



A+: A “Precise” Prelude and An “Excellent” March by Thomas C. Duffy

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2. Skill Builders: Rhythm Drills
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FOLDER 2: LESSON PLANS FOR LISTENING & RESPONDING

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 - Meet Composer Thomas C. Duffy
 - Prelude & March
 - Humor in Music

STUDENT MATERIALS

Featured readings and worksheets designed to be printed and shared with students can be found throughout this curriculum. They are easily identifiable - each page has a border and contains an image of Rondo, the BandQuest® mascot!



Teacher's Guide

INTRODUCTION & OVERVIEW

BandQuest® was conceived and launched by the American Composers Forum to create new music for middle level bands. In addition to commissioning works by some of today's leading composers, *BandQuest* also provides a rich curriculum with multiple resources for ensembles and music classrooms. This curriculum can be used not only to create ensemble lessons that teach students how to perform the pieces, but also to access interdisciplinary lessons that help students think critically, make connections between the music and other areas of learning, and understand the music they perform through multiple entry points.



The materials were developed using a curriculum planning strategy called the Facets Model (Barrett, McCoy, & Veblen, 1997). The Facets Model is a comprehensive approach for studying musical works in depth, and helping students relate music to other disciplines in meaningful ways. The model has been used to create curriculum in many settings, but especially in designing the content of the *BandQuest* curricula. For in-depth information on the facets model, go the *BandQuest* website at <http://www.composersforum.org/sites/default/files/BandQuestFacetsModel.pdf>.

The materials for each *BandQuest* curriculum can be downloaded. The curriculum for each work includes:

- Teacher's Guide
- Introduction to the Composer
- Program Notes
- Guided Listening resources
- Rhythm Practice and Warm-ups
- Lessons for Creating Music through arranging, improvising, interpreting or composing
- Interdisciplinary Lessons and Resources in Language Arts, Math, or Social Studies
- Readings Pages prepared especially for students
- Assessment Strategies
- Links to other web based resources

A+: A "Precise" Prelude and An "Excellent" March was composed in 2000 by Thomas C. Duffy. Working with students at Tiverton Middle School in Rhode Island, Duffy created a fun piece based on a musical joke, asking performers to intentionally play wrong notes in various parts of the march. Interdisciplinary lessons focus on the math behind A+, reading, and Critical Listening Strategies linked with writing.

A+ TEACHING STRATEGIES

TECHNICAL DEMANDS AND MUSIC READING REQUIREMENTS

Limited ranges required from all instruments
 Some use of accidentals – identify any later notes in measures that accidentals affect
 Little rhythmic independence
 Does require risk-taking – improvised wrong notes
 Clarinet – no slurs across break
 Brass – no awkward skips
 Alto sax & brass – moderate speed 16th note tonguing
 Snare Drum – ruffs, rolls, fp rolls
 Cymbals – loud and soft crashes, muffling
 Bass Drum – muffled march-style playing
 Timpani – rolls, fp rolls, muffling, use 4 timpani or tuning change during piece

MUSICAL ELEMENT ANALYSIS

An analysis of the musical elements contained in A+ is provided on the following pages, along with an indication of which measures contain each element. Elaborated teaching strategies are provided for the musical elements that may require more time and attention in order for students to gain a complete understanding of the piece.

RHYTHM		
CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
steady beat – contrast	m. 1 vs. m. 2 m. 3 vs. m. 4	
strong/weak beat	m. 5 m. 8 – end of piece	
accent or beat emphasis	throughout March	Experiment with the effect of performing measures with stress put on various beats, including beats that are typically weak. Articulation Warm-up
duple meter	throughout March	
4/4 time	throughout March	
syncopation	mm. 30, 32, 33, 34, 41	
dotted rhythms	mm. 3, 14, 18, 21, 22, 25, 26, 45, 49, 52, 53, 56, 57	Practice dotted rhythm on repeated note or changing notes with various articulations (slurs, staccatos, etc.) Dotted Rhythm Drill
fermata	mm. 1, 4, 6, 41	
free rhythm/tempo	mm. 1 – 10	
ostinato	m. 13... Sn. Drum	
mixed quarter and eighth notes and rests	mm. 29 – 37 mm. 60 – 68	Drill quarter, eighth note and rest reading with Rhythm Drill

