

## WIND ENSEMBLE

Wind Ensemble is open, by audition, to band students who have mastered Fairfield Skill Level VI. Wind ensemble represents the most advanced band and requires fully balanced instrumentation; therefore seating is limited. Students taking this class will work individually and collaboratively to further study ensemble rehearsal and performance techniques, instrumental techniques, music literacy and musicianship. As performance based classes, all bands, with the exception of Jazz Ensemble, will progress through a 4 block Repertoire Cycle in which in-depth study on designated time period and genres will be emphasized. All bands will be on the same block each year to ensure that students will have studied and performed all time periods and genres after four years regardless of ensemble.

Wind Ensemble is a full year course that meets twice in each four day rotation and includes one small group lesson per rotation in which individual instrumental skill will be developed. Lessons will take place during the school day with the band director or other FPS music teacher specializing in band. Lessons will be scheduled in homogeneous instrument groups of no larger than three students at the same skill level. Students may choose to fulfill their band lesson requirement by taking weekly private lessons with a qualified instructor outside of school at their own expense. Students who participate in the weekly private lessons are required to have their private teacher complete the private lesson progress form and return it to their band director regularly.

Participation in all scheduled rehearsals, concerts and other performing events as listed in the Band Handbook are required. Adherence to department policies including the Code of Ethics and performance dress code is also required.

### Course Overview

All students in the Fairfield Band Program progress through an Ensemble Sequence and individual Instrument Skill Levels.

#### Fairfield's Band Program Ensemble Sequence

<u>Grade/Course</u>	<u>Instrument Skill Level</u>	<u>Ensemble Sequence Marker</u>
5 <sup>th</sup> Grade Band	I	Novice
6 <sup>th</sup> Grade Band	II	Novice
7 <sup>th</sup> Grade Band	III	Intermediate
8 <sup>th</sup> Grade Band	IV	Intermediate
Concert Band	V	Proficient
Symphonic Band	VI	Accomplished
<b>Wind Ensemble</b>	<b>VII</b>	<b>Advanced</b>
Jazz Ensemble	*Extension Course	Advanced

#### Course Goals

Students will have the ability to understand and engage with music in a number of different ways, including the **creative, responsive** and **performative** artistic processes. They will have the ability to perform music in a manner that illustrates careful preparation and reflects an understanding and interpretation of the selection. They will be musically literate.

Students will be artistically literate: they will have the knowledge and understanding required to participate authentically in the arts. They will have the ability to transfer arts knowledge, skills, experiences and capacities and make **connections** to other subjects and

#### Artistic Processes

- Create
- Perform
- Respond
- Connect

#### Anchor Standards

- 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.
- Perceive and analyze artistic work.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.

settings to promote and enhance lifelong learning.

**Ensemble Goals**

1. Conveying Ideas: each student effectively and musically demonstrates ensemble performance techniques including responding to conductor's cues and adjusting balance and blend in formal concert settings.
2. Communicating and Collaborating: each student participates in the group, taking individual responsibility for using strategies that effectively fulfill ensemble purpose and goals.
3. Creating and Constructing: student constructs an original composition or phrase, rhythmic or melodic, from the synthesis of existing ideas and information and can explain his/her individual creative process.
4. Exploring and Understanding: Student analyzes key issues and develops a detailed plan sufficient to address the task, independently creates and follows appropriate practice strategies to maximize time and effort.
5. Adhere to proper performance etiquette, concert dress, response to audience, and behavior when not engaged in active performance.

- Synthesize and relate knowledge and personal experiences to make art.
- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Small Group Lesson Goals**

1. Complete Skill Level VII of the Fairfield Public School band program.
2. Demonstrate proper care and maintenance of their instrument.

