Alexander Floury

Western Michigan University

MUS 3440 - Instrumental Methods I

Middle School Unit Plan

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Table of Contents

Table of Contents 2

Basic Information 3

* Composer, publisher, grade
* Style, key, meters, tempo, performance time, range concern
* Instrumentation, score

Program Notes 6

Historical Information 7

* The work
* The Composer
* Related History

The Works 10

* Formal analysis
* Errata
* Performance Notes
* Technical Considerations
* Stylistic Considerations
* Musical Elements
* Glossary of Terms
* Concepts for success

Preparation Guides 18

* Objectives for Students
* Strategies and Activities
* Assignments for Students
* Practice Guide
* Evaluation of Students
* Calendar
* Daily Lesson Plan

Resources 33

* Recordings (Audio and video)
* Bibliography
* Other Works by the Composers
* Similar Works by Other Composers

Basic Information

*Kenya Contrasts* was composed by William Himes. The piece was published by Curnow Music Press Inc., and is a grade 2 composition. The work is based off of two African melodies from different tribes that are developed in one, approximately two minute and thirty second, continuous movement. The keys shift between G minor, E-flat Major, and F major. The key areas are changed by tempo and meter changes that include ¾ and 4/4 times. There is a considerable amount of doubling present as well.

The work has a full transposed score that calls for:

Flute Baritone Sax

Oboe Bb Trumpet 1

Bb Clarinet 1 Bb Trumpet 2

Bb Clarinet 2 F Horn

Eb Alto Clarinet Trombone 1

Bass Clarinet Trombone 2

Bassoon Baritone B.C.

Alto Sax 1 Baritone T.C.

Alto Sax 2 Tuba

Mallet Percussion Timpani

Percussion 1 Percussion 2

 Some range concerns may be found in the doubled baritone and first trombone part where pitches extend toward high D and E-flat. The two percussion parts include bells, optional timpani (two drums), snare drum, and suspended cymbal. Auxiliary percussion includes shaker, tambourine, and finger cymbals.

 The African folk melodies are as simple as three pitches so contrasting styles and dynamics are crucial to performing this work well. The Kikuyu tribes *Wakarathe*, children’s counting game song and the Kipsigis tribes, *Abot Tangewou*, is a circle game song. All dynamic indications and articulation markings need to be taken literally for this work to come across effectively to the audience.

*Gypsydance* was composed by David Holsinger and is based off of the European folk song transcriptions of Bela Bartok. The publisher is Wingert-Jones Music Publications and is a grade 2 composition. It is composed in the key of E-flat major and F dorian in 4/4 time. The work is composed in allegro where quarter note equals 132. The total performance time is one minute and thirty seconds and is a full transposed score. The instrumentation:

 Flute Trumpet/cornet

 Oboe F Horn

 B-flat clarinet Trombone

 Alto Saxophone Baritone

 Tenor Saxophone Tuba

Low woodwind

Percussion:

 Bells Snare Drum

 Xylophone Temple Blocks

 Triangle Tambourine

 Three Tom-Toms

Being inspired by Bela Bartok and his writing for pedagogical purposes, David Holsinger wrote *Gypsydance* to give young musicians an opportunity to experience music written in a modal key (F dorian) as well as a more common major key (E-flat major). It was also written to challenge the young player to focus on playing a variety of styles within one piece. There are no real unusual requirements within this work and the only problem in range may arise in the trombone Eb above the staff.

*Snake Charmer* is a single-movement, programmatic work that was composed in 2009 by Randal Standridge. It is published by Grand Mesa Music and is listed as a grade 2+ piece; it has a duration of approximately 5:50. The piece is based in the keys of an altered c and g harmonic minor. G and C are the tonal centers of the work but the scalar line throughout is that of a harmonic minor with a lowered-second scale degree and raised-third. There are two basic styles one of slow and mysterious legato and the other, a faster section that requires more detached style with attention to varied articulations. In addition there is only 4/4 time; no changes occur in meter. The fast section is at 150 per quarter note as opposed to the slower sections of quarter note equals 90.

 The instrumentation:

 Flute Trumpet 1

 Oboe Trumpet 2

 B-flat clarinet 1 F Horn

 B-flat clarinet 2 Trombone 1

 Alto Saxophone Trombone 2

Tenor Saxophone Euphonium

Bassoon Tuba

Low woodwind

Percussion:

 Mallets Timpani

 Bongos Wind Chimes

 Bass Drum Suspended Cymbal

 Tambourine Maracas

 Triangle Crash Cymbal

The score is full and transposed. In general, range is not an issue except for the euphonium, which goes up to F on the second ledger line. True bongos or congas are suggested for performance to achieve a deeper, richer sound quality. If that is not a possibility toms could be used. Another unusual requirement is that the composer would prefer finger cymbals, if at all possible, instead of the triangle to create exotic color. The piece contains two aleatoric sections that are definitely an unusual requirement for middle school band. Trombone, as well as timpani, must glissando slowly and at different speeds but end at the same time. Another unique characteristic of this work is that there is two possible endings; one is soloistic with a gentle fade away and the other is very fast build up to a rhythmic tutti ending.

Program Notes

*Kenya Contrasts* is a great blend of spirit, mystery, and energy composed beautifully by William Himes. Using complex techniques, Himes creates a unique and fun experience of great music. Himes is a conductor, composer, lecturer, clinician, and euphonium soloist graduate of the University of Michigan. This composition features melodies from Kenya, which originate in two children's counting games from different tribes. *Wakarathe* comes from the Kikuyu tribe and is sung during a game much like "One potato, two potato." *Abot Tangewou* finds its origin in the Kipsigis tribe and is sung during a circle game best described as a mixture of tag and counting to 10!

 Holsinger provides his own program notes for his 1994 *Gypsydance*:

“Once again the composer draws inspiration from his admiration of the piano works of Bela Bartok. Many times in the early ''Mikrokosmos," we find Bartok attempting to free young Peter's mind from the ''box'' mentality by shifting accents in established meters or, as is done in Holsinger's *Gypsydance,* shifting keys within a single key signature. The key signature says E-flat major, but starts in F minor, and throughout the song make our way through the home key ending the piece in 8-ftat major. *Gypsydance* also allows students to stylistically explore staccato and full value melodic lines.”

 -David Holsinger

 Snake charming was a legitimate profession in the Middle East and India and was learned at a young age for often the lower classes and castes. The performer would play a flute-like instrument made from a gourd to sedate snakes, and make them "dance." The music invokes a feeling of exotic mystery with sporadic yet smooth rhythms, volume, and tempo. Randall Standridge composed the work *Snake charmer* after such an occupation. This highly evocative work invokes the air of exotic mystery that surrounds the art of snake charming.  An eastern scale, very colorful percussion writing, aleatoric techniques, and an optional loud or soft ending make "Snake Charmer" a one-of -a-kind work that adventurous bands will not want to miss.

“*Snake Charmer* begins with an image of the charmer setting up his performance area in the marketplace, opening the lid of his basket and letting the serpent appear. The snake begins its swaying dangerous dance until exhausted it returns to the dark safety of its basket.”

