A Composition Curriculum for Grade 6 Intermediate Band:

Appropriate Processes and Strategies

by

Hrvoje (Herv) Vijekoslav Kegalj
B.Ed. Elem., Malaspina University-College & University of Victoria, 2000

A Project Submitted in Partial Fulfillment of the
Requirements for the Degree of

MASTER OF EDUCATION
in the area of Music Education
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University of Victoria

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Abstract

The purpose of this project was to investigate existing teaching processes and strategies in order to develop a composition unit for Grade 6 band that encouraged self-expression, independence, and musical understanding. The desired result was to enhance and enrich student experiences in an existing performance-based program.

A review of the literature on composition investigated themes relating to process, strategies, and techniques and provided the framework for the development of the curriculum document.

A 9-lesson unit on teaching introductory composition was created. The unit and lesson plans were crafted using the Backwards by Design model by Wiggins and McTighe (2005) and The British Columbia Ministry of Education Curriculum, Grade 6: Music K to 7 (2010).
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Dedication

To my wife, Kathy, and children, Lucija, Gabrijel and Mia, for their many sacrifices in giving me the time and space to complete this masters degree. To my parents and in-laws for providing accommodations during the first summer and continuing their support throughout the last three years.
CHAPTER ONE

Introduction

Rationale

Fourteen years ago I experienced my first music education course. The instructor, Jim Grinder, was hired by the university to deliver a methods course targeting elementary classroom teachers. It was during this course that I began to entertain the possibility of becoming a music educator. With the instructor's guidance, I attended my first British Columbia Music Educators Association conference. That conference experience helped solidify my focus on education with music playing an essential part. Due to the location of my undergraduate studies, more music education courses were not offered. I learned, however, that the University of Victoria offered a 5th year music education professional year. Without hesitation I registered for the upcoming fall.

Finishing my undergraduate degree with a music focus opened some doors to employment. Within 6 months I secured a K-12 substitute position in Mackenzie, BC. In the following fall I began a contract position teaching a primary class as well as a whole day of music. This first experience was enjoyable but common sense told me that other, better contracts were available. Those contracts were found back on Vancouver Island in my hometown of Nanaimo.

Moving back to Nanaimo was a good decision initially, but problems and issues began to develop over a period of time. Each June I was issued a “pink slip” and placed on seniority recall only to be assigned to a new position in a different school the following fall. The phenomenon of going from school to school each year resulted in my focusing on
teaching goals attainable in a 10-month period. Concerts were scheduled, songs were taught, and performances were polished and then performed. Ten months would pass followed by another ‘pink slip’ and another school. This 6-year cycle placed me in a position where teaching to the performance was the only choice. Based on my experiences as a transient teacher, I felt that both my students and I were missing out on rich musical learning. In June 2007 another ‘pink slip’ was issued to me by the Nanaimo School District. That same month, I handed in my resignation and accepted a full-time continuing position at a Catholic School in Duncan.

After three years at Queen of Angels I applied and was accepted into the Masters of Education (Music Education) program at the University of Victoria. The process of developing a research topic opened up memories of my experiences in Nanaimo. I knew that my dissatisfaction with a performance-based teaching model could not be ignored. I was introduced to composition strategies during a pedagogical course in my first summer. That experience awakened a thought process forgotten for some time. Composing is not foreign to me; I have composed informally throughout my lifetime but not with any prior instruction or awareness for the processes. I decided then that composition needed to be part of my classroom music program. The task of implementing this idea seemed overwhelming because I lacked the knowledge of where to start. I needed to set some parameters. Much like the parameters discussed in music composition research (i.e., Kratus, 1989), my ideas needed to be broken down into smaller more manageable tasks in order for success to happen. Kratus (1989) suggested that smaller parameters and much repetition while composing would help students remember and replicate their compositions at a later date. He explains as follows: “repetition is a necessary process in
composing replicable songs . . . 9- and 11-year-olds are capable of using exploration, development, and repetition in a manner consistent with reports of adult composers’ compositional processes” (p. 5). Setting parameters for this research project helped me form a clearer picture of my investigation.

A secondary motive arose from knowledge of less creative instructional strategies where students simply learn what they are told. Friere (2000) explains:

Education thus becomes an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiqués and makes deposits, which the students patiently receive, memorize, and repeat. This is the “banking” concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits. (p.72)

This model has a rather strong resemblance to monetary bank accounts, particularly those with no interest.

Research has shown that including other teaching concepts will not only increase one’s musical knowledge but also independent learning as well. Wiggins (1990) writes about a process called free composition: “Students are given free rein to use what they already know to create music” (p. 25). This is a more advanced step in composition but clearly denotes independent learning. Wiggins continues: “The most wonderful aspect of these projects, however, is that the children are no longer dependent on the teacher” (p. 25). She also makes reference to students who prefer to take compositions home rather than work in a group. Wiggins (1990) explains:
Interested students will ask permission to work alone or at home. What they create on their own can represent the most exciting outcome of your work with student composition. The best pieces and the most talented composers are found here. (p. 25)

This notion of independence strengthened my motive to eradicate the “performance-only” model that currently characterizes my program. This discovery led to the purpose behind my research investigation.

**Purpose**

The purpose of this project was to investigate existing teaching processes and strategies in order to develop a composition unit for Grade 6 band. The unit includes a set of lessons to use throughout the year, which will encourage self-expression, independence, and musical understanding. The desired result is to enhance and enrich an existing performance-based program. Guiding questions for the study are as follows:

- What prior knowledge do students require to begin composing?
- What processes are effective in teaching composition to children?
- What strategies have proven successful?
- What composition activities will foster musical understanding?

**Delimitations and Limitations of the Study**

The following delimitations were implemented to make this project manageable. The unit and lesson plans were designed for a 2nd year band class giving them the prerequisite skills and experience to engage in the composition activities. Due to a full calendar, the number of lessons was restricted to 9.
Limitations included factors of scheduling, resources, and complexity of assignments. Where to implement the lessons in an already crowded school calendar was an issue, as I did not want to impose on already existing activities. Second was the availability of computer-assisted technology. My music department does not have access to computers and keyboards containing notation software such as “Sibelius” or “Finale”; therefore notating using technology could not occur. Third, consideration was taken with regards to the complexity of composition assignments. My students were limited in playing and composing ability; therefore the unit was designed to reflect their existing knowledge.

Assumptions

For the purposes of this project, the assumptions were that creating a composition curriculum would improve my Grade 6 band program and by extension benefit the entire music program; that the current performance model which exists currently works to a certain degree; that any person reading this project will have knowledge regarding music education; and, that the unit plan and lessons will be useful information for other instrumental band teachers.

Definition of Terms

- Intermediate Band: In my school, intermediate band refers to Grade 6.
Organization and Overview of the Remaining Chapters

Chapter 1 has presented an introduction to the project including a personal rationale and statement of purpose. Chapter 2 consists of a review of pertinent literature on composing including rationales for composing, processes of, and strategies for composition in the classroom. Chapter 3 discusses methods of curriculum design and explains why this project uses the *Backward Design* model by Wiggins and McTighe (2005). Chapter 4 presents the unit plan, 9 lessons, and supporting documents. Finally, in Chapter 5, conclusions and recommendations for further study are suggested.
CHAPTER TWO

Review of the Literature

As stated in Chapter 1, the purpose of this project was to investigate existing teaching processes and strategies in order to develop a composition unit for Grade 6 band. The unit includes a set of lessons to use throughout the year, which will encourage self-expression, independence, and musical understanding. The review that follows will investigate the topic of composition in the music classroom. Three themes that emerged from the extensive literature on this topic provide the framework for the review:

a) Rationale:
This theme includes research on the reasons why one should include composition in the music curriculum and the resulting ways in which children and teachers benefit.

b) Process:
This theme is an array of recommendations in regards to the processes of teaching composition.

c) Strategies and Techniques:
This theme is a collection of ideas and activities that have been tried before and could be successful if applied to other situations.

In the sections that follow, the review will discuss literature pertaining to these three themes and conclude with a chapter summary.
Rationale

The argument of a performance approach vs. a comprehensive approach is one that has been debated often in music education. A study by Whitener (1983) examined the idea that beginning band can be taught in two ways: performance-only programs and those that include other musical activities such as composition and improvisation. Whitener (1983) writes: “Students in the performance-oriented approach (control group) were taught according to the band method in use. A pretest-posttest design with the teachers nested within the treatment levels as well as a performance posttest specially designed for the study were used to provide data” (p. 5). The results showed “significant differences [between the control and experimental groups] in the posttest scores in the areas of interval, meter, major-minor mode, and auditory-visual discrimination” (p. 5). The experimental group showed significant gains. Whitener notes the lack of difference in the performance test therefore suggesting a strong performance from both groups. Implications for teaching are that elements and concepts of music can be taught at the same time as performance skills. Whitener (1983) explains: “If this is true, the introduction of such an approach could enhance the musical development of beginning students and prepare them to experience music to a greater depth” (p. 13). In this study, the author makes it clear that a comprehensive approach is of greater benefit to the learning of music.