MELODY

CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
direction – up vs. down	mm. 1 – 8 woodwind parts mm. 2, 3, 5, 6 brass parts	
stepwise movement	m. 5 (melody), m. 12 (flutes) m. 15 – first 3 beats of all wind parts	
skips	m. 22 most of measure, m. 29 some instruments have a step on the first beat only, m. 44 low brass/low WW	
combination skips & steps	m. 2 brass, m. 21 Tpt. And F. Horn	Ask students to identify various examples in their parts where the notes move stepwise, in skips, or combinations of both.
major key (scale)		Play scale and then compare to melody at m. 44
melodic contour	mm. 13 – 16, 17 – 20	Students may be asked to draw the shape of particular phrases of melody
phrase	mm. 13 – 16, 17 – 20	identify # of measures in each phrase
pentatonic scale	mm. 1 – 11 WW	Play a major scale and then play steps 1, 2, 3, 5, 6 & 8 in a variety of keys. Improvise on those notes. Pentatonic Composition

HARMONY

CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
tonic/dominant – bass line	m. 13	
melody/accompaniment	m. 13 low brass/low WW vs. upper brass & WW	
counter-melody unison	m. 13 – Tpt. & F. Hn., m. 21, m. 29 – Fl. II, Ob., Cl. I, Tpt. II, F. Hn.	
consonance/dissonance	section with “wrong” notes	
major chord	m. 44 beat I, m. 68	Major/Minor Chord Warm-Up
minor chord	m. 69	Major/Minor Chord Warm-Up
contrast major/minor		Build various major chords in the band and then have instruments playing the 3 rd lower their note ½ step. Can also teach concept of a ½ step with this exercise. Major/Minor Chord Warm-Up

FORM

CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
Prelude	mm. 1 – 10	Refer to Prelude & March
March	mm. 11 – 72	Refer to Prelude & March

TIMBRE/TEXTURE

CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
instrumental families: functions		Students identify whether they are fulfilling the function of melody, countermelody, accompaniment, bass line or rhythmic punctuation in measures selected by the teacher
polyphony	mm. 21	
homophony	mm. 29 – 37	

EXPRESSION MARKINGS

CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
dynamics: soft	m. 1, 8	
dynamics: loud	m. 11	
dynamics: contrasting	mm. 60-68	
crescendo	m. 12, 40, 71	
diminuendo	m. 43	
fp	m. 40, 71	
tempo: fast	m. 8, throughout March	
tempo: slow	m. 2 – 7, throughout Prelude	
articulation: slur	m. 1 – 7 upper WW	Articulation Warm-up
articulation: marcato	throughout March	Articulation Warm-up
articulation: accents	mm. 30 – 34	Articulation Warm-up
articulation: staccato	mm. 29 – 37	Articulation Warm-up
articulation: portamento	m. 1 B. Cl., Bar., Sax	

BACKGROUND INFORMATION:

COMPOSER BIOGRAPHY: THOMAS C. DUFFY



Thomas C. Duffy (born June 17, 1955) is Professor of Music in the School of Music and the Director of Bands at Yale University. He received his Bachelor of Science in Music Education (*magna cum laude*) and the first Master of Musical Arts in Composition from the University of Connecticut, and his Doctor of Musical Arts in Composition from Cornell University, where he studied with Karel Husa and Steven Stucky. He has taught music courses at the Hartford Conservatory, the University of Connecticut, the Auburn Maximum Security Correctional Facility, Cornell University, and Yale University. He was Associate Dean (1996-2000), the first Deputy Dean (2000-2005) and Acting Dean (2005-06) of the Yale School of Music.

Recordings and performances of Mr. Duffy's music include those by college bands, orchestras, and wind ensembles throughout the world. Mr. Duffy has conducted bands and orchestras throughout the United States and Japan, England, France, Ireland, Finland, Russia, South Africa, Swaziland, the Czech Republic, Bermuda, Spain, Brazil, Mexico, Austria, and Italy.

