

# Instructional units and multi-media: tools for concert band rehearsals.

Frederick Burrack

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Welcome, my name is Frederick Burrack, Assistant Professor of Music Education at Kansas State University. Today, with the assistance of the Goddard 7th grade School Band, we would like to share with you some ideas that you might be able to take with you to enhance your rehearsals.

As I have visited schools across the mid-west, one thing that I have noticed was band rooms with either screens and overhead projection units or television monitors suspended from the ceiling.

There have been many initiatives encouraging teachers to incorporate technology involved in classrooms. Many band directors first response is, “how can we do this in a rehearsal?” As a result we lose out on funds particularly ear-marked for technology and, in some ways, appear to be close-minded to these initiatives. But there are ways to enhance rehearsal using technology. Let us share some ways.

# Technology Possibilities

- Posting announcements.
  - Scrolling during warm-up

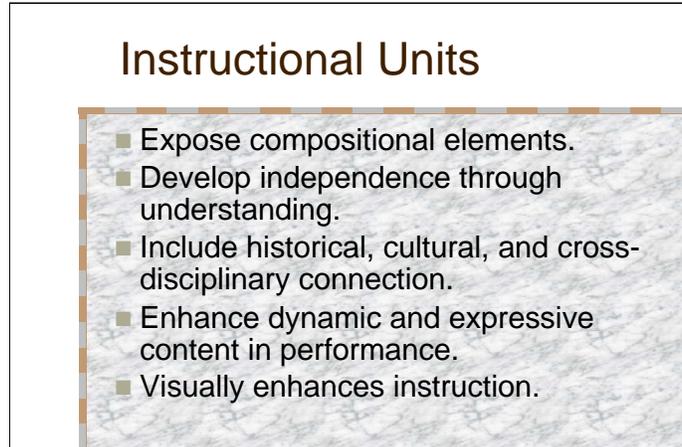
Jazzband rehearses after school until 4:30  
Pep Band Friday night, arrive at 6:15  
Fundraising money is due tomorrow  
Playing tests begin next week

- Electronic blackboard for rehearsal order.
  - Warm-up : Bb Concert Scale, F Concert Scale
  - Overture in Bb : begin at C
  - Fairest of the Fair : begin at the break strain

I have seen some directors using these tools wisely to save rehearsal time by posting announcements instead of reading them.

\*Often a computer scrolls through the announcements using Powerpoint or another slide show program. These often scroll during the warm-up period of the rehearsal.

\*As part of these announcements, the rehearsal order could be posted with the expectation that students will have music out and ready, again saving valuable minutes in rehearsal.



Another way to use this technology is in combination with instructional units. We will share some ideas that you might find useful.

\*As directors we study the score to understand the compositional elements within the piece. If these elements help us to interpret and perform the piece, then they are equally important for our students to know and understand so they can perform with understanding.

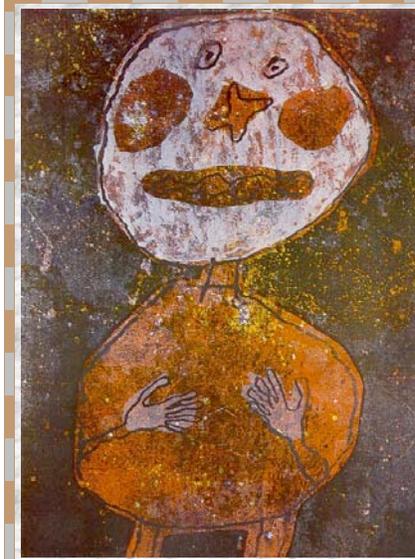
\*Technology can offer unique opportunities to develop student understand that contributes to independent musicianship. It is only when our students have their own understanding that they can make appropriate musical decisions.

\*Connections to historical, cultural and other disciplines can enhance both the

\*understanding and performance outcomes including dynamic and expressive possibilities.

\*One of the most important contributions that technology can make in the comprehensive teaching of music, as we know from learning theory, in addressing various learning styles of students.

# Musical Form



**Portrait of a Clown**  
by Frank Ticheli

A unique way of exposing the musical form is through cross curricular interaction between visual art and music. Both art forms use similar conceptual elements to portray feeling and expressive meaning. Elements such as: Form, Line, Color, Texture, Shape, Context, Referential meaning, etc.

By exploring similar compositional elements, a deeper understanding can be attained by students.



Sometimes it is useful to allow every member of the ensemble to play the melody together. Another useful technique is to transpose the melody for all the students to play providing a tactile as well as aural experience for recognition of the melody.

Full band plays the melody

This student hand-out provides a visual reference for students who do not have it written in their parts to recognize the melody, Kinesthetic reference through performance developing a unified technical proficiency across the ensemble, and aural reference of the melodies to help student to knowledgeably balance harmonies under the melody. Notation programs offer an accommodating method to print melodic phrases into all instrument transpositions.

Another important use for this strategy would be to eliminate waiting of those who don't have this particular melody while those who have it learn to play it. It is particularly challenging because of the intervallic jumps.

## Rounded Binary : A B A

The image shows two staves of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with notes and rests, including accents and dynamic markings 'f' and 'mf'. The bottom staff is also in treble clef with a key signature of one flat and a common time signature, containing a shorter melodic line with dynamic markings 'f' and 'mf'.

### **'A' Theme : Played by the woodwinds**

Melody A appears several times throughout the piece:

mm. 9-16 ~ flutes and oboes

mm. 17-24 ~ flutes, oboes, and alto saxophone

mm. 68-75 ~ flutes, oboes, and cornet 1

mm. 77-84 ~ flutes, oboes, and clarinet 1

mm. 85-93 ~ cornet 1, trombone, euphonium, and low woodwinds

A way to expose students to melodic material is leading then ensemble through the melody. Understanding melodic continuity helps reinforce compositional form and provides an opportunity for all students to learn the melody and who plays it while eliminating the down time during rehearsal for those who don't have the part. (this could be turned into a listening game by leaving the instruments who play the melody blank and have the students identify the instruments who have the melody)

Experiences like this can provide a visual reference for instruction while bringing the important elements from the composition to enhance the students' understanding.

In addition to exposing the melodic material, dynamic shapes, and recognizing instrumental timbre, students should learn how a composer puts these elements together. Lets explore some strategies that can encourage band students to discover the connections between musical components.

Lets hear the primary theme from Portrait of a Clown by Frank Tichelli

(play 17-24) A to B

As directors, we understand that the 'A' theme is very playful and the accompaniment light and rhythmic. All these short staccato notes are put together to form a cohesive melody. The question is how can we get our students to discover the same understanding?

## Tonality : Bb Lydian

The image displays musical notation for the Bb Lydian mode. It consists of three staves. The top staff is a single melodic line in 4/4 time, starting with a dynamic marking of *f* and *mf*. The second staff continues the melody, also marked with *f* and *mf*. The third staff is labeled 'Flute' and shows a similar melodic line. The key signature is two flats (Bb and Eb), and the time signature is common time (C).