- (Stevensville Lakeshore program notes)

Historical Information

**The Composers**

 William F. Himes was born on March 28, 1949, in Flint, Mich., to police parents. He attended the University of Michigan in Ann Arbor and received his Bachelors and Masters degrees in music education and performance. Since that time he has appeared throughout the United States, Canada, Australia, New Zealand, England, Scotland, Switzerland, Norway and Sweden as soloist, clinician and conductor. Prior to becoming Central territorial music and gospel arts secretary, he taught instrumental music in grades 5-12 and he was also an adjunct lecturer in low brass at the University of Michigan. Well-known as a euphonium soloist and pianist, he is also a composer of music and lyrics as well as being a skilled administrator and educator with a vision for the future. More than 125 publications areas credited to him and are featured on international broadcasts and recordings.

 David Holsinger, born December 26, 1945 in Hardin, Missouri, is an American composer and conductor writing primarily for concert band. Holsinger is a graduate of Hardin-Central High School in Hardin, Missouri, Central Methodist University, the University of Central Missouri, and the University of Kansas. He holds a Bachelor of Music Education and a Master of Music in theory and Composition. He is well known across the nation as well as the world for his differentiating time signatures throughout his pieces. Holsinger has received the ABA-Oswald Composition Award twice over. He has written extensively for all levels of band from beginning to professional, as well as works for band and choir. He is currently the director of the Wind Ensemble at Lee University in Cleveland, Tennessee.

 Randall Standridgereceived his Bachelor’s of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O’Connor, before returning to Arkansas State University to earn his Master’s in Music Composition, studying with Dr. Tom O’Connor and Dr. Tim Crist. Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, Band Works Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had twenty-eight works selected to the J.W. Pepper’s editor’s choice. He is in demand as an honor band clinician, marching band adjudicator, drill designer, music arranger, and color guard designer for the marching arts. (Standridge, 2)

**The Works**

 Published in 1996, *Kenya Contrasts* will contribute to a multicultural environment that is vitally important to ethnically diverse society. A work such as this may instill in the younger musicians of various ethnic backgrounds a sense of their common humanity in making music together. In 1990 at the MENC conference in Washington, DC, Dr. Christopher Smalls said, “that’s what seems to me the real nature of what is called music and that’s what its function is in human life…” The history of this work is based on the two Kenyan songs that are sung during childhood games. Both melodies are related to counting and the act of using music as a tool for learning. This is just another way to promote all of humanity’s use of music as a teaching and learning tool. *Wakarathe,* one of the two main melodies from the composition is based off of a child counting game of the Kikuyu tribe. Kikuyu is the largest ethnic group in Kenya, and its literal English translation means huge sycamore tree. The second melody, *Abot Tangewou,* comes from the Kipsigi tribe, which is a *Nilotic* ethnic group in Kenya. *Nilotic* means “of the Nile River.”

 *Gypsydance* was composed with reference to Bela Bartok’s folk melody *Mikrokosmos*. It is very difficult to find young band music that is both challenging yet playable, as well as being quality, artistic music. Wingert-jones Music Publishing Company established the *Achievement Series* program to cure this problem. Respected music educators were sought after to contribute appropriate works for this cause. Holsinger contributed 6 to this series; *Gypsydance* is one of them. This work provides the modal and mixed key experience to the young player and alludes to European folk song melodies.

 Standridge has a long tradition of programmatic writing and was influenced by exoticism when composing *Snake Charmer*. Middle Eastern musical sounds from India, China and Japan have always charmed American composers and I think that Standridge was inspired to be very exotic when writing this work. He uses culturally based rhythms, melodic constructs, and instrumentation to evoke the atmosphere of far-off lands. Standridge was influenced by the movie scores of Bollywood and Middle Eastern music in general.

**Related Histories**

 Moses Tanui of Kenya won the 100th Boston Marathon, in 1996. As of 1992 Kenya became a democracy and in 96 the second ever president of Kenya, Daniel Toroitich Arap Moi, was up for re-election. KANU, Kenya African National Union, announces a wish to change the constitution allowing Moi to stay in office for one more term. It is a pleasant related history to understand that positive things were happening in Kenyan society as *Kenya Contrasts* was composed. African music is used for a wide variety of purposes including recreational activities such as dancing, singing, drumming and concerts: rituals and ceremonies for celebrating the life cycle, tribal or national functions, medical rites, and religious gatherings; occupational purposes (work songs in food preparation); social purposes (in child care, story telling, social games, and parties); and in communication (drumming and signaling are used to send messages). Because music is a part of almost every activity, it is frequently combined with other art forms such as dance.

 *Gypsydance* alludes to a Hungarian folk song melody; it is nice to understand what was happening in 1994(when it was composed) in Hungary. Hungary's Socialist Party won parliamentary election. Socialist Prime Minister Gyula Horn was elected to lead the Socialist-Free Democrat coalition. The coalition slashed the communist welfare state and solidified free-market democracy. This positive political happening creates a good reason to compose Hungarian tunes and expose kids to the works of Bela Bartok, Hungarian composer. Written by Bartok, *Mikrokosmos* is a collection of 153 progressive pieces and 33 exercises for piano. It was compiled “to provide pianists with pieces suitable for concerts, teach pianists, young and old, the technique and musicianship of the instrument, to acquaint pianist to music written in different styles and to introduce piano students to folk music by means of graded transcription.” (Suchoff, 185) the melody related to *Gypsydance* was taken from this collection.

 Snake charming was a legitimate profession in the Middle East and India and was learned at a young age for often the lower classes and castes. The performer would play a flute-like instrument made from a gourd to sedate snakes, and make them "dance." The music invokes a feeling of exotic mystery with sporadic yet smooth rhythms, volume, and tempo. Standridge takes the iconic scene of the snake charmer found in many mid-1900’s movies, including the *Indiana Jones* franchise and provided a musical story that is obvious to the listener in the sound of the music itself. It is also important to understand that *Bollywood*, Hindi Cinema, is one of the largest film producers in India and one of the largest centers of film production in the world. The music related to Bollywood is *filmi* music or “of films” music. Randall Standridge paid close attention to Hindi film music in writing *Snake Charmer.*

The Work

**Formal Analysis**

*Kenya Contrast* can be broken into two sections, divided by songs. There is contrast between the two sections in many ways including: time signature, key signature, and style. The two sections intersperse in the coda, with partial melodies from *Wakarathe* and the accompaniment pattern from *Abot Tangewuo*.

Section Measures Music

Intro 1-12 *Ostinato* bass line; Block scoring used with

 contrast of legato and staccato articulation

*Wakarathe* melody 13-44 *Ostinato* continues; chant-like melody

alternates between instrumental sections *mp – mf* (make noticeable contrast)

Intro to *Abot*  45-46 New tempo in 4/4; Quarter = 120;

Tangewou melody Band percussive 8th-note figures for *Tutti*

*Abot Tangewou* 47-61 Melody presented in trumpets; Fragmented

 interjections of melody in ww/percussion

*Abot Tangewou* 62-68 Short 3-voice canonic section w/ *marcato*

Development articulation; key change to F concert

Coda 69-end *Listesso* tempo and meter changes to 3/4;

 *dimenueno* preparation for a one-measure

 *crescendo* from *p* to *ff*  in percussion create

 dynamic conclusion

For a more “play by play” in-depth analysis of *Kenya Contrasts* visit:

http://krex.k-state.edu/dspace/bitstream/handle/2097/1130/Himes-KenyaContrasts.pdf?sequence=5

*Gypsydance* can be broken into binary form (AB); it is actually double binary form (ABAB). The work begins with an extremely brief introduction and ends with a coda that contains aspects of the A theme.