Two authors approach the rationale from a philosophical point of view. Hickey and Webster (2001) question whether educators should focus on training students to be creative or should just “tap into” their natural given ability to think creatively in music. They conclude by stating:
We are all born with the ability to think, act, and live creatively. Releasing creativity can occur in venues such as music composition and improvisation as well as listening, movement, and performance. Nurturing creative thinking in sound should be a core tenet of one's personal music-teaching philosophy. Keeping the four “Ps” in mind—person, process, product, and place—teachers can encourage, stimulate, and release much more musical creative thinking in their classrooms. (Hickey & Webster, 2001, p. 23)

The relative importance of product versus place is an issue addressed by researchers. Rudaitis (1994a) begins her article by quoting Horace Richards, an 82-year-old critic: “Some kids won’t be able to do it . . . not everyone is born with the knack for composition” (p. 29). Her article includes many references to Wiggins who supports the rationale that product is not the purpose of teaching composition; rather it is what students gain from taking part in creative experiences. Rudaitis quotes Wiggins (1990) stating: “composing is one of the activities that children enjoy most because it provides an opportunity for self expression . . . independent from the teacher” (Rudaitis, 1994a, p. 29). Priest (2002) adds his voice to the rationale for composition by critiquing the development of music method books suggesting that they hinder the creative process. He argues: “As music educators, we should ask how people learned to play an instrument before the invention of method books . . . individuals spent more time improvising, playing by ear, and composing—all worthwhile and valuable experiences” (p. 47).

The foregoing research reveals a common goal of enriching the music experience. Whether it is focusing on comprehension, honing natural ability, diminishing the focus on
product or going beyond the textbook, researchers show that engagement in these creative musical activities will enhance a music program.

The next section of the review will focus on types of processes used to teach composition in music classrooms.

**Process**

Several articles address the processes of composition. Barrett (1997) investigates invented notations produced by young children. In her conclusion, she suggests that, although primitive in nature, these invented notations form a starting point. Barrett (1997) elaborates: “These symbols may be viewed as vehicles for conveying meaning and are precursors to the development of the culturally agreed symbol system of the adult literate world” (p. 2). Her findings are applicable to many beginning band situations where not every student is proficient in notation.

Van Ernsts (1993) researched processes to foster the teaching of composition. The results of her findings provided two valuable resources for educators to examine before starting their own curriculum development. She developed a model for the student composition process, which included the following: stimulus, sound organization, rehearsal, and product performed. Van Ernsts’ second finding was the development of parameters a teacher should consider when embarking on curriculum development. The parameters she referred to were:

1. Student background: prior experience, existing knowledge, motivation and beliefs
2. Composing styles: each child will have an individual approach and have a variety of skills
3. Curriculum content: prior knowledge will be the basis of their skills, role of the teacher as facilitator

These parameters are important to consider when developing a curriculum for composing in the music classroom with an extra focus on the student as a learner (pp. 36-37).

Setting parameters in composition is also discussed by Kratus (1989). His study involved children aged 7-11 (Grades 2-6). Kratus discovered that the ability to replicate was especially difficult for younger participants but the skill improved with older ones. Kratus identified the act of repetition as being key to replication. The results of his study suggest that:

(a) improvising is a more appropriate creative activity than composition for 7-year-olds; (b) repetition is a necessary process in composing replicable songs; and (c) 9- and 11-year-olds are capable of using exploration, development, and repetition in a manner consistent with reports of adult composers’ compositional processes. (p. 5)

In a more recent investigation, Kratus (2001) examined how to build those replication skills through the setting of parameters. His study involved teaching composing with Orff instruments. Part of the procedure was to set parameters by limiting which keys the students were able to use when composing. Some xylophones had the pentatonic scale and some had all 10 bars. He discovered that “subjects composing with 10 bars spent more time in exploration while composing, composed longer songs, and were less able to replicate those songs as compared to subjects composing with 5 bars” (p. 294). His findings support his previous argument regarding replication; namely, that setting parameters for the designed task assists the student to be successful. Hogg (1994) shared this common theme
of setting parameters. Her study resulted in the development of 16 strategies to facilitate student composing.

The factor of time is another issue influencing the processes of composition. When should I compose? How long should it take me? If I spend too much time on my song will it be good? This aspect of the compositional process arose in Kennedy’s (2002) examination of high school composers. Findings of her study suggested that different composers had different preferences on when and how long they composed. As she explains: “Issues surrounding time—time use, thinking time, and favorite working times—proved to be important factors in the compositional processes of the four participants” (p. 100). She developed a model of the compositional processes of the four participants where the factor of time was included. Kennedy writes: “Important features of the model are the role played by listening, the necessity of individual thinking time, and the improvisatory character of the final products” (p. 94). She concluded her study by emphasizing that although compositional processes have common elements, each learner is an individual resulting in a personal selection of processes.

Wilson (2001) adds her voice to others articulating the composition process. She stresses that the teacher has two main responsibilities: “to try to determine what a student composer’s intentions are, and then to suggest ways that he or she might better achieve them” (p. 28). However, her conclusion provides the best guideline to aid in the success of the process:

Teaching composition is most effective and rewarding if the teacher has tried some of these things personally before trying to teach them to others... create a
compositional-friendly atmosphere in the classroom, to be affirmative and encouraging. (p. 33)

Guidelines are important and will not only help the process but also increase the quality of the end product.

Although setting parameters is important, how they are set must be considered. Wiggins (1999) approaches the topic of parameters in relation to teacher control and creativity. She outlines several ways that teachers can hamper rather than enable creativity. Such hampering methods could be: restricting options, focusing on detail, and requiring traditional notation. Wiggins then proposes an alternative: “It is possible for teachers to design and carry out compositional projects in ways that enable students to initiate and develop musical ideas” (p.30). Limiting the number of parameters is her recommendation. As she writes: “I have found that it is better to choose just one parameter—a broad overarching idea like a particular form or textural structure or metric design—and allow students to make their own decisions about the remaining structural elements” (p.33). Wiggins then concludes by suggesting teachers let go of further control by not being overly concerned about sticking to these parameters and labeling a composition as incorrect if the parameters are not followed exactly. She recommends that teachers “celebrate the finished product for its own value. This is not a time to chastise” (p.33).

The main themes developed in this section are those surrounding the setting of parameters and the influence of factors such as time that involve personal preference and independent styles. Although the research is sometimes conflicting, consideration of these processes was an important factor in designing the composition curriculum.
Strategies and Techniques

The first two sections of this review focused on the rationale for composing in the classroom and processes involved in helping make it successful. The final section includes strategies and techniques that have been implemented in the classroom.

Bolden (2007) describes an activity where the entire class was involved in creating a composition together. Each student contributed a personal idea but in the end, all ideas were woven together to create one larger composition. An earlier article by Bolden (2006) included an activity under the heading of inspiring assignments. This activity directs students to brainstorm and contribute to the writing of lyrics for a school song. Older students may even be able to create melodies and rhythms as well. It is a collaborative effort of which all can be proud, and on which all can reflect for years to come.

Riley (2006) conducted an experiment much like Whitener (1983). Once again it was the experimental group that took part in composition activities. The following strategies came from other sources but were described in her research. One such activity was called SCAMPER, “an acronym for substitute, combine, adapt or add, minify (diminution) or magnify (augmentation), put to other uses (other instruments), eliminate, and reserve or rearrange” (Hickey, 1997, p.19). Students used existing band repertoire and applied some of the strategies suggested by SCAMPER to create their own composition, which is another form of making variations on a theme. Another was the vocaphone exercise where “students were assigned to play a specific scale pitch, and the composer/conductor pointed to different students, indicating pitch and duration” (Kaschub, 1997, p. 30). Similar beginner activities were recommended by Hollenbeck (2009). Another theme and variations activity, taken from Hinckley and Schull (1996), is one where students use their
home phone number as the trigger for compositions. Preparation only requires students to correlate telephone number digits with pitches from the chosen scale. The activities listed above are all forms of the concept where one takes a theme and creates variations on that theme. Another related strategy was included in an article by Rudaitis (1994b). In it she describes the idea of inviting an artist-in-residence to come and work with students to guide them in the compositional process. One of the activities involved taking a theme already known to the students, possibly one from the band method book or a band chart. Variations were created, shared, and then sorted by the artist. All of the variations were woven together into a larger composition that students tried to play. This activity, much like Bolden’s (2006, 2007), is another example of collaborative composing.

A final strategy could prove exciting for students. It involves using the element of chance while composing. Stambough (2003) defines the term aleatory and explains the activity:

Aleatory music and chance music are composed by chance techniques, like tossing dice . . . make a chart assigning pitches, rhythms, dynamics, and so forth, to numbers. Toss dice to decide what pitches and rhythms are in the composition. (p. 26)

Another exciting part for students is that the resulting composition is always a surprise, which helps avoid boredom so often present in monotonous activities.

The composition activities above all incorporate specific teaching approaches that one must consider prior to writing a lesson plan. Wiggins (1989) discusses such approaches: teacher-guided composition, small group composition, and individual free composition. According to her, “each technique serves a different purpose in developing the creativity of the students” (p. 35). Furthermore, she defends her decision to avoid
traditional techniques such as, “writing balanced, classical phrases or following harmonic rules to create melodies based on chord structures that students have studied previously” (pp. 35-36). Although the latter mentioned techniques are of quality, they would possibly be more suited for older high school students and not those in elementary school.

Summary

The three themes explored in this review are rationale for composing, processes of, and strategies for composition in the classroom. In relation to rationale, researchers agree that composition has an important place in the music classroom, and is a facet that would benefit students’ musical development and understanding. Researchers stress that to implement composition activities, processes and steps need to be reviewed and considered in order to set parameters. These set parameters allow students to feel successful and proud of their independent thoughts. The collection of articles relating to teaching strategies provides evidence that teaching composition is not a new idea.