### **Summary Ensemble Skill Objectives**

Used in all Summary Objectives for all students regardless of instrument  
Students will:

- Identify, enumerate & Perform: In simple meter: Whole note/rest, Half note/rest, Quarter note/rest, 8<sup>th</sup> note/rest, selected 16<sup>th</sup> note/rest patterns, Dotted half note/rest, Dotted Quarter note/rest, Dotted quarter & 8<sup>th</sup> note combination, Dotted 8<sup>th</sup> note/rest, Dotted 8<sup>th</sup> note & 16<sup>th</sup> note combination, half, quarter, eighth, and sixteenth note/rest triplet patterns; In compound meter: half, quarter, eighth, sixteenth and dotted notes and rests.
- Play and read all time signatures.
- Perform all dynamic levels.
- Identify aurally and visually, all major, minor and perfect intervals.
- Assimilate the following symbols into their vocabulary and performances: Accent, Barline, Bass Clef, Caesura, Coda, Common Time, Crescendo, Da Capo al Fine (D.C. al Fine), Decrescendo, Double Barline, DS al Coda, Fermata, Fine, First and Second Endings, Flat, Forte Piano, Grace Notes, Key signature, Marcato, Measure, Natural, Repeat, Segno, Sforzando, Sharp, Single Measure Repeat, Slur, Staccato, Staff, Tenuto, Tie, Time Signature and Treble Clef.
- Assimilate the following terms into their vocabulary and performances: A tempo, Accelerando, Accidental, Adagio, Allargando, Allegro, Andante, Articulation, Breath Support, Break Strain, Cadenza, Cantabile, Chord, Chromatic scale, Compound Meter, Consonance, Diminuendo, Dissonance, Divisi, Duet, Embouchure, Enharmonic, Forte, Fortissimo, Key Signature, Largo, Legato, Maestoso, Menno Mosso, Mezzo Forte, Mezzo Piano, Moderato, Molto, Pianissimo, Piano, Pitch, Poco a poco, Presto, Ritardando, Rubato, Simile, Simple Meter, Soli, Solo, Staccato, Subito, Syncopation, Tempo, Trio, Tutti, Unison, Vibrato, Vivace and Trill.
- Identify the following terms and symbols: Double Flat, Double Sharp, Duplet, Mixed Meter, Multi Meter and Quintuplet.
- Identify all Major and Minor key signatures.
- Play and read all major scales at 100 beats per minute within the Fairfield Skill Level VII listed range.
- Play and read the following natural, melodic and harmonic minor scales at 100 beats per minute within the Fairfield Skill Level VII listed range: Concert d, g, c, a and f
- Play and read a two octave chromatic scale.
- Answer focus questions for genres covered in the FPS Band Program Repertoire Cycle.

### **Summary Small Group Lesson Skill Objectives** **Fairfield Skill Level VII**

Students will:

- Master range, tone production, articulation, phrasing, major and chromatic scales in accordance with Fairfield Skill Level VII.
- Evaluate their own performances and compare and contrast them to performances of others, both individually and within a small group lesson.

### **Assessments**

#### **Ensemble Assessments**

- Ensemble Performances
- Written Concert Evaluations
- Sectional Rubric
- Written District-wide mid-year assessment
- Written District-wide final assessment
- Ensemble Rehearsal Skills Rubric

#### **Small Group Lesson Assessments**

- Fairfield Skill Level VI – Checklist
- Weekly Lesson Rubric
- Mid Year solo Rubric
- Final Playing Rubric

## CREATING

*Conceiving and developing new artistic ideas and work.*

### Enduring Understandings

- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

### Essential Questions

- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?

**Process Components: Plan and Make, Evaluate and Refine**

### Repertoire

Original 5 part composition; melody and SATB harmonic accompaniment.

### Tasks

Students will:

- create (plan and make) a twelve measure melody and SATB harmonic accompaniment using dotted rhythms, triplets, half, quarter, eighth and sixteenth notes.
- Evaluate and refine composition as necessary.

### Assessment

- Self-assessment checklist
- Composition rubric

## PERFORMING

*Realizing artistic ideas and work through interpretation and presentation.*

### Enduring Understanding

- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures.

