

# **Teacher Guide**

*On The Merrimack*

**By: Andrew Boysen Jr.**



**Produced by: Brett T. Butler**

# I. Unit Introduction

**Title:** *On The Merrimack*

**Composer:** Andrew Boysen Jr.

**Publisher:** Wingert-Jones Publications

**Grade:** Level 3, Medium-Easy work

**Length:** 6 Minutes

## National Music Standards:

- A. Creating
- B. Performing
- C. Responding
- D. Connecting

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.
- Anchor Standard 3: Refine and complete artistic work.
- Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
- Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
- Anchor Standard 6: Convey meaning through the presentation of artistic work.
- Anchor Standard 7: Perceive and analyze artistic work
- Anchor Standard 8: Interpret intent and meaning in artistic work.
- Anchor Standard 9: Apply criteria to evaluate artistic work
- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

## Learning Outcomes:

After the end of this unit, students will be proficient in the following areas. Each standard is equipped in parenthesis from each outcome.

Knowledge Outcomes: Students will be able to:

1. Identify, create, and perform the natural and harmonic minor and Phrygian scales used in the piece. (2, 4, 6, 10, 11) (Connections to historical context)
2. Identify and describing the genre of *On the Merrimack* and describing its meaning as well as connecting it to the student's personal life. (6, 7, 10, 11)

Psychomotor/Skill Outcomes: Students will be able to:

1. Control breath support and maintain consistent tone throughout the musical phrases with varied dynamics. (4, 5, 6)
2. Control entrances and exiting of sound to create clean transitions from each period/sections of the work. (4, 5, 6)
3. Work towards fixing vertical alignment, pulse issues and articulations. (4, 5)
4. Students will analyze parts in the music that were difficult and circle with a pencil those measures. (7, 8, 10)
5. Students will hum/sing pitches to work on note accuracy and work darkening their tone from selected measures. This will help relate back to intonation and pitch accuracy because it is crucial to hear the note before playing it. Activating the mouth, oral cavity muscles, and using the brain to process notes on the page will help fix issues. (5, 6, 7)

Affective Outcomes:

1. Students will shape lines and adjust to intonation issues at selected measures. (Emotion from the conductor transferred to the students perception of the piece) (7, 8, 9)
2. Describing history of the culture and how it relates to the different periods in the music. (10, 11)

Cross Curricular Connections:

This piece has an in-depth amount of information dealing with its geography in the title, and the historical context. The students will be able to connect the history, and geographic location with the piece to identify the meaning behind the three different periods of this work. The students will have a visual representation of what the river looks like to help create a better idea from the beginning of the piece and how it sets up the geographical setting, timbre and mood. Bloom's Taxonomy will be implemented on how it ties in the visual arts (setting) to the music, which connects two types of art together.

Historical Connections:

This work is embedded with history and students will make connections back to the time the river was formed, the specific tribe, "The Pennacook Indians", in relation to the 1<sup>st</sup> period. The students will research online the geographical location of the river so

they see a visual representation of the setting. Students will get into partners and look up history on the Pennacook Indians and they can get a sense of the instrumentation that is used specifically from the percussion section. There is a minor scale, and Phrygian function implemented into this piece, so the students will work together and find out how the scales are created and then find it within this piece of music.

#### Technology Integration:

Students will use computers to get onto the website, [musictheory.net](http://musictheory.net) to look up the different scales (minor/Phrygian) to see how they are created. At the end of the research assignment with the student's partners, everyone will take a Kahoot! quiz. The quiz will be used during class to review the historical concepts dealing with the geography of where the river is, significance of the Indians, and what was happening around the river site (connection to the third period). At the very end of the unit, a post write will be given to the students on what they learned throughout this piece, dealing with historical, and musical information. The form will be on paper/pencil with multiple choice and short answer.

#### Terminology to address to students:

- Mode
- Phrygian
- Periods

## **II. Score Analysis**

This type of analysis is used from the book *Teaching Music Through Performance in Band Vol. 1* by Larry Blocher, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles. The analysis covers the criteria of the composer's background, composition background, historical information, technical considerations, stylistic considerations, musical elements such as, (harmony, melody, rhythm and timbre), form and structure and other suggested listening pieces that are very similar to the work being taught in the classroom.

The book really breaks down the analysis process for teachers so that they can go in-depth about each section and have a better overall understanding of the entire work from a historical to musical analysis standpoint. From this type of analysis the teacher is setup for success in planning and delivering useful information towards their students knowledge. The layout is detailed on each set of criteria and focuses on breaking down each subject from the composer's information all the way down to suggested listening pieces. With this analysis the director has a better pathway to set clear instructional goals for their ensemble and preparation of where the melody, and harmonic contrasts begin to



happen.