The following chapter examines various types of curriculum design including the one chosen to create the unit plan and lessons.
CHAPTER THREE

Methodology

Introduction

The purpose of this project was to investigate existing teaching processes and strategies in order to develop a composition unit for Grade 6 band. This chapter will present an overview of the Backwards Design curriculum model that was used to create the composition unit and is organized into the following sections: choosing a methodology, Backward Design, procedures, and summary.

Choosing a Methodology

Initially I proposed to create a composition curriculum by means of an action research project where I would experiment with several well-known compositional process and strategies with one of my Grade 6 band classes. Upon reflection and consultation with my supervisor, I revised my plan and decided to create a composition curriculum with the intention of implementing it the following school year. Focusing on curriculum design allowed me to concentrate on creating the curriculum without putting it into action at the same time.

Researching types of curriculum design was not an easy task and I have spent little time on this subject in the past. Most curriculum units that I have developed have followed a conventional design, one that most resembles the Tylerian procedure. Elliot’s (1995) chapter on curriculum describes it as:

a four-step linear process: (1) state the objectives (or ends) of learning in specific terms; (2) select learning activities (or means) in relation to one’s objectives; (3)
organize learning activities in relation to objectives; and (4) develop means of evaluation in relation to one's objectives. (p. 243)

This procedure resembles the type of curriculum design taught to me during my university education methods courses. The reference to the word *linear* in the Tyler design bothers me as a teacher. Teaching instrumental music and guiding children to gain further knowledge and understanding is far from being linear. Many different approaches and directions—forward, backward, diagonal, and reverse—are utilized by teachers to achieve a specific goal with students. Students often take the most backward route to achieve greater understanding. My own pathway to becoming a musician and an educator was far from linear and therefore I find it hard to believe that one set of outcomes and activities could yield the same results for every child in the classroom.

Elliott (1995) offers several arguments against conventional curriculum making. He writes: “Objectives-based curricula transform teachers into managers whose main task is to control classroom behavior while students receive the teacher’s interpretation of an expert’s wisdom” (pp. 245-246). Many days in my classroom have begun by my following specific steps to teach a concept only to lose students’ attention. I am forced to focus then on classroom management once again losing focus on music. One could argue that teaching music is not supposed to be like teaching math or science in that one cannot always follow the same formula to attain the desired result. Sometimes being in that teachable moment where students are ‘hooked’ on every word can be the most educational lesson of all. I contend that using a set of linear procedures to reach that state on a consistent basis is doomed to failure. Elliott (1995) explains: “Teachers ‘trade’ feedback with students in a kind of call-response pattern characteristic of jazz improvising” (p. 252). The best
rehearsals are often improvised with no pre-planned or determined outcome. This is not to say that a music teacher should improvise on the spot; rather he merely reacts to the situation and understanding being demonstrated by the students.

Searching for alternative curriculum designs, I came across the work of Keith Swanwick. His work was interesting in that the focus of his model was much more than just reaching standards and achieving the perfect performance. In his work, “he proposed a model for music education based on the acronym C(L)A(S)P (Composition, Literature study, Audition, Skill acquisition, and Performance)” (Hanley & Montgomery, 2002, p. 128). The components of his acronym demonstrate that he places less value on performance and more emphasis on other areas of the music curriculum in order to promote a broad understanding of music on the part of the students.

The main disadvantage of both the Tylerian and Swanwick models is that they imply that music educators will follow a set curriculum, one that was designed to work for all. Elliott (1995) points out that set procedures are not for everyone and no situation is like another. He writes: “the best curricula arise when teachers focus on their own circumstances, rather than the generic scripts of theorists and publishers who tend to see similarities across teaching situations that cannot be grouped together defensibly in reality” (p. 254). This is what I found myself doing during the process of creating this project: analyzing my situation, determining who my students were and the situation in which I find myself. I realized that my situation was not the typical high school setting. My band program was situated in a school consisting of an intermediate and middle school program, which is far different. High school band classes are scheduled 3 to 5 classes per
week resulting in more instructional time to present newly designed curriculum. My program offers band instruction 100 minutes per week, which is significantly smaller.

**Backward Design**

It was while searching through previous projects that I came across a design method created by Wiggins and McTighe (2005). Their method is called *Backward Design* and is outlined in their book, *Understanding by Design*. The first few chapters outline the nature of backward design. “Backward design may be thought of as purposeful task analysis: Given a task to be accomplished, how do we get there?” (p. 8) The method then provides a planning sequence outlined in three stages: identify desired results, determine acceptable evidence, and plan learning experiences and instruction. Wiggins and McTighe’s (2005) design is illustrated in Figure 1. The understanding and knowledge of these three stages helped me reaffirm that using the *Backward Design Model* was the best choice for my project. This process allowed me to assess my situation in great detail and then design a composition curriculum that suited my Grade 6 band classes and the school environment.

**Procedures**

Having chosen the *Backward Design Model*, I began to plan my lesson unit. I considered processes of and strategies for composition in the classroom explored in the literature review as well as the relevant BC Provincial Prescribed Learning Outcomes for Grade 6 (See Figure 2), and my own knowledge of the students. I reasoned that using a parameter such as musical form would provide a helpful framework for the unit. Rondo form was used in the first few lessons followed by variations on a theme which incorporated a variety of variation devices. The culminating activity brought both forms
Figure 1: Stages of Backward Design

- Identify desired results
- Determine acceptable evidence
- Plan learning experiences and instruction

**Figure 2: Music IRP outcomes for grade 6 on composition**

<table>
<thead>
<tr>
<th>A3</th>
<th>apply rhythm, melody, and elements of expression in their compositions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- give examples to show how principles of design (e.g., variation, repetition, pattern) relate to form</td>
</tr>
<tr>
<td></td>
<td>- apply knowledge of form (e.g., ABA, AABA) to their compositions</td>
</tr>
<tr>
<td></td>
<td>- justify their composition choices in terms of the thoughts, images, and feelings they hope to evoke (e.g., “This part should be played louder because ____.” “I like this melody in a minor key because ____.” “I used found instruments and found sounds because this piece has an environmental theme.”)</td>
</tr>
<tr>
<td></td>
<td>- represent their compositions through</td>
</tr>
<tr>
<td></td>
<td>- performance</td>
</tr>
<tr>
<td></td>
<td>- notation</td>
</tr>
<tr>
<td></td>
<td>- technology</td>
</tr>
<tr>
<td></td>
<td>- use appropriate music terminology and symbols to notate elements of expression (e.g., crescendo, accelerando, &gt;, □)</td>
</tr>
</tbody>
</table>

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1 From *Understanding by Design (Expanded 2nd Edition)* (p. 18), by G. Wiggins and J. McTighe, 2005, Virginia: ASCD. Copyright by ASCD. Adapted with permission.
together by asking students to compose in response to images. Guided by Wiggins (1999) I planned lesson activities that moved from recorded exemplars to teacher–guided whole class projects to small group work. Regarding assessment and evaluation, I was influenced by the work of Wiggins (2001) and Hickey (1999), in particular Wiggins’ idea of the target (see Figure 9) and Hickey’s rubrics for creative projects (see Figures 3 & 4).

I am indebted to Wiggins and McTighe (2005) for their unit and lesson plan templates. These are used with permission. The planning process began with the unit overview and proceeded to plans of the individual lessons. The three-stage process with its guiding questions proved to be a valuable planning tool. Following are the Wiggins and McTighe questions for each of the three stages that were used in the planning of the unit:

• Stage 1: Identify desired results
  o What should students know, understand, and be able to do?
  o What content is worthy of understanding?
  o What enduring understandings are desired?

• Stage 2: Determine acceptable evidence
  o How will we know if students have achieved the desired results?
  o What will we accept as evidence of student understanding and proficiency?

• Stage 3: Plan learning experiences and instruction
  o What enabling knowledge (facts, concepts, principles) and skills (processes, procedures, strategies) will students need in order to perform effectively and achieve desired results?
  o What activities will equip students with the needed knowledge and skills?
<table>
<thead>
<tr>
<th>Components</th>
<th>Needs Work</th>
<th>Includes at least one interesting musical idea. Yet, the overall impression is not effective.</th>
<th>Includes some interesting musical ideas. The general impression is pleasant and Moderately effective.</th>
<th>Strong aesthetic appeal and general impression. Would be enjoyed by many listeners. Keeps the listener interested.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aesthetic Appeal</td>
<td>Does not present an effective general impression. Musical ideas do not hold the listener’s interest.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creativity</td>
<td>Musical idea is familiar or a cliche. No variety or Exploration of musical elements (range, timbre, dynamics, tempo, rhythm, melody).</td>
<td>Musical idea is neither familiar nor a cliche. However, there is no development, variety, or exploration of musical elements.</td>
<td>Involves some original aspect(s) or manipulation(s) of musical idea(s). Explores and varies at least one musical element.</td>
<td>Includes very original, unusual, or imaginative musical ideas. Explores and Varies at least two musical elements.</td>
</tr>
<tr>
<td>Craftsmanship</td>
<td>Gives no sense of a Completed musical idea. Exhibits no Clear beginning, middle, or end section. Form appears random rather than organized. Musical elements (range, dynamics, timbre, tempo, texture, rhythm, melody) do not connect well or are not used to organize musical ideas or the form.</td>
<td>Presents one complete musical idea. However, composition lacks overall completeness. Fails to use musical elements to organize musical ideas or form.</td>
<td>Ending feels final. Uses at least one musical element to organize the musical ideas or form.</td>
<td>Presents at least one complete musical idea. Has a coherent and organized form with a clear beginning, middle, and end. Uses musical elements to organize musical ideas or the form.</td>
</tr>
</tbody>
</table>