You also could teach the students about the tonality of Bb Lydian by having the students compare the melody to the Bb Lydian scale.

You could create warm-ups and other exercises build off of the students' new understanding of the tonality. Go to Lydian in Wycopedia and you will find a list of easily accessible songs written in the Lydian mode for further study.

## Art/Music Connections

The A section  
can be portrayed  
through  
Emil Nolde's  
*Wildly Dancing  
Children* (1909)



Paintings can be used to describe these elements and the overall rounded binary form used in this piece. As you have heard, the initial theme is light and staccato.

(ask students) How are brush strokes in this painting similar to staccato notes in the melody A?

Reinforce:

- \_\_\_\_\_ The A theme is very light and staccato. This is shown by the short strokes used on this painting. Just as all the short strokes are put together to form a cohesive design, all the short staccato notes are put together to form a very cohesive melody.
- \_\_\_\_\_ This painting illustrates playfulness. The melody is light and playful, and the accompaniment very light and rhythmic. The painting can portray a feeling that would also be intended to be portrayed in sound.
- \_\_\_\_\_ The children appear to be jumping around in constant motion, like the notes in the A section.

Similar to the painting strokes of Emil Nolde's art piece "Wildly Dancing Children" as in most impressionistic art, these independent strokes of color blend together in one cohesive idea similar to how the short motifs work together to express the theme.



Art connections also encourages student to consider aesthetic consideration.

(ask students)

- Look at the color used in the painting of girls dancing, “What feelings does it evoke?”. \_\_\_\_\_

- You see how the artist used many different colors combined to portray these girls dancing. How does this compare to the different instrument timbres used by the composer, Frank Ticheli? \_\_\_\_\_

By asking the students to consider the compositional texture and instrument timbre, students discover a connection to feeling by comparing the painting’s use of multiple colors with Ticheli’s use of tone colors.

**'B' Theme**

Melody B appears several times in the second section:  
 mm. 34-41 ~ flutes and oboes  
 mm. 42-49 ~ flutes, oboes, alto saxophone, and cornet 1  
 mm. 58-67 ~ variation in the flutes, oboes, and alto saxophone

The middle or B section of the piece slows down and changes tonal center. Again a projection will provide an opportunity for you to lead students in the understanding of tonality. The new melody is presented in the contrasting key of f harmonic minor has contrasting textures and articulations from the A section. The texture and melodic flow are also altered.

(Play 34-41) D to E

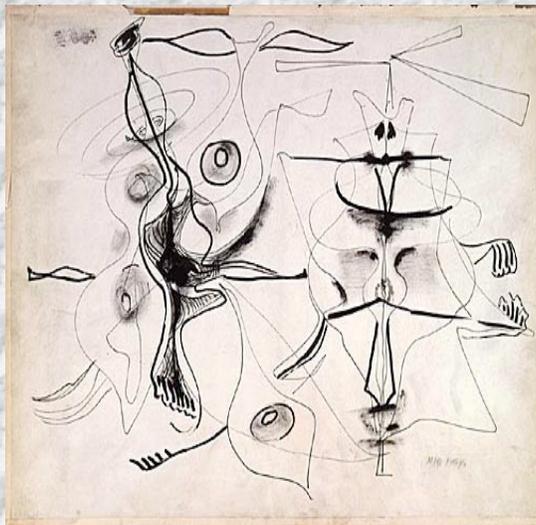
(ask student)

What is different about the below excerpt, than from the first excerpt? (Look at the articulations) \_\_\_\_\_

The music, through way of slurs and ties, also presents a visual image of flowing lines, very legato and expressive.

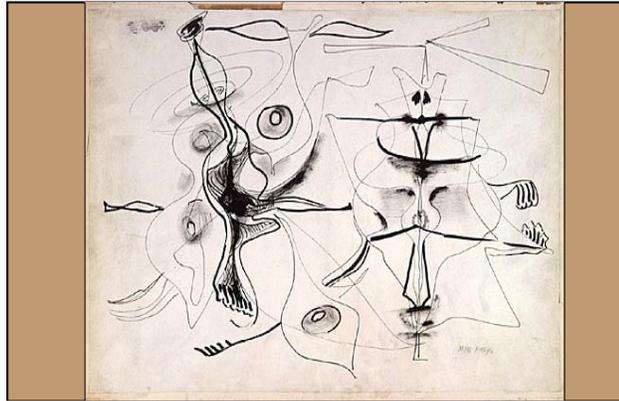
## Art/Music Connections

The B section  
Marc Rothko's  
*Untitled*  
(1944/1945)



This painting gives a visual image of flowing lines similar to the new melody of the B section of the piece. Flowing lines and lack of sharp points depict this smooth, expressive style.

Visually the flowing melodic lines of the painting are similar to the slurs and ties of the printed music appearing very legato and expressive.



It is obvious that the B section of the piece sharply contrasts the A section. We use the painting to encourage the students to consider what makes the music sound different in the B section of the piece.

(ask students) What are some of the differences of this painting from the girls dancing?

[compare to the sound of the piece]

- \_\_\_\_\_ **Limited use of color:** Rothko's chose to use shades of black in order to portray his feelings. Ticheli used minor chords to evoke a darker color from the band.
- \_\_\_\_\_ **Thinner lines used in the painting:** compared to the thinner texture of the composition. Ticheli used fewer instruments.

When students become aware of the melody and expressive elements, they learn to make musical decisions based on their own understanding. Aesthetic response is considered through change in feeling elicited by the compositional elements. Consider how this B section makes you feel different than the music in the A section

(ask a student) How do the shades of black and white in the painting elicit different feelings than the first painting? \_\_\_\_\_ How is this similar to the minor chords and dark color in the band in the music?

