind and low brass

movement in fourths; A-flat center

69-73: Theme B fragments in trumpet 1, flute, piccolo, and xylophone; D-flat center

74-81: Theme A fragments in flute, oboe, clarinet, horn, trombone, and xylophone; C pedal

under shifting harmonies

82-87: Fortissimo tutti transitional material; tempo slows; D-flat center

88-91: Transition; quarter note equals 88; meter change; Theme A rhythmic augmentation in

tenor sax., horn, and euphonium; F center; fermata

92-95: Tempo 1; Theme A in muted trumpet 1; marimba eighth-note ostinato; new

accompaniment material in bassoon; F center

96-100: Theme A in flute, alto sax., and trumpet 2; rhythmic accompaniment in bassoon, low

brass, and percussion

101-103: Theme B in flute, oboe 1, and clarinet 1 with light tutti rhythmic accompaniment

104-119: Transitional material on themes A and B in low saxophone, horn, trombone 1, oboe,

clarinet, and flute; note dynamic markings; E-flat, G, and C bass pedal under shifting

harmonies in A-flat, C, and F.

120-125: Theme A in piccolo, flute, oboe, clarinet, trumpet 1, and xylophone; full

accompaniment; fortissimo dynamic; F center

126-132(end): New transitional material; grand pause for one measure; full-band statement of

theme A fragment finishes the movement.

**Unit 8: Suggested Listening**

*Variations on a Korean Folk Song* – John Barnes Chance

*English Folk Song Suite* – Ralph Vaughn Williams

*Cajun Folk Songs II* – Frank Ticheli

*Simple Gifts* – Frank Ticheli

*Lincolnshire Posy* – Percy Grainger

Lomax Collection Recordings of “La Belle et le Capitaine” and “Belle” – Alan Lomax

**Unit 9: Additional References and Resources**

<http://www.loc.gov/folklife/guides/BibCajun.html>

<http://www.pbs.org/americanrootsmusic/pbs_arm_saa_lomax.html>

<http://www.loc.gov/loc/lcib/0603/lomax_collection.html>

**Full Score Analysis**

Link to pdf: <https://documentcloud.adobe.com/link/track?uri=urn%3Aaaid%3Ascds%3AUS%3Ac46e916c-0043-434c-a924-92b4ccf5fc48>

**Concept Lessons:**

**Lesson 1: Historical/ Cultural**

**National Standards: MU:Pr4.1.E.IIa -** Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

**MU:Pr4.3.E.IIa** Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience.

**Objective:** With information on how and why the piece was written, students will work with their sections and create a storyline to *Cajun Folk Songs.*

Students will present their storylines to the class and make connections to the music with the ideas that they come up with.

**Instructional Materials:**

*Cajun Folk Songs* Recording

**Warm-up:**

F Remington Exercise

F Major Scale

Sight Read *Cajun Folk Songs*

**Sequence:** Listen to the piece

T- What does this piece sound like to you? Turn to your neighbor and take 10 seconds to share one word that you think describes this piece.

Read the Composition Unit (See above) to students so they understand the background of the piece.

T- So now that you know the stories and ideas that the composer had in mind when they wrote the piece, we’re going to write our own stories to go with this piece. Make sure to try and keep the theme of 1800’s America and Creole culture. Use your imagination and in your sections, take 10 minutes and come up with a story to go along with this piece. After the 10 minutes is up, we’ll come back together and share what you came up with. Go!

Transition back to the full group:

Have each section share their stories.

Have students vote for which story they like the best/which one they think fits the best.

T- All right, so now that we have chosen a story for our tune, let’s play it through again with our story in mind. Use it to give meaning to the music.

