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Creating Better Musicians Through Musicality: A Guide to Building an Instructional Unit

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CREATING BETTER MUSICIANS THROUGH MUSICALITY: A GUIDE TO
BUILDING AN INSTRUCTIONAL UNIT

By

Shelby Leo

Submitted in Partial Fulfillment of the
Requirements for the Degree of Master in Music Education
At
Lindenwood University

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ABSTRACT

Title of Thesis: Creating Better Musicians Through Musicality: A Guide to Building an

Instructional Unit

Shelby Leo, Master of Music Education, 2022

Thesis Directed by: Dr. Ryan Curtis, Professor of Music

This project provides an in depth focus on how to strengthen an ensemble's approach to

musicality through lesson plans, assessments, and activities. The primary focus group of this

project is high school aged performance based classes including band and choir. The aim of the

project is to provide a music educator with a detailed curriculum to teach musicality that is

adjustable to any size ensemble and any score. Furthermore, this project is not a study but

instead an explanation to the approach of developing the curriculum unit. The project consists of

a four unit curriculum with two to three lessons per unit and one performance assessment per

unit. Each unit is significant to the development of musicality but builds on previous units and

units to come. No unit is more significant than the other and may be taught in any order.

Keywords: musicality, band lessons, lesson planning, music education

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Introduction

Music teachers are often tasked with juggling such things in their performance-based classes involving standards, technique, tone quality, balance and blend, and many others. Musicality is a term that can arguably be defined as a way to convey or express a certain thought within a musical performance. A musical performance can be defined by Foss et al. (2020) as a "step in the musical process during which musical ideas are realized and transmitted to a listener" (para 1). Developing musicality is a certain state that is explored within learning about music and performing it. However, where does musicality fit into the lesson? How do teachers develop musicality within the students? Why is musicality a struggle in developing school programs? Does cultural or historically significant music affect the musical interpretation? As stated by Schiavio, et al. (2020), "Ensemble skills like empathy, affectivity, and listening, are certainly not only acquired within a group. While learning music together may help them to be optimized collectively, the influence from a broader cultural and historical environment is also present" (p. 3).

When discussing the meaning of musicality, it cannot be assumed that it is directly talent based. Musicality is more in depth and sensitive to the creation of music within a performance. For instance, percussionists must listen and apply good musicality to their instruments even though snare parts are rhythmic and without pitch variation. David Ratliff (2017) states, "A snare drum can be an incredibly musical instrument when played properly, but it can sound like a machine gun when played unmusically" (p. 20). Musicality teaches students to listen to one another as well as themselves within the ensemble to create the most aesthetically pleasing sound to both the audience and the performer. Oftentimes, non-musicians see the main performance but not the work put into it. The performance can be an emotional experience for the audience

but is a deeper experience for the performer. "Musicians spend much of their rehearsal time attempting to achieve a musical and expressive performance. Music students, teachers, and performers have agreed that expressivity may be the most important and appreciated aspect of a performer's skills" (Geringer & Sasanfar, 2013, para. 3). Musicality plays a huge role in achieving that emotional experience for both parties. Developing the skills to achieve the optimal experience comes from training required to read and play music, thus developing a sense of musicality.

Consider reading a piece of music with an ensemble for the first time. What is the main focus at that point? Does the ensemble focus on notes first, rhythms, second, and other symbols third? Does the instructor know which to focus on first? Typically, there is not a lot of time to pay attention to the majority of aspects that make up musicality when sight reading a piece of music. For example, music groups often attend festivals in which they are rated on their performance in the sight-reading room. With this, directors are battling student nerves, personal nerves, time restraints, and no knowledge of the piece in hand. A good approach to sight-reading should include the different elements; rhythms, notes, signatures, signs/symbols, articulation, etc. Most high school ensembles participate in their district or state contests in which they receive a rating on a performance, including sight-reading. While these ensembles may be playing the prepared music very accurately, their musicality scores can still be low. David Ratliff (2017) states, "Dynamics and dynamic contrast are especially important in sightreading; students are guaranteed to score higher if they sightread musically, even if they miss a few pitches or rhythms" (p. 23).

Surprisingly, the answer might just be in the method being taught to these young performers. This project is meant to be a guide to help develop an ensemble's understanding of

musicality and presumably inform music directors on how to build a proper structure for lesson planning. This project will examine different ways to approach musicality when working with a specific musical score but will be adjustable to any score and any ensemble. The goal is to make musicality a focal point in every rehearsal while making it seem like a natural progression of the student's and ensemble's playing ability. If musicality can be directly defined and taught appropriately, students will begin to understand musicality and the importance of every member in an ensemble.

The aim of this project will be to create a curriculum unit for high school musical performing groups developing the student's individual musicality through detailed lesson planning. The research will lend an answer to why musicality is not a strong front within performing ensembles and how lesson plans can be created to help solve some of the issues that directors face while teaching musicality.

Literature Review

Before defining the research of musicality, defining the term music education is imperative to understanding how musicality relates to music education. Defining music education can be simple and deliver an overview of the concepts within, while also providing an understanding of musical knowledge and how to develop it is a significant task. Abeles et. al. (1995) defines the role of education as "providing the basic knowledge and competencies to live in society" (p. 113). Simply, music education can be defined as acquiring the basic knowledge and musical concepts through musical engagement. Daughtery (1996) states, "Music is a domain of human activity accessible, achievable and applicable to all. Moreover, the primary values of music as an end in itself, i.e., self-growth, self-knowledge, and enjoyment, coincide

with and overlap values beneficial to individuals and societies. Teaching music is a means of enculturation" (para. 3). But what is musical engagement? Some might say it is the act of performing music on a specific instrument or voice part, while others would argue it is simply having music involved in a person's daily routine, i.e., radio or television.

Music education is an important part of a young student's development through their educational period. Abeles et al. (1995) states, "music exists in the schools to achieve goals beyond the learning of music" (p. 86). Curriculum is the lesson structure for a child's education. Providing cross curricular opportunities through music has heightened the nonmusical values of music in schools, thus supporting the individual student's development.

> Communication about such matters between music and other teachers would help to make music a more vital force in the curriculum. The matter of nonmusical values, however, usually centers on the benefits to individual students. Often the claims for the nonmusical values of music seem to say that just being in music classes or groups produces certain benefits, that something from music class transfers to another area of the curriculum or life (Abeles et al, 1995, p. 87)

Although music education may appear to support a child's learning in other curricula, the ability to teach to the individual student, or ensemble, is significant to the individual's overall development.

Not only does music allow for the student to become an individual and explore their own creation, it helps develop certain life skills pertaining to determination, responsibility, and self-esteem. "The general teacher education literature suggests that preservice teachers develop through a process of professional socialization and that during this time they grow in confidence and begin to conceive of themselves as teachers" (Conway et al, 2010, p. 261). In terms of a

music education student, music has served a purpose to access a student's professional side, thus

building their self-esteem within the music culture. However, self-esteem is not the only

individual skill developed. Responsibility, determination, perception, work ethic, and many

other life skills are also developing within music education. Daughtery explains why music

should be taught in schools and what support it has for the development of certain life skills, i.e.,

self-growth and self-knowledge.