### Essential Questions

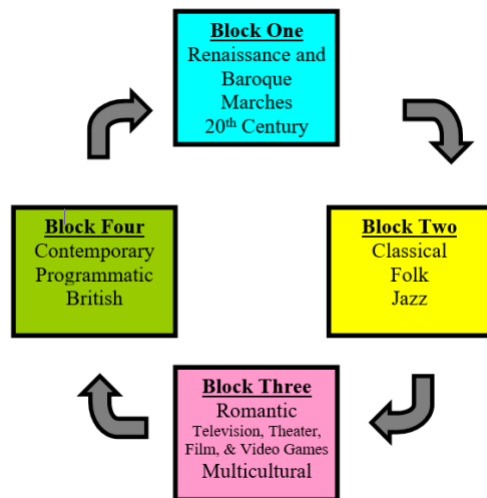
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?

**Process Components: Select, Analyze, Interpret, Rehearse, Evaluate, Refine, Present**

### Repertoire

#### **Ensemble**

The Fairfield Public Schools Band Program follows a Repertoire Cycle. All bands simultaneously complete an in-depth study of and perform music from one block of the Repertoire Cycle each school year. After four years in the Band Program, all participating students will have studied every genre in the Repertoire Cycle



### Tasks

Students will:

Perform Fairfield skill level VII scales: all major and concert d, g, c, a, f natural, melodic and harmonic minor and chromatic, at 100 beats per minute.

- Rehearse as a full ensemble and perform grade level 5 band literature demonstrating appropriate dynamics, balance and blend while interpreting the conductor's non-verbal directions.
- Analyze & Interpret pitches, rhythms, note values, dynamics, and articulations
  - Evaluate & Refine ensemble balance, blend, intonation and articulation.
- Rehearse, refine, evaluate and present Band literature corresponding to the FPS Repertoire Cycle in both class and formal concert settings, with characteristic tone and attention to intonation.
- Work collaboratively in a sectional setting to improve on instrument/section specific musical and technical challenges within the current repertoire.

### Assessment

#### **Ensemble**

- Formative rehearsal evaluation using district-wide ensemble rehearsal skills rubric.
- Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals
- Sectional Rubric
- Summative recorded assessments
- Participation in concerts

#### **Small Group Lesson**

- Weekly lesson rubric
- Mid-Year solo rubric
- Final playing rubric

<p>Students will perform various Band repertoire at Grade level 5 and Fairfield Skill Level VII</p> <p><b>Small Group Lesson</b></p> <p>Students will utilize the grade level appropriate method books, etude books, and solo repertoire that include Fairfield's Skill Level VII objectives and meets the individual needs of the student musicians.</p>	<p><b>Small Group Lesson</b></p> <p>Students will:</p> <ul style="list-style-type: none"><li>• Individually analyze, rehearse, refine and present designated lesson material, including major, minor and chromatic scales; with range, tone production, articulation, phrasing in accordance with the requirements of Fairfield Skill VII.</li><li>• Employ the use of a tuner to improve intonation and ability to adjust pitch.</li><li>• Employ the use of a metronome to reinforce their understanding of tempo markings and improve their ability to maintain a steady tempo as technical demands increase</li></ul>	
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## RESPONDING

*Understanding and evaluating how the arts convey meaning.*

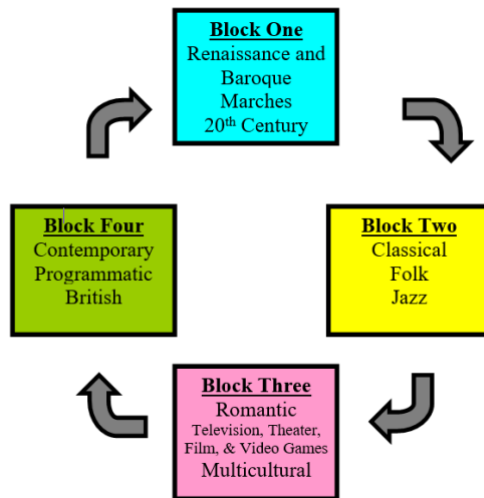
### Enduring Understanding

- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. (PROGRESSIVE BY LEVEL)
- Essential Question:
  - How do we judge the quality of musical work(s) and performances?