**Assessment:** Rubric

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Criteria | 1 | 2 | 3 | 4 | 5 | Grade |
| Content (Parts of the story: Character or Item, actions, conflict, resolution) | The story has no parts of the story. | The story has little parts of the story. | The story has some parts of the story. | The story has almost all parts of the story. | The story has all parts to the story. |  |
| Presentation | Students do not use enthusiasm while presenting their storyline. |  |  |  | Students use enthusiasm while presenting their storyline. |  |
| Relevance | The story has nothing to do with the music. | The story has little connection to the music. | The story has some connection to the music. | The story has connection to the music. | The story connects to the music very well. |  |
| Teamwork | One person did the work for the group. | Only a few group members contributed equally. | Some group members contributed equally. | Almost all group members contributed equally. | Each group member contributed equally. |  |

**Lesson 2: Melody**

**National Standards:**

**MU:Pr6.1.E.IIa** Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.

**MU:Pr6.1.E.IIb** Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

**Objectives:**

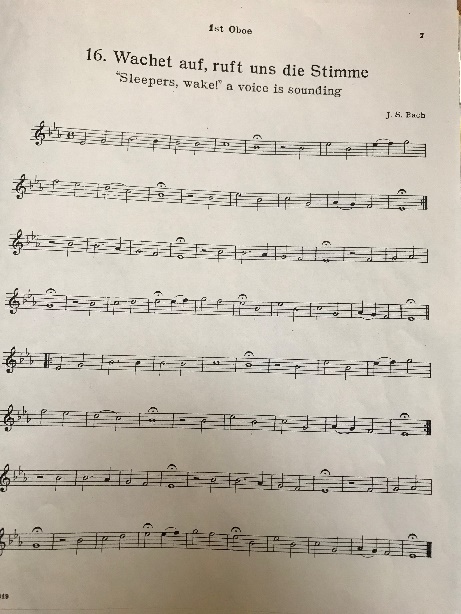
Students will identify who has the melody and adjust their dynamics based on who has the important line that needs to come out.

Students will make decisions about the music based on their discussion with their peers.

Students will apply the decisions to the music and make adjustments based on what we discussed.

**Instructional Materials:**

Bach Chorale #16



This chorale is a bit lengthier than the rest of the chorales in the book. It contains more passing of the melody, as well as countermelodies and lines that serve strictly harmonic functions. It is a good warmup to start talking about the concept of balance.

Look over the chorale with the students, going over key signature, meter, roadmap, etc.

T- “As we read through this, listen for the melody and move out of the way so it can be heard.”

Play through the chorale.

T- “Raise your hand if you had the melody during that chorale”

S- students with the melody will raise their hand.

T- “How many of you heard the melody during this chorale? Let’s play it again and see if we can be mindful of those that have the melody”

T- play through it again listening to any changes made as well as anything more they could work on.

**Sequence:**

Play through the first movement.

T- “If at any point in this movement, you have the melody, play it now. It may sound weird but for the most part everything is the same.”

The students will play the melody.

T- “How can we make this more musical? Let’s try to crescendo into measure four, and decrescendo into measure six to add a bit of flavor.

The students will play again, and I will observe the difference in their sound and musicality.

T- “Was that better? Talk to the person sitting next to you about how it improved or what else we could do to make it better.”

The students will take 2 minutes to talk to each other about that rep.

T- Count down from 10 to help the students know when you would like them back and focused. “What did you discuss?”

The students will share what they talked to their partner about.

As a class, we will make decisions on what ideas we liked. We will choose a few ideas that we liked the most and try them out.

After playing through a couple ideas, we will decide on which one we would like to keep.

Once we decide, we will play it again emphasizing the idea that we chose.

We will now play through the first movement again, and try to think about actively making changes to the melody like we did just before now.

T- “That sounded much better. Now what can the background people do to help emphasize what is happening in the melody?”

We will go through the same process we did with the melody and do that with the harmonies.

Putting it back together, we will see how much that impacted the overall slow section.

**Assessment:**

Informal observation: As we go through, I will observe the students communicating with their peers. I will also observe their ability to make musical changes based upon their discussion. This is a pretty straight forward assessment with two things I’m looking for- participation in active discussion, effort to shape musical lines based on that discussion.

**Lesson 3: Harmony**

**National Standards:**

**MU:Pr4.1.E.IIa** Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

**MU:Pr4.2.E.IIa** Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

**Objectives:**

Students will make connections about listening to chords from the warm-up to the chords in *Cajun Folk Songs.* .

With the use of colored paper, students will show their ideas of balance and harmonic movement throughout a section of music.

With prior knowledge of the levels of listening, students will apply those levels to the harmony activity and adjust their sound based off of those levels.

**Instructional Materials:**

Colored slips of paper description written on the white board.