Section Measures Music

Intro 1-2 f minor chord with added ninth

Section A 5-14 4 measure theme repeated 3 times;

 Each repetition of the theme voices are

 added at the interval of a third or sixth.

 Texture thickens, repeated staccato eighth

 note pattern is present throughout the

 A theme.

Section B 15-22 All parts in unison. Stylistic contrast

 between staccato and regular notes of the

 B theme.

Section A 23-31 Only one measure intro; “A” theme only once this time.

Section B 32-39 Full thematic material is presented

 with small changes in the basic lines

Coda 40 - end Based on the A theme.

 *Snake Charmer* is a single-movement composition in the form of theme and variations. There are two main themes presented in the work with 4 variations of the first theme and 3 of the second one. In addition, there is an A and a B section. “A” is generally slow, mysterious, and soloist, while “B” is generally fast and serpentine. Paired with transitions and introductions between sections this work is just an assortment of theme and variations that has a coda leading to two possible endings.

ABA Form Measures

Section A 1-40

Intro 1-4

Theme 1 5-20

Theme 1 v.1 21-24

Theme 1 v.2 25-31

Transition 32

 Theme 1 w/obbligato 33-39

Transition 40

Section B 41-86

Theme 2 41-48

Theme 1, v.3 49-56

Theme 1, v.4 57-64

Transition 64-67

 Theme 2, v.1 68-77

 Theme 2, v.2 78-87

Transition 84-87

Section A’ 87-95

Intro 87-88

Theme 1’ 89-95

Section B’ 96-148

Transition/Intro 96-97

 Theme 1, v.3’ 98-105

 Theme 1, v.4 106-113

 Theme 2, v.1’ 114-123

Transition 124

 Theme 1, v.4’ 125-132

 Theme 1, v.4” 133-139

 Theme 2, v.2’ 140-148

Coda 149-160

 Intro 149

(opt)Ending 1 150-155

 Theme 1, v.3’ 5 measure slow, fade away

(opt)Ending 2 150-160

 Theme 1, v.3’ 2 soloistic measures

 Theme 2, v.2’ 8 measure fast, build up end

**Errata**

No notable errors have been discovered in *Kenya Contrasts, Gypsydance,* or *Snake Charmer* thus far.

**Performance Notes**

*KENYA CONTRASTS:*

Technical Considerations

*Kenya Contrasts* is a good example of solid grade two literature. Everything involved encompasses this grade level. Harmonically, tonalities fall into the areas of g minor, Eb major, and F major. Time signatures of both 3/4 and 4/4 are used. Articulations used include legato, staccato, accents, and marcato. There are a few accidentals in the *Wakarathe* section. The only rhythms used include whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, and eighth notes. Many of the entrances in the *Wakarathe* section enter on the “and” of one, or the “and” of two. The dynamic span of the work runs from piano to fortissimo, although the majority of the work stays between mezzo piano and mezzo forte.

The largest technical consideration is in establishing as much contrast as possible. Articulations, dynamics, tempo, and melodic shift are examples of where contrast needs to be addressed. The most obvious contrast is between the two different melodies, but there are many other contrasts that can be found and exploited. An example is the use of eighth notes in the introduction. The background is marked staccato, while in the melody, is a legato phrase mark over all of them. Incorporating student “contrast” suggestions is a great way to have students take ownership in the music-making process.

Stylistic Considerations

As stated above, contrast is the single most important characteristic of this piece. Much attention should be given to accurate note length and clarity of articulations. The melody, in part or in full, is passed between many different instruments, and the style should remain constant with each instance. There are examples of split melodies and a canon based on the melody in the *Abot Tangewuo* section. As noted by Himes “the first melody *Wakarathe,* should be played in a light, understated style, while *Abot Tangewuo* should be performed aggressively, making the most of the accented passages when they occur. The ending should be especially effective if the percussion strive for a big crescendo in the final two bars.” (Himes)

Musical Elements

The rhythm of *Kenya Contrasts* is the most basic of the musical elements with few instances of syncopation, but these are repetitive enough to grasp easily. The rhythmic drive of *Kenya Contrasts* lies within the eighth note ostinatos. Out of the 76 measures, there are only 4 measures where every eighth note is not played in some voice. It is important that the students understand this, and can always hear this drive. The timbre of *Kenya Contrast* is focused around open, block writing.

“Much of the time, the tonality is established by the melodies and not the harmonies. The use of multi-level ostinatos closely resembles what a listener might hear in Africa. The percussion instruments will help provide an African feel, although I don’t think it was the composer’s intent to mimic the authentic sounds of the songs, only their melodies.” (Riegel, 47)

Little notes for the conductor could include a notice that the Bass Drum could be used in the absence of a timpani part from measures 1-21, bells use plastic mallets as well as see two voices at the same time, contrast is the “word of the work”, and do not allow the winds to crescendo at the end, only the percussion is needed.

*GYPSYDANCE:*

Technical Considerations

 *Gypsydance* is based off of the F dorian scale and the E-flat Major scale; scale exercises for these scales are provided with the score as well as percussion underlying rhythms. The instrumentation is well suited for young band and rhythms are mostly whole, half, quarter and eighth notes for the winds. A note for the conductor is that the snare drum has sixteenth notes as well as some rolls. Both snare and tom parts require playing on the off beats.

Stylistic Considerations

The piece consists of three distinctly different styles of playing eighth and quarter notes; unmarked (regular), staccato, and accented. Students need to be aware of these different styles. For effective performance conductor must stress light staccato and a heavier, separated accent style. Observe the A and B sections as if they are noticeably different every time. It is also important to understand that instruments with constant, repetitive eighth notes will need to work on keeping good style.

Musical Elements

It is important for the teacher to know that the modulations in *Gypsydance* are generally whole-step progressions rather than the typical tonic-dominant relationship. In addition the music if in F dorian and E-flat major, yet it still has very modal harmonic progressions.

*SNAKE CHARMER:*

Technical Considerations

 The conductor must understand that *Snake Charmer* is driven by the unique sound of the altered scale, important ethnic rhythmic sounds in the percussion, soloist parts, and the use of aleatoric techniques. The piece is centered around tonic G in the beginning and tonic C through the end. If the teacher were to look deep into the scale being used, it is closely related to Phrygian due to the flat second scale degree. If the conductor wanted an exact name for the scale it could be considered the Byzantine scale. It is an exotic scale used in jazz. Standridge provides the ensemble with a “Snake Charmer Scale Study Sheet” that the ensemble should rehearse and become familiar with before playing this.