Process Components: Analyze, interpret, evaluate

### Repertoire

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Students will perform various Band repertoire at grade level 5 and Fairfield Skill Level VII

### Tasks

#### **Ensemble**

Students will, using the Fairfield skill level VII vocabulary:

- Analyze and discuss targeted instrumental techniques, ensemble skills and elements of music during rehearsals.
- Evaluate, in writing, using the quality of their own performances by describing the uses of elements of music and expressive devices
- Demonstrate knowledge of music vocabulary.
- Make informed, critical evaluations of the quality and effectiveness of ensemble performances
- Apply evaluation criteria to individual performance in rehearsals and curricular concerts.
- Identify aurally and visually all major, minor and perfect intervals

#### **Small Group Lesson**

Students will:

- Make informed, critical evaluations of the quality and effectiveness of performances and apply the criteria to individual performances in lessons.
- Through analysis and evaluation, apply problem solving strategies during practice.

### Assessment

#### **Ensemble**

- Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals.
- Ensemble rehearsal skills rubric
- Sectional Rubric
- Written concert evaluation.
- District-wide mid-year assessment
- Written district wide final assessment

#### **Small Group Lesson**

- Individual improvement on targeted instrumental techniques, ensembles skills and elements of music during rehearsals.
- Discussion of problem solving strategies during practice.
- Weekly lesson rubric



**Small Group Lesson**

Students will utilize the grade level appropriate method books, etude books, and solo repertoire that include Fairfield's Skill Level VII objectives and meets the individual needs of the student musicians.

## CONNECTING

*Relating artistic ideas and work with personal meaning and external context.*

### Enduring Understanding

- Understanding connections to varied contexts and daily life enhances musicians' creating, performing and responding.

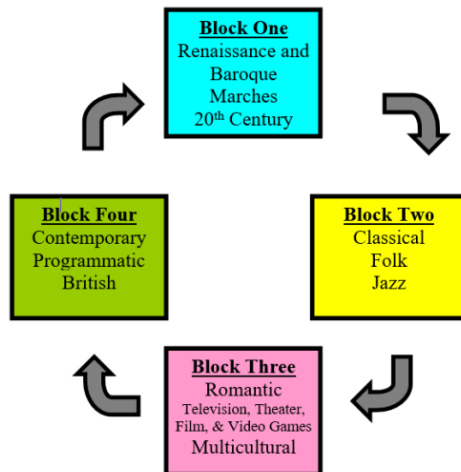
Essential Question

- How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

Process Components: compare and contrast, analyze, interpret, evaluate

### Repertoire

The Fairfield Public Schools Band Program follows a Repertoire Cycle. All bands simultaneously complete an in-depth study of and perform music from one block of the Repertoire Cycle each school year. After four years in the Band Program, all participating students will have studied every genre in the Repertoire Cycle



Students will perform various Band repertoire at grade level 5 and Fairfield Skill Level VII

### Tasks

Students will:

- Analyze, interpret and demonstrate knowledge of key characteristics of repertoire cycle genres as they relates to the elements of music and cultural; and historical connections.
- Compare and contrast Band Repertoire performed from the Repertoire Cycle with Band Repertoire from other genres.

### Assessment

- District-wide midterm and/or final exam including focus questions.

## Connecting Focus Questions By Genre:

### BLOCK ONE

#### Renaissance & Baroque

1. What were some of the most common instruments of the Renaissance era? Which Renaissance instrument does your band instrument emulate?