> The practice of music(s), according to Elliott, is inherently valuable. It entails unique
>
> cognitive challenges and thought processes unavailable in any other way, even through
>
> other arts. Development of the autonomous, cognitive realm operative in music making
>
> results in a form of intelligence that issues self-growth and self-knowledge. (Daughtery,
>
> 1996, para. 3).

When developing these skills within the classroom, there must be a logical way to develop their

skills in musicality as well. "I began to understand that there was a better, more logical way to

approach music instruction for these young students based on the way that they developed

musically" (Strong, 2018, para. 4). There are possible ways to develop both musical skills and

personal skills in the music classroom.

Has teaching musicality caused an issue in learning concepts in music education? Have

music teachers lost the ability to teach the concept of musicality? "The most difficult concept for

students to learn is playing musically" (Riposo, 2018, p. 27). This is an issue in all school

settings but even more so in a small school with limited resources or a one-size-fits-all teacher.

Riposo (2018) also summarizes that practice skills are a huge aspect to delivering a musical

experience and developing musicality. "When it comes to playing musically, the objectives

students should practice are learning to shape phrases, developing forward motion in the musical

line, and playing with energy" (Riposo, 2018, p. 27). These are skills all students and directors alike should be working to develop within the ensemble and outside the rehearsal setting. Shaping a phrase allows for a musical line to move from one note to another in a fluid connection, much like speaking a sentence with natural pauses and breaks for punctuation. Creating a forward motion is connecting the notes with a climax in mind within each phrase. For instance, with broken chords in a progression, one of the notes would be a connection to the next chord. These would indicate peaks of the musical line. Driving the sound aesthetically towards those peaks creates the forward motion. Energy is not an easy thing to develop; in fact, it is difficult to define in terms of music. To play with energy is not just feeling excitement from the song because of its style or articulation; it is producing a sound with intensity in every note from the beginning to the end, whether the note is short or long.

Evaluating students at every rehearsal is a great measure of musicality and what needs to be developed between those three defining musical skills. What is the connection between musicality and developing musical skills? Music teachers every day have a concept of what musicality is and what musical skills need developing within their ensemble, but do they connect the two by definition and application? First, what exactly does it mean to play musically? State contests and festivals often mark down on musicality for different reasons. These reasons could be based on musical ability or talent, musical knowledge and interpretation, or as an overall assessment of a specific performance. In Missouri, schools affiliated with the Missouri High School Activities Association attend a music festival in which a performing group is evaluated on the performance. (See Figure 1.)

Figure 1: Adjudication Form

| Instrumental Large Group Adjudication Form | E \| O \| S \| D \| I rating |

School: Room:
Event: Time:
Selection:

Fundamental Technique	Exemplary	Outstanding	Satisfactory	Developing	Ineffective
Intonation					
Tone Quality					
Breathing					
Articulation/Bowing					
Rhythm Accuracy					
Note Accuracy					
Position/Posture					
Tempo					

Musical Effect	Exemplary	Outstanding	Satisfactory	Developing	Ineffective
Interpretation/Style					
Phrasing					
Dynamics					
Ensemble Precision					
Balance					
Blend					

Fundamental Technique Comments:

Musical Effect Comments:

Strengths:

Areas to Improve:

Adjudicator:

Brandstrom (1999) developed a study on music teachers' everyday conceptions of musicality. This study was to define what musicality is in a scientific context. The main focus of his study was to describe how teachers use the term "musicality" in their settings and what it really means to them. According to Brandstrom (1999), there are two different views on musicality: absolute view and relativistic view. An absolute view on musicality involves musical achievement, something that is measurable, can be reproduced, it is innate, and only music chosen by some. "This concept is based on the idea that musicality is biologically inherited and reserved for a minority of individuals" (Brandstrom, 1999, p. 23). A relativistic view on musicality involves a musical experience, is not measurable, invokes creativity, is acquired over

time, and for everyone. Musicality cannot be defined by one specific notion that it is measurable or is creative. Musicality is a performance skill that is acquired through education and presented with means to provide both experience and achievement.

Musical performance is a great test to the skills developed in a rehearsal, but a rehearsal can be a performance as well. Music is often taught as a performance-based class in public schools, but musicality should not only be achieved at the performance. Popejoy (2017), director of bands at the University of North Dakota, stated "We teach music through performance. That performance is not just on the concert hall stage or at a festival; it is also in our rehearsal room" (p. 39). We often treat our rehearsals as a mechanical setting, performing the task everyday just as a technical working machine, but creating music is much more than a well-oiled machine at work. It is a craft that produces a new art piece every time an instrument is played. This means musicality should be a focus at every rehearsal and not just before a performance. "Bands and orchestras spend much more time in rehearsal than in performance, and waiting until right before a concert to focus on musicality will not produce good results" (Popejoy, 2017, p. 12). This being said, why have music teachers placed musicality behind other aspects of music education rather than implementing these skills in every rehearsal? Is it a lack of trying or the misunderstanding that students already know what musicality is and how to practice it? Teachers need to practice their craft just as much, if not more than the students do. "Conducting basic beat patterns and trying to stay out of the way will not lead to musical playing" (Popejoy, 2017, p. 13).

Conducting and knowing a musical score could inevitably be a precursor to poor musicality in an ensemble if not studied thoroughly. A director's position as conductor can help create and develop musicality. Transitions, for instance, are a pivot point in any song. "Good

ensembles play all the main melodic parts well, however great ensembles pay attention to the transitions" (Popejoy, 2017, p. 14). As a director, the teacher must teach the transitions and display what they are wanting through their conducting styles.

Before a score study can be performed, an ensemble would need music to work with. Selecting music that is appropriate for the ensemble while leaving room for growth and development is very important. "Educators often choose the repertoire their students will perform, and selecting repertoire could be as simple as the teacher following their inclinations to plan out their school year" (Cayari, 2021, p. 41). Some teachers take different approaches to selecting music for their specific ensemble type and that approach should vary from ensemble to ensemble based on the level of the students, the instrumentation of the ensemble, the age and maturity level of the group, and the audience that will be presented with the performance. Apfelstadt (2000) discussed her principles of selecting music and works from 3 ideas; "Select music of good quality… select music that is teachable… select music that is appropriate to the context" (p. 20). Once music has been selected for instruction, the process of score study can begin.

So, what is the benefit of score study? Score study is a developing skill that hits many of the national standards. When planning a curriculum unit, standards are vital to lesson planning and development. According to Tim Oliver (2006), nine different standards, which have recently been updated, can be achieved through score study. His main standards include singing, performing on instruments, improvisation, composing and arranging, reading and notating, listening, analyzing, and describing, evaluating, music and other disciplines, and history and culture. These standards, while not the most recent, are still valid in curriculum development and are guidelines to how a musical classroom should be progression. "To plan effective

rehearsals and meaningful performances, band directors must engage in thorough score study and carefully construct standards-based lesson plans." (Oliver, 2006, p. 47).

When referring to the newly updated standards, score study is essential to preparing for rehearsal. Wacker states, "preparing a score can be thought of as a three-part system: marking for analysis, interpretation, and marking for rehearsal" (2016, p. 34). This three-part system directly reflects aspects of the new National Core Arts Standards, which can be referenced in Figure 2. With a performing ensemble, score study is an important part of lesson planning. Educators must align their lessons with the National and State standards, which Missouri has now consolidated into one working document, reflecting the national standards as the state standards. Not only is the score study process important for the teacher to lesson plan, but it is also important for the students to score study as it is within the construct of the National Core Arts Standards.