## Return of the 'A' theme

A section.  
*Cows Released in  
Spring* (1918)  
by  
Ernst Ludwig  
Kirchner

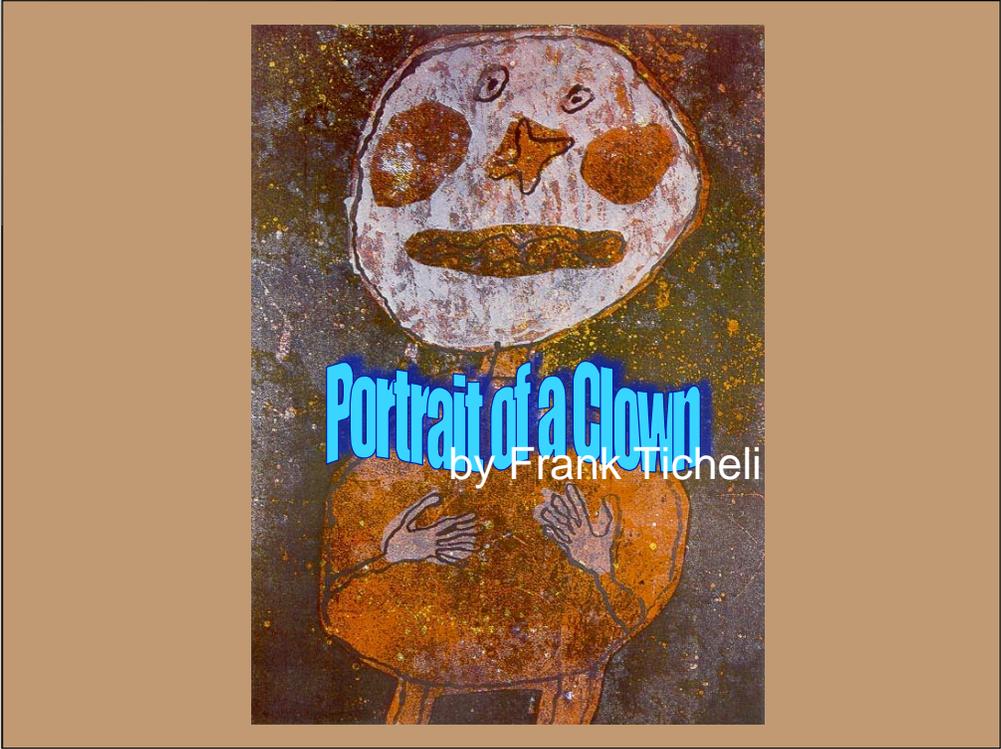


The A theme returns in the original key, but is presented slightly altered.

This painting has many of the same characteristics as the first painting, but presents them in a slightly different way similar to the altering of the melody.

The playfulness of this section is portrayed through the playfulness of the cows in the pasture. The cows are jumping around just as the melody/accompaniment jumps around.

We will listen to the Goddard 7th Grade band play “Portrait of a Clown” by Frank Ticheli, Grade 2, published by Manhattan Beach as you watch another example of how technology can reinforce instruction.



A Section



Short Strokes = Short Notes

Very Light and Staccato

Children Jumping =

Playful Music

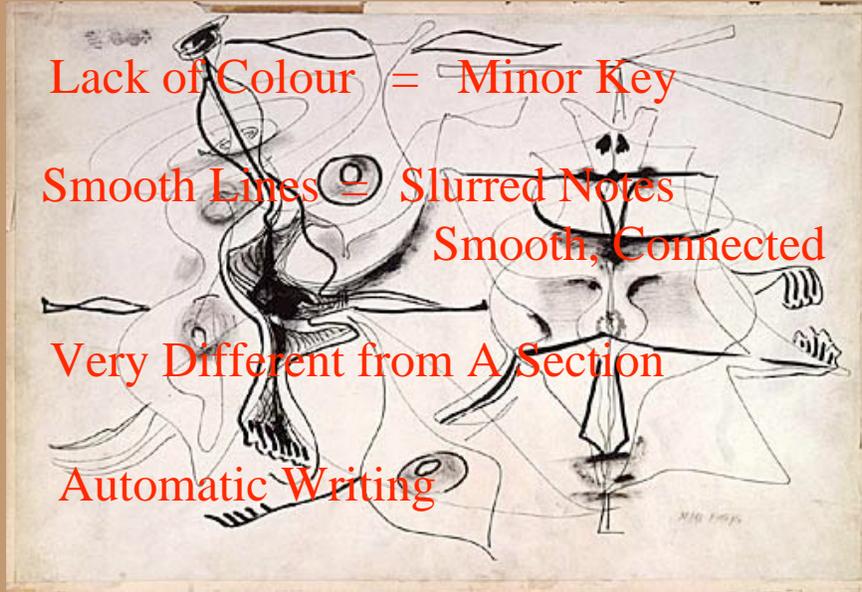
Bright Colours = Loud Dynamics

Dark Colours = Soft Dynamics

*Wildly Dancing Children*- Emil Nolde (1909)

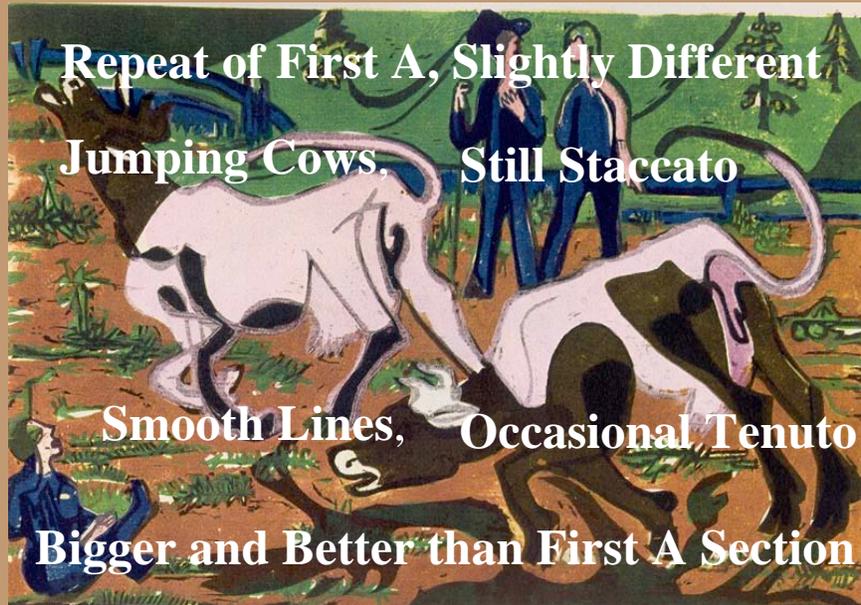
B Section

Lack of Colour = Minor Key  
Smooth Lines = Slurred Notes  
Smooth, Connected  
Very Different from A Section  
Automatic Writing



*Untitled*- Marc Rothko (1944/1945)

A Section



*Cows Released in Spring*- Ernst Ludwig Kirchner (1918)



In the Shining of the Stars  
By Robert Sheldon



## Rhythmic challenges



To share just a few more ideas with which technology can be used:

Rhythms can be extracted from compositions, such as the rhythm on top from “In the Shining of the Stars” and used as a basis for warm-up exercises. Or have the ensemble count and clap the rhythms of the melodies from the piece.

- Rhythms taught to the entire band can also be used in assessments by handing out a short test with all of the rhythms that were taught to the ensemble and the students write the counts under the rhythms.

Another useful technique helps the students understand the relationship of the melody to the harmonic background. Typically young students play their parts as if all of them have equal importance. (**play this example**)

- Again you can reinforce the melody and instrument timbre while involving all of the students through a listening exercise that also includes the visual context.

Have the students watch and listen to the melody as the clarinet and sax play. (**melody play**)

What makes this piece a challenge is maintaining a balance between the melody and the long tone background. When the students recognize the clarinet and 1st alto sax melody, the other instruments can make a conscious decision to support behind the melody with their whole and half notes to give the piece a rich, full harmony. (**all play**)

## Textural awareness

The image shows a musical score for three instruments: Flute, Oboe, and Trumpet in Bb. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The tempo is marked as quarter note = 52 (♩ = 52) and the dynamic is mezzo-forte (mf). The Flute part starts with a whole note rest in the first measure, followed by a melodic line. The Oboe part also starts with a whole note rest, then enters with a melodic line. The Trumpet in Bb part starts with a whole note rest, then enters with a melodic line. The score consists of 18 measures. The Flute and Oboe parts have a melodic line that moves from a low register to a higher register. The Trumpet in Bb part has a melodic line that moves from a low register to a higher register. The score is written in a standard musical notation with a treble clef for all instruments.