Figure 3: Rubric for assessing general criteria in a composition assignment²

² Rubric design by Maud Hickey (1999)
### Quality Line

<table>
<thead>
<tr>
<th>Components</th>
<th>Needs Work</th>
<th>Terrific!</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rondo form</strong></td>
<td>Has no formal structure.</td>
<td>Is clearly in rondo form, with three other themes - ABACADA.</td>
</tr>
<tr>
<td><strong>Suits the instrument (if applicable)</strong></td>
<td>Is outside the practical range of the instrument and is beyond the technical grasp of players of this level.</td>
<td>Falls within the proper range of the instrument and is playable by performers at this level of proficiency.</td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td>Does not feel complete or coherent.</td>
<td>Feels complete and coherent and makes musical sense. It is imaginative and aesthetically effective.</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Is erratic. It does not make musical sense for the piece overall.</td>
<td>Is coherent and makes musical sense. It adds to the aesthetic effectiveness of the composition.</td>
</tr>
</tbody>
</table>

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*Figure 4. Assessment rubric for a composition in rondo form*[^3]

[^3]: Rubric design by Maud Hickey (1999)
What will need to be taught and coached, and how should it best be taught, in light of performance goals?

What materials and resources are best suited to accomplish these goals?

(Wiggins & McTighe, 2005, pp. 17-19)

With respect to lesson resources, initial consultation began with my supervisor and then extended to other professors and staff at UVic. Several listening examples (rondo & variations on a theme) were found by searching the *Share the Music* textbook series and online sources. A diagram used to depict rondo form was also retrieved from a website (www.makingmusicfun.net). This diagram was most useful in that it prompted the design of my own rondo storm drawing. While developing a variations on a theme lesson, Suzuki’s (2008) piano method (containing “Twinkle” Variations 1-3) was used to arrange parts for band providing students with excellent examples to play prior to composing. The greatest challenge of this unit was creating the final few lessons. These lessons required something unique and exciting to complete the unit while reinforcing learning in prior lessons. It was decided that students would create their final compositions in response to images. By doing this, both types of form—rondo and variations on a theme—could be utilized once I found appropriate art samples. I searched through books and online sites in an attempt to locate images representing variations and rondo form. The former were easier to find due to some artists placing variations within their titled works. The latter were more difficult to locate because most examples were too difficult for young students to understand and use for composing. Therefore I created my own graphic using tables in Microsoft Word. My intention was to use a simple graphic rather than a complex piece of art for the class
composition. Another photo showing rondo form was located to use when students composed in groups.

**Summary**

After researching several curriculum design models, Backwards Design was chosen as the most appropriate model to build the composition unit because it allowed me to examine my own situation and begin planning the unit with the goals in mind. The unit contains a variety of activities which engage students in listening, composition, performance, and evaluation. Chapter 4, which follows, contains the unit plan, lessons, and additional resources necessary to execute the teaching of this unit.
CHAPTER FOUR

Unit and Lessons

The unit plan and lessons below were written using the Backwards Design template adapted from Wiggins and McTighe (2005). Each lesson is written with detailed instructions so that anyone with knowledge of music could teach this composition unit. Various supplementary documents follow each written listen. These documents include: worksheets, criteria sheets, rubric diagrams, and images to be used in conjunction with specific lessons (see Figure markings throughout lessons).
Composition Unit ~ Grade 6 Band

Step One: What are the desired learning results of this unit?

Students will be able to . . .

- give examples to show how principles of design (e.g., variation, repetition, pattern) relate to form
- apply knowledge of form (e.g., ABA, AABA) to their compositions
- recognize musical form in recorded examples
- define simple musical forms
- represent their compositions through
  - performance
  - notation
  - technology

Step Two: What essential question(s) will anchor students to learning?

- What is composition?
- Who can compose? (Rookie, Apprentice, Expert, Professional)
- What is a rondo?
- What are variations on a theme?
- What can be learned as a result of composing?
- How are classroom compositions evaluated? (right? wrong? etc.)

Step Three: What skills are needed to achieve desired results?

- Students should be in their second year of band.
- Students should be able to identify and use common note values.
  - quarter
  - eighth
  - half
  - whole
- Student should be able to identify and use common rhythms.
  - quarter
  - eighth

- Students should have played repertoire using these signatures: 4/4 and 3/4 time.
- Students should be familiar with simple forms (ABA, AABA, etc.).

Step Four: What is acceptable evidence to show desired results?

- Apply stated criteria when composing rondo and variations.
- Create short compositions in rondo and variation form in both large and small groups.
- Perform short compositions in rondo and variation form in both large and small groups.
- Evaluate short compositions in rondo and variation form using both stated criteria and assessment rubrics.
- Recognize rondo and variation form in recorded examples.
- Verbalize and express in written form knowledge of rondo and variation form.
- Verbalize and express in written form knowledge of compositional processes presented in class.
Step Five: What is the sequence of activities, learning experiences, etc. that will lead to desired results?

- The intension is to implement this unit over a four-week period during the month of January. This timing will avoid imposing on other programs and activities pre-planned for the year.

<table>
<thead>
<tr>
<th>Day 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>** Topic:** Introduction to composition</td>
</tr>
<tr>
<td>** Focus of the day:** To set expectations and introduce composing using rondo form</td>
</tr>
<tr>
<td>** How will you know that students are getting it?**</td>
</tr>
<tr>
<td>• Teacher observation of student process and progress</td>
</tr>
<tr>
<td>• Student responses to teacher questions, both oral and written</td>
</tr>
<tr>
<td>• Student products</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Day 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>** Topic:** Rondo activity #2a</td>
</tr>
<tr>
<td>** Focus of the day:** Composing in rondo form: smaller groups</td>
</tr>
<tr>
<td>** How will you know that students are getting it?**</td>
</tr>
<tr>
<td>• Teacher observation of student process and progress</td>
</tr>
<tr>
<td>• Teacher observation of group process and progress</td>
</tr>
<tr>
<td>• Student responses to teacher questions, both oral and written</td>
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<tr>
<td>• Group products</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Day 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>** Topic:** Rondo activity #2b</td>
</tr>
<tr>
<td>** Focus of the day:** Performance and introduction to rubrics &amp; evaluation</td>
</tr>
<tr>
<td>** How will you know that students are getting it?**</td>
</tr>
<tr>
<td>• Teacher observation of student process and progress</td>
</tr>
<tr>
<td>• Teacher observation of group process and progress</td>
</tr>
<tr>
<td>• Student responses to teacher questions, both oral and written</td>
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<tr>
<td>• Group products</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Day 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>** Topic:** Variations on a theme #1a</td>
</tr>
<tr>
<td>** Focus of the day:** Introduce &amp; compose variations on a theme</td>
</tr>
<tr>
<td>** How will you know that students are getting it?**</td>
</tr>
<tr>
<td>• Teacher observation of student process and progress</td>
</tr>
<tr>
<td>• Teacher observation of group process and progress</td>
</tr>
<tr>
<td>• Student responses to teacher questions, both oral and written</td>
</tr>
<tr>
<td>• Group products</td>
</tr>
</tbody>
</table>
### Day 5
**Topic:** Variations on a theme #1b  
**Focus of the day:** Performance and evaluation  
**How will you know that students are getting it?**  
- Teacher observation of student process and progress  
- Teacher observation of group process and progress  
- Student responses to teacher questions, both oral and written  
- Group products

### Day 6
**Topic:** Variations on a theme #2  
**Focus of the day:** Composing using several variation devices  
**How will you know that students are getting it?**  
- Teacher observation of student process and progress  
- Teacher observation of group process and progress  
- Student responses to teacher questions, both oral and written  
- Group products

### Day 7
**Topic:** Variations on a theme #3a  
**Focus of the day:** Composing as a class in response to images  
**How will you know that students are getting it?**  
- Teacher observation of student process and progress  
- Teacher observation of group process and progress  
- Student responses to teacher questions, both oral and written  
- Group products

### Day 8
**Topic:** Variations on a theme #3b  
**Focus of the day:** Composing with a group in response to images  
**How will you know that students are getting it?**  
- Teacher observation of student process and progress  
- Teacher observation of group process and progress  
- Student responses to teacher questions, both oral and written  
- Group products

### Day 9
**Topic:** Variations on a theme #3c  
**Focus of the day:** Performance and evaluation of group compositions  
**How will you know that students are getting it?**  
- Teacher observation of student process and progress  
- Teacher observation of group process and progress  
- Student responses to teacher questions, both oral and written  
- Group products

Unit Template Adapted from Wiggins and McTighe, *Understanding by Design (2nd Ed.)*, ASCD, 2005
Lesson Plan #1

Lesson title: Introduction to composition & Rondo activity #1

Step One: Desired Results
As a result of the lesson students will . . .