Figure 2: National Core Arts Standards

National Core Arts Standards	
Standard 1	**Creating**
- Generate and conceptualize artistic ideas and work. - Organize and develop artistic ideas and work. - Refine and complete artistic work.	
Standard 2	**Performing**
- Select, analyze, and interpret artistic work for presentation. - Develop and refine artistic techniques and work for presentation. - Convey meaning through the presentation of artistic work.	
Standard 3	**Responding**
- Perceive and analyze artistic work. - Interpret intent and meaning in artistic work.	

• Apply criteria to evaluate artistic work.	
Standard 4	**Connecting**
• Synthesize and relate knowledge and personal experiences to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	

While these standards listed above can be considered different lessons or steps to score study, elements of multiple standards can be met within a single lesson. Scores are basically a blueprint for standards; a director just needs to comb through them to find what aspects work in defining a specific skill or set of skills. Fuchs (2007) developed a stepwise approach to studying scores. Step 1 is considered a general overview, in which he states, "check the instrumentation to make sure the necessary players are available, especially percussion… Although this seems simple, I always make notes of the various tempi in a work. Then I look at the overall dynamic structure" (p. 25). Step 2 is a detailed analysis in which a read through of the entire score is essential for determining whether an ensemble can perform this piece with challenges to allow educational growth. In the analysis, time is spent looking for key center(s), chord analysis, phrases, scales, technical difficulties, extreme ranges, precision, complex rhythms, and repeats and formal structure. This leaves the director with a detailed understanding of the work and what is involved with rehearsing. Step 3 is more about score details such as specific sounds, mutes, percussion, solos, specific dynamic markings, tempo changes and alterations, and terminology. "At this point, you [the director] should feel confident enough to walk into the rehearsal room with a strong knowledge of the piece" (Fuchs, 2007, p. 28). Step 4 is identifying problems. These problems could include balance issues, phrases, unison lines and blend, strata, fingerings, and intonation. For a lesson plan within the curriculum unit, this would be a great

step to break down fundamentals and bring musicality back into understanding the score. Step 5 is specific to conducting difficulties, like tempo changes, style changes, etc. (Fuchs, 2007). At this point, the director should be able to take a recently rehearsed piece from the developing stage to a musical performance ready piece by providing skills and concepts to the performers to make the piece demonstrate significant musicality.

Research Methodology

The depth of the project will be to incorporate a collection of lesson plans surrounding a specific score (but adjustable to any score) with lessons and assessments to monitor the student's progress. Human subjects will not be used for this project but the idea that students are the main focus will be kept in consideration.

The primary focus on research for this project will be based on a mixed method approach of research and study, including qualitative research and quantitative research. Within these methods of research, a relation to formalism, semiotics, and reader-response/reception theory will be considered because of their support to educational developments, the use of musical notation through symbols and signs, and the interpretation of the lesson through the students' perspective. This approach to research will aid in providing adequate data to support the need to structure a stronger curriculum focusing on the development of musicality within a performing ensemble.

The data subjects used to support the need of musicality enhancements include a variety of peer-reviewed and scholarly periodicals, articles, and method books. These subjects were consulted to determine the need to develop musicality, what defines musicality, and how lesson plans should be created to provide the best outcome from score study and analysis. Along with

these sources, a variety of documents will be created to support the findings. These documents will include a full curriculum defining the different aspects of musicality needed for an ensemble to be most successful. The lessons are based on a preconceived notion that musical score study is a concept the director understands. The director will use these lessons to enhance student understanding of what they are performing and how the parts work in cohorts with the rest of the ensemble. The lessons provide a variety of assessments and activities that will engage the students and provide evidence of learning throughout the unit.

Within this project are guides to create lessons that include a bundle of concepts, activities and exercises, terminology, variables, and outside resources. I created these documents from reviewing the National Core Arts Standards and applying them to individual concepts to aid in a developing ensembles musicality. Not only do these documents explain what the concept is but also goes into detail on ways to teach the concepts to the students. Once understanding the concepts, the director can then develop their specific lesson plans for the ensemble of focus.

Results

As music directors, we all want to give a concert performance that demonstrates the students' hard work and dedication while pleasing the audience on an emotional and professional level. Piecing together the concepts learned through hours of rehearsals and lessons and transforming it into a dynamic performance that keeps the audience engaged emotionally while still inspiring the students to continue learning starts with a strong foundation in the music classroom. Part of this foundation is the teacher's requirement to plan and prepare for this performance.

The first part of preparing is selecting music for the specific ensemble. When selecting music, certain things prove important. Are the skills attainable and is the instrumentation appropriate for the ensemble? As a once young director, I did not start with this concept and found my ensemble struggled with music that was too difficult for the rhythmic knowledge and did not fit the criteria for a small school instrumentation. Does the piece in question fit into a balanced musical style? A concert should not contain music of the same style but consist of varying styles to keep the audience captivated by the student's ability to perform different things. To appropriately select music, I have created a checklist that is based on the ensemble that would be performing the piece. As an educator, I always want the music to be appropriate for the students and provide plenty of teachable moments so that the students remain engaged. Good quality music can be subjective but should include a good structural balance, balance of tension and release, and provide an ensemble sense of anticipation and surprise. Not only is this checklist a tool for educators to select music for their performing ensembles, it allows aligns with the aspects of the National Core Arts Standards. Please refer to Figure 3 as a checklist to ensure the best piece for the ensemble, programming, and lesson planning.

Figure 3: Selecting Music for Ensemble Success – Checklist

Good Quality	
• Balance of tension and release	
• Structural symmetry and asymmetry	
• Anticipation and surprise	
Teachable	

• Musical elements
    ▫ Duration
    ▫ Pitch
    ▫ Form
    ▫ Dynamics
    ▫ Texture	

• Technical Skills
    ▫ Musical Effect
    ▫ Timbre
    ▫ Vocalism/Instrumentalism	

• Multicultural experiences
    ▫ Cultural history
    ▫ Relevance	

Context & Appropriate	
• Demographics	
• Cultural Context	
• Range	
• Difficulty Level	
• Programming Considerations	
Instrumentation	
• Do you have the people to cover essential parts	

• Can arrangements be made to the music that are achievable with the current ensemble
    ▫ Alto sax playing French horn parts
    ▫ Alto singers performing tenor/baritone parts	

Next, examining the scores carefully for things such as key signature, tempo, length, culture, historical period, genre, and difficulty all lend hand to teachable moments. The music selected should introduce or reinforce musical elements; again, aligning with the National Core Arts Standards. These musical elements are what lead directly to the connection students have with the audience, obtaining and building on musicality. Will the student benefit from this score, does it lead to musical independence, will there be opportunity for expression?

Once the scores are selected, the director can develop the lesson plans needed to develop the skills that enhance musicality. A brief concept of the unit for any piece of music should include elements that can be developed over time while still building upon one another. A concept, in this case, should refer to a specific element to be discussed and assessed through the lessons. This brief concept can be formatted in the form of a curriculum map that lays out a timeframe for instruction (refer to Figure 4) with essential questions to be answered by the end of the lesson, the content to be covered, and the type of assessment to be used at the end of the lesson.

