

Comprehensive Musicianship Through Performance (CMP)



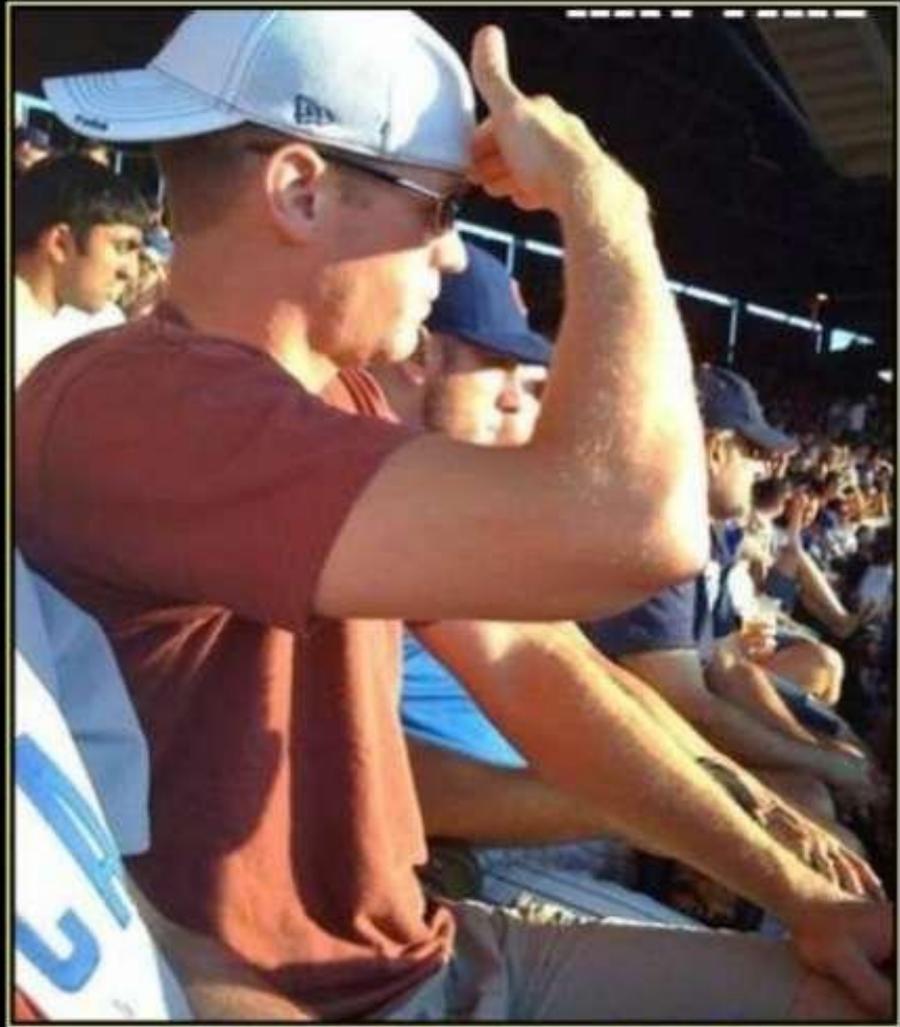
WELS National Worship Conference
July 23-24, 2014

Chris Gleason

Ahhh.....The Joys of Teaching...



Most of what
I will show
you today is
common
sense. (Like
this guy...)



SUN SHADE

if only you could attach it to a hat

Story Time....



ComMission Possible 1- “Blue and Green Music” by Sam Hazo



PROGRAM NOTES

Patrick Marsh 8th Grade Band
Chris Gleason, Conductor
Samuel R. Hazo, Guest Conductor



FLIGHT OF THE THUNDERBIRD

Flight of the Thunderbird was commissioned in 2004 by the Mahwah High School Band in Mahwah, New Jersey under the direction of Jeffrey Blitzer. The students in the group decided to name the piece after their school mascot, the thunderbird. The music features the percussion section, trumpet section and all saxophone section.

Published by Hal Leonard - 2004
Performance Time: 3:18
Grade 2

Richard Scaudro

ABRACADABRA

Abracadabra was composed in the summer of 2004, and was orchestrated via following November during a residency at the MacDowell Colony. The piece is dedicated to my son, and is at once playful and serious, innocent and mischievous. A sense of mystery pervades as the dark key of G minor is balanced by sudden shifts to bright and sunny major keys. Throughout the composition I was thinking about magic, not in an evil or frightening sense, but as a source of fun and fantasy. My wonderfully playful, sometimes mischievous young son was always in the back of my mind, as were images of Halloween with its costumes and jack-o-lanterns. As the piece nears its conclusion, the music rubs toward what seems to be an explosive finish. But the woodwinds interrupt, leaving out to a questioning whole-tone cluster. They are answered by a puff of sound, a final disappearing act. (Program notes by Frank Tichell)

Published by Manhattan Beach Music - 2004
Performance Time: 3:11
Grade 3

Frank Tichell

BLUE AND GREEN MUSIC

Blue and Green Music is based on artist Georgia O'Keefe's 1921 painting of the same name. The idea for this composition came from one of Conductor Chris Gleason's students, while playing a Comprehensive Musicship Project. O'Keefe is a celebrated native of Sun Prairie, Wisconsin, the same town in which I still find the Patrick Marsh Band that commissioned me to write for them. I was intrigued by the idea of basing a piece on Georgia O'Keefe so began to research her life and works. That's when I found BLUE AND GREEN MUSIC. As O'Keefe explained, it is "painted upon" the idea that music could be translated into something for the eye. "My job would be to translate it back into something for the ear."

The entire piece is based on one theme that is varied into numerous alternate treatments. Although I tried to make certain parts of the music tie to specific aspects in the painting, I do not want the "listener" to be influenced by my decisions. In fact, the more I go over the composition, the more I can see many different match ups of musical and visual features.

Strongly, I always felt a special connection to the idea of music based on her work, even before I knew the details of O'Keefe's life and work. Perhaps that is only augmented by a fact I discovered early in my research. Georgia O'Keefe and I share the same birthday.

The original Georgia O'Keefe painting BLUE AND GREEN MUSIC is currently on display at the Art Institute of Chicago, where it has been since she gave it to them in 1969.

(Program notes by Sam Hazo)
Unpublished
Performance Time: 5:15
Grade 3

Samuel R. Hazo



TIPPERARY MARCH

John Edmondson
Jack Judge was a multi-talented entertainer, and composer of popular songs. He was born in 1872, and died in 1938. He achieved his main fame for being the composer of the world famous song "It's a Long Way to Tipperary," which he wrote in 1912. After an evening's performance, someone challenged Judge with a bet that he could not write a new song that day and then perform it on stage during that evening's performance. The bet was for five shillings. Jack Judge took up the challenge. Little did he realize the popularity of the song he was about to write in just that one day.

The song was adopted by the 7th Battalion of the Connaught Rangers Regiment of the British Army. The Rangers were mostly Irishmen, and the regiment had connections with Tipperary Town. No doubt the 7th Battalion taught the song to their comrades who were transported from Ireland to England in 1914 to muster before the Connaught Rangers went to France at the start of "The Great War" in August 1914. From the battlefields of France & Belgium, the fame of the song spread far and wide, and it is still known and sung today. It is the main thing for which the town of Tipperary is known worldwide.

POP, Quotemood
Performance Time: 2:28
Grade 2

John Edmondson

FIGARO IN STEREO

Adapted from Rossini by Paul Yoder
Featuring:
Dr. Jerry Young, Professor of Tubas & Euphonium UW-Eau Claire
John Stevens, Professor of Tuba & Euphonium UW-Madison
Largo al factorem ("Make way for the factorem") is an aria from The Barber of Seville by Gioacchino Rossini, sung at the first entrance of the title character, the repulsed Figaro's before the final pattern section as an icon in popular culture of operatic singing. The term "factorem" refers to a general servant and comes from the Latin where it literally means "do everything."
Due to the constant string of triplets with 6/8 meter at a presto tempo the piece is often noted as one of the most difficult passages to perform. This, along with the long-winded nature of some of the lines, relying on faster superlatives (always ending in "issimo") have made it a piece of resistance in which a skilled baritone (or tuba duo) has the chance to highlight all of his qualities. Professors Young and Stevens will be sure to add their own flare and personality to this arrangement!

Published by Volwens Bros.
Performance Time: 3:30
Grade 5.5

Adapted from Rossini by Paul Yoder

...NOT AFRAID TO DREAM

Brian Balmages
...Not Afraid to Dream is written in memory of Kevin Langille, a high school senior who tragically passed away. At the request of his school, it is designed to serve two purposes, to help bring closure to everyone at the school, and to celebrate his life, both the serious and "not-so-serious" moments. The title comes from the eulogy delivered by his band director, Christopher W. Jarvis: "He focus on the positive and the possible left no room in his life for negative attitudes and excuses... He wasn't afraid to dream and share those dreams..."

The work opens with the sounds of serious chimes, almost mimicking the sounds of church bells. This somber beginning is reflective in nature and is a musical "moment of silence." As the melodies and harmonies grow out of this silence, it is almost as though a ray of sunshine beams through the sound of the bells to counter the earlier passages. A solo trumpet leads at the opening of LR High Cross, one of the hymns that was sung at Kevin's wake.