He has served as president of the New England College Band Association, the College Band Directors National Association, and Connecticut Composers Inc.; publicity co-chairman for the World Association of Symphonic Bands and Ensembles; chairman of the Connecticut Music Educators Association Professional Affairs and Government Relations Committees; and a member of American Composers Alliance, BMI, and the American Bandmasters Association. Mr. Duffy is Music Editor of the American Composers Forum's *BandQuest*® Series. He was a member of the Tanglewood II Planning Committee and was a member of the Tanglewood II Symposium in 2008. His music is published by American Composers Alliance, Meredith Music, Hal Leonard, Ludwig Music and Bourne Company Music Publishers. Dr. Duffy was selected as Outstanding Music Educator of the Year by the Connecticut Music Educators Association (1996) and was awarded the Tercentennial Composition Medal (2001) and the Cultural Leadership Citation (2008) by the Yale School of Music.



In addition to composing music for world-class musicians and ensembles, Duffy has had a commitment to writing music for musicians at the beginning and middle stages of musical attainment, and is frequently commissioned by middle, high school and college bands. Recently he has pioneered a new genre of musical composition/ conducting - music that requires a bi-lateral conductor, that is, a conductor who can conduct different meters with each hand simultaneously (sharing downbeats).*

For more, go to the composer's website, <http://duffymusic.com/>

* Pictures and composer biography from <http://duffymusic.com/>

BACKGROUND INFORMATION:

SPLITTING CONTEST IN SOUTH AFRICA*

In Tom Duffy's own words

The Yale Concert Band has taken international concert tours every other year since I arrive at Yale in 1982. In the summer of 2011, we traveled to South Africa and Swaziland. I had taken the band to Brazil in 2007, and in the course of that trip, I contracted a parasite, probably from the water that we drank. My wife is a PhD in Nutrition and a college professor in Allied Health and Nutrition. Before I left for South Africa, she made me promise not to drink the water. And I didn't.

However, on the first day of our visit to South Africa, our Africaaner tour guide took us to a game preserve – we saw lions, giraffes, antelopes, blazebachs, zebras, etc. We drove around in trucks and came within twenty feet of these animals. When the truck tour was finished, our guide asked is we wanted to participate in a contest that the locals had invented. Of course we did. He stooped and picked up a handful of giraffe droppings (Manure pellets!). The giraffe droppings looked like rabbit droppings, except bigger – about the size of malted milk balls. The contest was to put the pellet in your mouth until it was soaked and then spit it. The person who launched the pellet the farthest was the winner. He then did exactly that – popped a ball of giraffe dung into his mouth and spit it – a pathetic six feet. Not to be outdone, I did the same, and launched my guano projectile about twenty-four feet! Several of my students did the same, but no one could beat me.

When I returned home, my wife asked if I had been drinking the water in South Africa. "Not a drop of non-bottled water," I reported proudly.

She saw the pictures of the dung-spitting contest about a week later. For the band's next tour, she will expand the list of things that she makes me promise not to drink, eat or savor.

* Please use common sense when sharing this story. Some parents and administrators may prefer this not be shared with students.

BACKGROUND INFORMATION:

PROGRAM NOTES FOR A+: A "PRECISE" PRELUDE AND AN "EXCELLENT" MARCH

Written by Thomas C. Duffy

There is much debate about the value of the performing arts in the pre-college curriculum. This debate rages most furiously when budget considerations make cut-backs inevitable, and the academic money-managers propose to snip away at the non-core curricular "activities" such as art and music performance and, in some cases, athletics. This short piece makes the case for the unique importance of music performance curricular or non-curricular in every academic program.

Grades allege to represent achievement. There is a quantitative correlation between grades and performance, with grades often being assigned to reflect the percentage of correct or appropriate responses or behaviors. Average grading scales include the grades A, B, C, D, and F, with gradations of these levels being subdivided by pluses and minuses. Roughly, F corresponds to grades of 59% and lower; D corresponds to 60 to 69%; C corresponds to 70 to 79%; B corresponds to 80 to 89%; and A corresponds to 90 to 100%. The higher and lower areas of the grading ranges are reflected by + and -. The unique grade of A+ is awarded for achievement in the area of 97 to 100%. This means that, in the sciences and humanities for example, the highest possible grade can be awarded to work or achievement that contains up to 3% error! A+ = 97%; 3% short of perfection! Can you imagine a musical performance with even 1% error, never mind 3%? Most musical performances are flawless in execution in certain domains (pitch, rhythm, dynamics). Think how greatly one wrong note sticks out of an orchestral or band or choral performance! Music performance routinely demands one hundred percent accuracy in execution. Music performance is unique in that regard. Is there another discipline in the academic curriculum that makes such high demands on students?