Stylistic Considerations

 There are two basic sections, A and B. “A” is generally slow, mysterious and legato in style; this section encompasses the slow opening sections, soloistic sections, and the two aleatoric sections. The “B” section is generally fast, serpent-like, and requires a more detached style with attention to articulation.

 An important aspect of the style in this work is the dynamic contrasts. There are a section of controlled crescendo/decrescendo passages. The performers will need to really exaggerate crescendos to get the gooey, push and pull feeling. Percussion will need to be reminded to not over-balance the sound; accent and phrase shape is essential in the percussion and they must listen within the section and ensemble to focus on providing the exotic color that enhances the overall timbre of the music.

Musical Elements

 The melody is based off of Standridges altered scale and must be performed with eight-bar phrase instead of four-bar phrasing. The harmonic and rhythmic accompaniment must give attention to melodies and motivic responses to the melody. It is important for every ensemble member to know the dynamic contrasts and move with the melody.

 Rhythm should not be too challenging; the real challenge is within the interaction between parts as well as the correct style that moves the music. In addition, the timbre of the ensemble should be full and sing exoticism. It is important to the color of the piece to have a well-balanced and blended sound of mystery throughout the piece.

**Glossary of Terms**

*Teachable terms that the ensemble as a whole could benefit from:*

*Abot Tangewou* The name of the traditional Kenyan melody present in *Kenya Contrasts* based off of the Kiksigi tribe of Kenya.

Accent ( < ) A style marking that indicates separation, but is fairly heavy.

Aleatoric Compositional technique of leaving some parts of the composition up to “chance.” In *Kenya Contrasts* the pitches in indicated sections are up to the performer to chose.

All Indication that every player in the section performs the written music.

Allegro An Italian word meaning quick and lively.

Choke A percussion technique, which consists of striking a cymbal with a drumstick held in one hand and then immediately grabbing the cymbal with another hand, to abruptly silence the crash.

Cresc. Short hand for crescendo; Gradually getting louder.

Con Sord. – Straight An abbreviation for Con Sodrino, which means “with mute” and in this circumstance a straight mute.

Div. An abbreviation for divisi, which is Italian for “division” and means that an instrumental section divides itself so that the section can play two musical lines that are generally written as double notes in a single part.

Glissando Glide from one pinch to another. In *Snake Charmer* trombone/timpani need to glissando gradually at different speeds from the person on either side of them,

Legato Style indication meaning smooth, even and connected.

L’istesso Tempo Tempo indication that tempo remains the same even with the new meter change.

Marcato (^) Indicates heavy or strong accent.

Mysteriously Musical style indication meaning to play with a sense of mystery.

Poco a poco cresc An abbreviation for poco a poco crescendo, which means, “little by little getting stronger” and in the context of Undertow refers to the gradual increase of volume and intensity.

Rit. Shorthand for ritardando; gradual decrease in tempo

Senza Sord An abbreviation for Senza Sordino, which means “without a mute” and this indicates where the trumpets will not be using the straight mutes any longer.

Serpentine of or like a serpent or snake.

Sfz Indication to play with sudden, strong emphasis

Sim. Shorthand for “similar.” Meaning for the player to continue in a similar style that they have been. It is easier for a composer to write this instead of indicating style on every individual note.

Solo One player for that instrument section performs the written music.

Staccato Detached, separated and light.

Stagger Breath To create the effect of a continuous sound with no breaks for performers to breathe, each performer within a section must take a breath at different times, or staggered, so others in the section continue to sound the long notes.

Tr. Indicating to trill; Rapid oscillation between two notes.

Tutti An indication in the music for all instrumentalists within the section to play together.

*Wakarathe* Name of the counting song melody in *Kenya Contrasts* derivative of the Kikuyu tribe.

**Concepts for Success**

1. Rhythmic Understanding (subdivision, syncopation, etc.)
2. Blend/Balance (Ensemble Sound, listening across the ensemble, etc.)
3. Styles Execution (Staggered Breath, light staccato, legato connected, etc.)
4. Crescendo and Decrescendo (even/gradual and clear contrast)
5. Accidentals and Key Changes

Preparation Guide

**Objectives for Students**

One big objective for students is internalizing pulse and being able to subdivide in 3 /4 and 4 / 4 time. The second and probably biggest objective is for students to understand the articulation lengths and be able to perform them with precision. Contrasting dynamics and style articulations are essential to *Kenya Contrasts* and *Snake Charmer* and should be emphasized to maintain interest for performers and listeners alike. Students should be able to identify what instrument has the melody or most important part at all times. The rhythmic ostinatos and accompaniments need to be moving in tempo to propel the piece and stylistically accurate. Melodic material will be treated simply but also with a strict and stoic rhythmic character and rich timbre. Students will be play with a more aggressive style of articulation in order to contrast melodies more effectively. Students should be able to make great contrast between dynamics all throughout the pieces. The students will be able to use good listening skills during any musical experience. Students will develop better sight-reading skills. They will also understand their instruments role and function in the ensemble during any and all works. Students will be able to play with proper sound quality regardless of dynamic level. Every student will be able to sing the main melody of any given piece. Students will be able to sing and play the scales to which the works are based off of.

 For more complete objectives, find ”Lesson Plan” or “Practice Guide” in the table of contents, and turn to that page.

**Strategies and Activities**

A number of strategies will be used through the semester. Singing, alone and in a group, playing an instrument, alone or in a group, sight-reading, listening to, analyzing, and describing music, and evaluating personal performances.

In order to internalize the pulse the teacher should write the ostinato rhythms on the board on display for the class. Write out eight rest followed by 5 eight notes in 3/4 time. Have the class clap the rhythm over and over as a whole, in sections, and as soloists. Do this not only with clapping but also with singing, playing sustained notes and scalar patterns in rhythm. Add the other repetitive rhythms to the board and have the class repeat the same process. This will advance their comfort with the rhythm and help them feel the lilt it creates. This idea could go far with meter changes as well.

 To further develop upon the exercise the teacher can add articulation markings to clarify the length of the notes in the ostinato. Speak the articulation and have the class repeat that articulation. Start with every note having the same articulation of staccato then move on to add tenuto’s in. Eventually the teacher should add marcato and unmarked articulations into the mix as well as regular accented notes so that the ensemble as whole knows how all of the melodies and ostinato parts should sound like stylistically.

 As long as the students understand that the ostinato is an accompaniment that propels the work then they can learn that the dynamics and melodic content is what creates the excitement in the all of the works, especially *Kenya Contrasts*. Teachers should have instruments with the main motives play those motives separately for the rest of the ensemble singled out and then again within the context so that every musician knows what the important part should be at any given moment.

 An activity for independent practice for soloists could be to practice the solos with proper style while maintaining a piano, mezzo piano, mezzo forte, and forte volume. This will give the soloist more support and control over the music they are performing as well as the ability to identify what volume works best for full ensemble blend and balance. This is good for full ensemble activities as well. If the whole ensemble plays softly and supported they develop good listening skills as well as a skill that will be useful to them in the future.