• listen to a rondo
• create and perform a rondo
• articulate verbally what a rondo form is
• describe in written form how to create a rondo

Step Two: Assessment Evidence
Performance task—What will students do to demonstrate learning?

• actively participate during the class activity
• actively participate during the creation of the rondo
• perform the created rondo
• articulate verbally and describe in written form what a rondo is

Performance criteria—How good is good enough to meet standards?

• students’ work matches the outlined criteria
• students can verbalize and describe in written form what a rondo is

Step Three: Learning Plan
Lesson sequence: (45mins total)

• Unit introduction (5-7 mins): (leave instruments near seats and come to carpet)
  o Discuss essential questions listed in unit plan
    ■ why, who, and what of composition
  o More on WHO.
    ■ Name a ‘dead’ classical composer (several answers).
    ■ Name a modern composer (guide them and then provide answers like John Williams (Star Wars etc.), Lady Gaga (who wrote for Britney Spears and Fergie before popular)
• Step 1: (10mins)
  o Build a giant 7-layer sandwich (Figure 5) by drawing the sandwich on the board from bottom to top. Label each section as you go.
  o Compare the drawing to rondo form.
  o Label the 7-part ABACADA from bottom to top. Explain that a rondo could also have a coda. A coda is a special ending that is extra (shown as the top of the bun.).
  o Explain to students how the shape of the bun changes 3 times:
    ■ flat with round bottom edges
    ■ flat top & bottom with square edges
    ■ round on top with sesame seeds
  o Explain that music can change like that too! Can you give me an example as to how?
• Step 2: (3mins)
  o Use a recording to illustrate rondo form: Viennese Musical Clock by Zoltan Kodaly (2:12).
  o As they listen, show students how the music is put together (point to each new section on the sandwich).
  o Have students raise their hands each time the A section appears.

Lesson Template Adapted from Wiggins and McTighe, Understanding by Design (2nd Ed.), ASCD, 2005
- **Step 3:** (10mins) (Part B – *Rondo Storm* – using students’ own instruments)
  - Direct students to return to their seats.
  - Ask students to brainstorm parts of a storm [wind, rain, thunder & lightning (t&l), hail, etc.]. (label on the board)
  - Begin with *wind* and demonstrate control on a wind instrument to avoid accidental sound (percussionist could also make wind sound by sliding stick side-to-side on snare or other drum)
    - Ask all students to practice making *wind* sounds and then conduct them as they all make the *wind* sounds together.
    - Inform students that the *wind* will act as the *A* section of the *rondo*.
  - Assign *rain* to *flutes & clarinets*. Have them brainstorm a sound for *rain*.
  - Assign *t&l* to *saxophones & brass*. Have them brainstorm a sound for *t&l*.
  - Assign *hail* to *bass & percussion*. Have them brainstorm a sound for *hail*.

- **Step 4:** (10mins)
  - While students are brainstorming and experimenting with their assigned sounds, show them the storm overhead (Figure 6).
  - Label the overhead using *rondo* form letters.
  - Reassemble students and show them the labeled Figure 6 so that they are aware of when to play their own parts.
  - Rehearse all parts together.
  - Invite students to suggest dynamics providing a variation in the storm.
  - Record the *rondo storm* using Garageband.

- **Step 5:** (5mins)
  - Hand out written assignment #1 (Figure 7) which asks the following questions:
    - What is a *rondo*?
    - List some of the steps we used to create the *rondo storm*.
    - Suggest another theme that could be used to create a rondo.

**Tools Required:**
- **Recording:** *Viennese Musical Clock* (from Háry János Suite) by Zoltan Kodály
  - Share the Music Grade 2: CD5, Track 4, (2:11)
- Rondo sandwich drawing on overhead/computer projector shown in Figure 5.
- Rondo storm drawing on overhead/computer projector shown in Figure 6.
- Written assignment #1 Figure 7.
- Recording equipment: (Garageband program on a Mac)
Figure 5. Rondo Sandwich graphic illustrating rondo form

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4 Graphic adapted from an online lesson teaching rondo form (www.makingmusicfun.com)
Figure 6. Rondo Storm. This figure illustrates rondo form (Herv Kegalj)
Written Assignment #1

• Answer all questions in class time using full sentences.

1. What is a *rondo*? ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

2. List some of the steps we used to create the *rondo storm*.
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

3. Suggest another theme that could be used to create a *rondo*.
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

Figure 7: Written Assignment #1
Lesson Plan #2

Lesson title: Rondo activity #2

Step One: Desired Results

As a result of the lesson students will . . .

- listen to a rondo
- create and perform a rondo in small groups

Step Two: Assessment Evidence

Performance task—What will students do to demonstrate learning?

- actively participate during the class activity
- actively participate during the creation of the rondo
- perform the created rondo
- represent rondo form visually

Performance criteria—How good is good enough to meet standards?

- students’ work matches the outlined criteria
- students’ visual representation matches rondo form

Step Three: Learning Plan

Lesson sequence: (50 mins total)

- Introduction: (10 mins)
  - Listen to a recording of *Los Mariachis* (*A* section). (0:21)
    - Now that they’ve heard section *A*, have them predict what the *B* & *C* sections might sound like.
  - Listen to the full recording of *Los Mariachis* (*rondo*). (1:20)
  - Discuss predictions and whether anyone was close to the actual recording.
  - Using instruments, students will play the *rondo* storm again (be prepared for changes)
  - Playback *rondo* storm recorded during lesson 1.
    - Ask students to compare whether their original composition stayed the same. If it didn’t, ask them to suggest reasons why. Then ask them to suggest ways, other than a recording, in which to capture their original ideas and performance. (leads to the need for notation)
  - Describe the next *rondo* activity, which is in small groups (4-6 students)
    - Groups determined by teacher (percussion players assigned to wind groups rather than alone).
  - Brainstorm new ideas for the *rondo* activity.
    - Teacher provides an exemplar for the class:
      - Waking up from sleep (sleep would be considered the *A* section) *B*,*C*,*D*, are different sounds describing being awake. What could they be?
      - Solicit answers from students (sit-up, sleep-walk, fall out of bed, etc.).

- Step 1: (10 mins)
  - Move into groups (with instruments).
  - Student groups brainstorm their *own* ideas for the *rondo* activity.
  - Call class back to attention and have groups report their ideas.
  - Hand out criteria/target sheet outlining the assignment: (see figures 8 & 9)
    - Create a 5-part *rondo* ABACA.
      - 1st task is to create graphic notation of the *A* theme (main idea);
        following that, group members need to create ideas for the *B* & *C* sections.
• Decide how long each section will be (total time maximum 2min)
• Use stopwatch to keep track of time
• Everyone plays the A part
• Decide who plays parts B & C (can be more than one person)
• Use dynamics to add variety to composition
• Make it interesting

• Step 2: (20mins)
  o Give student groups 15-20mins to compose.
    ▪ Follow the criteria.
    ▪ Keep everyone on task & involved
  o Instruct one member in each group to visually illustrate the rondo.
    ▪ Show students sandwich/storm rondo overheads as exemplars.
  o Direct class back to attention.
• Step 3: (10mins)
  o Student groups perform their compositions (allow time for 3 groups to perform)
    ▪ Instruct students on audience etiquette.
    ▪ Lead student discussion after each performance to verify criteria.
    ▪ Allow classmates to view drawing while listening to performance.
  o Record each one using Garageband.
• TIME MANAGEMENT:
• Complete performances during the next lesson. (3 of 6 would perform during this class)

Tools Required:
• Recording: Los Mariachis (A section)
  o Share the Music Grade 3: CD4, Track 24, (0:20)
• Recording: Los Mariachis (rondo)
  o Share the Music Grade 3: CD4, Track 25, (1:19)
• Rondo sandwich drawing on overhead/computer projector shown in Figure 5.
• Rondo storm drawing on overhead/computer projector shown in Figure 6.
• Assignment #1: Group Rondo (Figure 8)
• Target Rubric (Figure 9)
• Recording equipment: (Garageband program on a Mac)
• One stopwatch for each group
Assignment #1 Group Rondo

• Group members: ________________________________________________________________

• Create a 5-part rondo (ABACA).
  o 1st task is to create a musical representation of the A theme (main idea); following that, group members need to create musical ideas for the B & C sections.
  o Decide how long each section will be (total time maximum 2min)
  o Use stopwatch to keep track of time
  o Everyone plays the A part
  o Decide who plays parts B & C (can be more than one person)
  o Use dynamics to add variety to composition
  o Make it interesting

• Draw a diagram to show your rondo (think of the sandwich example)
Figure 9. Target Rubric. This figure illustrates a rubric used for student self-evaluation\textsuperscript{5}.