**Composer:** Andrew Boysen Jr. was born in 1968. He grew up in Cedar Rapids, IA and played horn in school and took piano lessons for several years. Boysen has written works for concert band literature of grade three up to grade six, orchestra music and multimedia collaborations. He wrote compositions for his friends and then started working on large band projects. Boysen did not start studying the compositional techniques until he got to

college. His influential composition teacher is Eric Ziolek who is from the University of Iowa. Boysen also studied with Marc Weber, Donald Jenni, and Timothy Mahr.

He taught at Cary-Grove High School as well as being a guest conductor of the Deerfield Community Concert Band. Boysen received his Masters of Music in 1993 at Northwestern University. He taught at Indiana State University and while working there he worked in the music education department and helped with the Marching Sycamores and Symphonic Band. Boysen has written music for clarinet and piano, and brass choir. He earned his Doctoral of Music in Wind Conducting at the Eastman School of Music where he conducted the Eastman Wind Orchestra and was the assistant conductor of the Wind Symphony. Boysen won the University of Iowa Honors Composition Prize in 1991 and won twice the Claude T. Smith Memorial Band Composition Contest in 1991 and 1994. He also won the International Horn Society Composition Contest in 2000. He has several published works by Neil A. Kjos Music Company, Wingert-Jones Music, Alfred Music, Masters Music, and C. Alan Publications. Boysen received his Bachelor of Music at the University of Iowa in 1991.

Currently he is an active composer that receives commissions from high school concert bands, festivals and universities across the United States. Andrew is currently the professor of music at the University of New Hampshire (UNH). He is also an active guest conductor and a clinician that has worked out of the United States in places such as Great Britain and Australia. Boysen receives commissions from the Cedar Rapids Metropolitan Orchestra Festival, the Massachusetts All-State band, the Herbert Hoover Presidential Library and the Nebraska State Bandmasters Association.

## **Unit 2: Composition**

*On The Merrimack* is a wonderful concert band piece for a developing band. This piece is used at festivals and is a grade 3, medium-easy work according to Wingert-Jones Publications. There are three main periods that occur in this work with the Merrimack River. These periods are “The Pennacook Indians”, “Amoskeag and the Mills” and “Technology and Growth.” “This piece was commissioned by Chris Martin and the Southside Middle School Band and is dedicated to the city of Manchester, New Hampshire. This school is only an hour away from where Dr. Boysen Jr. lives currently. Chris Martin said she wanted a piece that reflected the history of the city Manchester. This river was the only constant flowing river throughout the entire city so they decided to write about this river. Boysen Jr. mentions “the sections with aleatory are meant to reflect the flowing consistency of the river and the sections connect three specific periods in history” (Andrew Boysen Jr., 2016). The Merrimack River is a place of constant history. The first period is about the Abenaki Indians. The second period of the work “focuses on Manchester’s prominence as a textile industry center in the late 1800’s. It was one of the biggest centers in the world at this time and the river powered up the factories to run” (Andrew Boysen Jr., 2016). The third period focuses on Manchester’s rebirth as a technology center. During this time there are “many industries moving into the old textile mill buildings along the river” (Andrew Boysen Jr., 2016). The melodies throughout this piece are from the French Canadian folksong, *Weaving in the United States*. The piece is approximately six minutes long and was written in 2004 and is copyrighted by the Wingert-Jones Publications Company in 2010.

### **Unit 3: Historical Perspective**

The Merrimack is the main river in Manchester with a deep-rooted history. The three periods Pennacook Indians, Amoskeag and the Mills & Technology and Growth are all connective sections that render the Merrimack River. The Pennacook's were located inland from the coast and had little interaction with the Europeans before 1620. "The word Pennacook comes from the Abenaki word 'penakuk' meaning at the bottom of the hill. They were sometimes called Merrimac from the river on which their villages were located. The Pennacook were forced to abandon the lower Merrimack after 1676, and smallpox began along this river in 1631. For forty years after the pilgrims had arrived at Plymouth the tribe could no longer be in a position to share or profit their lands. The Pennacook were reduced to ask the English on leaving them enough land to at least survive on. According to kuunaway.com this tribe "lived in harmony with nature until some white settlers came across the sea and stole all of their land! These people were called Christians but took everything they could lay their eyes upon" (Lee Sultzman/dickshovel.com).

