

# Integrated Lesson & Rehearsal Designs

## Curriculum Design Process for the Wind Band Class and Ensemble

### 1) *I Love My Love*

Gustav Holst, transcribed by Kenneth Singleton

This is one of the great and recognizable melodies from Holt's *Second Suite in F*. It is different, like an extension of the familiar band version; in a sense, it *is* an extension, in that it is a transcription of the setting Holst made for choir in 1916.

Background information: based on folk song of same title – solos are cross-cued, to allow flexibility in the instrumentation

Abroad as I was walking, one evening in the spring,  
I heard a maid in Bedlam so sweetly for to sing;  
Her chains she rattled with her hands,  
And thus replied she:

"I love my love because I know my love loves me!

O cruel were his parents who sent my love to sea,  
And cruel was the ship that bore my love from me;  
Yet I love his parents since they're his although  
They've ruined me:

I love my love because I know my love loves me!

With straw I'll weave a garland,  
I'll weave it very fine;  
With roses, lilies, daisies,  
I'll mix the eglantine;  
And I'll present it to my love  
When he returns from sea.

For I love my love, because I know my love loves me."

Just as she sat there weeping,  
Her love he came on land.  
Then hearing she was in Bedlam,  
He ran straight out of hand.  
He flew into her snow-white arms,  
And thus replied he:

"I love my love, because I know my love loves me."

She said: "My love don't frighten me;  
Are you my love or no?"  
"O yes, my dearest Nancy,  
I am your love, also I am return'd to  
Make amends for all your injury;  
I love my love because I know my love loves me."

So now these two are married,  
And happy may they be like turtle  
Doves together, in love and unity.  
All pretty maids with patience wait  
That have got loves at sea;

I love my love because I know my love loves me.

**Quick analysis-overview:** 6 verses; text painting; imitation between motives; andante tempo, rubato in sections; in F dorian, concert, with some modal shifts to melodic minor and limited chromaticism; an imaginative orchestration, with many thinly-scored sections, solos & duets; some polyphonic sections; phrases are call & response in many sections (like the text); often unusual phrase periods; "the moment" takes place at verse 4, m. 61-69

**Skill-Based outcomes:** 1) Breath unity throughout ensemble – students throughout the ensemble will use a similar style of breath preparation for each (in character, in tone, in time), performing the piece without conductor  
2) Punctuation & syntax in melodic performance – students will re-edit and perform the main melody (use tempo, articulation dynamics)  
3) Students will learn the text and melody of *I Love My Love* and sing it in ensemble.

**Knowledge Outcomes:** Students will demonstrate an understanding of the principle of text-painting by identifying the characters & voices from the text, as they appear in the score.

**Affective Outcomes:** 1) Students will research the treatment of mental health patients in the 20<sup>th</sup> Century in general, and the “bedlam” in Great Britain in particular. Do the kinds of issues described in the text of this composition occur in Canadian society today? What is the modern equivalent of “bedlam”?  
2) Students will create a new text for the melody of *I Love My Love*.

**Principal Evaluation Instruments:** 1) Students will review video of a conductor-less performance by their ensemble, and submit a personal video reflection on entrances and releases. 2) Students will perform re-edited melody, and sing the main song with text in small groups. 3) Students will submit a new text for the main melody, graded by rubric. 4) Students will present a short presentation on mental health issues and “bedlam”.

## 2) *A Renaissance Pageant*

Michael Praetorius, adapted and arranged by L.C. Harnsberger

This work is one of many similar compositions, based on renaissance dance music and the *renaissance consort* ensemble. *Tersipchore* is one of the most famous collections of dance music from this period. These 3 to 6 part dances emphasize different styles, and are excellent for teaching and reinforcing rhythmic feel and contrasts in style.

**Quick Analysis-overview:** three movements; B-flat, E-flat major, G minor; imaginative and varied scoring; unusual phrase periods; highly rhythmic; binary and through-composed forms; polyphonic and homophonic textures; terraced dynamics; trills in the cadence moments; extensive use of call & response styles; melodic sequence and imitation are significant development techniques; lots of variation in the articulation patterns

**Skill Outcomes:** 1) Use whisper tonguing to unify articulations throughout the composition.  
2) Unify phrase (a) length, (b) shape, (c) destination point.  
3) Students will prepare for key fluency, in B-flat major, E-flat major, and G minor.