A solo trumpet leads at the opening of LR High Cross, one of the hymns that was sung at Kevin's wake. Eventually, the tone of the piece turns to a much lighter note, picking up in both mood and tempo. A light-hearted melody intertwines with changing meters as it begins to reflect Kevin's sense of humor and enthusiasm. The piece then falls into a groove beginning with low brass (Kevin's instrument was tuba) and eventually spreading throughout the entire ensemble, much like his personality tended to do.

As the piece drives forward, a full refrain of LR High Cross appears, undergoing several changes in harmony as it connects with the main rhythmic motif for the spotlight. Eventually, the undeniable spirit of the opening theme of this section comes back in triumph as the piece builds to one final climax. A final tuba duet reminds everyone that Kevin is still in the band, then the ensemble joins in for a whirlwind of harmonies that eventually finds its way home. (Program notes by Brian Balmages)

Published by F.J.H. - 2006
Performance Time: 6:00
Grade 3



ComMission Possible 1 – Concept

7th Grade Band Extra Credit Opportunity for 3rd Quarter

Very soon, composer Sam ~~Hazz~~ will begin composing a brand new piece of music for our band! We have told him that we want the piece to be programmatic (to tell a story). Your task is to research a real historical event that you believe would make a great "musical story". The paper will be worth 100 points. It is due no later than Wednesday, March 11th. Your typed paper needs to contain the following sections:

SECTION 1 -Write at least one paragraph describing the historical event (use dates and facts to inform the reader about the event so it paints a clear picture)

SECTION 2 -Describe in your own words WHY this would be a great event/story to portray with music. Support your beliefs with examples.

SECTION 3 -Describe any special sounds/instruments/compositional ideas you would use if you were the composer to create your music story for the audience. Be specific and use examples showing how certain instruments/effects would work well to portray certain events in the story.

You will be graded on the following items:

A = All three sections are done thoroughly. It is obvious that the student has researched this historical event and has a great deal of knowledge about it. The student used examples to support his/her opinions in sections 2 and 3. The overall quality is excellent.

B = All three sections are done. However, a bit more research could have been done to make the picture clearer. A few more examples could have been used to support his/her beliefs, but overall the idea is there. The overall quality is very good.

C = All three sections are done. However, more work is needed in one or more of the sections. Either more research is still needed, or the answers need to be fully completed using examples. The overall quality is good.

D/F = It is not complete. Keep working at it!

Who knows... I might just use YOUR idea for this new piece of music!!



Composer, Sam ~~Hazz~~

Georgia O' Keefe' s Eyesight

By: Sierra DuCharme-Hansen

Georgia O' Keefe was an amazing artist with tons of talent. She actually lived in our very town of Sun Prairie, WI. Unfortunately in 1971 and 1972 her eyesight fell to a point where she could no longer paint. She was devastated. O' Keefe soon started to do 3-dimensional art. (Clay artwork) She found a new way to live her dream. She was back on track to where she wanted to be. Then, after years of creating her art, she died at the age of 98. But still to this day, she is remembered.

I believe that this would be a great event to do a piece of music on because Georgia O' Keefe is from our own town and is still very important to all of us. This story shows O' Keefe' s determination to live out a dream even when it had been ripped away. She showed that we can all achieve our goals even if we have to change the path we take. She found another way to do the thing she loved to do. She is a great role-model. I think because O' Keefe is a local personality, this piece could go anywhere and still always represent us, the Cardinals.

I think that this piece would start out as a nice beautiful beginning to represent her life before losing her eyesight with the trumpets and woodwind sections and then go into a very sad and dark melody with the brass to show her loss of eyesight. And then go into a bright melody with every instrument and heavy percussion to show her persistence. Then slowly turn back into sad brass section little by little losing the other sections to show her death and then go back into the melody to show her remembrance and a big bang at the end. I thought we could use paintbrushes to use as rhythm sticks.

Research

Discover O'Keeffe
 Sun Prairie Public Library
 1350 Linnard Drive
 Sun Prairie Birthplace of Georgia O'Keeffe
 For More Info Call 608-825-1164

Create A Mural/Mosaic
 With Mural/Mosaic Artists, Larry Konkle & Peter Cole

Discover the O'Keeffe Showcase created by O'Keeffe-enthusiast and Sun Prairie

June 13, 2009 11:00—2:30 PM

Sign up for more information at the O'Keeffe Information Booth. You will be notified on upcoming events such as, Token Creek Chamber Music Festival Tribute to Georgia O'Keeffe, by Pulitzer Prize Winner, John Harbison, 09/02/09.

This project is supported by the Dane County Cultural Affairs Commission with additional funds from the Christie Foundation and Pleasant T. Rowland Foundation and the Sun Prairie Tourism Commission. No Admission Fee.



RESEARCH O'KEEFFE

Composer Sam ~~Hazo~~ has decided to write our piece about Georgia O'Keeffe. Our job is to find out as much information about artist O'Keeffe as possible. The research that we collect will be given to Mr. ~~Hazo~~ to help him write this piece. In addition to this, the information will also help us with our final performance! Read the info below and then consider one of the ideas at the bottom of the page. (the more you do, the more extra credit you will receive!)

General Information (taken from Sun Prairie City Website)

The name Georgia O'Keeffe (November 15, 1887 – March 6, 1986) is recognized by art experts and novices around the world. Sun Prairie, Wisconsin can lay claim to a significant part of the formative years of this famous artist. The name Georgia O'Keeffe is recognized by art experts and novices around the world. Sun Prairie, Wisconsin can lay claim to a significant part of the formative years of this famous artist.



Born on November 15, 1887 to Francis and Ida O'Keeffe, Georgia was part of one of the earliest Irish immigrant families to settle in the Township of Sun Prairie. The O'Keeffes, arrived in 1848 and bought land adjacent to the Village of Sun Prairie.

In 1853, Georgia's grandparents, Pierce and Catherine moved to a house on Town Hall Road. Georgia grew up north of this farm that stretched along Town Hall Road and County Highway T. The O'Keeffe farmstead is easily located. Just take Highway 19 east of Sun Prairie until it intersects with Town Hall Drive. Turn south (right) and follow Town Hall Road until you come to a four-way intersection with County Highway T. On your left is the former town hall (now a private residence) constructed in 1868. Georgia's school was located to your right on the northwest corner of the intersection. The O'Keeffe home was located across from the school on the south side of County Highway T. Unfortunately, the family home was destroyed by fire on November 6, 1976. A historical marker has been placed at the site of the O'Keeffe home. Georgia's grandfather, Pierce, was a founder of Sacred Hearts of Jesus & Mary Catholic Church. Sacred Hearts Cemetery is the burial site for Georgia's father, her uncles and her paternal grandparents.

The city has recognized Georgia by placing a state historical marker near city hall, dedicating a street in her honor and creating an extensive exhibit at the historical museum.

Extra Credit Ideas:

1. Take a picture of the historical marker at the site of O'Keeffe birthplace
2. Take a picture of Georgia's grandfather's tombstone at Sacred Hearts Cemetery.
3. Take a picture of the state historical marker near city hall and the street "O'Keeffe" street sign by WalMart.
4. Visit the historical museum and take some picture of the O'Keeffe exhibit (if they let you)
5. Create a ~~powerpoint~~ with some of O'Keeffe's artwork. (which one's might be best to show during the music?)
6. Research to see if O'Keeffe has any family still living in the area.

Other ideas?? See Mr. Gleason.

When we call Composer Sam ~~Hazo~~, what questions would YOU ask him?