Figure 4: Curriculum Map

Timeframe	Essential Questions	Content	Assessment
2-4 weeks	What is timbre and how do instruments vary from one another? What is music and how does it differ from sound?	Tone quality, balance, and blend	Performance assessment Self-Reflection
2-4 weeks	Why does pitch vary? How can articulation create a stylistic variation?	Intonation, pitch accuracy, and articulation	Performance assessment Self-Reflection
2-4 weeks	What is rhythm and melody? How is rhythm different from beat?	Tempo consistency, rhythmic proficiency, and dynamic contrast	Performance assessment Self-Reflection

2-4 weeks	Why is music split into notes and measures? What preparation is needed for a musical performance? How does a musical performance create an emotional reaction?	Musical phrasing, style, expression, and musicality	Performance assessment Self-Reflection

After a brief concept has been constructed, the lesson planning can begin. Lessons are in-depth, detailed instructions to how things are to be taught over the course of a specific time period. Lessons combine to create a larger subject called a unit. When creating lessons and units, I find it easier to start with the big picture and then decide the course of action to make that unit happen. There are many ways to organize these for optimal viewing pleasure. Things to be included in a unit plan are the course that is to be instructed, the duration of the class, an overview of the unit, and standards that are to be taught. Although not required, it is good to provide cross-curricular connections to show administration willingness to collaborate with other colleagues.

The unit plan should be able to be understood by anyone. This is an overall view of the content being taught over a longer period of time. The unit plan should include learning activities, all the lessons that are being taught, assessments that will be used to document student progress and growth, and ways to differentiate instruction based on the students within the class. This can be split into 3 sections breaking down the demographics and title of the unit, the learning activities and lessons, and the assessment plan with reflection. The template for this unit plan of instruction can be found in Figure 5.

Figure 5: Unit of Instruction Plan

Section I.	
Unit Author	
Name	
Grade Level	
School Name	
Subject/Course	
Time Frame	
Unit Overview	
Unit Title	
Unit Summary: *In 3-5 sentences, briefly describe the topics, skills, key activities, and student products.*	
Targeted Content Standards: *(Include the complete standard.)*	
Cross-curricular connections: *(In 3-5 sentences, briefly describe how this lesson can be linked with other curricular areas, what evidence is supported in the content of the lesson to show planning has taken place to ensure learning is supported across the content areas.)*	

Section II.

Learning Activities

Pre-assessment and Student Goal Setting *(Before unit instruction begins.)*

Essential Questions/DOK/Blooms

<mark>All unit lessons must be included. Duplicate chart as needed. Attach a blank copy of assessments/scoring guides.</mark>

Lesson Objective/ Standard Code	Guiding Question(s)	Skills/ Concepts Taught	Activities/ Rehearsal Numbers	Resources/ Technology (Titles and/or Links)	Formative Assessment
Lesson #_____					
Lesson #_____					
Lesson #_____					

Section III.
Summative Assessment: *Enter assessments that assess students' understanding and skills, encourage self-reflection about learning, and gauge student needs for future instruction. Provide at least one example of proficient student work.*

Differentiated Instruction: *(Complete all boxes.)*
Special Needs Students
ELL
Gifted/Talented
Remediation

Technology *(Place an "x" next to all equipment needed.)*

__ Smartboard	__ Clickers	__ DVD Player
__ Computer(s)	__ Projection System	__ Video Camera
__ Camera	__ Scanner	__ Television
__ Video Conferencing Equip	__ Document Camera	__ Calculators
__ Handheld devices		

Unit Reflection Summary

To complete a unit plan, one must first know the demographics of the group. An

example of this is shown in Figure 6, Section 1. The class demographics are presented for the

teacher, a potential substitute, as well as administration to easily know what class is being taught

and any pertinent information regarding scheduling times, number of students, etc. This information is required to proceed with lesson structure, as the number of students and grade level would determine the materials needed for the lesson.

Once section one is completed, the learning activities can be selected. These activities are the focal point of the lesson. The activities ensure learning is occurring, while also providing room for assessment opportunities and future lessons. In the unit plan, section 2 (as seen in Figure 5) would display the types of lessons that will be taught throughout the overall unit. These lessons should provide guiding questions that are to be answered throughout the lesson and are evaluated at the end of the unit.

The final part of developing the overall unit plan is creating the assessment procedures. This is listed as Section 3 of the Unit plan (Figure 5). Assessment is essential to the success of a lesson or unit. Before moving into a new unit, it is important to see the students' understanding of the material learned. Music is a constantly developing concept, each lesson developing upon the last. This is not to say that the lessons cannot be taught in a different order but are relevant to each other consistently. Within Section 3 of the developing unit plan, there is an explanation of the various opportunities for differentiated instruction as well as any technology that can be used throughout the unit. This is provided to plan for the future lessons, prepare for students of different learning needs, and an overall summative assessment.

When working to develop musicality, the main focus of this project, lessons should include the many concepts directors are consistently developing with their ensembles but also some things directors often overlook. Directors are not always able to center their focus on every element of musicality without a formal plan. These plans are not one all be all, but are created in a way to build on the previous concept while still using skills that are not yet discussed

in depth until a future lesson. Most high school ensembles have varying levels of experience within their groups. These plans are meant to reach all levels of experience, both teaching new concepts specific to the piece of music being rehearsed and touching on concepts students often think of as second nature but maybe not a main focus. Concepts are the main ideas to be taught within a lesson or unit. These ideas, or concepts, are later evaluated to assess overall learning. The concepts are split into four separate units with three or four lessons within each unit. The first unit concepts are tone quality, balance, and blend. An example of an overall unit can be found in Figure 6.

Figure 6: Unit 1 Example

Section I.	
Unit Author	
Name	Shelby Leo
Grade Level	High School grades 9-12
School Name	M****** H*******
Subject/Course	High School Band
Time Frame	Daily, 9:55-10:45am
Unit Overview	
Unit Title	
Tone quality, balance, and blend	
Unit Summary: *In 3-5 sentences, briefly describe the topics, skills, key activities, and student products.*	
This unit is meant to develop the students' understanding of proper tone quality for their specific instrument using the proper techniques including air support, mouthpiece placement, posture, etc. Balance will incorporate scientific and mathematical exploration of the weight of sound. The students will develop a sense of unification through blending within the ensemble and their like sections, developing their ear training and collaboration skills.	
Targeted Content Standards: *(Include the complete standard.)*	
Use the national, state, and content standards for your specific needs	

Cross-curricular connections: *(In 3-5 sentences, briefly describe how this unit can be linked with other curricular areas, what evidence is supported in the content of the lesson to show planning has taken place to ensure learning is supported across the content areas.)*

This unit will incorporate science and math. We will demonstrate the weight of each section and how it contributes to the overall sound of the ensemble. Students will be able to focus on the volume to create a unified sound, recognizing the number of instruments in a section and how that can affect the overall balance and blend. The concept is to not be able to pick out individual players but know that all players are doing their part.

Section II.