\textsuperscript{5} Target rubric adapted from Wiggins, \textit{Teaching for musical understanding}, McGraw Hill, 2001
Lesson Plan #3

Lesson title: Rondo activity #2b

Step One: Desired Results
As a result of the lesson students will . . .
- listen to a rondo
- perform a rondo
- evaluate a rondo

Step Two: Assessment Evidence
Performance task—What will students do to demonstrate learning?
- actively participate during the class activity
- perform the created rondo
- contribute to the creation of a target rubric
- evaluate the created composition using criteria and target rubric

Performance criteria—How good is good enough to meet standards?
- Students’ work matches the outlined criteria
- Students’ performance falls within the target rubric

Step Three: Learning Plan
Lesson sequence: (45mins total)
- Introduction: (5mins)
  - Listen to Contre Danse (ABACADAEFA) by Jean Phillippe Rameau. (1:54)
    - Ask students to verbally describe how the form fits with the piece (i.e., have them raise their hands each time the A section appears)
- Step 1: (20mins)
  - Give student groups 5min to review their created rondo from last class.
    - 3 of 6 performances remain from previous lesson
    - Record using Garageband the final 3 performing groups.
- Step 2: (15mins)
  - Transition: students put down instruments.
  - Have students guess what a Target Rubric is?
  - Place Target Rubric diagram (Figure 9) on the overhead.
  - Have students suggest how a Target Rubric could be used to evaluate compositions.
  - Discuss components to place in the rubric related to the rondo assignment such as: recognizable rondo form, appropriate length, dynamic variety, interest
  - Have students suggest descriptions for being ‘ON TARGET.’
    - Write appropriate answers on the overhead page (teacher leads students to appropriates descriptors for the four levels)
      - Bull’s Eye = 5 part rondo with proper form, length of piece is below 2min, has variety, and is interesting.
      - On Target = All above criteria except for interesting.
      - Near Target = Missing two criteria.
      - Off Target = Missing three criteria.
- Step 3: (5mins)
  - Have groups evaluate their rondo compositions using the Target Rubric (Figure 9) and developed descriptors.
  - Have students circle their group evaluations on the target sheet (Figure 9).
  - After 5min of circulation return to a whole class discussion.
  - Groups report their evaluations.
- Collect criteria/target sheet, which includes group drawing and evaluations.
  - Step 4:
    - Play group rondo recordings again while students pack up their instruments.

**Tools Required:**
- Recording: *Contre Danse* by Jean Phillippe Rameau
  - Share the Music Grade 2: CD 4, Track 33, (1:50)
- Target rubric Figure 9.
- Recording equipment: (Garageband program on a Mac)
Lesson Plan #4

Lesson title: Variations on a theme #1a

Step One: Desired Results
As a result of the lesson students will . . .
- listen to a variation on a theme
- create variation on a theme with defined parameters
- articulate verbally what a variation is

Step Two: Assessment Evidence
Performance task—What will students do to demonstrate learning?
- actively participate during the class activity
- actively participate during the creation of a variation
- perform the created variation
- articulate verbally what a variation is

Performance criteria—How good is good enough to meet standards?
- students’ work matches the outlined criteria
- students can verbalize what a variation is

Step Three: Learning Plan
Lesson sequence: (50mins total)
- Introduction: (10mins)
  - Listen to a portion (1st minute) of *Twelve variations on the French folk song “Ah! vous dirai-je, Maman”* (Written by Mozart) (7:02)
    - Info: A French melody from 1761 used for many children’s songs such as: “Twinkle Twinkle Little Star”, “Baa, Baa, Black Sheep” and the “Alphabet Song”.
    - What is the same and what is different between the two versions of Twinkle? (eliciting concept of variation)
    - Explain concept of variation.
  - Play a longer portion of Mozart’s *Twelve variations on the French folk song “Ah! vous dirai-je, Maman”* directing students to listen for variation devices.
  - What types of variations could you hear in this recording? (eg: style change, rhythmic, melodic, meter change, change of mode, etc.)
- Step 1: (20mins)
  - Have students play their parts for *Twinkle Variations A, B, and C* written in unison for band. (Students will have rehearsed these as a band previously to save time.)
  - Discuss as a class what variation devices were used in the Twinkle Variations they just played (all are rhythmic variations).
  - After playing, give students the criteria sheet for *Variations on a Theme Assignment #1.* (Figure 10)
    - Create a rhythmic variation of *Twinkle* Variation (same groups as before with percussionists).
      - Follow melodic pattern as seen in band arrangements
      - Create a rhythmic variation for *Twinkle different* from the ones you just played (preface this with a discussion on different possibilities)
      - Use dynamics to add variety to your composition
      - Make it interesting
      - Practice the new variation and prepare to perform.
• Step 2: (10mins)
  o Student groups perform their rhythmic variations (allow time for 3 groups to perform)
  o Record using Garageband on a Mac.

• Step 3: (10mins)
  o Handout Written assignment #2 (Figure 11) to be completed during class.
  o Play Mozart's Twinkle Variations while students are writing.
  o Collect written assignments prior to dismissing students.

Tools Required:
• Recording: Twelve variations in C, KV 265 on "Ah, vous dirai-je, Maman" (Samson François)
• Band scores for Twinkle Variations A (Appendix A)
• Band scores for Twinkle Variations B (Appendix B)
• Band scores for Twinkle Variations C (Appendix C)
• Variation on a theme assignment #1 (Figure 10)
• Written Assignment #2 (Figure 11)
• Recording equipment: (Garageband program on a Mac)
Variations on a Theme:
Assignment #1

• Group members: ____________________________________________

• Create a rhythmic variation of Twinkle (same groups as before with percussionists).
  o Follow melodic pattern as seen in band arrangements
  o Create a variation for Twinkle different from the ones you just played (preface this with a discussion on different possibilities)
  o Use dynamics to add variety to your composition
  o Make it interesting

Figure 10: Variations on a theme: Assignment #1
Variations on a Theme: Written Assignment #2

• Answer all questions in class time using full sentences.

1. What is meant by Variations on a Theme? (Hint: Tell me in your own words, what a theme is and then what is meant by a variation on a theme.)

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

2. What are some ways to vary a theme? (Hint: How can you change it?)

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Figure 11: Written Assignment #2
Lesson Plan #5

Lesson title: Variations on a theme #1b

Step One: Desired Results
As a result of the lesson students will . . .
- listen to a variation on a theme
- create variation on a theme with defined parameters
- evaluate variations on a theme

Step Two: Assessment Evidence
Performance task—What will students do to demonstrate learning?
- actively participate during the class activity
- actively participate during the creation of a variation
- perform the created variation
- evaluate the created composition using criteria and target rubric

Performance criteria—How good is good enough to meet standards?
- students’ work matches the outlined criteria
- students’ performance falls within the target rubric

Step Three: Learning Plan
Lesson sequence: (45mins total)
- Introduction: (10mins)
  - Listen to: *Teddy Bear Picnic* by John W. Bratton (1907) (Banjo iTunes Podcast) (2:25)
  - Listen to a portion of James Campbell's *Teddy Bear's Picnic* (Stolen Gems Album) (3:22)
    - Preface second recording with the questions: What is different about this recording? (instrument, rhythm, tempo, style, meter,)
    - After hearing a portion of second recording, solicit student responses to above question. (Lead students to realize that the second recording is theme and variations)
    - What types of variations could you hear in the second recording? (A second listening may be required)
      - (eg: style change, rhythmic melody, meter change, etc.)
  - Step 1: (15mins)
    - Give student groups 5min to review their created variation from last class.
      - 3 of 6 performances remain from previous lesson
      - Record using Garageband the final performing groups.
      - Playback all recordings in preparation for evaluating.
  - Step 2: (10mins)
    - Transition: students put down instruments.
    - Place another copy of the *Target Rubric* diagram (Figure 9) on the overhead.
    - Have students remind you of the assignment criteria.
    - Have students suggest descriptors for *Target Rubric* (Figure 9) (Teacher provides assistance when necessary)
      - Bull’s Eye = original theme maintained, rhythmic variation is different, has variety, and is interesting.
      - On Target = All above criteria except for interesting.
      - Near Target = Missing two criteria.
      - Off Target = Missing three criteria.
• **Step 3:** (5mins)
  - Have groups evaluate their variations on a theme using the *Target Rubric* (Figure 9) and developed descriptors.
  - Have students circle their group evaluations on the target sheet (Figure 9).
  - After 5min, return to a whole class discussion on the evaluation process.
    - Is this a valid method of evaluation?
    - Can you think of another way to evaluate?
    - Did everybody in your group contribute?
• **Step 4:** (5mins)
  - Groups hand in criteria/target sheets.
  - Play the remainder of James Campbell’s *Teddy Bear’s Picnic* (Stolen Gems Album) as they pack up their instruments.