**Knowledge Outcomes:** 1) Students will improvise rhythms and melodies to complete the phrase, in pairs.  
2) Students will recognize and employ appropriate interpretive strategies when performing *melodic sequences*.

3) Students will learn to identify the hallmarks of the pavane, galliarde, sarabande, courante, and bouree, and determine which of these dances applies to each movement of *Renaissance Pageant*.

**Affective Outcomes:** 1) Students will explore the characteristic *movement* of the pavane, galliarde, sarabande, courante, and bouree, and *choreograph* a dance to collaborate with the music.

**Principal Evaluation Instruments:** 1) Students will perform principal themes from *Renaissance Pageant* in three keys, from memory. 2) Students will perform the dances with the full band piece in a concert for parents, with a lecture-demonstration on powerpoint.

### 3) *Ye Banks and Ye Braes O Bonnie Doon*

Scottish Folk Song, arranged by Michael Sweeney

This work is flexibly scored, but retains an interesting colour palette. It offers lots of arranging possibilities for first-year players, and leaves room for them to exercise interpretive skills as they become more sophisticated, fluent musicians.

Ye banks and braes o' bonnie Doon,  
How can ye bloom sae fresh and fair?  
How can ye chaunt, ye little birds,  
And I'm sae weary fu' o' care?

Ye'll break my heart, ye warbling bird,  
That warbles on the flowry thorn,  
Ye mind me o' departed joys.  
Departed never to return.

Text by Robert Burns, published 1791

Oft hae I rov'd by bonnie Doon,  
By morning and by evening shine  
To hear the birds sing o' their loves  
As fondly once I sang o' mine.

Wi' lightsome heart I stretch'd my hand  
And pu'd a rosebud from the tree.  
But my fause lover stole the rose,  
And left the thorn wi' me.

**Quick analysis-overview:** 2-verse statement of the melody; ww choir at m 19, 51, & 67; E-flat concert major; *cantabile* style throughout; drone in beginning to create a "Scottish" effect

**Skill Outcomes:** 1) students will play in a smooth, cantabile singing style throughout.  
2) All students will be fluent in performance of the main melody.

**Knowledge Outcomes:** 1) Students will make balance decisions by determining melody vs accompaniment in each part of the piece.  
2) Students will identify the drone, and understand its role in the piece.

**Affective Outcomes:** 1) What is the symbolism of the rose in literature? Can you think of another song or poem that uses the rose as a symbol? How is it different or similar to *Ye banks and Ye Braes*?

**Principal Evaluation Instruments:** 1) Write a new text for one verse of *Ye banks and Ye Braes*. 2) Students will perform the main melody as a duet – the other player will hold a drone while they play, then switch.

## 4) *Orion*

Jan Van der Roost

This is a delightful, unusual, slow march, in a European style. It is subtle and delicate, and offers a variety of style and textures.

**Quick analysis-overview:** in C minor and E-flat major; the minor tonality of the main opening melody is answered in the second half of the piece by a major tonality variant, **moving in contrary motion**; uses several types of *ostinato* accompaniments; solos and soli performed by **sections**, emphasizing unity of style; characteristic fanfares for the brass, m. 33 & 65-68; strict slow march, quarter = 88; marked as *Solenne* (solemn)

**Skill Outcomes:** 1) Students will hold the slow tempo, without revealing the urge to rush, especially as dynamics increase or decrease.  
2) Students will make every *diminuendo* as beautiful as the *crescendos*.

**Knowledge Outcomes:** 1) Students will research the meaning, use, and significance of *ostinatos*.  
2) Students will learn each *ostinato* in the piece. Students will break into quintets, and play this *ostinato* while one player improvises on top of the ostinato, in C minor or E-flat major.

**Affective Outcomes:** The European slow march has a particular significance as music composed “in memorium”. Write a short scenario, outlining how *Orion* might be programmed to support a special event.

**Principal Evaluation Instruments:** 1) Student ostinato quintets will perform for each other, and evaluate themselves using a teacher-generated rubric, including tempo. 2) Students will submit a short, one-page scenario outlining a possible use of *Orion*, describing why the music suits their particular situation.