Learning Activities

Pre-assessment and Student Goal Setting *(Before unit instruction begins.)*

Students will set a personal goal and an ensemble goal for each rehearsal. This goal would develop every rehearsal and focus on the specific lesson at hand. Using the warm-ups, students will make a personal connection to what needs to be developed within the rehearsal as a pre-assessment to their self-reflection.

Essential Questions/DOK/Blooms
What is timbre and how do instruments vary from one another?

What is music and how does it differ from sound?

All unit lessons must be included. Duplicate chart as needed. Attach a blank copy of assessments/scoring guides.

Lesson Objective/ Standard Code	Guiding Question(s)	Skills/ Concepts Taught	Activities/ Rehearsal Numbers	Formative Assessment
Lesson #__1__ Tone Quality	What is my instrument supposed to sound like?	-Air support -Posture -Mouthpiece placement -Use of vibrato	Select specific measures within the musical repertoire that focus on this exact concept	Self-Reflection

Lesson #__2__ Balance	How does the ensemble put weight within each section?	-Pyramid of balance -Individual dynamics	Select specific measures within the musical repertoire that focus on this exact concept	Self-Reflection
Lesson #__3__ Blend	How do the individual parts of the ensemble create one cohesive sound?	-Individual dynamics -Sectional dynamics -Instrument angle/projection of sound	Select specific measures within the musical repertoire that focus on this exact concept	Performance Assessment

Section III.
Summative Assessment: *Enter assessments that assess students' understanding and skills, encourage self-reflection about learning, and gauge student needs for future instruction. Provide at least one example of proficient student work.*
The students reflected on their personal experience throughout the lesson and will perform a playing assessment at the close of the unit.

Differentiated Instruction: *(Complete all boxes.)*
Special Needs Students
ELL
Gifted/Talented
Remediation

Technology *(Place an "x" next to all equipment needed.)*

__ Smartboard	__ Clickers	__ DVD Player
__ Computer(s)	__ Projection System	__ Video Camera
__ Camera	__ Scanner	__ Television
__ Video Conferencing Equip	__ Document Camera	__ Calculators

__ Handheld devices

Unit Reflection Summary

Lesson plans are written in a way that any teacher that is coming into the class should be able to understand what is being taught and how it is being taught. For performing music groups, each lesson plan is unique to that specific ensemble and for that specific song. The following table is a lesson plan template that could be used to align with the unit plan but is adjustable to any group and any song. It would be used to line up the concepts discussed in the unit but go more in depth on how to convey the concepts to the class. Again, concepts are the elements within the lesson that are instructed then evaluated. Figure 7 is a template to create lesson plans accordingly.

Figure 7: Lesson Plan Template

Ensemble Lesson Plan		
Objectives:		
Grade/Course:	Date:	Time Frame:
Objective: Students will be able to _____ by _____.		
State Standard(s):		
National Standard(s): __ 1. Singing/playing alone & with others __ 6. Listen & Analyze __ 2. Performing __ 7. Evaluate		

__ 3. Improvise melodies	__ 8. Understanding relationship between the arts
__ 4. Compose & Arrange	__ 9. Understanding relationship within history & culture
__ 5. Read & Notate Music	

GOAL

Factual Knowledge:	Procedural Knowledge:	Conceptual Knowledge:
By the end of the lesson, the students will…	By the end of the lesson, students will be able to…	By the end of the lesson, students will understand...

MATERIALS

Title/Composer:

Title/Composer:

Title/Composer:

Other:

INSTRUCTION

Warm-Ups:

Rehearsal:

Closing:

ASSESSMENT
Formal Assessment:
Informal Assessment:
REFLECTION

Provided are a set of growth plans that include variables that are specific to the learning and understanding of the concepts needed for developing an ensemble's musicality, as well as terminology, activities and resources that can aid in teaching the concepts (Appendices 1-11). These growth plans are the basic needs to create the lessons specific to any ensemble for any piece of music.

The final piece to the curriculum unit and lesson plans is assessment. Assessment is how the students will be evaluated on their progress throughout the course. Assessment can be performed by either a self-reflection, class reflection, or a formal performance assessment.

Self-reflection and class reflection are important elements to developing a student's personal determination and accountability within the ensemble. An example of self-reflection

and class reflections can be referred to in Figure 8. These are informal evaluations to be performed continuously throughout a unit.

Figure 8: Self-Reflection

Name: _____ Date: _____ Class: _____
Directions: Use the following rubric to reflect on your individual participation, musicality, and work habits in music class today.

Class Participation Rubric

Meets Goal 4 A	Near Goal 3.5 B	Approaching Goal 3 C	Below Goal 2.5 D	Unacceptable 1 F
Student is on time and prepared for class and contributes to class activities and discussions in a positive way. Student is _helpful to the teacher and/or peers._	Student is on time and prepared for class and participates to the best of his/her ability.	Student is on time and prepared for class. Student participation is inconsistent.	Student's tardiness, lack of preparation and/or behavior are disruptive to student's own learning.	Student's tardiness, lack of preparation and/or behavior are disruptive to other students' learning.

Today I feel I earned a score of _____ because _____
_____

To improve upon this score tomorrow, I could _____
_____

Individual Musical Performance Rubric

Meets Goal 4 A	Near Goal 3.5 B	Approaching Goal 3 C	Below Goal 2.5 D	Unacceptable 2 F
Student is prepared to perform and demonstrates significant independent progress. Student performs with all correct notes, rhythms, tempo and dynamics consistently. Student _helps other students_ to learn their part.	Student is prepared to perform and demonstrates independent progress. Student performs with most correct notes, rhythms, tempo and dynamics	Student is prepared to perform and demonstrates evidence of independent work. Student performs with many correct notes, rhythms, tempo and dynamics	Student is somewhat unprepared to perform. Student performs with few correct notes, rhythms, tempo and dynamics	Student is unprepared to perform. Student performs with no correct notes, rhythms, tempo and dynamics

Today I feel I earned a score of _____ because _____
_____

To improve upon this score tomorrow, I could _____
_____

The final assessment is informal but as a formal performance in front of an audience. This assessment is not typically graded on the level of ability to achieve certain tasks but is graded on the overall reaction of the student and the audience. However, formal assessments are essential to mapping out the students' understanding of the concepts discussed in class. A rubric is provided in Figure 9. As previously mentioned, each lesson is a development of the previous one and of past skills learned throughout the students' musical careers. Once in high school,

ensembles should be taking these concepts, already learned, and focusing on them more in depth to create an emotional experience for the audience and the performer alike, hence musicality. The assessments used are a self-reflection piece for the student to answer after each rehearsal or after a couple of rehearsals. This is creating a critical thinking piece in which the student now becomes accountable for their part in the ensemble. The second assessment is a formal performance assessment, focusing on the students' individual ability to use the concepts taught and apply to their personal instrument performance.