1. _____
2. _____

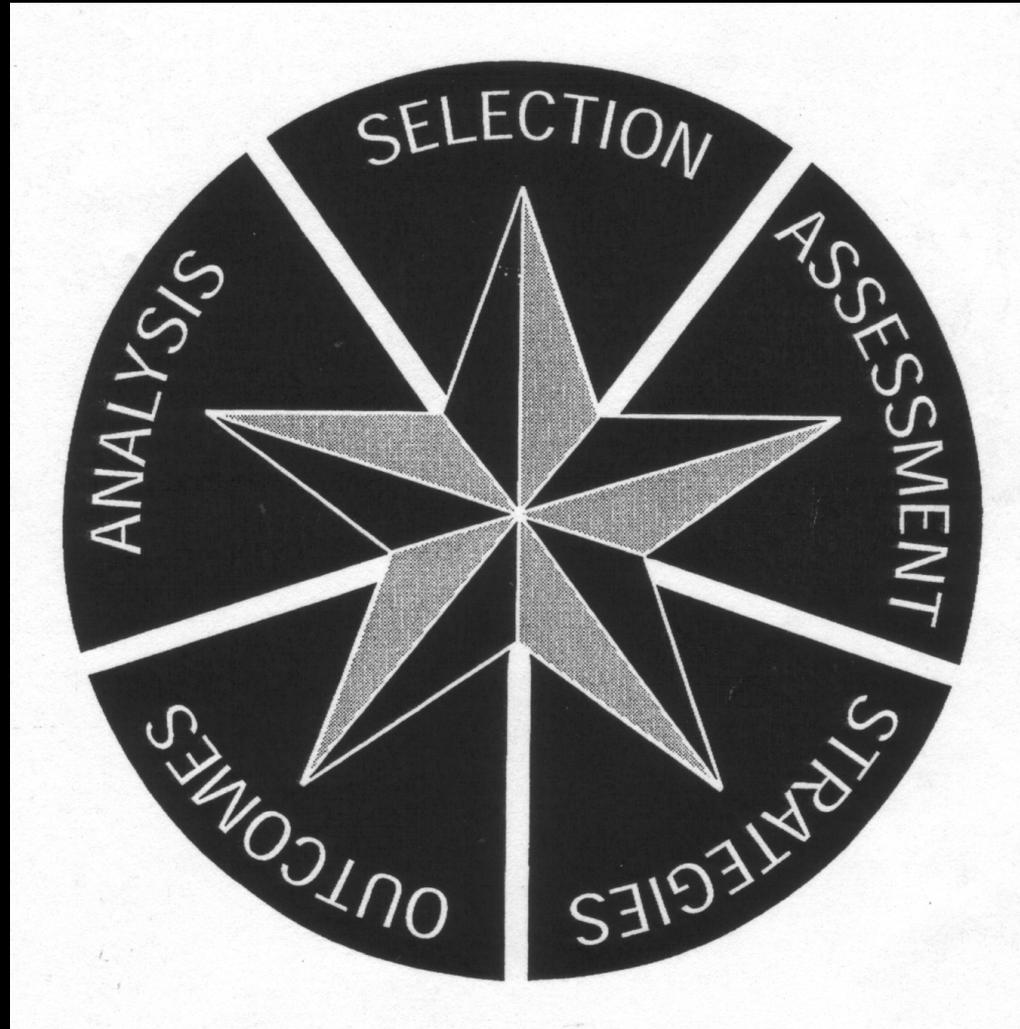
Video Introductions



Introduction

Bloopers

Five Points to the Model:



CMP in Review – What is CMP?

- CMP is a planning process which helps teachers explore the elements of meaningful music performance skills, knowledge and affect, and integrates those elements into student-centered teaching plans. The training process helps music teachers clarify their priorities without losing their own the essence of their own approach.



Simply put...CMP is -

*Teaching with
Intention*

*Performing with
Understanding*

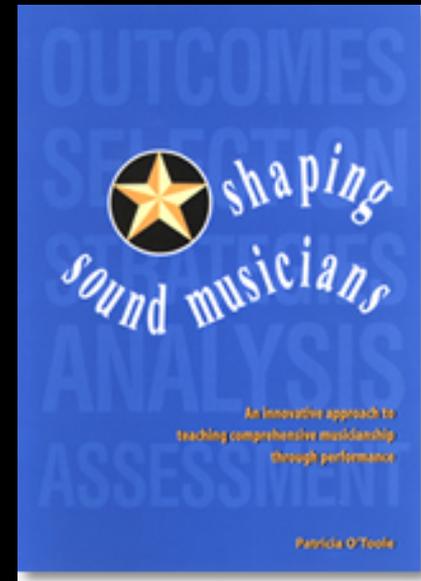
We Celebrated 37 Years This Summer!



Shaping Sound Musicians Book

CMP Text Book:

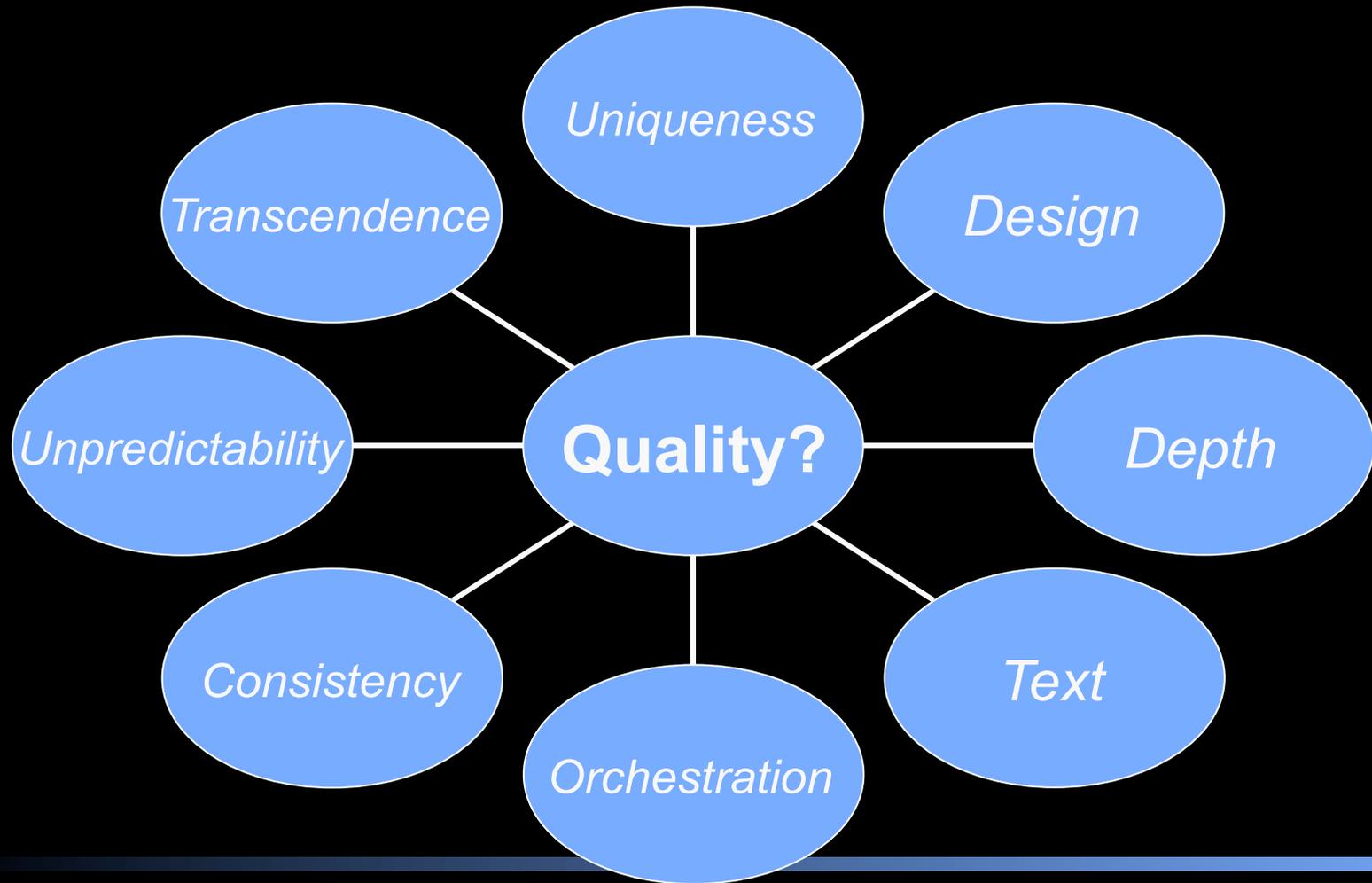
- Shaping Sound Musicians
- \$30 payable to “WSMA”



Music Selection

Chris Gleason

What are some characteristics of quality music?



Oh, but we mustn' t forget...



Practical Needs



Programming

Length

Difficulty

Rehearsal Time

Personnel

Solos

Maturity

****BUT – consideration of this list does not guarantee a quality piece of music!**

With Great Power (Autonomy) Comes...

Great Responsibility

- What you choose IS the curriculum. You are nurturing student's souls and minds. Consider subjects not as fortunate!
- What would your program/classroom look like if you didn't have concerts?
- What would your music selection look like if you were the only arts contact that child ever had?
- You are nurturing your students' souls and minds.
- "Every time a choice is made a belief is applied"



Discuss with someone next to you how you find new literature?

- ✓ Literature Lists
 - ✓ State Lists
 - ✓ Teaching/Resource Guides
- ✓ Live Performances
- ✓ Recordings
 - ✓ Publisher Discs and Websites
 - ✓ Professional
 - ✓ YouTube
- ✓ Word of Mouth
- ✓ Commissioned Works
- ✓ Favorite Composer/Arranger



Analysis



Walt Whitman



Gandalf

TotallyLooksLike.com

Analysis



I \flat III $\text{vii}^{\circ 7}$ /IV iv i $\frac{6}{4}$ V $V_{3/4}^4$ /vi II $\frac{\#6}{4}$ vi

What is Analysis?

NOTICING

LABELING

SPECULATING



Analysis is a continuous loop involving...

Why Analysis?

- Have you ever seen something that nobody else noticed? If everyone sees the same flower, why paint it?
- Saturated market, savvy consumer
- You can only teach what YOU know.
- Best conductor in my life – Prof. Craig Kirchhoff – “Linconshire Posey” – depth of knowledge amazing.
- Bach Flute Partita in A minor – Dr. Tim Lane

Why Analysis?

The time invested in analysis is directly related to the depth of student learning.

- Broad Description
 - Type, Genre
- Background Information
- Commissioned By?



The Elements Of Music



Form

- *ABACA*
- *Sonata-Allegro*
- *Through-Composed*

Melody

- *Stepping or skipping*
- *Major, minor or modal*
- *Counter melodies*

Harmony

- *Consonant*
- *Dissonant*
- *Modulation*

Rhythm

- *Motivic*
- *Syncopated*
- *Hemiola*



Timbre

- *Colors used*
- *Bright or dark*
- *Which instruments*

Texture

- *Homophonic/
Polyphonic/Monophonic*
- *Scoring texture/density*

Expression

- *Dynamics*
- *Articulation*
- *Phrasing*

Additional Considerations

- *Tension/release*
- *Contrast/unity*

Outcomes

Chris Gleason



Definition of Outcome

- What are some other names for outcomes?
- Goals, Objectives, Purpose, Aim, Target, Essential Learning, Expectation
- It is “WHAT” we want students to learn.