*Common instruments included: recorder, trumpet, cornett, precursors to the oboe and bassoon, timpani, kettle drum, side drum, lute, harp, guitar, fiddle, viol, organ, clavichord, harpsichord.*

2. What are 3 musical characteristics unique to the Renaissance & Baroque era.

- a. *Polyphony- Within the context of the Western musical tradition, the term polyphony is usually used to refer to music of the late Middle Ages and Renaissance. Baroque forms such as fugue, which might be called polyphonic, are usually described instead as contrapuntal. The term polyphony is also sometimes used more broadly, to describe any musical texture that is not monophonic.*
- b. *Counterpoint - In music, counterpoint is the relationship between voices that are harmonically interdependent (polyphony) yet independent in rhythm and contour.[1] It has been most commonly identified in the European classical tradition, strongly developing during the Renaissance and in much of the common practice period, especially in the Baroque. The term originates from the Latin punctus contra punctum meaning "point against point".*
- c. *Ornamentations - In music, ornaments or embellishments are musical flourishes—typically, added notes—that are not essential to carry the overall line of the melody (or harmony), but serve instead to decorate or "ornament" that line (or harmony), provide added interest and variety, and give the performer the opportunity to add expressiveness to a song or piece. Many ornaments are performed as "fast notes" around a central, main note. There are many types of ornaments, ranging from the addition of a single, short grace note before a main note to the performance of a virtuosic and flamboyant trill. The amount of ornamentation in a piece of music can vary from quite extensive (it was often extensive in the Baroque period, from 1600 to 1750) to relatively little or even none. In the Baroque period, it was common for performers to improvise ornamentation on a given melodic line. A singer performing a da capo aria, for instance, would sing the melody relatively unornamented the first time, but decorate it with additional flourishes and trills the second time. Similarly, a harpsichord player performing a simple melodic line was expected to be able to improvise harmonically and stylistically appropriate trills, mordents (upper or lower) and appoggiaturas. Examples: mordent, trill, turn, appoggiatura, glissando, slide*

#### Marches

1. Which characteristics are unique to a march?
  - a. *Sections: intro, 1<sup>st</sup> strain, 2<sup>nd</sup> strain, trio, breakstrain/dogfight, trio, grandioso*
  - b. *Meter: written in duple (simple & compound) meter.*
  - c. *Key: Most commonly Concert F, Bb, Eb and Ab with a modulation at the trio (adding a flat)*
2. Which instruments were created to facilitate the mobility of a band?

*Sousaphone, mellophone, bell-front baritone, bell lyra, marching drums*

**3. Why were marches composed, and where were they most often performed?**

*Origins of composition in the military, mostly to regulate function of the soldiers, and to have them keep time when marching and moving.*

**20<sup>th</sup> Century**

**1. Why is the 20<sup>th</sup> century considered a turning point in band music?**

- a. Beginning of compositions for bands as opposed to being arranged/transcribed*
- b. Bands performing in a concert setting as opposed to being used for marching/military music*

**2. How did band music evolve over the 20<sup>th</sup> century?**

- a. Development of percussion (timbre and color)*
- b. Evolving harmonic language, use of extended chords*
- c. Inclusion of more complex rhythms including syncopation and asymmetric division of the beat.*

**3. What are the key differences between early 20<sup>th</sup> century band music and band music post 1950?**

- a. Earlier: more folk music arrangements, not original melodies, more key-oriented tonal harmonies*
- b. Later: more original melodies, extended harmonies adding 7<sup>th</sup>s and 9<sup>th</sup>s*

**BLOCK TWO**

**Classical**

**1a. Which band instruments were included in an orchestra of the classical period?**

*Oboe, bassoon, clarinet, flute, piccolo, French horn, trumpet, trombone, timpani*

**1b. Which band instruments were not included in an orchestra of the classical period, and why?**

*Saxophone, baritone (euphonium), tuba, marimba, vibraphone, crotales*

**2. What are salient characteristics of classical music?**

*Primarily homophonic, chordal accompaniments, less complex in terms of ornamentations than Baroque music, growing orchestra size, important compositions include symphonies and concertos*

**3. How can a band play classical music if classical music was not written for band?**

*By substituting and arranging the original music, transcribers and arrangers can “orchestrate” the music to be played by traditional concert bands.*

## **Jazz**

### **1a. What musical characteristics are noteworthy in Jazz?**

*Swing eighth notes, jazz style and articulation, harmonic extensions including Maj7, min7, Dom7, altered dominants, and 12-bar blues*

### **1b. What is the significance of improvisation in Jazz music?**

The improvisation came first; the name came later. Jazz is the name of a form for musical composition that uses improvisation in a specific way. Classical music might be improvised the first time it is thought of, but thereafter, people perform it in the same way. Jazz has elements that are the same as classical music, and some elements that are different. The different elements of jazz are improvisation, style & inflection, and instrumentation. Without improvisation, jazz could be considered a form of classical music with a different name. Improvisation is important because it allows you to play things that make sense without having to write them down. Improvisation is a way of communicating through music that goes beyond words.