### **Unit 4: Technical Considerations**

Boysen uses the percussion section in a tasteful way with the opening section hitting random notes creating a serene setting. There is heavy percussion and the piano is utilized throughout the piece. Percussion instruments used include rain stick, triangle, wood block, wind chimes, suspended cymbal, anvil hi-hat, vibraslap, brake drum, tom-toms, metal drums and sandpaper blocks. Seven to eight percussionists' will be needed to cover all of the percussion parts. A minimum of five percussionists could be utilized but it would be difficult with number of transitions from different instruments. There is a lot of layering in the first period with brass and percussion establishing an accompaniment pattern while the Clarinets enter in a separate melodic line. Boysen utilizes exposed solos throughout the piece with layered accompaniment in the background. There are some sixteenth note syncopations that the Clarinets and Bassoon will have to work out with pulse and their fingers at mm. 13-14. Vertical alignment could become problematic with the woodwinds because of the use of syncopated sixteenth notes lines. Call-and-response occurs frequently with running eighth note lines like in mm. 16-17. There are trills that occur in the woodwinds at mm. 22-24 which require some fast finger dexterity.

The second and third period present distinct *staccato* versus slur articulations starting at m. 31 in the Flutes, Oboe, Bassoon, Clarinets, and Saxophones. The ranges start to get high for the Flute 1 in from Eb6-F6. This could create a challenge getting everyone to articulate the same way especially with the quick lively tempo at 132 beats per minute (BPM). To help with clarity of the difference in *staccato* versus slurred articulations, scalar exercises utilizing the pitches from the piece at a slow tempo and then buildup to 132BPM could be beneficial. The entire band does an exercise going up the scale slurred and then down wards *staccato* with *crescendos* or *decrescendos*. Another exercise would be doing the rhythmic exercise up the minor scale and using the mm. 39-41.

At m. 47 a percussion break happens. Boysen has written a lot of independent moving rhythmic lines in this break for the percussion section. There are a lot of call-and-response that occurs during this percussion break with active sixteenth note rhythms. An important technical skill is maintaining relaxed with the fast tempo on the sixteenth notes. An exercise to help build fluidity would be practicing from eighth note to sixteenth note rhythms. Listening across the percussion section is another key element as there are many shared and unison rhythms throughout the percussion break.

There are some active melodic and rhythmic passages leading into m. 85 in the Flute 1, Oboe, Clarinet 1; vertical alignment with the slurs could be a technical issues and getting into the high range The Flute reaches to a high G6, and Oboe, Clarinet 1 have G5 and A5. Occurring at m. 91, Flute 1-2, Oboe, Clarinet 1, Trumpet 1, and Piano all have accents with slurs ties. This could make it difficult to achieve accurate vertical alignment between the melodic line and accompaniment. To help with vertical alignment the ensemble should try accenting every note and then slurring every note. If the ensemble plays it two different ways they can problem solve specific technical issues that may be prevalent during this section. With the tempo slowing down at m.107, breath support and tone production need to be addressed in the entire ensemble so balance can remain equal.

During the third period, the tempo increases to 152 BPM. This could create confusion regarding on where to breath and having enough air to get through the phrase. In the percussion part there is sandpaper blocks, which will require some explanation on technique because they will act as the timekeeper throughout the piece. There are also grace notes in the triangle part, which will take some explaining on approaching the two-sixteenth notes before the actual downbeat for the ensemble member. Towards the very end of this period a large portion of the band has running eighth notes. The percussion section has eighth notes with sixteenths. The band can listen to the percussion section for vertical alignment. At m. 157 the work reaches its loudest dynamics. Focused listening will need to emphasized with the accents and slurs on the two-sixteenths tied to an eighth note in the woodwinds. Depending on the rehearsal room, accents and slurs could get lost easily. A good warm-up would be to have the woodwinds play their sixteenth accent pattern with slurs and the brass and percussion play eighth notes to get them used to listening in the room. Boysen likes to incorporate layering in this work, which makes ensemble members listen for the melodic line. Proper volume and balance for the third period is very important. Balance is important because during this period because there are multiple instruments playing the same notes, dynamics and rhythms which makes the volume louder in general. The focus for the ensemble should be listening for the other underlying patterns. These patterns that are in the upper woodwinds help vertical alignment.

## **Unit 5: Stylistic Considerations**

In the second period “Amoskeag and the Mills” we start to learn about symbolism behind the percussion instrumentation. According to “Indians of the Winnepesaukee and Pemigewasset Valleys,” by Mary Proctor, “The war dance itself had religious significance and symbolism. The sachem had to inspire the males to volunteer their services in battle. A Drumbeat would incite and lead the tribe into frenzy where afterwards the warriors would travel at night and not attack until dawn”(Proctor p. 6). This may help to clarify the style and rhythms involved back the 17<sup>th</sup> century. Boysen is clearly marks articulations with slurs and articulations throughout the piece. He is also provides detailed instructions for how long the percussion is to improvise at the very beginning of the work. Boysen is also very specific with tempo markings as well as cues to specific instruments. The percussion parts in the beginning are notated to play on the orchestra bells as fast as possible in random order. The wind chimes and rain stick are there to set the setting along the river. The style in the beginning for the low reeds and low brass setup the ensemble for a dark texture. The upper winds in the second period have a bouncy style with the help of the fast 132BPM marking. The low brass at the end of the third period add layers of pure power and control over the ensemble having the melodic voice. The woodwinds add an energetic texture with the layering of constant eighth notes. The Oboe solo should be free and expressive with the low brass, Bassoon, Bass Clarinet, Tenor Sax, and Baritone Sax establishing steady harmonic chords. Figure 1 shows the opening line of the piece played by the Oboe. You will notice in the second measure there is no time signature so it is to be free but in a pulse around 60BPM. In Figure 2-3 we see a vast style change in articulation and instrumentation in this second period.