Importance of Outcomes

- “It is in the defining of outcomes that the teacher’s role grows in importance.”
Whether consciously or not, it is the teacher who prioritizes what students should know, be able to do, understand, appreciate even value.”

Outcomes Help Us To...

Change from a reactionary/triage teacher to a teacher who uses a thoughtful plan.



Analysis Payoff

- A teacher who knows a piece intimately is better able to make an intelligent decision about what is important to learn.
- Thorough analysis will allow the teacher to better prioritize an excellent outcome from many potential good outcomes.

“To see a world in a grain of sand...” William Blake

- Where is your “outcome” destination?
- How deep will you go or is it better to stay “surface level”?
- A thorough analysis allows you to “dive deep” into your curriculum.



Courage to Teach – Parker Palmer

“But sounding good at the concert IS
our outcome!”

Why write down our OUTCOMES if we do
them anyway?

Because we want to be “PICCI”

- **Prioritize** – not just by what we notice, but based on what is needed.
- **Intentional** – Be thoughtful and intentional rather than reactive or in “triage mode”.
- **Clarity** – fuzzy thinking/writing = fuzzy teaching.
- **Context** – Skills do not stand alone. Analysis shows how skills contribute to larger idea.
- **Illuminate** – Skill writing illuminates what our students really need to focus on and which skills are most naturally suited to a particular piece of music.

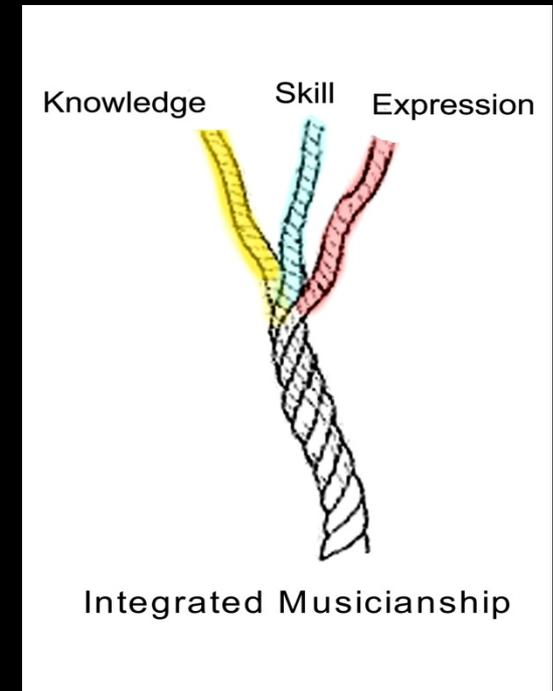
Types of Outcomes

- Skill (perceptual-motor)
- Knowledge (cognitive)
- Affective (feelings*)

Why All Three?

Because strong, independent musicians...

- have developed skills
- understand what they're doing
- convey meaningful expression.



Missing even one of these strands compromises the strength of the experience.

The Goal of an Affective Outcome

To foster a meaningful connection

This could be...between the student and

- a) the music (aesthetic awareness)
- b) themselves (self awareness)
- c) other students (relational awareness)
- d) the big world
- e) a life-changing insight or idea

The Four Kinds of Affective Outcomes (pp. 36-39)

- **The Composer's Craft** – what has the composer done? What compositional devices has she used to create the mood or affect of the piece?
- **The Meaningful Performance** – as performers, we can shape the mood and affect of the piece by the way we sing or play it.
- **Building Community** – How could this piece be used to teach us about our group identity, build our sense of teamwork, create an atmosphere of trust, openness, or sensitivity?
- **Personal Knowledge** – What can I learn about myself through the study of this piece? What does this piece have to teach me about my values, opinions, fears and desires?



Life's Big Ideas

- Curiosity
- Expert Noticer In All of Us
- Self-Reflection
- Empathy
- Trust
- Awareness of and Experience of the Beautiful
- Ambiguity
- Analogies, metaphors
- Birth. Growth. Decline. Death.
- A Great Story
- Open-minded to the “weird”
- Part of a larger group/community
- Tension and Resolution
- Life--Not always pretty



Strategies



Strategies



- If Outcomes are the **WHAT** we want the students to learn, then
- **STRATEGIES** are **HOW** we teach the concepts/skills



Strategies are the teachers' playground!

In Other Words....

- “You are **designing the creative journey** students will take on the path to performing with greater understanding.”
(*Shaping Sound Musicians* p. 43)



Designing the PATH



- Have a clear destination (outcome).
- List what students need to know in order to accomplish this outcome.
 - What do they already know?
 - What are the steps in order (sequence)?
- Use expressive verbs (p. 206) when creating strategies.

Is That It?

- NO!



Carefully consider your strategies so that everyone has a chance to “be on the path” with you!

Learning Modalities

Auditory



Visual

Kinesthetic



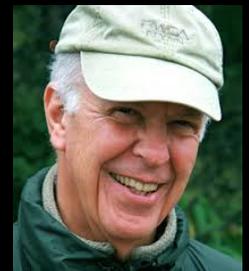
Which modality do you prefer?

Which modality is the most difficult for you to teach?

Which modality do you tend to teach to the most?

Consider Research About How We Learn

- Five Minds for the Future – Howard Gardner
- Differentiation and the Brain: How Neuroscience Supports the Learner-Friendly Classroom – Carol Tomlinson
- The Brain and Emotional Intelligence: New Insights— Daniel Goleman
- The Courage To Teach – Parker Palmer



Consider Research About How We Learn

- A Whole New Mind : Why Right-Brainers Will Rule the Future – Daniel Pink



- Drive: The Surprising Truth About What Motivates Us – Daniel Pink

- Out of Our Minds: Learning to be Creative – Sir Ken Robinson

- The Element – Sir Ken Robinson

- Finding Your Element – Sir Ken Robinson



Consider Research About How We Learn

- Teaching With The Brain In Mind – Eric Jensen
- The Talent Code: Greatness Isn't Born. It's Grown. Here's How – Daniel Coyle
- Made to Stick: Why Some Ideas Survive and Others Die – Chip & Dan Heath
- The Art of Possibility – Ben and Rosamund Zander



Failed Strategies



Failed Strategies



Double Check

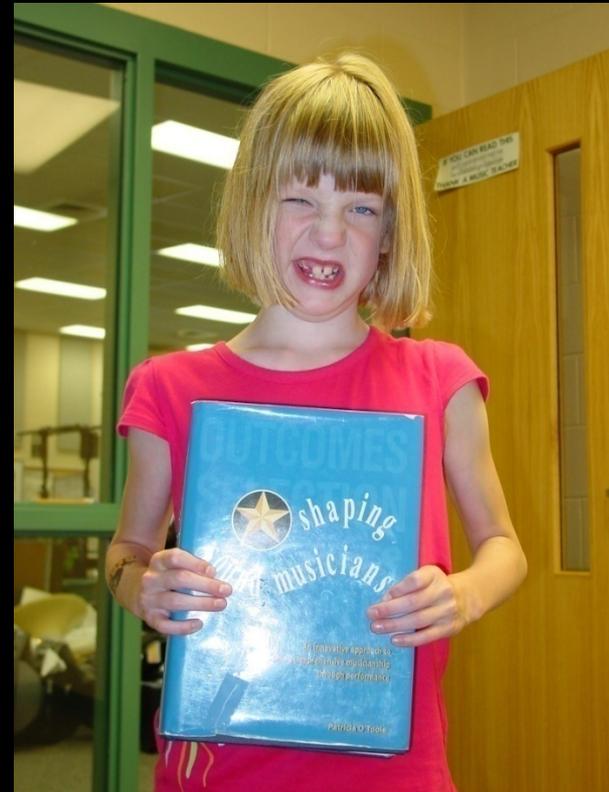
- Make sure strategies are aligned with outcome. (no time to be off the path)
- Do you have unnecessary redundancy with a few strategies? (no time to retrace steps – unless they are not getting it!)
- Are you getting as many students on the path as possible? (modalities, differentiate)

But, Don't Overlook The Obvious....



CMP MODEL THUS FAR....

- Music Selection
- Analysis
- Outcomes
- Strategies
- PUNISHMENT



CMP MODEL

No, it really is
ASSESSMENT!



Imagine the “ideal” way to do assessment

- What would it look like?
- What would you do?
- What would you avoid doing?



imagine

What is the Assessment Process?

A strategy for gathering data
that is **directly linked to your
outcomes.**

Proposition....