Talk about sensitizing note morphology and the lifespan of a note. The morphology of making, sustaining and finishing a sound has to do with the way the sound begins, lives, and ends its life. The *breath* contains the imagined ideal where the student hears and feels the sound before it is made. The *chi* is the exact moment the sound begins its life and the *sustain* is the place where the sound lives its life. The *respond* is the interaction with sound that changes its life and the *complete* is the exact moment the sound ends its life. It is important to finish the sound and not just stop the note. Students should feel and anticipate the silence before you end the sound. This activity will help the ensemble conceptualize the legato and unmarked note lengths as well as the melodic motives of all of the works and music to come. When describing tenuto’s and staccato's the lifespan of a note can help in comprehending the connectedness.

A strategy for tackling listening skills and dynamic contrast is the warm-up Bach chorales. The music educator should warm-up every day with a chorale so that the students get in the mindset of listening so that they create a good balance and blend within the group. The chorales typically contain a wide range of dynamics so that the music educator can teach patience in dynamic contrast as well as abrupt changes in volume.

Sight-reading can be a fun activity for the students to partake in. If the teacher makes it a Friday thing to sight-read then not only will the students associate the best day of the week with a fun exercise, but they will develop reading skills, become better musicians and prepare themselves for MSBOA festival without even acknowledging it.

A rhythm bee activity will be administered near the beginning of the unit to encourage learning rhythms early and assess rhythmic understanding. A rhythm bee, like a spelling bee, is an activity that promotes rhythmic accuracy in sight-reading. I will create a rhythm bee sheet that contains rhythms both simple and complex from all 3 of the works. Using the rhythm bee sheets, the students will sit in a circle and keep a steady beat on their lap. Starting at the top of the sheet, students will count one per person, in proper time and counting system. If they make a mistake, they are “out.” We will continue around the circle until there is one winner. I might consider starting wherever I want on the sheet as well as making students count for two measures at a time. The winner will win some type of award.

**Assignments for Students**

Practice slips will be handed out and logged weekly. Requiring a minimum of 25 minutes a week, or 5 minutes every weekday, of practice on challenging passages of music can make the difference in an ensemble. It is important that the students are on board with practicing to make the rehearsal experience better for everyone involved. I would highly recommend getting to class 5 minute early and practicing or staying after school for a few in the band room. I am positive I will be at school well after the normal day ends for students and would be happy to accommodate any students. Arrangements could be made to arrive at school early to rehearse or even during lunch with permission. Small efforts in practicing can dramatically change ensemble performance, especially at the middle school level.

 *Gypsydance* is a short piece with easily recognizable melody and support parts. Students will not be given practice guides for this piece, instead they will be given the opportunity to create their own. One practice slip must be turned in, anytime during the semester, that has specific measures that they chose to isolate and work on and an explanation of why they chose those passages. They will briefly describe how they approached practicing it and what they focused on.

 Playing tests should be administered to ensure that student are improving and reaching their true musical potential. Playing tests will be based off of the two practice guides that I have provided students. With the use of Google Voice one can customize their phone account to ring certain phones based on who is calling or the time of day. This allows an educator to have a custom number that only students call and the students can submit a voicemail of them performing a test. Later on, an educator can look in their email, which is linked to their phone, and listen to the tests. This is a great approach for keeping the class time for rehearsal and not test taking. In addition, I would give the Google Voice voicemail box access information to my administrators in case they were interested in hearing our individual efforts or following my assessment techniques.

 Listening assignments could be useful for students who learn aurally. When there is sectionals, I would have students turn in a listening assignment on the piece we are working on in sectionals, of approximately one paragraph, answering the questions of what parts of the piece are difficult for the student, how they plan to become better at those parts to make it sound with ease, and why I would make them perform that specific piece. This will make the students tell the teacher what they are getting out of the music they are preparing.

 The rhythm bee activity will provide a good assessment for the teacher on rhythmic understand across the classroom. It will shed a light on which students struggle with rhythm and may need some individual attention and aids in creating a student centered classroom.

 Students will be given the opportunity to evaluate themselves after concerts. This will aid in my assessment of their achievement standards.

Students will be given some practice guides for building good consistent practice habits; it will include suggested practice routines, ways of isolating hard parts, such as slowing it down with metronome, and breathing exercises. The assigned practice material within the practice guide will be the test material for the 3rd and 4th school week playing tests.

**Practice Guide**

*Techniques or concepts that will be helpful in learning parts and make use of practice time:*

*Kenya Contrasts:*

Flute/Oboe:

1. Lyrical parts m.3-12, 31-37 (focus on beautiful, connected legato)
2. Melody m18-29, 37-45, and 69-73 (focus on nice, light staccato)
3. Entrances m.56, 58, 63, 66, and 74 (focus on clean, confident entrances)

Clarinet:

1. Lyrical parts m.3-12, 31-37 (focus on beautiful, connected legato)
2. Melody m.18-29, 37-45, and 69-73 (focus on light and bouncy staccato)
3. Entrances m.55, 57, and 59 (correct confident entrances even on the “and”)

Trumpet:

1. Melody m.13-17, 20 -45, 47-51 (focus on nice, light staccato articulation)
2. Entrance m. 62, 74 (focus on clean, confident entrances)
3. Legato m.7-10 (focus on a seamless entrance and blended, connecting legato)

Alto Sax/Horn:

1. Lyrical parts m.3-10, 21-34 (focus on beautiful, connected legato)
2. Ostinato m. 13-20, 69-73 (focus on full, round, bouncy string bass-like comping)
3. Melody m. 37-44 (focus on nice, light staccato)
4. Horn m.64 (focus on a clean and confident entrance as echoing)

Baritone/Bassoon/Tenor Sax

1. Ostinato m.1-12, m.47-51, 67-68 (focus on a round, string bass-like accompany)
2. Bass Line m. 13-29, 69- end (focus on full, round and string bass-like sound)
3. Legato m.30-37 (focus on a beautiful, connected legato)
4. Melody m.38-44 (focus on a nice, light staccato)

Tuba/Baritone Sax/Bass Clarinet

1. Bass Line m.1-29, 30-45, 69-end (focus on full, round and string bass-like sound)
2. Ostinato m.47-51 (focus on a round, string bass-like accompaniment)
3. Eighths m. 45-46, 52-55, 60-61, and 67-68 (Clean, articulation; light or heavy)

Trombone:

1. Ostinato m.5-10, 17-29 (focus on string bass-like accompaniment)
2. Legato m. 30-45 (focus on smooth, connected legato)
3. Bass Line m.13-16, 69-end (focus on full, round and string bass-like sounds)
4. Entrance m.7-13, 54, and 68 (focus on confident, echo effect with flute at begin)

Mallet Percussion:

1. Melody m.13-17, 20-45, (focus on light, bouncy staccato)
2. Entrance m.63-67, 73-end (focus on clean, confident, staccato entrances)
3. Legato m. 7-10, 69-72 (Resonant, pretty half note sounds; avoid that harsh plastic mallet sound. Aim for balance and blend; add color to the group)

Percussion:

1. Snare Drum m.1-end (ostinato must be light, and bouncy; strive to feel the groove and the band will in return feel it.)
2. Bass Drum/Timpani m.1-end (focus on rhythmic accuracy and clean, resonant sounds; strive for the resonance of a string bass pluck)

Auxiliary Percussion:

1. Shaker m.1 – end (strive for rhythmic accuracy and you will feel the pulse and groove of the music. If you feel it the ensemble will also feel it.)
2. Tambourine/Triangle m.1-end (focus on rhythmic accuracy, feeling the pulse and using the instrument to encourage the ensemble to move to the music and think of your job and making the music colorful; add a little frosting on top)
3. Finger cymbal m. 55-62 (Be insistent on dynamic and tempo; if eighth note accompaniment can hear you, they will be exactly as soft as they should be.)