Figure 9: Performance Rubric

Performance Assessment

Student Name _____

Grade Level _____

Instrument/Vocal Part_____

	Needs Improvement	Developing	Satisfactory	Meeting Expectations	Advanced	Comments
	1	2	3	4	5	
Tone Quality & Breath Support	Consistently lacks clarity, focused air, richness and/or resonance. Shallow and constricted breathing	Somewhat lacking clarity, focused air, richness and/or resonance. Breath is sometimes shallow and constricted.	Occasionally clear, focused air with rich resonance. Breath support is sometimes steady and free of tension.	Frequently clear, focused air with rich resonance. Breath support is mostly steady and free of tension	Consistently clear, focused air with rich resonance. Breath support is consistently steady and free of tension.	
Rhythmic & Note Accuracy	Consistently incorrect pitches and rhythms	Many incorrect pitches and rhythms	Few incorrect pitches and rhythms	Very few incorrect pitches and rhythms	Correct pitches and rhythms	
Intonation	Consistently out of tune	Many out of tune pitches	Few out of tune pitches	Very few out of tune pitches	Consistently accurate on all pitches	
Articulation & Style	Unable to articulate musical passages accurately such as slurs, staccatos, accents, etc.	Developing ability to articulate **a few** musical passages accurately such as slurs, staccatos, accents, etc.	Ability to articulate **some** musical passages accurately such as slurs, staccatos, accents, etc.	Emerging ability to articulate musical passages accurately such as slurs, staccatos, accents, etc.	Skillful ability to articulate musical passages accurately such as slurs, staccatos, accents, etc.	
Expression & Posture	No evidence of internal understanding of the musical passage and/or posture lacking professional appearance.	Developing ability to communicate internal understanding of the musical passage and/or developing posture.	Ability to demonstrate good posture and communicate internal understanding of the musical passage with **some** of the following: -timbre -phrasing -dynamics -articulation -motion	Emerging ability to demonstrate good posture and communicate internal understanding of the musical passage using **all of** the following: -timbre -phrasing -dynamics -articulation -motion	Skillful ability to demonstrate excellent posture and communicate internal understanding of the musical passage using **all of** the following: -timbre -phrasing -dynamics -articulation -motion	
TOTAL						/25

Conclusion

Overall, I believe this project will help music teachers at the secondary level work towards building stronger musicians in an area of great concern. Musicality is important to the interpretation and emotional connection a performer has to a piece of music. This research and curriculum unit may help young directors seeking guidance with their performing ensembles but can also help seasoned musicians work on skills that have been lost and forgotten.

Students typically know what is expected of them but need guidance on how to achieve those expectations. Most students could tell you that music is not just meant to be heard, but also felt in a deep connection. I am sure my students would have their own interpretation of a piece and I would like to explore that interpretation further with them, knowing they will receive a greater appreciation for the work itself and be able to present that appreciation through their performance to a captive audience.

List of Appendices

1. **Tone Quality**

2. **Balance**

3. **Blend**

4. **Intonation**

5. **Pitch Accuracy**

6. **Articulation**

7. **Tempo Consistency**

8. **Rhythmic Proficiency**

9. **Dynamic Contrast**

10. **Musical Phrasing**

11. **Style, Expression, and Musicality**

Appendix 1 - Tone Quality

TONE QUALITY

DEFINITION: The qualities of pitch that distinguishes it from other musical sounds.

Tone quality defines the very nature of the music itself. It is the foundation for everything musical and is perhaps the most important characteristic of quality performance.

INDIVIDUAL   SECTION   ENSEMBLE

DESCRIPTIVE WORDS & VISUALS:

Dark	Bright
Warm	Laser-like
Rich	Unsupported
Supported	Bright yellow
Thick	Orange
Focused	Unfocused
Sunset	Thin, Thick
Golden	Weak
Dark purple	Airy
Pure	Sharp
Pipe organ	Wedged
Clear	Jagged
Round	Edgy
Smooth	Fuzzy
Resonant	Dull
Smooth	Dry

VARIABLES:

- Air support and posture/playing position
- Placement and quality of reed and mouthpiece
- Formation of embouchure and aperture
- Mechanical adjustments to the instrument itself
- Balance of the ensemble, playing dynamic
- Instrument brand and quality
- Vibrato

Related terminology:

- Tonal concept
- Aural concept
- Audiation
- Timbre, tone color

ACTIVITIES & EXERCISES:

- Listen to quality professional recordings and live performances of good quality instrument and ensemble TQ

- Have the individual/ensemble hold select long tones steady with consistent air flow and tone in different registers and at different dynamics

- Emphasize how tone quality defines us as an ensemble; and what kind of tone quality is desired

- Talk more about how we visualize tone and timbre. What shape and color are we visualizing for the tone?

- Reinforce "play with great tone, every note, every day"

Appendix 2 – Balance

BALANCE

DEFINITION: Balance is the quality of overall tone, such that all instruments are heard at appropriate volumes so that the most resonant tone can be achieved

Achieved when two or more tones combine to achieve a complementary, resonant sound

VARIABLES:

- Number and strength of musicians on each part or in each section of instruments/voices

- Musical volume and/or range at which musicians are performing

- Orchestration of the music itself

DESCRIPTIVE WORDS & VISUALS:

Pyramid of balance, top heavy, over/under balanced, more/less present, proportional, perched on top, foundation of our sound, a tree, a pyramid, weight distribution on a boat, painting your sound into the bass, put your sound inside of the tubas/bass

OUTSIDE RESOURCES:

McBeth's Pyramid of Ensemble Balance in *Effective Performance of Band Music* (SMC, 1972)

SECTION

ENSEMBLE

1st part
2nd part
3rd part

Soprano — Flute and Oboe

Alto — Clarinet, Alto Sax, and Trumpet 1

Tenor — Tenor Sax, French Horn, and Trumpet 2 and 3

Bass — Low Brass, Bass Clarinet, Bassoon, and Bari Sax

ACTIVITIES & EXERCISES:

- Over or under-balance 1-2 sections on purpose and have ensemble play and listen

- Draw a visual representation of what the balance in certain sections of music sounds like

- Actively listening for the bass voices and making sure they are the most present at all times

- Cutting-off from the "top down" of the sound pyramid

- Discuss the physics of sound waves and why higher pitched instruments automatically sound more present

Appendix 3 – Blend

BLEND

DEFINITION: The homogenous combining of two or more sounds together so they cannot be distinguished or separated.

Directly related to:

TONE QUALITY

&

BALANCE

SECTION   ENSEMBLE

VARIABLES:

- Playing volume of individual musicians and instrument sections

- Brand and quality of instrument, reeds, mouthpieces being used

- Angle of instrument/bell

DESCRIPTIVE WORDS & VISUALS:

- Homogenous
- Blended yogurt
- Can of paint
- "No swirls"
- Smooth texture
- Piece of silk cloth or other
- No bumps or bruises
- Smooth as glass
- No jagged edges
- Stagnant water
- "Like one big clarinet"
- Overpowering
- Less aggressive
- More/less present
- Shading

THE GOAL:

"SOUND AS ONE"

ACTIVITIES & EXERCISES:

- Have individuals or sections stick out on purpose. Listen and identify

- What does it sound like when one or two individuals sticks out?

- What can we do to sound like one large instrument in each section?