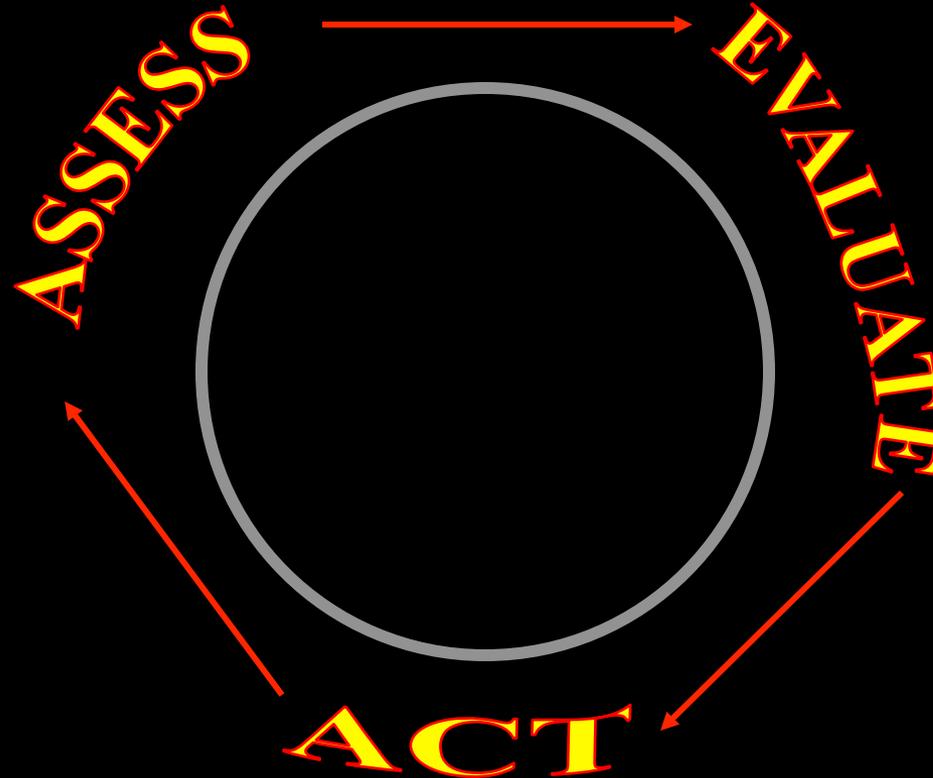
- If parents understood their child's growth and progress in clear terms, they might assume a greater role in their child's learning.
- If administrators and board members were provided multifaceted assessments of student learning, they might be better prepared to develop and monitor school policies and practices.

Proposition....

- If students are to become self-reliant; self directed, self assessing learners they must have the opportunity to practice self reliance, self assessment and self direction.
- If teachers had a tool for communicating specific and immediate feedback, effectively and efficiently, there be a greater probability for it.

The Assessment Process is Continuous

Assessment refers to gathering information about learning



Evaluation is the process of analyzing or interpreting data

Based on the assessment and evaluation several possible actions could result including grades, reflection, strategy modification, etc.

Why Assess?

- To make instructional decisions
- To provide meaningful feedback for the student
- To show effectiveness of instruction and curriculum.
- To collect evidence for stakeholders
- To provide an opportunity for students to develop critical thinking skills and musical independence.

A Different View Of This Journey

Outcome – selecting your destination.

Strategy – how you will get there (the path). Goal is to get as many kids on the path as you can!

Assessment – where are your students starting? Are you headed in the right direction?
Did you make it?



Taking This Another Step...



- **Where are your students? (PRE UNIT)**
 - How well do you know your student's skills, knowledge, and values/beliefs/opinions?
 - How could you find out?
 - Consider pre-unit assessments
- **Are your students on the path with you? (FORMATIVE)**
 - How can you find out?
 - What do you do if they are not on the path?
 - Find tools that will provide feedback about progress. Have a plan to intervene (RtI) if correction needed
- **Did your students make it? (SUMMATIVE)**
 - How do you know?
 - What happens if they get there first ?
 - Allow students to show you that they accomplished the outcome. Be flexible and willing to change – it is not linear, but organic!

What Mistakes Are Made With Assessment?

- Teacher does all of the assessing.
- Focus is on the grade.
- Assessment is not linked to the outcome.
- Content was not taught.
- Teacher uses only one type of tool to collect data.
- A standard is not created or communicated or it is vague.
- Every piece of data is collected and the teacher goes nuts.

What Do Excellent Teachers Do?

1. They have clear outcomes.
2. They have varied, rich strategies that engage many different learning styles.
3. They know their students or find out what they don't know.
4. They check for understanding often and adapt and change.
5. They use a variety of assessment tools that are effective and efficient.
6. They realize that choice is powerful and that kids can show understanding in different ways.

What Do Excellent Teachers Do?

7. They act more as a coach than a referee. (“Work with” not “doing to” approach)
8. They know the power and importance of self-assessment.
9. They emphasize mastery of the content versus getting a grade.
10. They communicate well and often.
11. They make it purposeful and relevant.
12. They embed the assessments.
13. They show kids what excellent looks like.

“Institutional assessment efforts should not be concerned about valuing what can be measured, but instead, about measuring that which is valued.”

-- T. W. Banta, J. P. Lund,
K. E. Black, & F. W. Oblander

Standard 2 (Ensemble Skills)I can demonstrate appropriate knowledge, skills & techniques in full band.

Criteria	4 – Exceeds Proficiency		3 - Proficient		2 – Approaching Proficiency (Fix it)		1 – Unsatisfactory (Fix it)	
	Depth-Qt	Skills Standard	Master- No Standard	Master- No Standard	Approach- No Standard	Partial Understanding- No Standard	Attempt Standard	No Understanding- No Little Attempt
How To Begin	Timeliness	I am in the band room early and ready early.	I am in the band room when the bell rings. In my seat ready to begin 3 minutes after bell.	I am in the band room when the bell rings but sometimes I am not ready for the beginning of rehearsal.	I come to the band room late and/or do not get ready for the beginning of rehearsal.			
	Instrument & Supplies	I always remember supplies and help others who might be missing something.	I have instrument and all necessary supplies.	I sometimes do not have my instrument or supply. I sign out the item I need and plan to remember in the future.	I often forget my instrument and/or supply and need to borrow one.			
	Music & Pencil Ready	My music and pencil are always ready. I help others with music/pencil.	My music is in rehearsal order. Pencil is in my folder.	I have my music but it is disorganized or not in a folder. I have my pencil most of the time.	I have lost or torn music. No pencil. I will borrow a pencil from the front.			
	Wise Warm-ups	I have a set warm-up which includes long tones and tuning.	I play long tones or rolls found in the warm-up book.	I am unfocused or careless with my warm-up.	I play instruments that belong to others or do not participate in warm-ups.			
Rehearsal Focus	Podium Rule	I consistently follow the podium rule and lead by example.	STOP WATCH LISTEN	I talk while teacher is talking or conducting.	I am very disruptive to the entire class.			
	Problem Solving	I solve problems for myself and others when possible.	I first try to solve non-serious problems on my own.	I solve most problems but could solve more of my problems on my own.	I always asks for assistance and do not attempt to solve my own problems.			
	Questions	My questions are thoughtful, on topic, relevant and help to advance or clarify.	My questions during rehearsal are on topic, not already covered, and relevant.	My questions are thoughtful but covered already or redundant.	I missed information that was already covered or my question is not relevant or on topic.			
	Start & Stop Time	I consistently stop and start on time and help others with this.	I start/stop playing immediately with conductor.	I'm not the last one to cut off, but I'm not the first either.	I continue to play after cutoff or am not ready to play.			
Performance	Posture	I sit "tall" in chair, feet flat on floor.	I exhibit poor posture (slouching, crossed legs, etc) occasionally.	I exhibit poor posture often even after being asked to change.				
	Instrument Position	I use correct playing position for their instrument.	I use correct playing position when reminded.	Instrument position is incorrect or not like the rest of the section.				
	Tone	My tone is excellent. I consistently balance and blend with others in my section.	I produce a characteristic tone on my instrument. I listen and work to blend and match others.	I produce a good tone but sometimes do not work at blending or balancing with the group.	My tone on instrument is not characteristic and/or I do not blend or balance with the ensemble.			
	Balance	I write down reminders and work with my section to ensure proper balance.	I am aware of my shifting "holes" in music and strive to achieve balance.	I am aware of balance but need reminders to perform with balance.	I am not aware of my role in music and play my parts with little regard to dynamics or balance.			
How To End	Timeliness	I am prompt with clean-up and help others.	I clean-up in the time allotted, stay in room until bell or dismissed, and I am not late to next class.	I am proficient most of the time, but I occasionally need a reminder or a pass.	I start to clean-up during rehearsal, leave the room before the bell and/or waste time and often needs a late pass.			

Music & Supplies	I put materials and supplies away and remember .	I put music and supplies back in locker.	I occasionally forget to put my music and supplies away.	My music and/or supplies are left out after rehearsal.
Instrument Care	I am consistent with instrument care and lead by example.	I clean swabs/cover instrument and put them in locker.	I need reminders to clean/cover my instrument or to put in the locker.	I am careless or reckless with instrument and/or do not cover/clean instrument.

Standard 4 (Literacy)I can read and notate music.