*Gypsydance*:

Because *Gypsydance* is a shorter piece with only 2 main folk melodies, students will not be given practice guides for this piece. They will have an assignment in which they create their own practice guide and attach it to a practice slip. One practice slip must be turned in, anytime during the semester, that has specific measures that they chose to isolate and work on and an explanation of why they chose those passages. They will briefly describe how they approached practicing it and what they focused on.

Below is an example of a practice scale/rhythm exercise that I would suggest they look at in beginning their practice guide assignment:



*Snake Charmer:*

Flute/Oboe:

1. Melody m.13-21, 25-41, 56-61, 98-114, 150-153 (focus on smooth line; correct notes and rhythms, and eight bar phrases)
2. Dynamics m. 42-49, 68-87, 115-125 (exaggerate p < f; push through lines, without rushing the eighth notes)
3. Articulation m.125-133, 140-149 (aggressive accents, connected tenuto)
4. Practice all trills. Flute solo should sound with a sense of mystery. Oboe solo should sound as if it was hypnotizing, as if in a daydream, focus on responding to the horn soloist)

Clarinet:

1. Melody m.13-21, 49-56, 61-68 (focus on smooth line, correct note/rhythm and 8 bar phrasing)
2. Dynamics m.68-78, 114-125 (m.70 strive for clean octave jumps, exaggerate p < f; push through lines, without rushing the eighth notes)
3. Articulation m.78-87, 125-133, 140-149(aggressive accent, connected tenuto)
4. Crescendo m.101-113 (focus on gradual crescendo even with an even trill speed)

Alto Saxophone:

1. Melody m.13-21, 49-56, 61-68, 106-114, 125-140 (focus on smooth line, correct note/rhythm and 8 bar phrasing)
2. Dynamics m. 42-49, 68-87, 115-125 (exaggerate p < f; push through lines, without rushing the eighth notes)
3. Articulation m.78-87, 125-133, 140-149(aggressive accent, connected tenuto)

Tenor Sax/Trombone/Low Woodwind/Tuba:

1. Accompaniment m.1-41, 48-68,125-149 (focus on supporting melody both in dynamic contrast and change; avoid overpowering melody)
2. Dynamics m. 42-49, 68-87, 115-125 (exaggerate p < f; push through lines, without rushing the eighth notes)
3. Slow/Daydream-like m.87-96, 149-end (focus on staggered breathing, constant volume, and support your sound)
4. Trombone m.87-96, 149-end (Drift up and down with slide at different speeds to create a hypnotic, daydream effect. Do not match the player next to you. Discuss with section who does what and practice at your individualized speed)

Horn:

1. Melody m.13-21, 49-56, 61-68 (focus on smooth line, correct note/rhythm and 8 bar phrasing)
2. Dynamics m. 42-49, 68-87, 115-125 (exaggerate p < f; push through lines, without rushing the eighth notes)
3. Accompaniment m.33-41, 64-68 (focus on supporting melody both in dynamic contrast and change; avoid overpowering melody)
4. Solo should sound hypnotizing, as if in a daydream, focus on responding to the oboe soloist.

Trumpet:

1. Melody m.21-28, 56-61, 125-140 (focus on smooth line, correct note/rhythm and 8 bar phrasing)
2. Dynamics m. 42-49, 68-87, 101, 109, 115-125 (exaggerate p < f; push through lines, without rushing the eighth notes. Practice 101/109 Clean, clear entrances)
3. Articulation (be very picky on melody and melody response passages)

Bassoon/Euphonium

1. Melody m.33-41 49-68(focus on smooth line and confidence in response to the upper woodwinds; try and think how the musical lines should interact)
2. Dynamics m. 42-49, 68-87, 115-125 (exaggerate p < f; push through lines, without rushing the eighth notes)
3. Articulation m.78-87, 125-133, 140-149(aggressive accent, connected tenuto)
4. Slow/Daydream-like m.87-96, 149-end (focus on staggered breathing, constant volume, and support your sound)

Mallets:

1. Dynamics m.42-49, 68-77, 101, 109, 115-125(loud marcato; make this heavy but separated. Manipulate stick height to increase dynamics and with even tempo)
2. Articulation m.78-87, 125-133, 140-149(aggressive accent, connected tenuto)
3. In slow ending m.154 (rhythmic accuracy is key within those sixteenth notes. Look at me for the ritardando tempo change)
4. In fast ending, Slowly practice m.157-end first to get it comfortable.

Percussion:

1. Timpani m.1-21, 42-49, 68-87, 115-125 (dynamics and tempo is key; you are the pulsing heart of this piece.) m.87-96, 149-end (Slowly move pedal to create a hypnotic, daydream effect. No higher than A, No lower than F)
2. Bongo(opt tom)/Tambourine the whole piece relies on your rhythmic consistency and the feeling that your groove creates. Practice feeling the groove as we in personal practice and in full rehearsal. Sixteenth notes might need practice with metronome first.
3. Suspended Cymbal/Maracas (focus on lush, gradual crescendos throughout. The word is *nuance*. Confidence and clean sixteenth notes)
4. Bass Drum (dynamics and tempo is key; you are the pulsing heart of this piece. Practice feeling the groove as we in personal practice and in full rehearsal)
5. Triangle/crash Cymbal (focus on confident entrances every time. Go for a light triangle sound that adds glimmers of color to the ensemble. Crash should never be dominant in the ensemble. It should provide color as well. Practice good counting and entering.

**Evaluation of Students**

Homework assignments will be a big contributor to the evaluation of the students learning. The listening assignments are designed to get the students thinking about why I would have them play specific pieces and what they will be getting out of performing and learning them. Listening assignments also evaluate general literacy in the classroom and critical thinking about the works.

Practice slips should be turned in weekly and are a good evaluation of the students’ motivation to become a better player and perform well in rehearsals. Practice slips also evaluate student growth and work together with playing tests to administer musical development. Playing tests should be done on the students’ own time and submitted via Google Voice to evaluate the effectiveness of the students’ practice habits and the progress made on musical works being performed.

A pop take-home performance quiz may happen if students need motivation to practice certain passages in the works. YouTube has a live recording feature that allows a “blogger” to talk into the camera of a laptop/computer and the video will instantly upload to a page when the recording ends. Educators can use this as a way to ensure one try at the quiz and still have it private so that only the “admin”, or teacher, has access to the videos. Students can perform, after warming up and practicing, at home in their personal stress-free zone. This is another great evaluation tool that I would use with a middle school ensemble.