A+: A "Precise" Prelude and An "Excellent" March makes a case for the high quality of music performance. The *Prelude*, if performed well, is precisely imprecise, with tendrils of harmonic material floating around at the whim and fancy of the woodwinds. The *March* is a simple little commencement-like processional (feel free to use it as a real march!) which is repeated. The ensemble players are instructed to make one mistake in the repetition a mistake of pitch or dynamic or rhythm or articulation; it's their choice. There are 8665 notes in this piece. If the ensemble consists of 60 players, all of whom make one pitch mistake, the percent of error is .69 of 1%, that is not even 1%! If one considers that each note has a dynamic, articulation and rhythm component (all of which can be mutilated!), the possible execution opportunities become 8665 pitches x 3 (dynamics, rhythm, articulation) for a total of 25,995! One mistake by each member of a sixty-piece ensemble now represents only .023 of 1%! In fact, 3% error in this case would equal 779 mistakes - a rate of performance that would qualify for an A+ in the academic world but would probably result in the conductor of the ensemble receiving a pink slip or the request for career counseling before the last notes' reverberations ceased!

Nevertheless, by all academic standards, the performance of this march, with anything less than 779 mistakes, will be "excellent."

BACKGROUND INFORMATION:

A+: A "PRECISE" PRELUDE AND AN "EXCELLENT" MARCH MUSIC MAP

PRELUDE - AN "IMPRECISE" WAY TO WARM-UP THE BAND

- Woodwinds improvise swirling threads of a pentatonic melody. They continue throughout the Prelude.
- The brass interrupts the swirling wood winds twice with a two measure tune. They seem to be urging the winds to get on with the march.
- Finally the percussion takes over as if to say..."Let's just get going, okay?"

MARCH - WE'RE ON OUR WAY

- **A Strain** – The March tune takes off over the percussion patterns. Flutes and clarinets play the first strain.
- **B Strain** – The whole band plays rhythm games; tricky patterns with lots of rests. Watch out!
- **Coda** – The March finally comes to a big finish. There's a surprise button chord at the end.

MARCH - WITH MISTAKES

- The whole March is repeated in exactly the same order, but now each player makes one mistake.

A+: A "PRECISE" PRELUDE AND AN "EXCELLENT" MARCH

GLOSSARY

accent	additional emphasis on an individual note by playing louder; indicated by a ">" mark
arrange	to change a musical composition for performance in a different way, often for different instruments
articulation	the style in which musical notes are played
ballet	a presentation to tell a story by combining music and dance, usually with sets and costumes
beat	the pulse within music
chords	three or more pitches sounding simultaneously (at the same time)
dynamics	the degrees of loudness or softness of music
harmony	pitches sounding simultaneously (at the same time), such as chords
harpichord	a keyboard instrument where the sound is created by a quill plectrum plucking a string when a key is depressed
improvise/ improvisation	spontaneously creating music
lute	a European string instrument with a rounded body and a short, fretted neck
melody	a series or succession of pitches that make up a tune
musical	a dramatic play that includes the singing of songs between spoken dialogue
opera	a dramatic presentation that is entirely sung, usually with sets and costumes
pentatonic	a five-note scale consisting of three whole steps and two minor thirds in an octave
permutation	an arrangement of things in a definite order
phrase	a musical line that states a complete idea, many times a part of a much larger section of music
rhythm	the pattern of musical beats in time

Matching Terms

Match the term to its definition. Chose the correct musical term from the bottom of the page and write it to the left of the definition.

- _____ the degrees of loudness or softness of music
- _____ the pattern of musical beats in time
- _____ three or more pitches sounding simultaneously
- _____ a series or succession of pitches that make up a tune
- _____ a five-note scale consisting of three whole steps and two minor thirds in an octave
- _____ a musical line that states a complete idea
- _____ a dramatic presentation that is entirely sung
- _____ a presentation that combines music and dance to tell a story
- _____ a European string instrument with a rounded body and a short, fretted neck
- _____ a keyboard instrument that creates sound by plucking a string when a key is depressed
- _____ spontaneously creating music
- _____ a person who writes music

MELODY	PENTATONIC	RHYTHM	BALLET	PHRASE
DYNAMICS	CHORD	IMPROVISATION	HARP	LUTE
HARPSICHORD	PIANO	ARRANGE	OPERA	COMPOSER