Criteria	4 – Exceeds Proficiency		3 - Proficient		2 – Approaching Proficiency (Fix it)		1 – Unsatisfactory (Fix it)	
	Depth-Qt	Skills Standard	Master- No Standard	Master- No Standard	Approach- No Standard	Partial Understanding- No Standard	Attempt Standard	No Understanding- No Little Attempt
I can demonstrate and count rhythms in my lesson book and in class.	I can demonstrate and count advanced rhythms found in more difficult music.	I can demonstrate and count rhythms in my lesson book and in class consistently.	I can demonstrate and count most of the rhythms in my book or in class.	I struggle to count many of the rhythms in my lesson book or in class.				
I can verbally read the name of the notes in the clef of my instrument.	I can verbally read the name of the notes in multiple clefs.	I can verbally read the name of the notes in the clef of my instrument.	I struggle with verbally reading the notes for my instrument.	I cannot verbally read my notes.				
I can identify, define and demonstrate music terminology and non-notation symbols.	I can identify, define and demonstrate music terminology and non-notation symbols found in more advanced music.	I can consistently identify, define and demonstrate music terminology and non-notation symbols most of the time.	I cannot identify, define and demonstrate music terminology and non-notation symbols.					
I can recognize and spell the key signatures for the music we are studying.	I can recognize and spell the key signatures for more difficult music scales.	I can recognize and spell the key signatures for the music we are studying.	I sometimes make mistakes recognizing and spelling the key signatures for the music we are studying.	I do not recognize and/or cannot spell the key signatures for the music we are studying.				
I know the order of flats is BEADGCF and the order of sharps is the reverse of this.		I know the order of flats is BEADGCF and the order of sharps is the reverse of this.	I sometimes mix up the order.	I do not know the order of flats and sharps.				
I can define the transposition for my instrument.	I can define the transposition for many instruments.	I can define the transposition for my instrument.	I sometimes make mistakes defining the transposition for my instrument.	I do not know the for my instrument.				
I can play and spell 6 scales and understand key signatures for the F, Bb, the Ab, Db, Chromatic (Octave and a half starting note based on instrument).	I can play and spell 6 or more of the major scales (12 possible)	I can play and spell these 6 scales consistently.	I can only play and spell 4 or 5 of the 6 scales and/or make minor mistakes on multiple scales.	I can only play and spell fewer than 3 of the 6 scales and/or make major mistakes on multiple scales.				

Standard 7 (Building Myelin) I can demonstrate goal-oriented practice, practice strategies, and self-evaluation.

Criteria	4 – Exceeds Proficiency		3 - Proficient		2 – Approaching Proficiency (Fix it)		1 – Unsatisfactory (Fix it)	
	Depth-Qt	Skills Standard	Master- No Standard	Master- No Standard	Approach- No Standard	Partial Understanding- No Standard	Attempt Standard	No Understanding- No Little Attempt
I demonstrate good organization and strategies	I demonstrate advanced organization and strategies	I demonstrate good organization and strategies	I have a plan or strategy but fail to follow through.	I do not have a plan or				

Assessment Tools

- There are many assessment tools. Pick the right tool for the job!



Lesson Rubric

Patrick Marsh Middle School Band Lesson Rubric

	 “Full Steam Ahead!”	 “You’re On Track”	 “Still At The Station”	 “Derailment Fix It!”
Timeliness	Student has his/her instrument and music ready on or before their lesson time.	↔	Student is late to lesson, but makes the majority of the lesson time.	Lesson is missed or forgotten, teacher had to get student or student comes to lesson late. Student needs to be on time.
Materials	Student has his/her: <ul style="list-style-type: none"> ▪ Instrument ▪ Lesson Book ▪ Band Music Solo ▪ Pencil 	Student has instrument but is missing one required item.	Student has instrument but is missing more than one required item.	Student did not have their instrument. Student will need to schedule a make-up.
Assignment Completion & Preparation	Student completed the assignment fully to a high degree of mastery. Excellent effort. Student practiced enough to complete assignment. Can Play It Alone	Assignment completed with some errors. Good effort. More careful practice needed to clean up mistakes. Needs Some Help	Assignment is partially completed. Inconsistent effort. More careful practice needed to fix the mistakes and/or to complete the assignment. Need Me To Practice For You	Assignment not complete or student did not do correct assignment. Little or no effort displayed. Student needs to do redo assignment. What Assignment?

Ensemble Rubric

Band Student Comment Form

Student Name _____ Student School _____

School/Name of Performing Ensemble _____

Check one box in each category that best describes the performance you are listening to and then answer the questions.

	Excellent/Very good	Good	Needs attention
1 Tone/ blend	Pleasing tone from all sections. Members of each section match tone qualities (blend).	A few noticeable places where individual tones did not match and blend.	Many places where individual tones did not match. Musicians need to work air support, tone concepts, and blend.
	Section(s) with especially pleasing tone: Describe the tones you hear and from which sections (ex. Trombones – warm and full, Clarinets – thin and airy):		
2 Intonation (tuning)	Instruments in tune with each other. Excellent listening and quick adjustments were made.	Some instruments out of tune. Adjustments need to be made.	Many instruments were noticeably out of tune. Musicians need to understand how to adjust their instrument and develop listening skills to match pitch.
	Which section(s) played the most in tune?		
	Which piece is hardest to play in tune and why?		
			Which range was hardest for the musicians to play in tune – high, middle, or low?
3 Note Accuracy (pitches/ fingerings)	The ensemble performed all parts with precision and accuracy.	Some of the challenging passages posed problems for the ensemble.	The ensemble struggled with many technical passages. Musicians need to spend more time working on individual parts to get “beyond the notes”.
	Which piece had the most technical challenges?		
	What would you suggest to this ensemble to help improve accuracy with pitches/fingerings?		
4 Rhythm/ Pulse Accuracy	Precise and accurate rhythm with a steady intended pulse. Entrances and releases together.	Rhythm and/or pulse were inconsistent in some sections of the music.	Many rhythmic problems throughout performance. Musicians need to count rhythms accurately, feel the pulse both individually and as an ensemble.
	Which piece had the most difficult rhythms?		
	What would you suggest to this ensemble to help improve accuracy with rhythm/pulse?		

Portfolios

- Portfolio is a collection of student work that exhibits efforts, progress, and achievement.
- Two Types
 - Process Portfolio – is an ongoing collection of student work.
 - Product Portfolio – contains selected items representing the students best work.

More information on portfolios in *Shaping Sound Musicians* p 85 -89.

Student Journal Page

Tip-Keep the writing space confined. 3X5 space.

Reflection/ Journal Area

I hope to play my chromatic scale 3 actives with no breath.

I have 8 brothers + sisters. Only 1 is fully blood related to me.

Music is important to me because it's a great way to express how you feel. Whatever emotion you have, you can express it in music.

My favorite piece is Ascend! Hard on my chops but very fun. :))

1. What inspired you to write ascend?

2. What's your favorite piece you composed?

If we learn about the music then we know the meaning of the song + our emotions will come out when we perform it.

4

Reflection/ Journal Area

I just want to be able to play higher notes, and to play faster.

I can say the alphabet backwards

Music is important because you can listen to it when your bored or when you are mad it can calm you down or something. I don't really know but its important...

My favorite piece is For the New Day Arisen

What inspires you to write a song?

How do you think of tones to use?

It is important to learn about it because music can be written for a reason or to tell a story and with out knowing that it would have no meaning

4

Venn Diagram

Venn Diagrams, T-Charts, Mind Maps are all great tools to help students see connections and construct knowledge.

Modern Arrangements

This Shaker dance song has become world famous thanks to its use in Aaron Copland's ballet score, *Appalachian Spring*, first performed in 1944. Copland used "Simple Gifts" a second time in 1950 in his first set of *Old American Songs* for voice and piano, which was later orchestrated.

Two additional, later verses exist for the song, as follows:

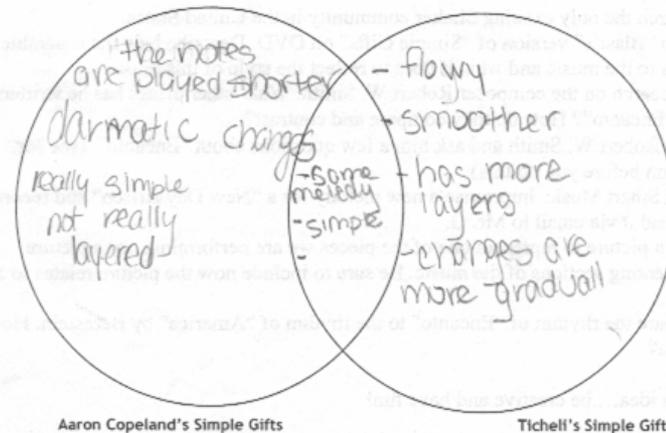
'Tis the gift to be loved and that love to return,
'Tis the gift to be taught and a richer gift to learn,
And when we expect of o-thers what we try to live each day,
Then we'll all live together and we'll all learn to say,
(refrain)
'Tis the gift to have friends and a true friend to be,
'Tis the gift to think of others not to only think of "me",
And when we hear what others really think and really feel,
Then we'll all live together with a love that is real.

It has been noted that these later verses are of a more facile sentiment and do not fit the rhythm of the tune so well.

Simple Gifts in popular culture

The Copland version of the melody was used as the theme music for the CBS News series of documentary specials, CBS Reports, the earliest of which (1959) were hosted by Edward R. Murrow (who was born to a Quaker family).

The melody of the song was also heard from the background in the Election night of 1996 when President William Jefferson Clinton and his family exited the Arkansas Governor's mansion and were greeted by crowd when it was announced that he has won re-election.



Voices – Form

Directions- all music contains form or an outline. Below is the form for Voices. Fill in the measure numbers that correspond to the correct sections.