The melody is then passed from the clarinet and alto saxes to the flutes, oboe and trumpets at measure 18 where they enter. Clarinets and saxes then join other voices in the long tone harmony. **(play this section at 18)**

This gives you the opportunity to discuss changes in tone color created by shifting the melody/harmony between the instrument sections.

## Textural awareness

The image shows a musical score for four instruments: Flute, Oboe, Clarinet in Bb, and Alto Sax. The score is written in 4/4 time and features a key signature of two flats. The music is characterized by a crescendo leading to a key change. A graphic bar below the staves indicates the dynamic change, showing a transition from a moderate dynamic to a fortissimo (ff) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

After this, the harmony becomes more active building in emotion building in dynamics and tempo until a change of key. It is not difficult for students to perceive a change of key due to the new key signature, but understanding the modulation prior to the new key signature is not as easy for students to recognize. Showing the students the additions of accidentals in the score may be all that is needed for students to see that the modulation begins before the key change is marked in their music.

This key change is also accompanied by a crescendo swell into the first fortissimo of the piece. Typically a section such as this sounds like this. **(play with little or not cresc)**

•By projecting the image of the notation and adding a graphic example of the dynamic change often is the stimulus needed for students to make an obvious difference. **(play again with noticeable cresc)**

The piece calms down to a mezzo-piano for the next four bars with the melody in the clarinets and a counter-melody in the also saxes before the saxes, trumpets, horns, and trombone come in with a rich, accented line building to the Maestoso climax.

The image displays a musical score for five instruments: Alto Sax. 1, Alto Sax. 2, Tenor Sax., Trumpet in B $\flat$ , and Horn in F. The score is written in treble clef with a key signature of two flats (B $\flat$  and E $\flat$ ). The music consists of six measures, numbered 72 through 78. The melody is characterized by an upward motif that is passed between instruments. The dynamics are marked with a forte (*ff*) dynamic. The score includes various musical notations such as notes, rests, and slurs. The instruments are arranged in a stack, with Alto Sax. 1 at the top and Horn in F at the bottom. The measures are numbered 72, 73, 74, 75, 77, and 78. The music ends with a forte (*ff*) dynamic marking.

The trombones and baritones share in the melody in an upward motif handing off the melody to the trumpets, and then the sax and horns and finally to the clarinets, slowing down through a **meno mosso**, then to a *molto rallentando* as the flute carries the melodic two-bar theme as the piece ends into nothingness. (listen to the end of the piece)

**Robert Sheldon:**

clinician, conductor, composer  
Band editor for Alfred Publishing Co.



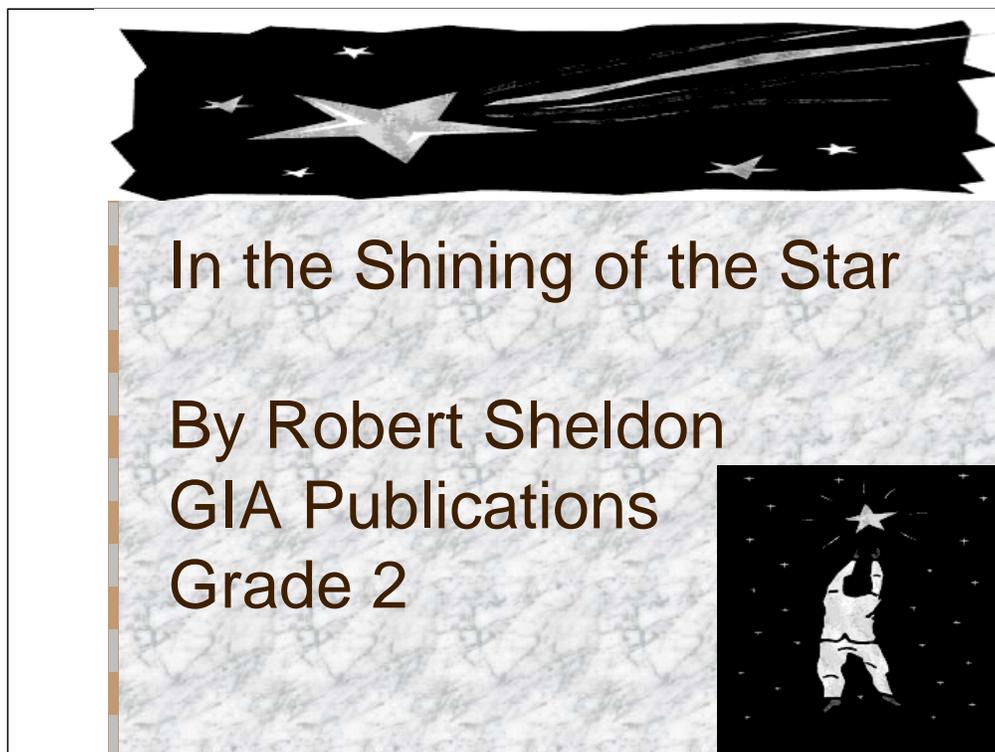
## Historical Information

**“In the Shining of the Stars”** by Robert Sheldon  
Inspired by **“Idylls of the King-The passing of Arthur”**  
by Alfred Lord Tennyson

***I found him in the shining of the stars. I marked  
him in the flowering of the fields, but in his ways  
with men I find him not. I waged wars, and now I  
pass and die...***

To help the students develop a deeper relation with the music, we should make them more familiar with composers, historical periods, and relevant information about music and musician by offering pictures, web-sites, facts, and even referential information such as poetry. I know that we all share bits of information with our students, but when we present this information both verbally and visually, it is reinforced in the students’ memory. I even suggest to provide this information in paper form for study at home in preparation for a future test on the material.

By making a connection to other arts, you can enhance the learning of music. You see the opening line of a poem by Alfred Lord Tennyson titled “Idylls of the King--The passing of Arthur”. The ending of the piece could easily symbolize King Arthur’s death, as he passes “but does not die in the memory of his people.



Lets listen to the Goddard 7th Grade Band perform the entire piece. Here is "In the Shining of the Star" by Robert Sheldon

# Musical Terminology

**Maestoso** (*Italian*)

In a majestic and stately manner.

**Meno mosso** (*Italian*)

Less motion, little slower

**Rallantando** (*Italian*)

Gradually slowing of tempo

Projecting musical terminology and the definitions while rehearsing visually reinforces meaning while experiencing the performance skill as see on this slide from a teaching unit for “In the Shining of the Stars”.