**Tools Required:**

- **Recording:** *Teddy Bear’s Picnic* by John W. Bratton (1907)
- **Recording:** James Campbell’s *Teddy Bear’s Picnic* (Stolen Gems Album)
- **Target Rubric** Figure 9.
- **Recording equipment:** (Garageband program on a Mac)
Lesson Plan #6

Lesson title: Variations on a theme #2

Step One: Desired Results
As a result of the lesson students will . . .
  • listen to a variation on a theme
  • create variation on a theme with defined parameters
  • articulate verbally what a variation is

Step Two: Assessment Evidence
Performance task—What will students do to demonstrate learning?
  • actively participate during the class activity
  • actively participate during the creation of a variation
  • perform the created variation
  • articulate verbally what a variation is

Performance criteria—How good is good enough to meet standards?
  • students' work matches the outlined criteria
  • students can verbalize what a variation is

Step Three: Learning Plan
Lesson sequence: (50mins total)
  • Introduction: (10mins)
    o Using a piano or voice, play the Frère Jacques.
    o Listen to a portion of Symphony No. 1: 3rd Movement. (Mahler) (10:39)
      ▪ Direct students to listen for variation devices used (change from major to minor, instrumentation (solo dbl bass, bassoon, cellos, tubas) counter melodies, dynamics, round)
      ▪ Solicit answers. (5mins)
  • Step 1: (25mins)
    o Play a short version of Frère Jacques written in unison for band.
    o After playing:
      ▪ Brainstorm ways to create a variation on the melody being informed by the Mahler recording.
      ▪ Play the recording portion again and create a list of possible variation devices (rhythm, melody, dynamics, mode, tempo, instrumentation, counter melody, register, length).
      ▪ From the generated list, students and teacher create the assignment criteria. (maximum 5)
      ▪ Include in criteria student participation.
      o Create a variation of Frère Jacques (same groups as before with percussionists).
        ▪ Use the created criteria.
        ▪ Practice the new variation and prepare to perform. (Give 20mins)
  • Step 2: (15mins)
    o Have student groups perform their variations of Frère Jacques.
    o Record using Garageband on a Mac.
  • Step 3:
    o Play Symphony No. 1: 3rd Movement while students pack up their instruments.
**Tools Required:**

| • Recording: *Symphony No. 1; 3rd Movement* (Gustav Mahler: Symphonie No. 1) |
| • Variation on a theme assignment #2 (Figure 12) |
| • Band scores for *Frère Jacques* (Appendix D) |
| • Recording equipment: (Garageband program on a Mac) |
Criteria for:
Variations on a Theme
Assignment #2

• Group members: ____________________________________________

• Create a variation of Frère Jacques (same groups as before with percussionists).
  o Every group member must perform.
    Write in the criteria created as a class
    
      o
      o
      o
      o
      o
      o

      Use the above criteria while creating your variation.

Figure 12: Variations on a theme: Assignment #2
Lesson Plan #7

Lesson title: Variations on a theme #3a – Responding to Images

Step One: Desired Results
As a result of the lesson students will . . .
- create a class composition using the rondo form in response to an image
- create a class composition using variations on a theme in response to an image
- articulate verbally musical form within art

Step Two: Assessment Evidence
Performance task—What will students do to demonstrate learning?
- actively participate during the class activity
- actively participate during the creation of compositions
- perform the created compositions
- articulate verbally musical form within art

Performance criteria—How good is good enough to meet standards?
- students’ work matches the outlined criteria
- students can verbalize musical form within art

Step Three: Learning Plan
Lesson sequence: (50mins total)
- Introduction: (5mins)
  - Review previous assignments.
  - Introduce the concept of using an image as an inspirational tool.
- Step 1: (10mins)
  - View images representing variations on a theme and rondo.
    - Figure 13: Cool Sky, Warm Earth, variations 1, 2, 3 (variation on a theme image)
      - Ask students to identify the theme. (sky, moon, flowers, ground)
    - Figure 14: Waves and rain drops, rondo image
      - Ask students to identify A, B, and C sections.
- Step 2: (20mins)
  - Create a class composition in variation form using the Cool Sky, Warm Earth, variations 1, 2, 3 (Figure 13).
    - Brainstorm ideas for the theme.
      - Use notes from the Concert Bb scale.
      - Use a time signature of 4/4.
      - Limit to 4 bars.
      - Listen to 3 student ideas.
      - Choose one idea and play it in unison. (bear in mind decisions related to instruments, melody, rhythm, dynamics and tempo)
    - Brainstorm ideas for the first variation.
      - Consider varying elements such as: (rhythm, melody, dynamics, mode, tempo, instrumentation, counter melody, register)
      - Limit to 4 bars.
      - Listen to 3 student ideas (different students than before)
      - Choose one idea and play it.
Brainstorm ideas for the final variation.
  • Consider different elements not chosen previously.
  • Limit to 4 bars.
  • Listen to 3 student ideas (different students once again)
  • Choose one idea and play it.
  
Have the whole class rehearse the theme and 2 variations. (12 bars total)
  • Perform the class composition and record.

- Step 3: (15mins)
  o Create class composition #2 using Waves and Rain Drops rondo image (Figure 14).
    (ABACA)
      • Brainstorm ideas for section A of the rondo. (waves)
        • Consider a melody that sounds like waves going up and down.
        • Use notes from the Concert Bb scale.
        • Use a time signature of 3/4.
        • Limit to 4 bars.
        • Listen to 3 student ideas.
        • Choose one idea and play it in unison. (bear in mind decisions related to instruments, melody, rhythm, dynamics and tempo)
      
      • Brainstorm ideas for section B. (small rain drops)
        • Consider the image of small raindrops and how that might sound.
        • Limit to 4 bars.
        • Listen to 3 student ideas (different students than before)
        • Choose one idea and play it.
      
      • Brainstorm ideas for section C. (large rain drops)
        • Consider the image of large raindrops and how that might sound.
        • Limit to 4 bars.
        • Listen to 3 student ideas (different students once again)
        • Choose one idea and play it.
      
      • Have the whole class rehearse the A, B, and C sections in ABACA form. (20 bars total)
      • Perform the class composition and record.

- Step 4:
  o Show students 2 images their groups will be choosing from during the next lesson.
  o Show Figure 15 & Figure 16.

Tools Required:
  • Cool Sky, Warm Earth, variations 1, 2, 3 (Figure 13)
  • Waves and rain drops, rondo image (Figure 14)
  • Recording equipment: (Garageband program on a Mac)
  • A Variation on a Theme: Three pots of pansies (Figure 15)
  • Waterfall Rondo (Figure 16)
Figure 13: Cool Sky, Warm Earth, variations 1, 2, 3 (Daniel Colvin)
Figure 14: Waves and rain drops, rondo image (Herv Kegalj)
Figure 15: A Variation on a Theme: Three pots of pansies (Cynthie’s Art)
Figure: Rondo Waterfall (RexWallpapers)
Lesson Plan #8

**Lesson title:** Variations on a theme #3b – Responding to Images

### Step One: Desired Results
As a result of the lesson students will...
- articulate verbally musical form within art
- create a composition using either rondo or variation form in response to an image

### Step Two: Assessment Evidence
**Performance task**—What will students do to demonstrate learning?
- actively participate during the class activity
- actively participate during the creation of compositions
- perform the created compositions
- articulate verbally musical form within art

**Performance criteria**—How good is good enough to meet standards?
- students’ work matches the outlined criteria
- students can verbalize musical form within art

### Step Three: Learning Plan
**Lesson sequence:** (50mins total)
- **Introduction:** (10mins)
  - View the 2 images student groups will choose from.
    - Figure 15: A Variation on a Theme: Three pots of pansies
      - Elicit responses to describe the theme of this set of variations.
        - Pots and flowers are possible answers.
      - Elicit responses to describe the variations within the image.
        - Variations in colour and shape of flower are possible answers.
    - Figure 14: Waterfall Rondo
      - Elicit responses to describe how rondo form fits within the image.
        - Section A could be the pools above each waterfall.
        - Sections B & C are the rocky parts in between each pool.
- **Step 2:** (40mins)
  - Students reassemble into groups used in previous lessons.
    - Choose image 1 if your group is composing a variation (3 pots).
    - Choose image 2 if your group is composing a rondo (waterfall).
  - Hand out criteria for Assignment #3 (Figure 17)
    - Base your composition on Concert Bb scale.
    - Each section of your composition should be 4 bars long.
    - Choose either 3/4 or 4/4 time signature.
    - Include at least 2 of the following devices if your composition is in variation form.
      - (rhythm, melody, dynamics, tempo, instrumentation)
    - Include at least 1 of the following devices in each of your B & C sections if your composition is a rondo.
      - (rhythm, melody, dynamics, tempo, instrumentation)
  - Make sure that everyone performs at least some of the time.
- **Step 3:**
  - Students have the whole period to create their group compositions.
  - Circulate and give assistance where necessary.
**Tools Required:**

| • Criteria Assignment #3 (Figure 17)          |
| • A Variation on a Theme: Three pots of pansies (Figure 15) |
| • Waterfall Rondo (Figure 16)                |
Variations/Rondo Assignment #3

- Choose image 1 if your group is composing a variation (3 pots).
- Choose image 2 if your group is composing a rondo (waterfall).

Criteria

- Base your composition on Concert Bb scale.
- Each section of your composition should be 4 bars long.
- Choose either 3/4 or 4/4 time signature.
- Include at least 2 of the following devices if your composition is in variation form.
  - (rhythm, melody, dynamics, tempo, instrumentation)
- Include at least 1 of the following devices in each of your B & C sections if your composition is a rondo.
  - (rhythm, melody, dynamics, tempo, instrumentation)
- Make sure that everyone performs at least some of the time.
Lesson Plan #9

Lesson title: Variations on a theme #3c – Performance and evaluation

Step One: Desired Results
As a result of the lesson students will . . .

- listen to group performances
- record group performances
- evaluate group performances

Step Two: Assessment Evidence

Performance task—What will students do to demonstrate learning?

- actively participate during the class activity
- perform the created compositions
- evaluate the created compositions using criteria and target rubric

Performance criteria—How good is good enough to meet standards?