Section	Overall Form	Measure Found	Performed By
Intro			All
A	A		Solo Trumpet
A			Woodwind Quintet
B			All
A			Woodwind Quintet
C			All
Transition			All
D	B		All
A	A		All @ FFF
A			All
B			All
A			Woodwind Quintet
A			Solo Trumpet
Ending			All

Voices – Compositional Techniques



Image	Technique	Measure
Morning Stars		
Sun Rising		
Storm		
Rainbow		
Evening Stars		

Voices – Composer Samuel R. Hazo Questions

- _____
- _____

Anticipation – Reaction Guide

Directions: Anticipate what the music might sound like for these three different images. Be as descriptive as you can. Please indicate this such as: the type and number of instruments you would use, dynamics, tempo, and general comment about the melody, harmony, and rhythmic construction. We will then listen to the music and react to what you heard. How does it compare/contrast to what you have anticipated?

Anticipate

React



Sunrise – Mr. Gleason took this picture!



Thunderstorm



Sunset

Waterfall Composition Project

5) Let's talk to the composer!! Create two questions that you would like to ask Mr. Blahnik. The questions should focus on "Mississippi" or how he composes music. We will vote on the best five questions and email Mr. Blahnik!!

Question #1 Where did you get your inspiration to compose music?

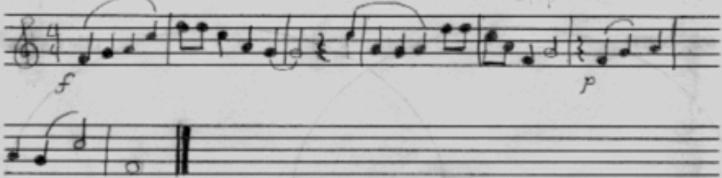
Question #2 When did you become a conductor?

6) Look at the picture of the waterfall below. Compose an original 4+ measure melody for your instrument using the Bb Pentatonic Scale that depicts the pictures below. Write the melody on the staff below.



due: Tues Nov 20

Tempo: ♩♩ (Andante) Title: The Waterfall Composer: _____



Double check your work. Did you include 1) clef sign, 2) time signature, 3) dynamics, 4) bar lines? Do you have the correct number of beats in each measure?

Optional: Put your melody on the computer using Finale Notepad. You can download the software for free at home. Go to www.codamusic.com/coda/ for the free download. If you don't have the internet, see Mr. G. for the CD-ROM. The program is also on some of the computers at school...see Mr. G for details. You can listen to your song on the computer and email your final project to Mr. G at cgleason@mail.sd4x.k12.wi.us

10

One of the projects included in the portfolio was creating an original composition that depicted this waterfall using the pentatonic scale.

As an extension of this activity, students were able to put their music on a free composition software program. Students were then able to hear their compositions and email them to me.

I found that most student wrote it by hand and only a handful did it on the computer. However, it was nice for those students to have that opportunity. The students enjoyed having this creative outlet.

Questions for the Composer



A goal of my CMP plan was to give the students an opportunity to ask the composer of “Mississippi”, Joel Blahnik, questions about the composition. I found that this was a very rewarding experience for the students. The kids each created questions and then voted on the best five. The band emailed Mr. Blahnik and received a response that was given to the band. The students were excited to hear what Mr. Blahnik had to say about their questions. Moreover, they felt a sense of empowerment by talking to a “real-life” composer.

5) Let's talk to the composer!! Create two questions that you would like to ask Mr. Blahnik. The questions should focus on “Mississippi” or how he composes music. We will vote on the best five questions and email Mr. Blahnik!!

Question #1 _____

Question #2 _____

Final Project Choices

Giving students choices is powerful. The goal is to have the students show understanding of the subject matter, but they can choose how to show it.

Final Project

Due in Band on **Monday, October 9th**

Directions: Your final project is due in band on Monday, October 9th. The project will be worth a test grade for Quarter 1. It will be graded on the following criteria:

Showing Understanding of Content (accuracy)
Effort
Creativity
Imaginative

You may choose a project idea from the list or create your own project. However, if you decide to create your own project, please check it over with Mr. G before you begin. The best seven will be used in a special video introduction for the music at our Fall Band Concert AND at the State Conference! You can present your project in any form (ie Powerpoint, paper report, video, performance, art work, etc...)

Project Ideas

1. The melody for Psalm 42 has another name "The Water is Wide". Research the lyrics for the Water is Wide and describe how it compares to the story of Gregory.
2. Research Deletion 13-Q Syndrome and what is currently known about this condition.
3. Research Psalm 42...what is it about? How does it relate to this story?
4. Research the traditional march style and find other marches that use this style. Using a recording, do a report about the different sections you hear.
5. Listen to Sam Hazo's "Ride" and compare it to "Ascend". Describe the comparisons.
6. Gather pictures of the sky that represent the different sections of the music in "Voices of the Sky". Relate how the pictures compare to the music.
7. Using Finale, compose a song that describes or portrays a person or thing for your instrument.
8. Research the only existing Shaker community in the United States.
9. Watch "Blast's" version of "Simple Gifts" on DVD. Describe how the ensemble moves to the music and what it does to reflect the style of this music.
10. Do research on the composer Robert W. Smith. What other pieces has he written other than "Encanto"? How do they compare and contrast?
11. Email Robert W. Smith and ask him a few questions about "Encanto". (see Mr. Gleason before you do this)
12. Using Smart Music, improvise a new melody for a "New Day Arisen" and record it and send it via email to Mr. G.
13. Draw a picture to represent one of the pieces we are performing...or a picture representing sections of the music. Be sure to include how the picture relates to the music.
14. Compare the rhythm of "Encanto" to the rhythm of "America" by Bernstein. How is it similar?

Or your own idea...be creative and have fun!

Display Artifacts Collected From Student Projects*

- Paintings
- Cartoons
- Photos
- Sculpture
- Videos
- PowerPoints
- Games
- Dance
- Compositions
- Poetry
- Acting
- Writing
- Research
- Performing

*Students MUST include a paragraph detailing how the artifact demonstrates that they have achieved the outcome.

Program – Great Opportunity... Take Care!



Proudly Presents the

6th and 7th Spring Band Concert



With Guest Conductor/Composer
Brian Balmages

Chris Gleason, Band Director
Sharon Haraldson, Band Director
Abigail Martin, Student Teacher

Tuesday, May 15, 2012
7:00 pm

Sun Prairie High School Pe...



Quotes From The Kids.....

What is your favorite band piece that we are performing and why?
 "Sun Cycles because it is very majestic and cool and probably one of the rare pieces which has more foreign sounds than what most people are used to." - Jay Naidu
 "Sun Cycles because it sounds genuinely Egyptian, especially on my instrument, the oboe. It really has a unique sound to it." - Emily Huttler

What have you learned from this commission with composer Balmages or how has it impacted you?
 "That you need to work hard to succeed. People will not get there for you. You do it by trying hard!" - Angelyn Banach
 "It's made me realize that sometimes you really only have one shot, so you've got to work hard on it." - Natalie Lien
 "It's impacted how long I practice." - Cassie Shephard
 "This commission with composer Balmages impacted me by giving me the experience of having a composer write a piece of music for us. We got to pick what the piece was about and know more background knowledge about it. Many schools don't get this experience." - Kaylee Sadeghpour-Hess
 "I think it's given me a chance to meet with someone who really understands how music works and it has really inspired me to try my hardest." - Kaytlin Schuckert
 "This commission with Brian Balmages has made me listen more to the people around me and to try to match to sound like one instrument. This has also made me practice a lot more." - Sky Powelka
 "This commission with Brian Balmages has made me listen more to the people around me and to try to match to sound like one instrument. This has also made me practice a lot more." - Sky Powelka
 "It's giving me an experience I will never have again and allowed me to see exactly how the composer wants the music to be performed." - Anonymous

Why should other schools purchase and perform "Sun Cycles"?
 "Other schools should purchase and perform Sun Cycles because it would make kids in other bands learn to balance better and to listen to the people around you in your section. I also think this piece would also help bands learn more about being a band." - Sky Powelka
 "Sun Cycles is an incredible piece. The sound and the tone given off are just phenomenal. Any school that plays this will be for some pretty tough stuff, but also an awe-shocking performance." - Natalie Lien

Why is Music Important?

"Music can make you feel different emotions or put you in a different mood and everyone should learn how to make music, or sing, or at least keep a beat" - Liberty Bogle

"Music is important because music is a way of expressing yourself and it can say things that people can't say in words. Without music, the world would be really boring." - Sky Powelka

"Music is a way to express yourself through words or without words. Music brings happiness, sadness, joy, love, every mood and emotion you can think of. It's inspiring and a great time. Nothing is as great as music. If you have music, you have everything." - Natalie Lien

"Music is important because it lets you express your feelings and to me, it really is a chance for me to play something that inspires my imagination." - Kaytlin Schuckert

"Music is important because its another way to express yourself. Without music life would be soundless, quiet and boring. Music is needed in life." - Kaylee Sadeghpour-Hess

"It helps to calm me down. It teaches good life lessons like trying hard and your best to get it right." - Angelyn Banach

"It is something that lets me be me." - Paul Moniak

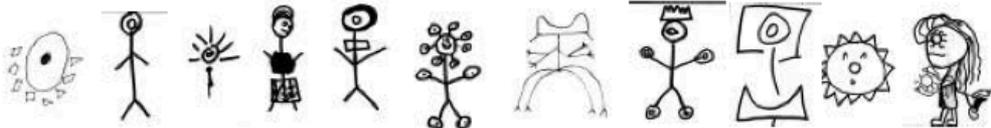
"Music is important because it reflects on who you are as a person and makes you a better person than you already were." - Mallory Greenberg