- Close your eyes and see if you can tell how many (saxophones) are playing in this recording/exercise

- Listen to your sound while being aware of how it becomes part of the section and total ensemble sound

- Make subtle changes in tone quality so you become a "part of the whole"

Appendix 4 – Intonation

INTONATION

DEFINITION: The ability to **match pitch** so that all like pitches match frequency and all chords are sounded with maximum fullness and resonance

PLAY IN TONE AND IN TUNE

LISTEN & ADJUST

INDIVIDUAL   **SECTION**   **ENSEMBLE**

Instrument Pitch   Ensemble Pitch   Tuning of Chords

VARIABLES:

- Posture and air support
- Speed of the airstream
- Embouchure & use of syllables for specific registers
- Placement of mouthpiece
- Length of tuning slides and joints
- Air temperature and humidity of performance area
- Quality of instrument, reeds, and mouthpiece
- Calibration of tuner and ability to read tuner correctly
- Build of the instrument itself (naturally out-of-tune notes)
- Role within the chord (R-3-5-7)
- Pitch range
- System of tuning (just intonation, equal temperament)

DESCRIPTIVE WORDS & VISUALS:

Listen and adjust, match, center the pitch, play in the center, start with a "T", fast airstream, firm corners, LISTEN & ADJUST, sound waves that are slightly out of phase, overtones, ringing, beats, surfing on the waves, just intonation, equal temperament

OUTSIDE RESOURCES:

Fabrizio text, R. Duffin tuning book

Jagow text pg. 57-79

Ludwig chorale books

Garofalo intonation book

ACTIVITIES & EXERCISES:

- Use a tuner to record individual pitch tendencies; look up alternate fingerings for notes that are "bad notes" on your instrument; use Fabrizo and Jagow resources
- As a section of ensemble listen for beats as a unisons are held; adjust the speed of beats so slows to match
- As a section or ensemble, tune fifth interval to try to detect the overtone pitch; discuss overtones and overtone series for brass instruments
- Discuss sympathetic vibration as it relates to instruments; make piano strings vibrate with depressed pedal
- Use a tuner daily to tune your instrument after you are properly warmed up; Know which notes to use to tune; note common intonation tendencies
- As a section and ensemble, actively work on understanding your role within select chords, matching unisons and fifth intervals, and adjusting the third and sevenths of chords
- Talk about how we match pitch; guessing and hearing if it "gets better or worse"
- Discuss the differences and applications of just intonation and equal temperament
- Vocalizing, audiation of pitches before playing

Appendix 5 - Pitch Accuracy

PITCH ACCURACY

DEFINITION: The accurate performance of consecutive pitches as notated in the music.

"playing the right notes"

AUTHENTIC
MUSIC LITERACY

MUSIC READING
PROFICIENCY

VARIABLES:

- Mental connection between seeing the note in the music, executing the correct fingering, and playing the correct pitch
- Understanding the applications of key signatures and scale patterns
- Ability to memorize fingerings without writing in letters
- Ability to keep eyes moving ahead smoothly and consistently while thinking ahead instead of at the moment

ACTIVITIES & EXERCISES:

- Sound Before Symbol: Students first learn to play initial notes by rote through call and response patterns. After learning what to do physically, students learn which symbols represent specific notes, connected to specific fingerings.

- Note flash cards; students memorize and connect pitch to letter to fingering; do not let students write in letter names into their music; note identification games

- Note to note is like word to word; think about the larger sentence

- Changing key signature exercises

- Covering up the notes as soon as they are played; a scrolling index card

Appendix 6 – Articulation

DESCRIPTIVE WORDS & VISUALS:

- Shape of the notes
- Round
- Wedged
- Square
- Pointed
- Weighted
- Bouncy
- Punched, jabbed
- Aggressive
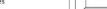- SE – PA – RATE
- Start with a "T"
- Daylight between the notes
- Connected, Smooth
- Stretched
- Across the barline
- Start with a "D"
- Barely touched
- Each note bumps the next
- Start with a "L"
- Clear diction
- Light/heavy tongue
- Feather tongue/sharp tongue
- Use tip of the tongue

ARTICULATION

DEFINITION: The beginning and ending of each note.

Note length

VARIABLES:

- Ability to tongue in the correct location inside the mouth & speed at which the tongue moves
- Ability to how to begin and end each note properly through change in airstream
- Visual recognition of articulation symbols in music translated to physical execution in performance
- Ability to hear and focus on the length of the notes
- Ability to have enough air support behind the notes
- Knowledge of common musical styles

OUTSIDE RESOURCES:

Foundations for Superior Performance method book

Jagow text pg. 105

ACTIVITIES & EXERCISES:

- Use of syllables to unify articulation style legato to staccato ("L" – "D" – "T")

- Discuss – articulation is like diction; are we mumbling when we speak/play or are we enunciating clearly?

- Encourage using a faster air stream when tonguing

- Ask where in the mouth the tongue is hitting when articulating different articulation styles

- Draw the shape of notes that the music calls for. Are the shapes connected or detached? Is the beginning and ending of the note sharp or rounded?

- What is the visual image you have in your minds eye for different note shapes/articulations?

Appendix 7 - Tempo Consistency

TEMPO CONSISTENCY

DEFINITION: The unchanging, underlying pulse of the music, which provides energy and direction to the notated rhythmic figures.

Beat: conducted and performed rhythmic units of time VS.
Pulse: a felt rhythmic beating providing emotion and direction

DESCRIPTIVE WORDS & VISUALS:

- Tempo consistency
- Internal pulse
- In the pocket
- Ahead of, behind
- Subdivision
- Heart beat
- The Doctor, the met
- Running, walking, jogging
- Tempo markings in the music
- The feel, pace, pacing
- Blood in the circulatory system
- Play on your toes instead of your heels
- Be in the driver's seat instead of the passenger's seat
- Front bumper

VARIABLES:

- Taking the preparatory breath in tempo
- Physical and mental preparedness for the first entrance
- Clear communication of tempo during prep beat
- Ability and willingness to subdivide when playing
- Ability to keep time when performing with or without a metronome
- Ability of the students to feel an unchanging internal pulse within themselves and the ensemble
- Rhythm and duration of rhythm
- Size of conducting pattern
- Volume of music (should be independent variable)
- Articulation markings and note length given the style

UNDERSTANDING TENDENCIES:

Softer does not = Slower

Louder does not = Faster

Releasing tied notes late

ACTIVITIES & EXERCISES:

- What instrument or section is keeping the tempo or subdivision?; where should you listen for the tempo?
- Identify the beat unit that should be subdivided
- Use metronome hooked up to the sound system in class
- Stop conducting and make the ensemble listen and adjust to maintain tempo consistency
- Have the ensemble actually articulate the subdivision of each written note in the phrase
- "Bop" the music by making all values an 8th note
- Reinforce starting together by watching and **breathing in tempo**
- Targeted rehearsal of tempo changes and transitions. How are changes in tempo communicated?
- Understanding the translation of all tempo markings in the music and basic common tempos (60, 88, 120)
- Have students count the beat or subdivision of the beat out loud as you conduct
- Have two groups of students sizzle the beat and subdivisions while you conduct; reverse roles
- Have the ensemble practice taking a breath and playing the first note or set of notes in tempo
- Ask the ensemble if the tempo rushed, dragged, or stayed the same
- Understanding how the use of space brings clarity to rhythm and reinforcement to tempo consistency
- Silent, timed counting/playing exercises; students count silently on designated beats, play on other beats

Appendix 8 - Rhythmic Proficiency

RHYTHMIC PROFICIENCY

DEFINITION: The accurate performance of the duration of written notes through time.