Of course, the daily rehearsal standards will help in evaluation of behavior, effort, attitude, and performance. We, as a band family, will formulate a classroom expectations chart and display it in the room; everyone who enters the room will know what our learning environment has to offer. Our collaborative standards will help in assessing the students.

I will have a tray with behavior sheets inside, behind the band; every student who misbehaves will need to step out of rehearsal and fill one out. Students who present problems will not be dealt with immediately. I will instruct them to “fill out a behavior sheet” and then come back to rehearsal. When rehearsal ends, the student needs to find me, tell me what they did wrong, write down what they should do instead next time, and take it home to be signed by a parent.

Band concert evaluation forms give students the opportunity to reflect on their performances. An example of this is below:

Band Concert Evaluation

Name:

1. What did you like about your own performance at the concert? List 3 specifics:
2. What could you improve in your own performance? List 3 specific things:
3. How could the entire band improve the performance? List 3 specific things:
4. What one thing can you do *every day* to make your playing and the band better?

Rate your own performance at the concert: (1 is lacking, 5 is best)

Note Accuracy 1 2 3 4 5

Tone Quality 1 2 3 4 5

Ability to play all parts 1 2 3 4 5

Rhythmic Accuracy 1 2 3 4 5

Attention to Articulation 1 2 3 4 5

Attention to dynamics 1 2 3 4 5

Concentration/Focus during Performance 1 2 3 4 5

Overall Performance 1 2 3 4 5

Based on your evaluation, what do YOU need to improve? Be specific.

Rate the entire band’s performance at the concert: (1 is lacking, 5 is best)

Note Accuracy 1 2 3 4 5

Tone Quality 1 2 3 4 5

Ability to play all parts 1 2 3 4 5

Rhythmic Accuracy 1 2 3 4 5

Attention to Articulation 1 2 3 4 5

Attention to dynamics 1 2 3 4 5

Concentration/Focus during Performance 1 2 3 4 5

Overall Performance 1 2 3 4 5

Based on your evaluation, what should we do as an ensemble to improve our next performance?

**Calendar**

*All warm-ups will consist of all or any mixture of E-flat, F, or Bb major scale exercises, g minor scale, Bach Chorales, and Tuning. G harmonic minor with flat second and raised third, or c harmonic minor with flat second and raised third exercises will be included for Snake Charmer preparation as well.*

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Monday | Tuesday | Wednesday | Thursday | Friday |
| -Collaborative classroom expectationsWarm-upSight-readStandridge | Warm-upSight-read Himes | Warm-upSight-readHolsinger | Warm-upStandridgeHimes | Warm-upHolsingerStandridge-Assign Listening Assignments |
| Warm-upHolsingerStandridge-Practice slips due | Warm-upHimesStandridge | Warm-upSectionals on Himes-Himes listening due | Warm-upHimes Standridge | Warm-upSight-reading practiceHolsinger |
| Warm-upHolsingerHimes-Practice slips due | Short Warm-up-Rhythm Bee ActivityStandridgeHolsinger | Warm-upSectionals on Standridge-Standridge listening due | Warm-upStandridgeHimes | Warm-upSight-reading practiceHolsinger-Playing test due by midnight in my voicemail |
| Warm-upHolsingerStandridge-Practice slips due | Warm-upHolsingerHimes | Warm-upSectional on Holsinger-Holsinger listening due | Warm-upHolsingerHimes | Warm-upSight-reading practiceStandridge-Playing test due by midnight in my voicemail |
| Warm-upStandridgeHimes-Practice slips due | Warm-upHimes Holsinger | Warm-up HimesStandridge | Warm-upHimes Holsinger | Warm-upSight-reading practiceStandridge |
| Warm-upHimesHolsingerStandridge | Warm-upHimes Standridge | Warm-upHolsingerStandridge | Warm-upHimesHolsingerStandridge | Warm-upRun-ThroughConcert TONIGHT |

**Daily Lesson Plans**

*Numbers in parenthetic refer to minutes devoted to any given exercise. I am assuming a 50-minute rehearsal schedule.*

Week 1

 *Every warm-up will have Tuning and Bach Chorale this week.*

Monday

* As a band family, establish expectations and explain practice slips. (10)
* Warm-up (20) with “Snake Charmer Scale Sheet.” Sing through the scales as well to get it in the students’ ear.
* Sight-read (20) Standridge *Snake Charmer*
* Evaluate performance

Tuesday

* Warm-up (20) with E-flat Major, F-major, and finally d minor.
* Sight read (30) through *Kenya Contrasts*
* Evaluate performance

Wednesday

* Warm-up (20) with f dorian and E-flat Major scale sheets from the Holsinger work.
* Sight-read (30) through *Gypsydance*
* Evaluate performance

Thursday

* Warm-up (15) with Snake Charmer scale sheet.
* (20) Students will play correct notes and rhythms for m.1-41 of Standridge
* (15) Students will play correct notes and rhythms for m. 1-46 of Himes
* Evaluate correct note and rhythms

Friday

* Warm-up (15) with Holsinger scale sheet.
* (15) Students will play correct notes and rhythms for m.1-22 of Holsinger
* (25) Students review m.1-41 and Student will play correct notes and rhythms for m. 41-95 of Standridge.
* (5) Explain Listening assignments and hand out assignment forms for the next 3 wednesdays. (Due before the sectional of corresponding piece)
* Evaluation correct notes and rhythms

Week 2

 *Every warm-up will have Tuning and Bach Chorale this week as well.*

Monday

* Warm-up (15) with Holsinger and Standridge scale sheets.
* Practice slips must be turned in on my desk by the end of class today.
* (15) Students will review m.1-22 and students will play correct notes and rhythms for m.22-end for *Gypsydance.*
* (20) Students review m.1-95 and students will play m.96-148 with correct notes and rhythms.
* Evaluate correct notes and rhythms

Tuesday

* Warm-up (15) with E-flat Major, F-major, and finally d minor.
* (15) Review m. 1-46 of Himes. Students will be able to play correct notes and rhythms for m. 47-end.
* (20) Review m. 41-95 of Standridge. Students will play m.96-132 with correct notes and rhythms.
* Evaluate correct notes and rhythms

Wednesday

* Warm-up (10) with E-flat Major, F-major, and finally d minor.
* Split into sectionals of Brass and Woodwinds. Percussion will stay with whatever section is in the band room. I will float and work with both groups throughout the time. When I am not with a section a leader will be running the sectional.
* Kenya Contrast listening assignment is due on my desk by the end of class.
* Evaluate improvement on the Himes.

Thursday

* Warm-up (10) with E-flat Major, F-major, and finally d minor.
* (15) Students will review Himes work from sectionals but altogether.
* (25) Review m.96-132 of Standridge. Students will play m.134-end with correct rhythm and notes.
* Evaluation correct notes and rhythms.

Friday

* Warm-up (10) with Holsinger scale sheet.
* Sight-read (15) through something that the students have not played from our band library.
* (25) Review notes and rhythms for m.22-end for *Gypsydance.* Students will be able to identify and play the main melodies in the Holsinger.
* Evaluation correct notes and rhythms.