"It helps kids learn new things like how to be better if you just practice and also teaches them how to learn the language of music. You might not think it's hard, but you have to work just like in everything else in life to be good." - Natalie Stojanovich

"Because it gives kids a voice." - Jacob O'Hearn

"I think music is important because it represents how life goes up and down like notes on a page or how each day is different than the last—like how each dynamic is different than the last." - Robert Rockman

"Without music life would be boring. Movies wouldn't have background music. You wouldn't have anything to do in the shower. Music makes life more interesting" - Liz Wachter



Early Spring Band Concert Projects 2014



Crab Nebula

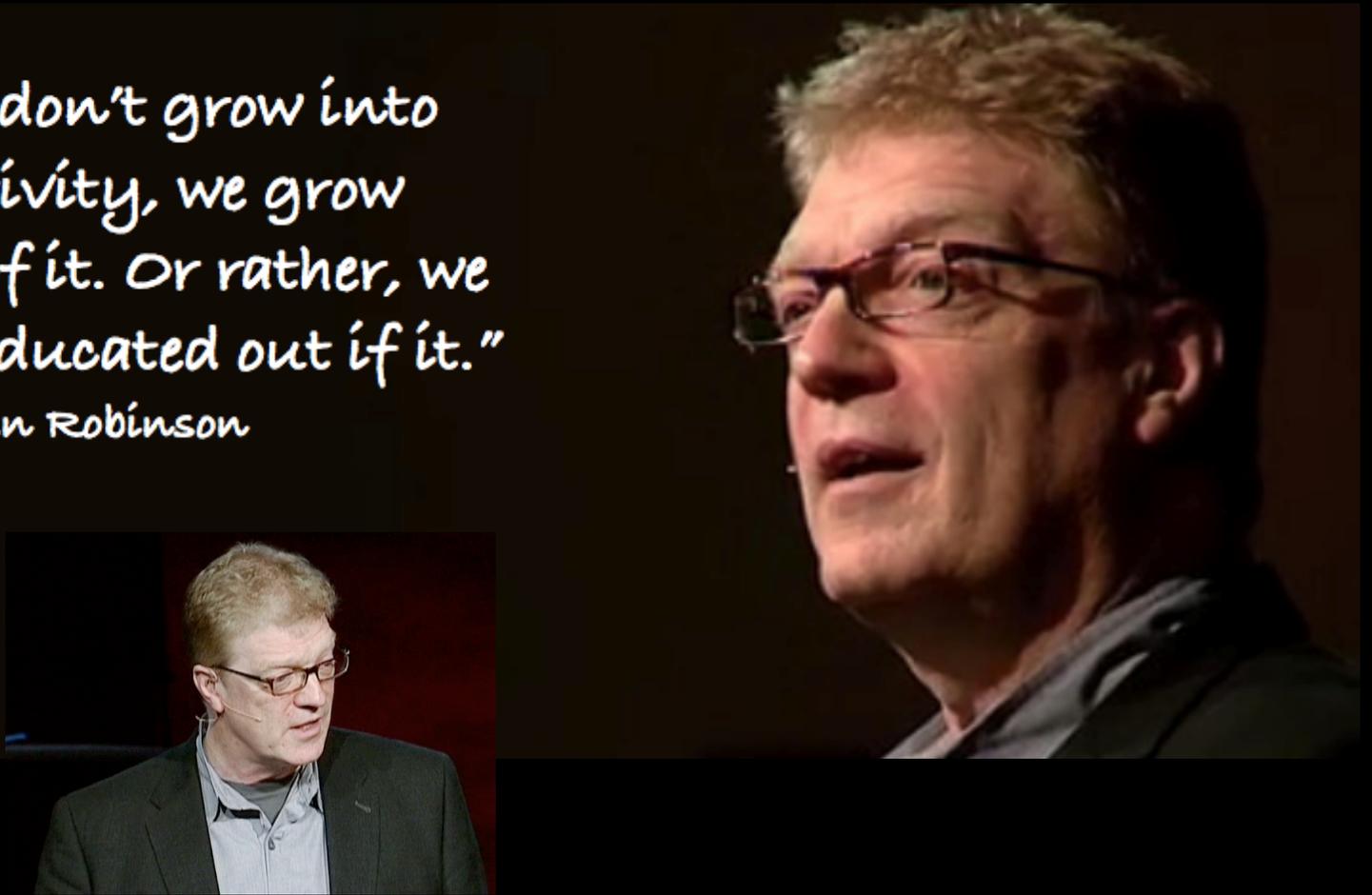
By Emily Quanno
2nd Hour

For my final project I decided to paint a picture of the Crab Nebula. I chose to do this because it relates to Fireburst Fanfare very much. The Crab Nebula is a supernova remnant. It was observed in the year 1054. The Crab Nebula was visible to the naked eye during the day. The distance to the Crab Nebula is approximately 6500 light years.

The Crab Nebula relates to Fireburst Fanfare because another name for a Supernova. So the piece is like a Fireburst Supernova. I think this piece shows a Fireburst by the parts it is made of. For instance in my part, I think measures 1-8, 8-13, 13-18, 18-23, 23-28, 28-33, 33-38, 38-43, 43-48, 48-53, 53-58, 58-63, 63-68, 68-73, 73-78, 78-83, 83-88, 88-93, 93-98, 98-103, 103-108, 108-113, 113-118, 118-123, 123-128, 128-133, 133-138, 138-143, 143-148, 148-153, 153-158, 158-163, 163-168, 168-173, 173-178, 178-183, 183-188, 188-193, 193-198, 198-203, 203-208, 208-213, 213-218, 218-223, 223-228, 228-233, 233-238, 238-243, 243-248, 248-253, 253-258, 258-263, 263-268, 268-273, 273-278, 278-283, 283-288, 288-293, 293-298, 298-303, 303-308, 308-313, 313-318, 318-323, 323-328, 328-333, 333-338, 338-343, 343-348, 348-353, 353-358, 358-363, 363-368, 368-373, 373-378, 378-383, 383-388, 388-393, 393-398, 398-403, 403-408, 408-413, 413-418, 418-423, 423-428, 428-433, 433-438, 438-443, 443-448, 448-453, 453-458, 458-463, 463-468, 468-473, 473-478, 478-483, 483-488, 488-493, 493-498, 498-503, 503-508, 508-513, 513-518, 518-523, 523-528, 528-533, 533-538, 538-543, 543-548, 548-553, 553-558, 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Sir Ken Robinson

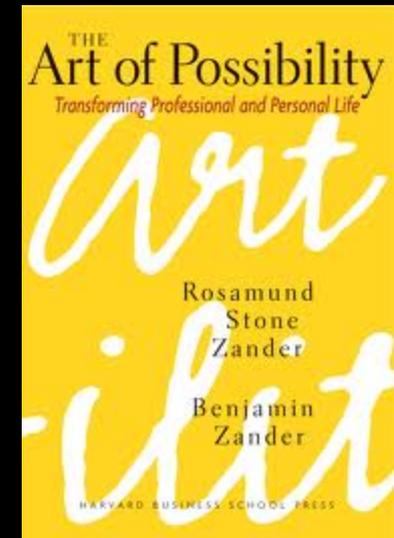
*"We don't grow into
creativity, we grow
out of it. Or rather, we
get educated out of it."
Sir Ken Robinson*



Ben & Rosamund Zander



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Take a Picture of this with your phone!

- Chris Gleason
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cpgleas@sunprairieschools.org 608-834-7625
Website: <http://www.spbb.org/>
- CMP info at Wisconsin CMP Project
 - <http://www.wmea.com/CMP/>
- CMP info at Illinois CMP Project
 - <http://www.ilcmp.org/>

Need More CMP?

What's Ahead (where you can get your CMP fix)

Margaret Jenks will be giving a CMP session at the WMEA conference Oct 29-Nov 1 in Madison, WI.

Randy Swiggum will be presenting at the IL ASTA fall conference & he's directing the ILMEA District 9 Orch. Matt

Temple will be presenting "Literature and Concert Programming" at the Midwest conference in December.

IMEC - January, 2015 - Peoria, IL

Jeremy Little and Paulette Boddy: Becoming the Bridge: Connecting to our Students Using Rich Choral Music Bill

Rank: From Schumann to Skrillex: Teaching Music History and Theory Through Composition Melissa Schoonover:

Embrace Grade One Ray Ostwald: Contrapuntal Orchestra Music to Develop Great Ensemble Skills Chris Gleason

will be giving an overview session at our state conference as well as the Indiana state conference.

PLUS

- January/February Winter CMP Class at WCME
- WI Summer CMP Workshop @ Lawrence University (Appleton)– June 22-26, 2015
- IL Summer CMP Workshop - TBA

PMMS Website — (PowerPoint Copies) <http://www.spbb.org/>

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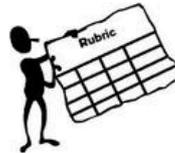
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Patrick Marsh Middle School Bands



Michael Sweeney working with bands last spring.



Students Click [HERE](#) for Self-Assessment Tool

PATRICK MARSH BAND NEWS:



On Friday, March 14th the 7th Grade Band traveled to the Chicago Science and Industry Museum to do a performance and to learn more about the Apollo 11 mission (the concept of our commission with composer Erik

Wisconsin CMP Website

<http://www.wmea.com/CMP>



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