Rhythm: The organization of sound and silence in time

AUTHENTIC MUSIC LITERACY

MUSIC READING PROFICIENCY

RHYTHMIC CONCEPTS:

- In language - letters (symbols) are combined into words, and words combined into sentences.

- In music – single notation is combined into basic rhythms (words), and basic rhythms combined into rhythm patterns (sentences)

- Rhythmic inaccuracies often occur at the end of phrases

- Rhythmic subdivisions are related to the mathematical ratio of 1:2 for each descending note/rest value

- Rhythmic groupings and proportions

- Rhythm is tied directly to articulation for winds and stroke for percussion

- A single note symbol can represent multiple note durations

- All note values are based off the assigned value of the whole note

- Syncopation, metric accent

- Silence (rests) in music still has a timed value

VARIABLES:

- Ability to physically articulate correctly on instrument

- Ability to understand how notes are combined or grouped together in different meters across time

- The ability to understand how to interpret time signatures

- The knowledge of the beat value of the whole note and derivatives of the whole note

OUTSIDE RESOURCES:

David Newell Teaching Rhythm book

ACTIVITIES & EXERCISES:

- Use the Rhythm Learning Sequence (Perform it, Count it, See it, Test it, Understand it)

- Count the rhythm, clap the rhythm, sizzle the rhythm, play the rhythm on a neutral note, play the rhythm in context of the music

- Use of rhythm flash cards and slides

- Writing out rhythms through dictation exercises

- Label where the strong beats are for complex syncopations

- Call and response rhythm patterns emphasizing "sound to symbol"

Appendix 9 - Dynamic Contrast

DYNAMIC CONTRAST

DEFINITION: The variation of playing volume within the context of the music. Provides variety, emphasis, cohesion, and musical interest.

DYNAMICS are RELATIVE. The correct playing dynamic is based on MUSICAL CONTEXT

SOLO **SECTION** **ENSEMBLE**

DESCRIPTIVE WORDS & VISUALS:

- Terraced dynamics
- Gradual dynamics
- Subito
- Shading
- Proportional
- Pacing of volume change
- With a good sound
- Fade out
- Color shifts
- As a section/group
- Not hearing individuals
- Whispering, talking, shouting
- Expansion/Contraction
- Projection

VARIABLES:

- Instruments performing the dynamic change (lower voices should crescendo more quickly than upper voices and percussion and opposite for decrescendos)
- Length of time of time for the change in dynamic
- Ability to make the change proportional
- Limitations of the instrument for extreme dynamics in extreme registers
- Not sacrificing tone quality, balance, or blend for changes

ACTIVITIES & EXERCISES:

- Draw graphic illustrations of the dynamic change as performed by the ensemble vs. what is called for in the music
- Use of numbers (1-10) when practicing changes and referencing dynamics in the music
- Dynamic counting/playing exercises (gradual crescendo/decrescendo) outside the context of the music; then applied to the music itself; use metronome
- Point out the beginning dynamic and where changes occur in the music; mark important changes in
- Discuss what needs to physically happen when playing at extreme dynamics to perform with a quality sound
- Use of visual representation of dynamic changes; sitting/standing, snowball,
- See Lisk pg. 98 for charts and exercises

Appendix 10 - Musical Phrasing

MUSICAL PHRASING

DEFINITION: The combining and organizing of musical motives into larger musical thoughts.

"The musical sentence"

When we speak, some words are given more stress than others and we speak with certain inflections, thus changing the meaning of our message. This is reflected in music as well.

INDIVIDUAL — **SECTION** — **ENSEMBLE**

DESCRIPTIVE WORDS & VISUALS:

- Fill your lungs from the bottom up
- Pace your airstream like a runner has to pace for distance
- The musical sentence
- Don't break the phrase
- Blow through the line
- Blow all the way to the last note of the phrase
- The musical high-point
- The musical climax
- The tide; ebb and flow
- Peaks and crests of ocean waves
- The musical conversation
- Inflection of speech
- Melodic contour & energy
- Image of different objects in motion
- Peaks and valleys
- Tension and release
- Air in motion; spin your airstream
- Horizontal musical motion
- Intensity of expression
- Ride the wave of musical motion
- Internal sense of motion
- Soaring baseball

VARIABLES:

- The time it would take to complete the phrase at a given tempo
- Where the student needs to take a breath
- Where the breath should be taken musically
- Pacing of the airstream & lung capacity of performer
- The volume of air needed for a specific instrument to sound properly at the given dynamic
- Melodic contour determining distribution of melodic energy
- Harmonic structure/harmonic progression

"MUSIC IN MOTION"

OUTSIDE RESOURCES:

See Jagow resource p. 113

See Lisk Alt. Rehearsal Tech. pg. 146

ACTIVITIES & EXERCISES:

- Discuss how music is like written language/literature. What kind of punctuation marks would be put at the ends of given musical phrases/cadences? Does it sound conclusive or like the idea isn't quite finished yet?
- Teaching phrasing through modeling with musical nuance. Imitate what you hear.
- Demonstrate how music is like conversation and how taking a breath in odd places when talking is just as awkward as taking a breath which breaks up the musical phrase
- The rise and fall of the musical phrase as related to the ebb and flow of the tide or the building of tension to a climax and release point; what note is the "high point" of the musical phrase? How do you know?
- How does the musical meaning change when stress is put on different notes of the phrase?
- Identify the beginning, middle, and end of a given phrase; mark climax point with a hash mark, mark breaths
- Rhythmic air and count hissing exercises to strengthen airflow and pacing of the air for long phrases with different dynamics

Appendix 11 - Style, Expression, and Musicality

STYLE, EXPRESSION & MUSICALITY

DESCRIPTIVE WORDS & VISUALS:

- Visual imagery
- Connection to the music
- Identification with context/history of the music
- Aesthetic response to music
- Energy and shifting of energy
- Exchange of emotions
- Emotion of the music
- Feeling momentum of the music
- Expressiveness
- Nuance
- Feeling
- Opening yourself up
- What makes it special
- A neat moment, a cool part
- Telling the story
- The musical experience
- Sharing
- Being absorbed
- Playing in the moment
- Where it takes us
- The big picture
- Making intelligent musical choices

PERFORMING WITHIN MUSICAL CONTEXT

FEELING THE EMOTIONAL CONTENT OF THE MUSIC

BECOMING ONE WITH THE MUSIC

INDIVIDUAL CONNECTIONS

GROUP CONNECTIONS

VARIABLES:

- Correct style is determined most by genre, musical context, and composer
- Expressiveness is influenced most by the musical sophistication of the performer and the emotional connection of the performer to the music.
- Musicality is determined most by the musical instincts the performer draws on, which are based on his or her past musical experiences.

OUTSIDE RESOURCES:

- James Jordan books
- What to Listen For in Music (A. Copland)
- Inner Game of Music

STRATEGIES:

- Listening to live performances and professional recordings
- Use visual imagery as much as possible in conveying style of the music
- Use analogies and metaphors to convey musical style and nuance
- Realizing the connection of the music to song, dance, and motion of the body
- Identify specific parts of the music that move you emotionally, and why
- Describing music intelligently
- Developing a broad base of musical instincts while refining playing techniques

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