### **1c. What is the standard instrumentation of a jazz band? Combo? Dixieland Band?**

*5 saxophones (2 alto, 2 tenor, 1 bari) + 4 trumpets + 4 trombones + rhythm section: piano, bass, guitar, & drums.*

*A jazz combo is usually drums + a harmonic instrument (piano, guitar, or sometimes both) + 1-3 horns (usually saxophone, trumpet, trombone) + a bass*

*A "standard" Dixieland band is usually comprised of a "front line" of trumpet (or cornet), trombone, and clarinet, with a "rhythm section" of at least two of the following instruments: guitar or banjo, string bass or tuba, piano, and drums.*

### **2. What is the chord progression of the 12-bar blues?**

12-bar blues uses the same basic sequence of I, IV, and V chords. Commonly broken down by 4 measure sequences: The first 4 bars: **I, I, I, I**. The middle 4 bars: **IV, IV, I, I**. The last 4 bars: **V, IV, I, V** The last four measures can have multiple variations and chord substitutions can be made.

### **3. Why is jazz music considered uniquely American?**

*The music of America's black people came to be called jazz in the South in the early 1900s; New Orleans, Louisiana, is often called the birthplace of jazz. Despite slavery's having ended in 1865, African Americans still didn't have the same rights as white Americans. But jazz was music that both black and white people could enjoy. By the 1920s, jazz was growing in popularity and included influences from Europe as well as Africa. In jazz, a melody begins a song, but then each musician will take turns improvising, playing all kinds of notes: high, low, long, short, gravelly and clear. The performers who are not soloing are playing quietly in the background, or comping, short for accompanying. At the end of the song, the melody returns as "the head". Improvising is what makes a jazz song different every time you hear it, unlike any other piece. Another thing that sets jazz apart is its approach to rhythm which includes syncopation. Jazz musicians "swing" notes, which means they change the length of notes, holding some longer and making others shorter using jazz style and inflections.*

## **Folk**

### **1. What is the significance of folk music in culture and society?**

*Folk music is music that most often is not written down that is passed from person-to-person, generation-to-generation within a culture or sub-population through an oral tradition. The lyrics of folk music often told stories.*

## 2. What is considered to be “folk music?”

*Music that is usually not transcribed, it is passed down orally, and is often written by lesser known or unknown composers, music performed by custom*

## 3. How has folk music influenced band music throughout time?

*The earliest connections of folk music in the band idiom are Gustav Holst (First and Second Suite for Military Band) and Percy Grainger (works based on Australian & English folk songs). In addition to Holst & Grainger who started the use of folk music within the band idiom, Clare Grundman was the one who became the most prolific band composer & arranger who wrote pieces based around American folk music. Various composers throughout the 20<sup>th</sup> and 21<sup>st</sup> century have adopted the use of folk music in their compositions and arrangements because there is no copyright attached to them, and they can use the material as they would like without any financial or legal onus of copyright.*

## BLOCK THREE

### Romantic

#### 1. How did music evolve and/or change from the classical period into the Romantic era?

*The word romanticism was first used to describe new ideas in painting and literature, towards the end of the 18th century. This word was later taken up by musicians, to describe the changes in musical style, which took place soon after the turn of the century. Unlike Classical composers, Romantic composers aimed for a more powerful expression of emotion, often revealing their innermost thoughts and feelings. Romantic music is not just about the emotion of love, it can also be about hate or death (positive or negative feelings).*