- students’ work matches the outlined criteria
- students’ performance falls within the target rubric

Step Three: Learning Plan

Lesson sequence: (55mins total)

- Introduction: (5mins)
  - Give student groups 5min to review their compositions from last class and prepare for performance.
- Step 1: (15mins)
  - Groups perform compositions.
  - Record using Garageband.
- Step 2: (10mins)
  - Transition: students put down instruments.
  - Place another copy of the Target Rubric diagram (Figure 9) on the overhead.
  - Have students remind you of the assignment criteria.
    - (Bb scale, each section is 4-bars long, 3/4 or 4/4 meter, 2 variation devices or 1 device in each of your B & C sections, everyone performs some of the time)
  - Have students suggest descriptors for Target Rubric (Figure 9) (Teacher provides assistance when necessary)
    - Bull’s Eye = Bb scale, 4-bars long, 3/4 or 4/4 meter, 2 variation devices or 1 device for each of your B & C sections, everyone performs some of the time
    - On Target = All above criteria but missing one device
    - Near Target = Missing two criteria.
    - Off Target = Missing three criteria.
- Step 3: (15mins)
  - Hand out a copy of the multiple target rubric (Figure 18) to all groups.
  - Play back each group recording and have students evaluate each one.
  - Have students record their evaluations onto the criteria/target sheet.
  - Lead a discussion on the experience of evaluating others.
  - Collect group evaluations at the end of class.
- Step 4: (10mins)
  - Composition Unit evaluation: Have students answer an evaluation questionnaire (Figure 19).
Tools Required:

- Multiple Target Rubric: (Figure 18)
- Recording equipment: (Garageband program on a Mac)
- Composition Unit Evaluation: (Figure 19)
Figure 18: Multiple Target Rubric
Composition Unit Evaluation

1. What 2 musical forms did we use to explore composition?

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

2. Describe in your own words each of these forms.

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

3. I have contributed to our group compositions by...

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

4. I would like to hear the following recording again...

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

5. Learning about composition has helped me...

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

6. My skills on my instrument have improved by...

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

7. My most favourite part about composing was...

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

8. Next time we do a composition unit I would like to...

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

Figure 19: Composition Unit Evaluation
CHAPTER FIVE

Conclusion

Summary

This project began with an historical examination of my teaching career and a quest to enhance my existing performance based teaching model. A richer experience was desired for students, one that included creativity and greater understanding of the concepts being taught. Research demonstrated the various ways in which composition could enrich music education. With this knowledge, the goal for the project was to use composition as a means for students to acquire greater musical understanding. To achieve this goal I created an introductory unit on composition for a Grade 6 band class.

The unit and lesson plans were designed to fit an existing curriculum where scheduled performances and rehearsing of repertoire already consume most of the allotted time. It was my intention to find appropriate time within the calendar to teach the composition unit without encroaching on existing curriculum. Having a specific goal in mind made it appropriate to choose the Backward Design Model (Wiggins & McTighe, 2005). The application of such a unique model has guided the planning process and provided a framework for the unit.

Revisiting the Guiding Questions

Chapter 1 mentions four guiding questions for this study. The first is: What prior knowledge do students require to begin composing? Composition can be taught to any grade level. However, the parameters of the assignment need to match students’ developmental ability and musical skills and understanding. In my case as an instrumental teacher, it made sense to design my unit for Grade 6 students as they would have had one
year of instruction on their instruments and could be expected to play a Bb major scale with some fluency. Question 2 asks: What processes are effective in teaching composition to children? There are several effective processes to consider such as setting parameters, influence of time, personal preference, and consideration of independent styles. Each of these played a role in the creation of the unit, especially the setting of parameters to keep composition activities manageable for students. The third guiding question states: What strategies have proven successful? An examination of the pertinent literature informed me of several useful strategies. Some suggest composition games, others recommend a parameter of form, and still others point to improvisation activities as a precursor to composition. Scholars recommend using a variety of classroom configurations for projects: whole class, small group, pairs, and individuals. Considering the dynamics of my situation, I chose the parameter of form for my main teaching strategy and made use of collaborative (whole-class) and small group activities in my unit. The Grade 6 band students are first-time composers and having them work alone would not provide a sufficient chance of success. The final guiding question for this study asked: What composition activities will foster musical understanding? In order to foster musical understanding one must create stimulating activities that promote the feeling of success and enjoyment. Suzuki (2008) states: “Without stimulus to the life-force, there will be no development in the child. Under conditions of neglect, nothing and no one can grow” (p. 3). Nothing is more important than teaching a child the feelings of success and enjoyment while learning.

While in the throes of completing this project, I felt that my situation was unique and that every other band teacher in the world was going beyond teaching to the performance and incorporating composition into their instrumental classes. Colleagues
reassured me that this is not the case, that others too have similar challenges and will find this project useful within their own situations.

**Recommendations for Future Research**

I began to see a need for the inclusion of composition within the band curriculum from my first graduate course. The unit I created suits someone introducing composition for the first time. Other music educators will have different needs for either an intermediate or advanced version of this unit. Studies could be undertaken to create various levels of a composition curriculum from beginners all the way to advanced grade levels. General music teachers could also develop units that suit their situations and corresponding grade levels. Composition is important and I encourage every music educator to find or create ways to include such activities in their teaching.

**Concluding Statement**

What I learned most about myself as a music educator is that students learn in various ways and breaking away from a performance only model is a step in the right direction. Students are capable of all kinds of learning if the right opportunities are presented to them in a safe, successful, and enjoyable manner.
References


Appendix A: Twinkle Variations A: Conductor Score and Individual Parts

"Twinkle, Twinkle, Little Star"
Variation A
Clarinet in B♭ 1

"Twinkle, Twinkle, Little Star"
Variation A

\[ \text{simile} \]
Bass Clarinet in B♭

"Twinkle, Twinkle, Little Star"

Variation A

\begin{music}
\score{\newmusicinafourquarterstaff
\moveto(-1,-6)
\hexadist(1,0)
\music"Twinkle, Twinkle, Little Star"
\addmetronome
\stavespace(7)
\measure{4}\addtime(4,4)
\measure{7}\addtime(4,4)
\measure{10}\addtime(4,4)
\addtempo{simile}
}\end{music}
Alt Saxophone

"Twinkle, Twinkle, Little Star"
Variation A

[Musical notation]

simile
Tenor Saxophone

"Twinkle, Twinkle, Little Star"

Variation A

\[ \text{Music notation with staff lines and notes} \]

4

7

10
"Twinkle, Twinkle, Little Star"

Variation A

Horn in F
"Twinkle, Twinkle, Little Star"
Variation A

Baritone / Trombone
Xylophone

"Twinkle, Twinkle, Little Star"

Variation A

\[ \text{simile} \]
Snare Drum

"Twinkle, Twinkle, Little Star"
Variation A
Appendix B: Twinkle Variations B: Conductor Score and Individual Parts

"Twinkle, Twinkle, Little Star"
Variation B

[Sheet music image]

Flute
Clarinet in B-flat
Bass Clarinet in B-flat
Alto Saxophone
Tenor Saxophone
Trumpet in B-flat
Horn in F
Baritone / Trombone
Xylophone
Snare Drum
"Twinkle, Twinkle, Little Star"

Variation B

Flute
"Twinkle, Twinkle, Little Star"
Variation B

Clarinet in B♭ 1
"Twinkle, Twinkle, Little Star"
Variation B
"Twinkle, Twinkle, Little Star"
Variation B
"Twinkle, Twinkle, Little Star"
Variation B

Tenor Saxophone
"Twinkle, Twinkle, Little Star"
Variation B
"Twinkle, Twinkle, Little Star"
Variation B
"Twinkle, Twinkle, Little Star"
Variation B
"Twinkle, Twinkle, Little Star"
Variation B

Xylophone
Snare Drum

"Twinkle, Twinkle, Little Star"
Variation B
Appendix C: Twinkle Variations C: Conductor Score and Individual Parts

"Twinkle, Twinkle, Little Star"

Variation C
"Twinkle, Twinkle, Little Star"
Variation C

Flute
"Twinkle, Twinkle, Little Star"
Variation C
Bass Clarinet in B♭

"Twinkle, Twinkle, Little Star"
Variation C

\textit{simile}
Alto Saxophone

"Twinkle, Twinkle, Little Star"

Variation C

\( \text{simile} \)
Tenor Saxophone

"Twinkle, Twinkle, Little Star"
Variation C

[Music notation image]

4

[Music notation image]

7

[Music notation image]

10

[Music notation image]
Trumpet in B♭ 1

"Twinkle, Twinkle, Little Star"
Variation C

\[
\text{simile}
\]
"Twinkle, Twinkle, Little Star"
Variation C
"Twinkle, Twinkle, Little Star"
Variation C

Baritone / Trombone
"Twinkle, Twinkle, Little Star"
Variation C

Xylophone
Snare Drum

"Twinkle, Twinkle, Little Star"
Variation C

\[
\begin{align*}
4 & \\
7 & \\
10 & 
\end{align*}
\]
Appendix D: Frère Jacques: Conductor Score and Individual Parts
Frere Jacques
Clarinet in B♭

Frere Jacques
Bass Clarinet in B♭

Frere Jacques
Alto Saxophone

Frere Jacques
Frere Jacques

Tenor Saxophone
Trumpet in B♭

Frere Jacques
Frere Jacques

Horn in F
Baritone / Trombone

Frere Jacques
Xylophone

Frere Jacques
Snare Drum

Frere Jacques

\[ \begin{align*}
\text{Beat 1:} & \quad \begin{array}{c}
\text{Drum Pattern:} \\
\text{Note Sequence:}
\end{array} \\
\text{Beat 2:} & \quad \begin{array}{c}
\text{Drum Pattern:} \\
\text{Note Sequence:}
\end{array}
\end{align*} \]