<http://www.k-state.edu/musiceducation/teachingunits/>

## Teaching Units for Music Educators



[Band Literature](#)

Alphabetical  
Grade Level  
Composer

[Choral Literature](#)

Alphabetical  
Grade Level  
Composer

[Orchestral Literature](#)

Alphabetical  
Grade Level  
Composer

[Background of Teaching Units](#)

[Submission Information](#)

### ! What does this site offer music teachers?

#### Each unit includes:

- **Full Score Analysis** used for developing the teaching strategies. (Melodic, Harmonic, Rhythmic, Formal, Historical, & Cultural analysis)
- **Teacher's Guide** that provides strategies and activities:
  - Detailed description of all activities in the student guide.
  - Warm-up strategies that reflect the elements from the musical piece
  - Resources: Recordings, books, articles, related compositions, web-sites that would aid in teaching this piece.
  - Assessment of student learning with answers guides and/or grading rubrics and rubrics, rating scales, or check lists for assessing proficiency achievement
  - Additional information on the piece that would be useful to the teacher-conductor.
- **Student Guide** providing your students with
  - Learning goals
  - Instructional guidance and activities for:
    - Historical Background and cultural context: on the piece, composer, genre, style, making connection common with visual art.
    - Rhythmic concepts involved in the composition
    - Melodic movement and the relationship to other elements.
    - Harmonic foundation and relationship to other elements.
    - Form Analysis providing examples of overall form in graphic representation.
    - Practice Guide: Rhythms, scale patterns, etc. extracted from the score that the student is to practice at home and that can be utilized in ensemble warm-up.
    - Visual examples of interdisciplinary connections.
    - Assessments for student understanding of the concepts and skill development.
    - Glossary of necessary and useful terminology to understand the composition
  - **Webquests** offering your students extended instruction of literature and musical concepts

#### ! News

**These units have been developed by students from various universities across the country.** We hope you will use these units in your teaching and encourage you to share this site with colleagues, future music students, and university music education programs. [Names of contributors](#)

**If you wish to contribute to this site:** contact Dr. Frederick Burrack at the email address below. Note the background information link above that describes the expectations (assignment) that supports the development of teaching units

You can find these unit ideas and many more at a web-site developed for your reference. Please visit it when preparing to teach pieces to your band. The address is in your hand-out.

# Teaching Units

- 1. Score Analysis**
- 2. Teachers Guide (instructional ideas for:)**
  - a) Rhythmic components**
  - b) Melodic content**
  - c) Harmonic movement**
  - d) Expressive elements**
  - e) Compositional form**
  - f) Musical terminology**
  - g) Warm-up material**
  - h) Interdisciplinary connections**
  - i) Assessment strategies with grading rubrics**
- 3. Student Guide (printable handouts for students)**
- 4. Web-quests for further student learning**

In each unit you will find

- A full score analysis
- A teachers guide that had instructional strategies for
  - the musical elements
  - Warm-ups tied to the strategies
  - Interdisciplinary connections
  - Assessments for each strategy
- A student guide of handouts to reinforce the instructional strategies
- Web-quest for enrichments activities at home related to the piece.



## Teaching Units for Bands



Sorted by Title

Title	Composer	Difficulty
<a href="#">As Summer Was Just Beginning</a>	Larry Daehn	II
<a href="#">Be Thou My Vision</a>	Jack Stamp	IV
<a href="#">Canterbury Chorale</a>	Jan Van der Roost	IV
<a href="#">Fire Dance</a>	David Schaffer	II
<a href="#">Hobbits</a>	Johan de Meij	V
<a href="#">I Am</a>	Andrew Boyson Jr.	IV
<a href="#">Kentucky 1800</a>	Clare Grundman	II
<a href="#">Light of Dawn</a>	James Swearingen	II
<a href="#">Purgatorio</a>	Robert W. Smith	IV
<a href="#">Rogue River Venture</a>	Steve Hodges	II
<a href="#">Snakes</a>	Thomas Duffy	II
<a href="#">Sundance</a>	Frank Tichelli	III

The pieces are sorted by title, difficulty and by composer. Each year we add more compositions to the web-site.

My goal is to involve universities across the country to submit their students' best work and offer it to teachers across the county making your job a bit easier and music education more comprehensive.

# As Summer Was Just Beginning

by Larry Daehn



Dear Student,

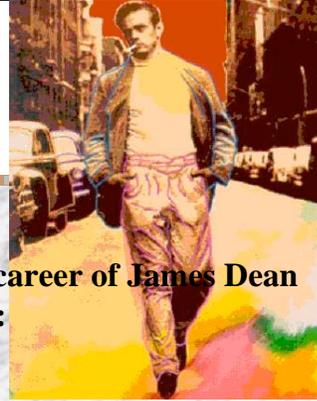
We are from the small town of Fairmount, IN where we hold a festival in honor of James Dean's life and career. As you may know, James Dean grew up here and then left for the big world of fame and fortune as he became an actor. We have just found out some horrible news! Due to the extremely stormy weather, our town library has flooded destroying most of the materials and information we have on James Dean! His house still stands here in Fairmount, IN, but we are now lacking in our information and works that we provide for all the people that come to learn about James Dean. Help us continue to celebrate the life and times of James Dean by compiling all the information you can find!

Also included with each teaching unit is a web-quest for enrichment associated with the musical and historical concepts of the piece. This is an example of a web-quest from the piece “As Summer Was Just Beginning”.

Teach web-quest begins with a description of a project, sort of a web-based role playing.

# The Task

- \* Find information on James Dean
- \* Write a 3 page paper on the life and career of James Dean
- \* Include information on the following:
  - o Where and when he grew up
  - o His films
  - o Quotes
- \* Include at least 2 pictures in your paper
- \* Include how you feel Larry Daehn expresses James Dean's life through the music
- \* Finally, there will be an artwork connection that you need to reflect on as well.



The task is specifically described for the students.

## Helpful Sources

These sources will help you in your quest to find as much information about James Dean for the James Dean Committee.

<http://www.jamesdean.com/index.php>

<http://www.jamesdeangallery.com/>

<http://www.americanlegends.com/james>

<http://www.jamesdeanartifacts.com/>

<http://www.seeing-stars.com/Immortalized/JamesDean.shtml>



All the web-sources are provided where the students can find the necessary information to accomplish the task.

## The Process

1. Look through the sources that have been supplied, you may also go to the library or use any other source you find on James Dean. You are not limited to just what has been supplied for you.
2. After gathering your information, compile it and put your paper together in an orderly fashion (intro-body-conclusion)
3. You may include your picture either within the paper or separate and attached at the end.
4. Included in the body of your paper you should answer the question concerning Larry Daehn's *As Summer Was Just Beginning*.
5. An additional paragraph for the artwork connection should be included in the body of your paper as well.

Even the process is provided, step by step so the students know exactly what to do.