*Many Romantic composers took an interest in art and literature:*

- *Far off lands*
- *The distant past*
- *Dreams*
- *Night and moonlight*
- *Rivers, lakes and forests*
- *Nature and the seasons*
- *The joy and pain of love*
- *Fairy tales*
- *The supernatural*
- *Magic*

### ***The Main Characteristics of Romantic Music***

- *Freedom of form and design. It was more personal and emotional*
- *Song-like melodies (lyrical), as well as many chromatic harmonies and discords.*
- *Dramatic contrasts of dynamics and pitch*
- *Big orchestras, due mainly to brass and the invention of the valve*
- *Wide variety of pieces (i.e. songs up to five hour Wagner operas)*
- *Program music (music that tells a story)*
- *Shape was brought to work through the use of recurring themes.*
- *Great technical virtuosity*
- *Nationalism (a reaction against German influence)*
- *Additional key areas and key relationships*

#### **2. How did the use of wind & percussion instruments in orchestras develop in the Romantic era?**

- *The use of large orchestras, adding bigger brass sections, including the trombone & tuba. The natural trumpet and the crooks of the French Horn were replaced with instruments that included valves, therefore a wider variety of notes could be played. The additional use of non-“classical era” percussion including sound effects, bird calls, tam-tam, large bass drum, etc.*

#### **3. Who are some of the most notable composers of the Romantic era?**

- *Beethoven, Schubert, Mendelssohn, Chopin, Schumann, Liszt, Smetana, Brahms, Tchaikovsky, Dvorak, Grieg, Rimsky-Kosakov, Elgar, Mahler*

### **Television, Theatre, Film & Video Game soundtracks**

#### **1. How does music help in telling the story and/or providing cultural reference for the viewer and listener?**

*A film score (also sometimes called background score, background music, film soundtrack, film music, or incidental music) is original music written specifically to accompany a film. The score forms part of the film's soundtrack, which also usually includes pre-existing music, dialogue and sound effects, and comprises a number of orchestral, instrumental, or choral pieces called cues, which are timed to begin and end at specific points during the film in order to enhance the dramatic narrative and the emotional impact of the scene in question. Scores are written by one or more composers, under the guidance of, or in collaboration with, the film's director or producer and are then usually performed by an ensemble of musicians – most often comprising an orchestra or band, instrumental soloists, and choir or vocalists – and recorded by a sound engineer.*

*Film scores encompass an enormous variety of styles of music, depending on the nature of the films they accompany. The majority of scores are orchestral works rooted in Western classical music, but many scores are also influenced by jazz, rock, pop, blues, new-age and ambient music, and a wide range of ethnic and world music styles. Since the 1950s, a growing number of scores have also included electronic elements as part of the score, and many scores written today feature a hybrid of orchestral and electronic instruments - wikipedia.*

**2. What is the technique used for character personification? (What is a *leitmotif* and how is it used in music?)**

*A leitmotif is a "short, constantly recurring musical phrase" associated with a particular person, place, or idea. Although usually a short melody, it can also be a chord progression or even a simple rhythm. Leitmotifs can help to bind a work together into a coherent whole, and also enable the composer to relate a story without the use of words, or to add an extra level to an already present story.*

*By association, the word has also been used to mean any sort of recurring theme, in literature, or (metaphorically) the life of a fictional character or a real person. It is sometimes also used in discussion of other musical genres, such as instrumental pieces, cinema, and video game music, sometimes interchangeably with the more general category of theme.*

**3. What is the basic process for writing music to accompany a film, television show, or video game?**

*Spotting → Syncing → Writing → Orchestrating → Recording*

**Multicultural**

**1. How is music a reflection of its culture?**

*Music and poetry reflect the culture and folklore of a society.. Songs and music mirror history, values, norms and the mentality of a society. When folklore and cultural ceremonies are celebrated with songs and music, it is to demonstrate the tradition and customs of a society.*

**2. What are examples of scale formations that are used culturally besides major & minor? (examples, not bound to, or limited to):**