Week 3

 *Every warm-up will have Tuning but Bach Chorale will only be with sight-reading days from now on. Unless the band does not have a good characteristic sound and needs help with blending and balancing.*

Monday

* Practice slips must be turned in on my desk by the end of class today.
* Warm-up (10) Holsinger scale sheet and with E-flat Major, F-major, and finally d minor.
* (15) Review notes and rhythms for m.22-end and the main melodies in the Holsinger. Work on isolated sections and develop a good feeling of the groove.
* (25) Students will play reviewed measures with correct style for Himes.
* Evaluate correct notes and rhythms.

Tuesday

* Warm-up (5) only tuning today
* (15) Rhythm Bee Activity.
* (20) Work in depth on aleatoric sections of the Standridge
* (10) Students will play isolated sections of Holsinger correctly.
* Evaluate correct notes and rhythms

Wednesday

* Warm-up (10) with Standridge scale sheet
* Split into sectionals of Brass and Woodwinds. Percussion will stay with whatever section is in the band room. I will float and work with both groups throughout the time. When I am not with a section a leader will be running the sectional.
* *Snake Charmer* listening assignment is due on my desk by the end of class.
* Evaluate improvement on Standridge.

Thursday

* Warm-up (10) with Standridge scale sheet
* (15) Students will review Standridge work from sectionals but altogether.
* (25) Students will perform isolated sections of the Himes focusing on good balance and dynamic contrast.
* Evaluate improvements.

Friday

* Warm-up (10) with Holsinger scale sheet.
* Sight-read (15) through something that the students have not played from our band library.
* (25) Review notes and rhythms for *Gypsydance.* Students will be able to identify and play the main melodies in the Holsinger with the correct style.
* Evaluation improvements.
* Playing test on practice guide for Himes is due at midnight tonight. Students must perform into Google Voice the practice material in the *Kenya Contrasts* practice guide.

Week 4

*Every warm-up will have Tuning. Friday a Bach Chorale will be used.*

Monday

* Warm-up (10) with Holsinger and snake charmer scale sheets.
* Practice slips must be turned in on my desk by the end of class today.
* Students will work on the Holsinger in larger isolated sections.
* Students will put together the aleatoric and transition section of the Standridge.

Tuesday

* Warm-up (10) with Holsinger scale sheet.
* (20) Students will perform Holsinger with a focus on style.
* (20) Students will take big isolated sections of the Himes.
* Evaluate improvements

Wednesday

* Warm-up (10) with Holsinger scale sheets
* Split into sectionals of Brass and Woodwinds. Percussion will stay with whatever section is in the band room. I will float and work with both groups throughout the time. When I am not with a section a leader will be running the sectional.
* *Gypsydance* listening assignment is due on my desk by the end of class.
* Evaluate improvement on Holsinger.

Thursday

* Warm-up (10) with Holsinger scale sheet.
* (20) Students will perform Holsinger with a focus on style.
* (20) Students will take big isolated sections of the Himes.
* Evaluate improvements

Friday

* Warm-up (10)
* Playing test on practice guide for Standridge is due at midnight tonight. Students must perform into Google Voice the practice material in the *Snake Charmer* practice guide.
* Sight-read (15) through something that the students have not played from our band library.
* (25) Students will play Standridge working on isolated sections that need assistance.

Week 5

*Every warm-up will consist of Tuning and Bach Chorales.*

Monday

* Warm-up (10)
* Practice slips must be turned in on my desk by the end of class today.
* (20) Students will play the non aleatoric sections correctly in the Standridge
* (20) Students will play in the correct style on the Himes.

Tuesday

* Warm-up (10)
* (20) Students will perfect the styles needed to perform Himes well.
* (20) Students will work on bigger run-throughs of the Holsinger.

Wednesday

* Warm-up (10)
* (20) Students will review the style and crescendo requirements of the Himes. Student will be able to perform the whole piece with all correct rhythms, notes, and articulations.
* (20) Students will perform aleatoric parts of Standridge as if it were a performance.

Thursday

* Warm-up (10)
* (20) Student will be able to perform the Himes piece with all correct rhythms, notes, and articulations. Now we add in the dynamic contrast and we become very picky.
* (20) Students review bigger run-throughs and begin to groove and blend together as an overall ensemble in the Holsinger.

Friday

* Warm-up (5)
* Sight-read (15) through something that the students have not played from our band library.
* (30) Students will work on larger run-throughs of Standridge sections.

Week 6

 *In the final week leading up to the concert, every warm-up will have Tuning and Bach Chorales to promote a good balance, blended and beautiful sound.*

Monday

* Warm-up (10)
* (13) Students will perform the Himes in rehearsal as if the were performing a concert. We will record and listen to it the next time we get to it.
* (13) Students will perform the Holsinger in rehearsal as if the were performing a concert. We will record and listen to it the next time we get to it.
* (13) Students will perform the Standridge in rehearsal as if the were performing a concert. We will record and listen to it the next time we get to it.

Tuesday

* Warm-up (10)
* (20) Run-through the Himes work and focus on spots needing work. Emphasis on dynamic and articulation contrasts.
* (20) Run-through the Standridge work and focus on spots needing work. Emphasis on dynamic and articulation contrasts.

Wednesday

* Warm-up (10)
* (20) Run-through the Holsinger work and focus on spots needing work. Emphasis on dynamic and articulation contrasts
* (20) Review what we focused on yesterday for the Standridge.

Thursday

* Warm-up (10)
* (13) Himes run-through with correct multiple repetition
* (13) Holsinger run-through with correct multiple repetition
* (13) Standridge run-through with correct multiple repetition

Friday

* Warm-up (10)
* Run-through the performance in class.
* Concert Performance is tonight.

Resources

**Recordings**

*In concert order, some quality recordings of the works can be found at here:*

"Kenya Contrasts by William Himes." YouTube. Accessed December 2, 2014. https://www.youtube.com/watch?v=kZNj5OVaszU

"Gypsydance." JWPepper. Accessed December 2, 2014. http://www.jwpepper.com/sheet-music/media-player.jsp?&type=audio&productID=2298768.

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**Other Works by the Composers**

*Suggested listening’s:*

* William Himes, *Creed*
* William Himes, *Labyrinth*
* William Himes, *Barbarossa*
* William Himes, *The Quest*
* David Holsinger, *The Peasant Village Dance*
* David Holsinger, *Mobbusters!*
* David Holsinger, *Havendance*
* David Holsinger, *A Call to Celebration*
* David Holsinger, *Prairie Dances*

**Similar Works by Other Composers**

*Suggested listening:*

* James Curnow, *African Sketches*
* Quincy Hilliard, *Variations on an African Hymnsong*
* Paul Jennings, *African Road*
* Michael Smith, *Africa: Ceremony, Song and Ritual*
* Johnnie Vinson, *Songs of Africa*
* John Higgins, *Serengeti (An African Rhapsody)*
* Robert W. Smith, *Serengeti Dreams*
* Jerry Bilik, *Drums of Africa*
* Samuel Coleridge-Taylor, *Rhapsodic Dance-Bamboula*
* Karl A. Forssmark, *Three African Song*
* Bela Bartok *Mikrokosmos,* Books 1-4
* Anne McGinty *Bartok Folk Trilogy*