### How **YOU** Will Be Graded!

	Poor	Fair	Good	Excellent
Biographical Information	No biographical information is included	Minimal biographical information included	Some biographical information included but not all appropriate	Sufficient amount of biographical information that covers everything asked
Included Pictures	No pictures included	Only 1 picture included or inappropriate	2 appropriate pictures are included	2 or more pictures included
Response to <i>As Summer Was Just Beginning</i>	No reflective response without musical terminology discussed in class	Brief response but no real connection to the musical aspects	Response included but with some insignificant ideas	Appropriate reflective response including musical terminology
Artwork Connection	No response to artwork	Brief response of two or three sentences: not enough information	Response included but with insignificant ideas	Appropriate and sufficient response connecting artwork to music and James Dean

Each web-quest includes the rubric upon which they will be graded.

### The Task



## Web-quest for 'Cajun Folk Songs'

Randol's CajunFest

<http://www.randols.com/cfbands.html>

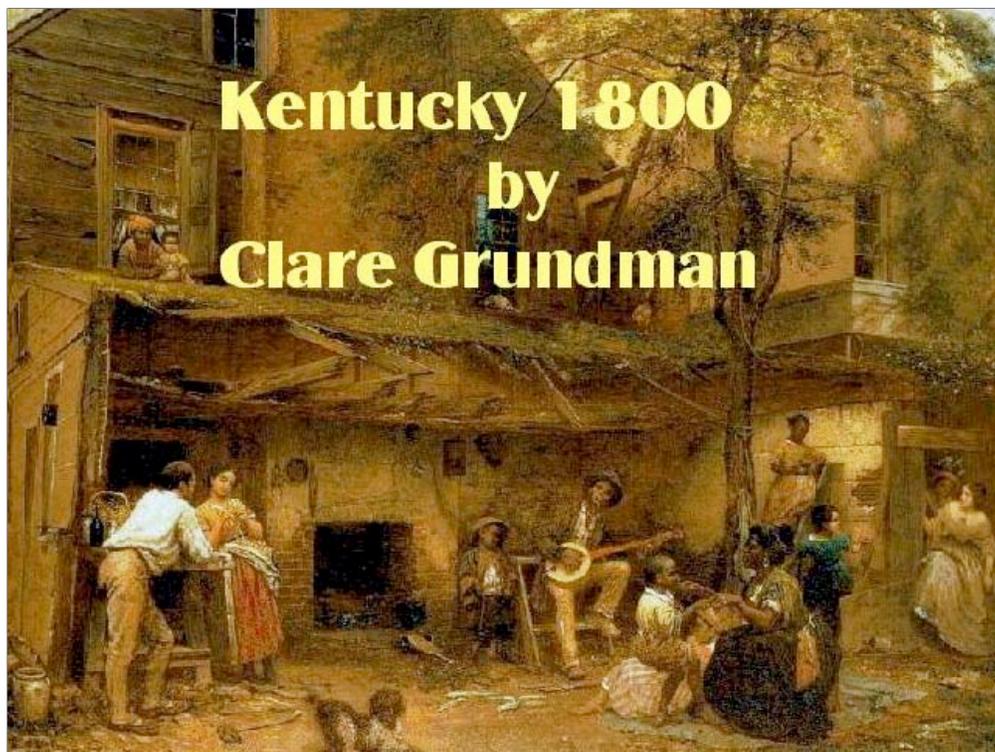
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To compose "Cajun Folk Songs," Frank Ticheli studied recordings of Cajun folk music from 1934. Now, he wants to compose another piece using contemporary Cajun folk music. He has asked you to go to "CajunFest 2001" and to collect information on 10 folk songs for him. You are to return with your full report by May 20, 2001.

To accomplish this task, you must:

- \* find information on folk music
  - \* find information on the history of the Cajun people
  - \* find information on modern Cajun society
  - \* find information on Cajun music
  - \* go to the virtual CajunFest and check out the bands.
- 

There are many web-quests on the net that you can find to enhance your teaching with technology such as this web-quest for Cajun Folk Songs.



Lets explore a few more instructional ideas that can enhance student learning and expand the students' experience with the musical pieces. On the site shown earlier you will find this teaching unit for Kentucky 1800.

# Example of Warm-ups

Kentucky 1800  
Warm-up #1

The image displays a musical score for a warm-up exercise titled "Kentucky 1800 Warm-up #1". The score is written for four parts, labeled Part 1 through Part 4, each on a separate staff. The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat). Part 1 consists of a series of quarter and eighth notes. Part 2 features a more complex rhythmic pattern with eighth and sixteenth notes, and includes red curved lines connecting notes across measures. Part 3 and Part 4 provide harmonic support with simpler rhythmic patterns, also featuring red annotations. The entire score is enclosed in a blue rectangular frame.

All of the units provide warm-up activities such as this example.

# Instructional Ideas

## "The Promised Land"

The image displays a musical score for the piece "The Promised Land". It consists of two systems of music. The first system has two staves: the top staff is labeled "Melody (Concert Pitch)" and the bottom staff is labeled "Bb Instrument". Both staves are in 4/4 time and have a key signature of one flat (Bb). The melody in the first system starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The Bb instrument part in the first system starts with a quarter rest, followed by a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The second system also has two staves. The top staff continues the melody from the first system, starting with a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The Bb instrument part in the second system starts with a quarter rest, followed by a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3.

Some have compositional activities as seen above.

**Improvising**

Play the notes to *The Promised Land* in order, but improvise a new rhythm.

The Promised Land



Now try writing one of the improvised rhythms that you played.

Or ideas to incorporate improvisation.

# Aspen Overture



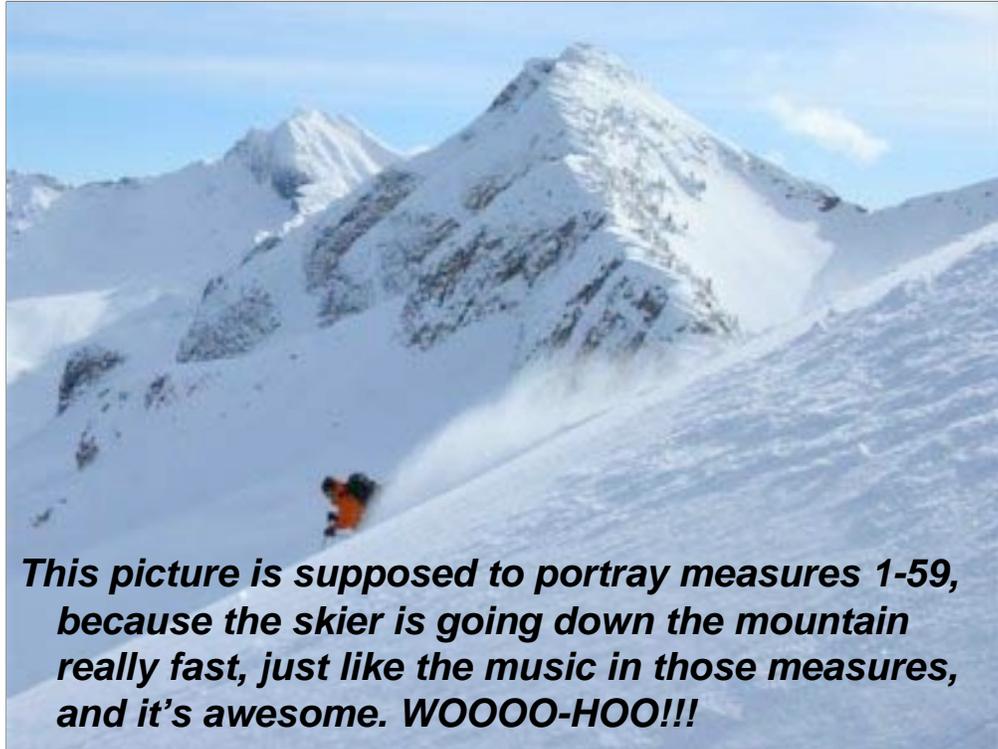


*This picture also reminds me of Mr. Edelman when his arms are about to fall off!*