- a. Whole-tone scale*
- b. Dorian scale*
- c. Lydian scale*
- d. Phrygian scale*
- e. Gypsy scale*
- f. Pentatonic scales (major & minor)*
- g. Octatonic scale*



## **BLOCK FOUR**

### **Contemporary**

1. How are wind & percussion instruments used in non-traditional ways in contemporary music?
  - a. *Adding new sounds to composers' "sonic palette"*
  - b. *Instrumentalists singing, whistling, or making other effects with their voices or bodies*
  - c. *Using conventional band instruments in non-traditional ways such as blowing through brass pipes, removing & playing on a flute head joint, playing on a mouthpiece only, using different implements on percussion instruments such as a coin scraped on a cymbal, use of mutes to create additional tone colors*
2. What are some examples of unique musical elements in contemporary compositions?
  - a. *aleatoric – chance music – the performer selects notes, rhythms, both within some construct*
  - b. *time notation (i.e. 30" rather than certain number of measures)*
  - c. *twelve-tone technique, tone rows*
  - d. *use of harmonics*
  - e. *use of glissandi*
  - f. *use of microtones or altered tuning*

### **Programmatic**

1. What is program music?
  - a. *Program music is instrumental music that carries some extra-musical meaning, some "program" of literary idea, legend, scenic description, or personal drama. It is contrasted with so-called absolute, or abstract, music, in which artistic interest is supposedly confined to abstract constructions in sound. It has been stated that the concept of program music does not represent a genre in itself but rather is present in varying degrees in different works of music. Only in the so-called Romantic era, from Beethoven to Richard Strauss, is the program an essential concept, and even there it leaves its mark on much music commonly considered "pure" or "absolute."*
  - b. *Absolute music would be music that had no extra-musical connection and therefore would be considered abstract.*
2. What are some methods composers use tell a story or illustrate and personify characters?
  - a. *See leitmotif (BLOCK 3, Ques. 2)*
  - b. *The use of large melodic intervals to depict leaping, sky, air, catapulting, or any such grand ideas*
  - c. *The use of small melodic intervals to depict undercurrent, staying close,*
  - d. *The use of short, faster notes to depict speed, action, chasing, running, etc.*

- e. *The use of longer notes to depict strength, sorrow, grandiosity, etc.*
  - f. *The exploitation of chromaticism to depict various emotions*
  - g. *The use of a wide dynamic range to enhance the aural impact of the music*
3. During what eras is programmatic music readily found?
- a. *Program music, as such, is mostly a construct of the Romantic period. However, many modern band compositions, film, tv, video game, & theatre scores use programmatic music techniques rooted in the Romantic period.*
  - b. *Program music, per se, was not specifically found in the classical era, although many classical compositions have a general idea or theme that may or not be abstract.*
  - c. *“Contemporary music” tends to steer more towards abstract, absolute music and concentrate musical motives around intervallic and rhythmic formulas, time relationships, & rhythm relationships*

## **British**

1. What is the thematic basis for most British Band music?
- Most older British Band music uses British folk music as its basis. Newer music, such as music of Sparke, falls more into categories of program or absolute music.*
2. What are some differences between British marches and American marches?
- a. *British marches typically move at a more stately pace (ca. 88–112 beats per minute)*
  - b. *British marches have intricate countermelodies (frequently appearing only in the repeat of a strain),*
  - c. *British marches have a wide range of dynamics (including unusually soft sections),*
  - d. *British marches use full-value stingers at the ends of phrases (as opposed to the shorter, marcato stinger of American marches).*
  - e. *The final strain of a British march often has a broad lyrical quality to it.*
3. Who are the prominent composers of British Band music?
- a. *Gustav Holst (1874-1934)*
  - b. *Ralph Vaughan Williams (1872-1958)*
  - c. *Edward Elgar (1857-1934)*
  - d. *Gordon Jacob (1895-1984)*
  - e. *Percy Grainger – although not British, used British folk music found between 1901 and 1914*
  - f. *Philip Sparke (1951- )*