**Warm-up:**

T- Split the class into three sections by where they are sitting. Have everyone play a concert Bb. Take the group to the left and have them continue with the Bb. The group to the right will play a concert F so show them “5” with your hand. The middle group will move to a concert D so show them “3”. Move all of them up and down by half steps by using your hand and pointing up and down. End them on a concert Bb chord and have them listen to the chord.

T- Talk to the students about equal temperament. The 3rd of the chord must be lowered and the 5th of the chord has to be raised slightly in order for the chord to be in tune.

Going into the lesson, the students will make connections with chordal listening from the warm-up to the piece.

**Sequence:**

Pass out colored slips of paper: red, blue, green, purple, yellow. Write this on the board:

Red- upper woodwinds

Blue- high brass

Green- low woodwinds

Purple- low brass

Yellow- percussion

Play through measures 50-74.

T- “How well was the balance during that section? What can we do to make it better? Let’s try it again.”

Play through it again, stopping as needed.

T- “I have passed out 5 slips of paper to everyone, each of a different color. Each color corresponds to a different section of the band as indicated on the whiteboard. I would like you to hold up the paper that shows who has the melody at the beginning.”

S- hold up the cards

T- “Now hold up the paper which indicates who has the counter melody.”

S- hold up the cards

T- “There are a lot more notes than the melody and the counter melody. Could someone tell me what those notes are there for? What they represent? Who has them- show me with your papers.”

S- will talk about the harmony notes and hold up the

T- “Why are all parts important to know? What can we do as an ensemble to make sure each part is being heard? We have the levels of listening that we have talked about before that help us figure out how to listen and learn what is important to listen to. These levels of listening start with listening to ourselves and creating the best tone possible for ourselves. Once we are confident in our sound, we can start listening to the people around us and in our section. This time as we play, let’s use this level of listening.”

Play the section again.

T- “How did that change our sound? Were we able to hear all of the parts? Which section stuck out to you this time that you had never heard before- hold up the paper that depicts the section you heard.”

S- will hold up the paper that they heard more of that time.

**Assessment:** Checklist: I will keep a checklist as I go that lists every students name. As I see the students showing their cards, and make marks based upon their improvements of listening as well as hearing whether the students fix the harmony issues I am hearing.

Example:

|  |  |
| --- | --- |
| STUDENTS NAME | CORRECT CARDS |
| Student 1 | X |
| Student 2 | Needs improvement |
| Student 3 | X |

**Lesson 4: Rhythm**

**National Standards:**

**MU:Pr4.1.E.IIa** Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

**MU:Pr4.3.E.IIa** Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience.

**MU:Pr6.1.E.IIa** Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.

**Objectives:**

Students will learn the basics of 5/4 and play correct rhythms in the warm-up rhythm check pattern sheet.

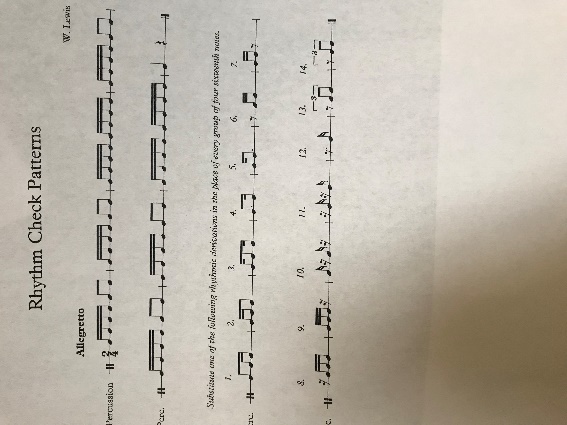
Students will connect musical ideas into the 5/4 section based upon their understanding of meter and agogic accents.

**Instructional Materials:**

Rhythm Check Patterns

**Warm-up**

16th note warm up



The students will play the passage as written, then the numbers at the bottom will get substituted into where the 16 notes are on this worksheet starting with 1, then 2, etc.

This helps with rhythm reading abilities, as well as changing rhythmic context within similar passages. It serves as a great warmup to talking about the 5/4 (6/8 + 2/4) in the second movement.

**Sequence:**

In this 5/4 section, each measure is divided into a 6/8 and a 2/4 bar. I’ll conduct it that way as well. So, the first two beats get divided into 3 eighth notes, then the last two beats are only divided into 2. It can be a little tricky to switch back and forth so make sure to keep thinking constant eighth notes during the entire passage. This creates a different feel and we should try to perform it that way because it seems like a nice, bouncy dance.