**This picture reminds me of the fast rushing part of the song.**

**The people in the raft are fighting a fierce river, and in the song we are fighting a fierce, rushing tempo**

**This portion of the song takes place at the 1 - 58.**



***This picture is supposed to portray measures 1-59, because the skier is going down the mountain really fast, just like the music in those measures, and it's awesome. WOOOO-HOO!!!***

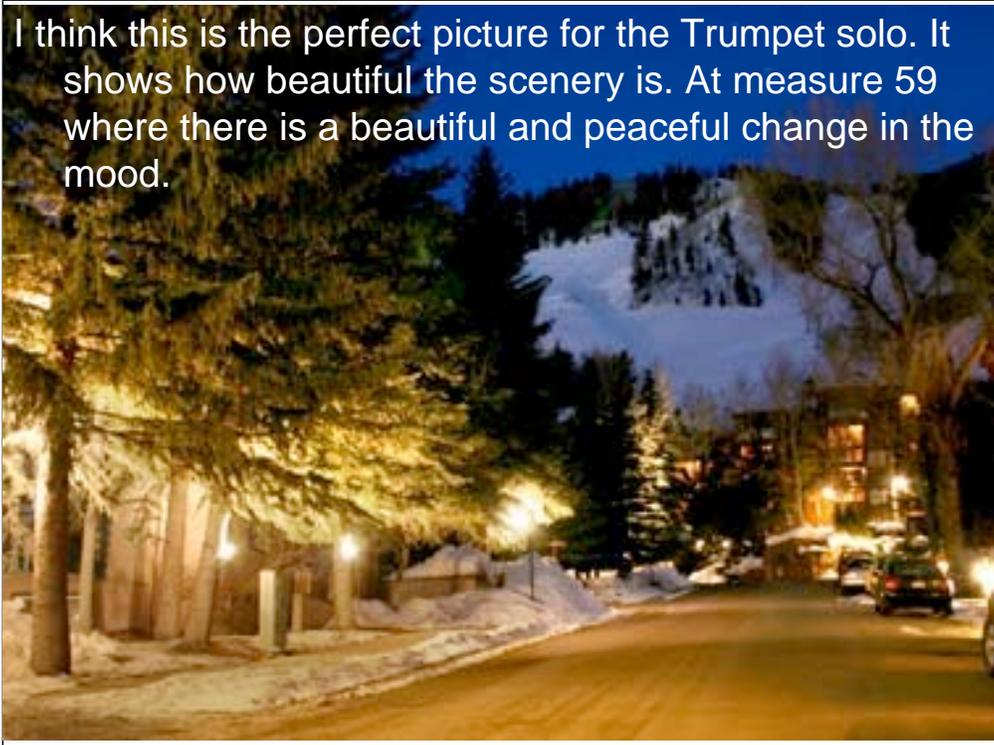
***This represents the huge explosion of music and sound at 35-51 and later at the climax***

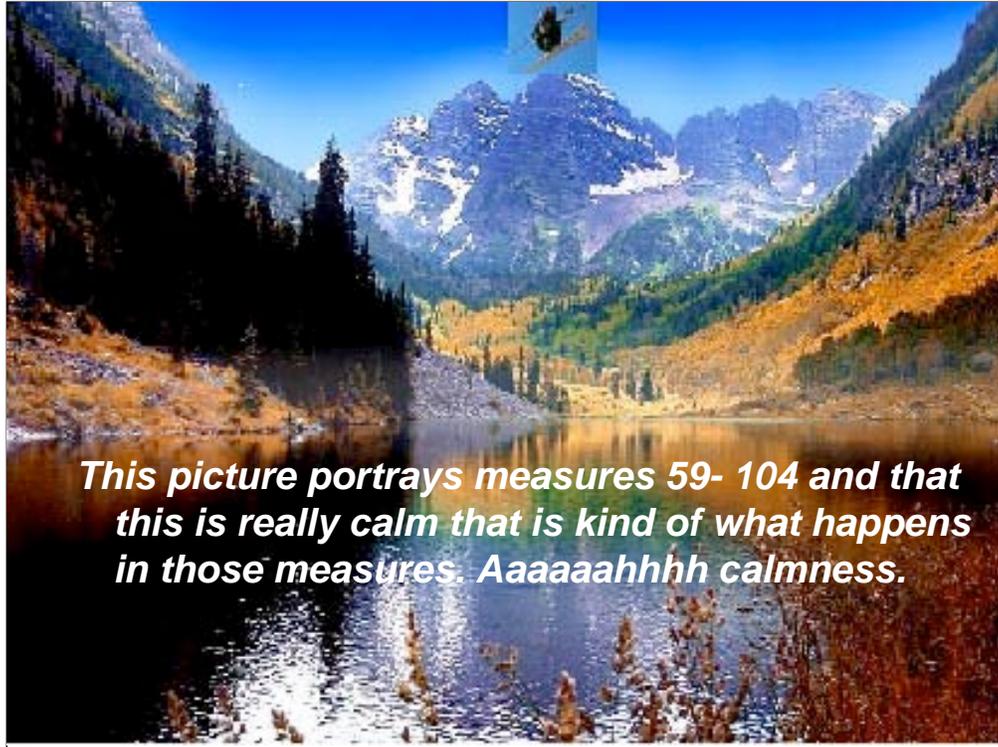




**This picture symbolizes the slow beautiful part of the song. The picture has a warm inviting feeling and reminds me of measure 50-104. The bad part of this is that the inviting feeling takes place in the middle of the song. That won't invite the listeners very well, unless the inviting portion is in the beginning of the song.**

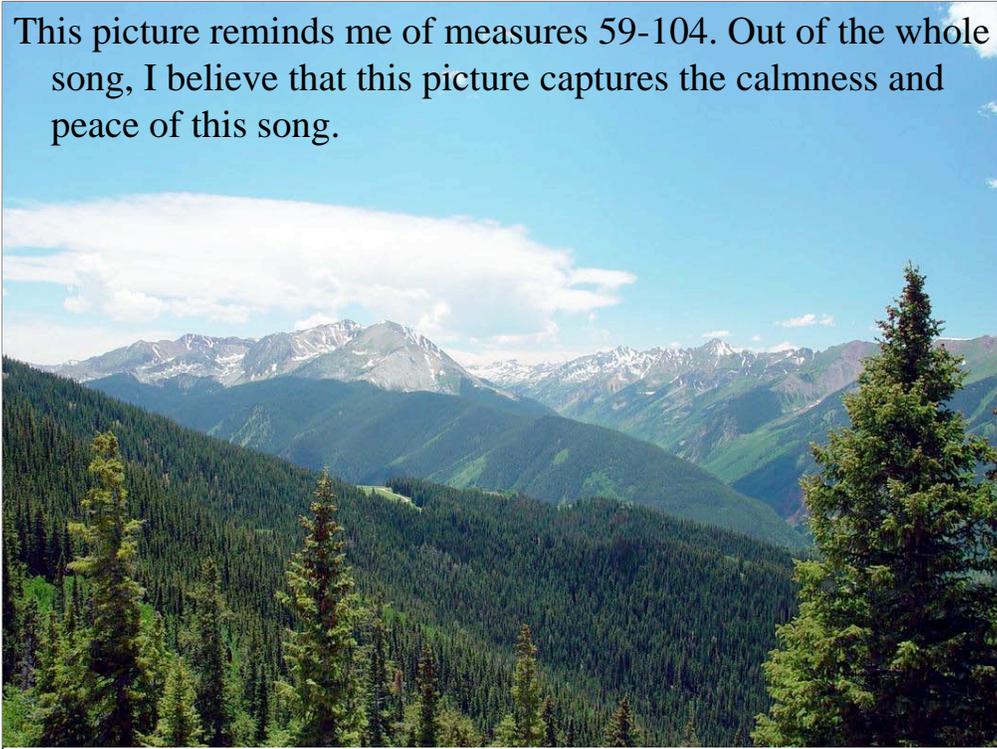
I think this is the perfect picture for the Trumpet solo. It shows how beautiful the scenery is. At measure 59 where there is a beautiful and peaceful change in the mood.





*This picture portrays measures 59- 104 and that this is really calm that is kind of what happens in those measures. Aaaaaahhhh calmness.*

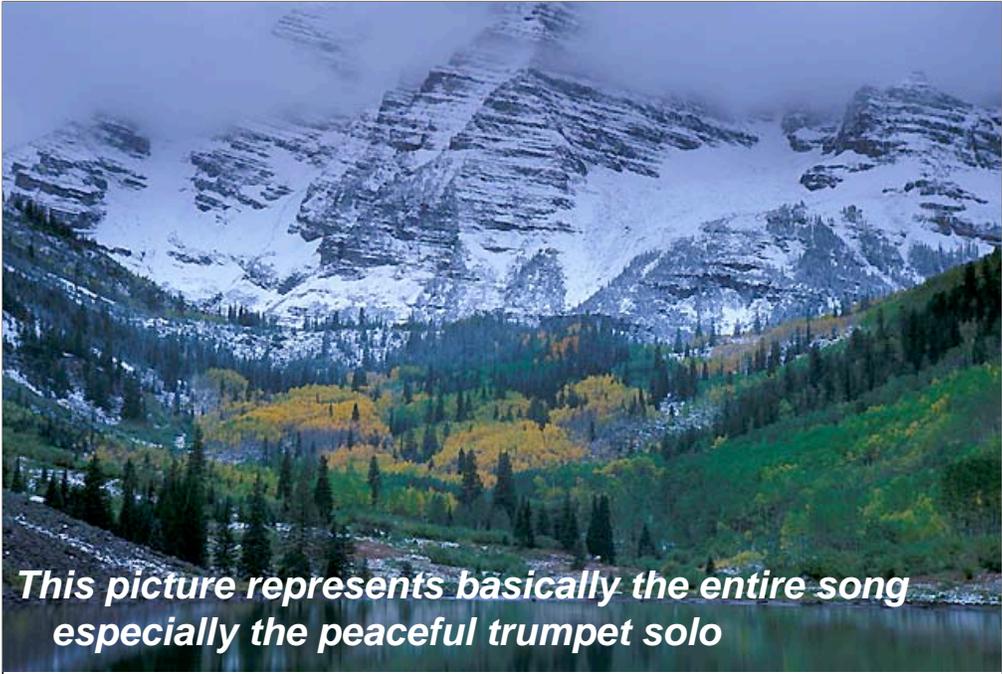
This picture reminds me of measures 59-104. Out of the whole song, I believe that this picture captures the calmness and peace of this song.





***“This picture captures the excitement and height of the mountains in Aspen. It gives an image to every measure except for measures 59-104. “***

***Other students suggested that “This picture reminds us of measures 59-69 in the clarinet part because it’s slow and relaxing, and riding in a lift can be slow and relaxing as well. Then you get the exciting thrill of going down the slope!***



*This picture represents basically the entire song especially the peaceful trumpet solo*

***This picture would tie in with the trumpet solo at  
measure 59***



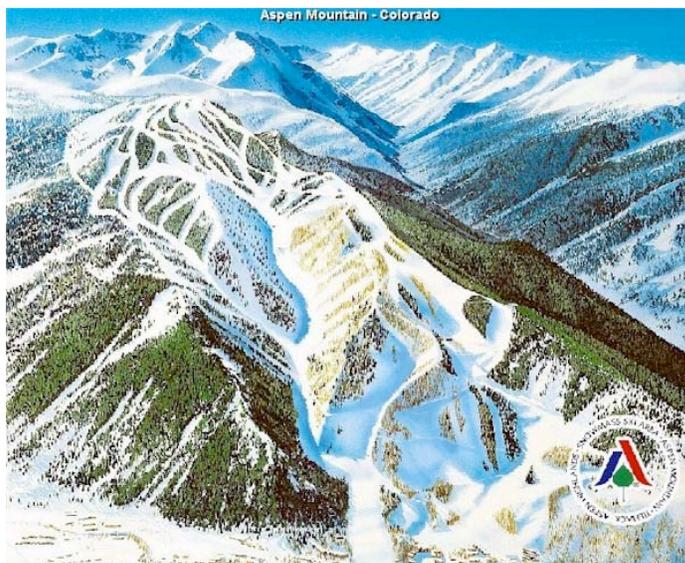


***This is a picture to show the busy life of the city. It is fun and exciting just like the fast, fun, and exciting part in Aspen on measure 104.***



***This picture depicts the fast moving parts of Aspen from bar 104 to the end because it shows a skier going really fast down a mountain like a person in a really fast movies.***

***This picture represents measures 104 to 165 in Aspen Overture. We chose this picture because it captures the excitement in the song***



## Goddard 7th Grade Band



**Mr. Philip Edelman**  
**Director**

We are going to hear one more piece played by the Goddard 7th Grade Band. Enjoy their performance of **Aspen Overture** by **Christian Earl**.