Play through the first movement.

Play through the second movement.

T- “In terms of style and musicality, what is different between the two movements?”

S- The students will identify the issues with connecting style and musicality into both movements. They will discuss how even though the style of the piece changes, they still need to play in phrases and play musically.

T- “How do we do these things?”

S- The students will give ideas and we will try each of these ideas and decide as a class which one we like best.

Once we have decided what we would like to do with the musicality, we will go through and do the transition from the slow movement into the fast movement so the students can make the transition of the style and musicality without having much time to think about it.

**Assessment:**

Informal observation: I will listen as the students apply musicality to the 5/4 section and adjust my teaching to how they are doing. I will also observe the students’ responses to questions I ask and see how well they perform based on their responses.

**Lesson 5: Visual/Movement integration**

**National Standards:**

**MU:Pr6.1.E.IIb** Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

**MU:Re8.1.E.IIa** Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.

**MU:Re9.1.E.IIa** Evaluate works and performances based on research as well as personally- and collaboratively developed criteria, including analysis and interpretation of the structure and context.

**Objectives:**

In groups students will work together to create a dance that goes along with the second movement of *Cajun Folk Songs.*

The students will learn how to cooperate with members of a group and present products to the class.

Students will provide feedback to other groups while giving constructive criticism as well as positive comments.

**Instructional Materials:**

*Cajun Folk Songs* recording

Recordings of songs from Unit 8

**Warm-up:**

T- “We will not need instruments today. We will be moving around the classroom.”

T- Turn on music of different styles and ask the students to move around to how they think the music would look like if it was a dance.

T- Observe how the students are moving and model how you would move.

**Sequence:**

T- Play a recording of *Cajun Folk Songs* and have the students brainstorm ideas as to how they would dance to the second movement.

T- “As I begin the recording again, move into different parts of the room with your section. You will be creating movement, a dance if you would like, along to this song. We need to think about this song visually instead of just playing through it and fixing articulation and blend. You will have 20 minutes to create your moves so be creative and practice your movements. I will continue to play the song throughout this whole time.”

The students will work in groups for 20 minutes.

Once the 20 minutes is up:

T- “Now we will share our ideas. Which group would like to go first? As we are watching each other perform, think about how their movements go with the music and think of feedback you would like to give the groups”

The students will now go one group at a time and perform their movement ideas for the others in the classroom. The students will then have a chance to give feedback to each group after they perform.

**Assessment:**

Peer Assessment: the students will observe each other’s performances and give feedback to each group. This helps the students figure out how to give feedback and know how to accept feedback from others. This also helps the students take the activity more seriously and have some appreciation for their final product.

Rubric:

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Criteria | 1 | 2 | 3 | 4 | 5 | Grade |
| Feedback | Students do not give feedback to other groups. | Students give little feedback to the other groups. | Students give some feedback to other groups. | Students give feedback to most groups. | Students give feedback to all groups. |  |
| Presentation | Students do not use enthusiasm while presenting their movement activity. |  |  |  | Students use enthusiasm while presenting their movement activity. |  |
| Relevance | The movements have nothing to do with the music. | The movements have little connection to the music. | The movements have some connection to the music. | The movements have connection to the music. | The movements connect to the music very well. |  |
| Teamwork | One person did the work for the group. | Only a few group members contributed equally. | Some group members contributed equally. | Almost all group members contributed equally. | Each group member contributed equally. |  |

**Resources**

Glossary:

Agogic Accent- a stress which is perceived solely because of prolongation of duration, not due to increased volume or pitch variation

Balance- We talk about the levels of listening. These include listening to yourself adjust, listening to the people next to you and in your section, and then listening across the entire ensemble.

Concert Pitch- Different groups of instruments are made in different pitches. This makes a difference in the written pitch and the sounding pitch. For example, if a French horn need to play a concert F for tuning, they will play their written C.

Recording:

<https://open.spotify.com/track/6deOoaxxvLx0WymfsEwqxg?si=Cm344HVNSHqnuNXpxlIgfw>

<https://open.spotify.com/track/5X8LBYTUjTPU00GylETbZU?si=HKhYNVA-Qaqwif3vwiDhYg>

Related Compostions:

See Unit 8 above