Figure 1

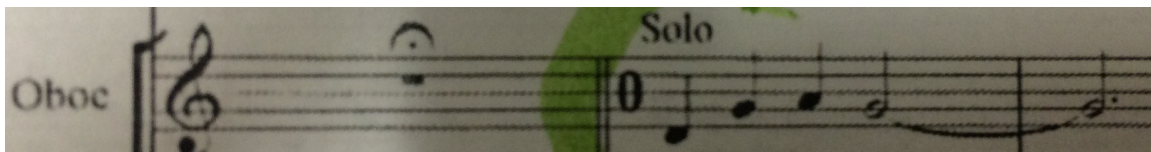


Figure 2

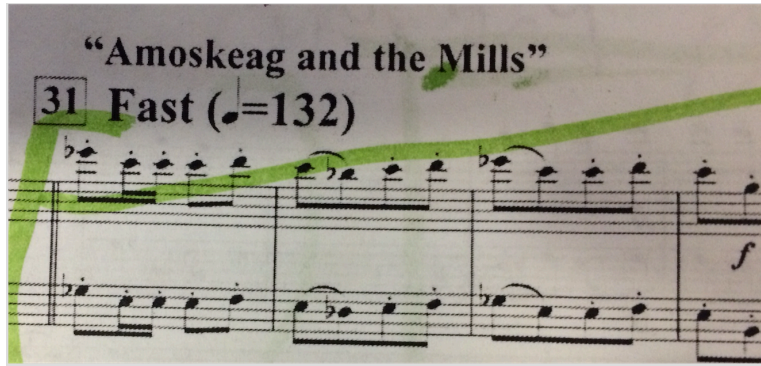


Figure 3

The image shows a percussion score for measures 48 through 52. The score is divided into five parts:

- Perc. 1: A snare drum part with a steady eighth-note rhythm.
- Perc. 2: Suspended Cymbal (Sn. Dr. stk.) with a damp effect. It features a series of eighth notes with accents.
- Perc. 3: A snare drum part with a steady eighth-note rhythm.
- Perc. 4: A snare drum part with a steady eighth-note rhythm.
- Perc. 5: Metal Drum (yarn mallets) with a steady eighth-note rhythm. It includes dynamic markings of *f* and *ff*.

The measures are numbered 48, 49, 50, 51, and 52. A green highlight is drawn across the Perc. 1 and Perc. 2 staves.

## **Unit 6: Musical Elements**

### **Melody:**

Throughout this piece there are many different melodic lines that are passed around. As discussed in Unit 5, the first motivic line is brought out in the very beginning with the free open line played by the Oboe 1. At m. 8, the first melodic theme of the “Pennacook Indians” is presented by Bassoon, Clarinet 1-3, and Bass Clarinet. Flute 1 responds to this melodic theme. The next phrase starts at m. 16 with first melody theme still occurring in the Bassoon, Clarinets 2-3, Bass Clarinet, French Horns 1-2, and Euphonium. There is a call-and-response with more layers



added to the opening melody theme by Flutes 1-2, Oboe, Clarinet 1, and Trumpet 1-2. The melody for the second period is introduced in m. 31 from Flutes 1-2, Oboe and Alto Saxes 1-2 seen in Figure 4. Another layer is added to the main theme with Clarinets 1-3, Bass Clarinet, and Tenor Sax entering in at m. 34. The melody starts to fade out as the percussion break in the middle of the second period beginning at m. 48. The melody fades in and out at m. 63 in the Flute 1-2 before percussion responds. This is a pattern of call-and-response amongst instruments through m. 99. With the slower section and *molto rit.* starting at m. 107, the melodic theme starts close out with solos in the Flute 1-2 and is continuously passed throughout the woodwind section. A transition begins at m. 117 with the Oboe performing soloistic material similar to the beginning. At m. 119 in the third period "Technology and Growth" there is a build into the final theme. We can view Figure 4 showing the long sustained lines from the Alto Saxophones and Tenor Saxophone together. The Euphonium helps show a closure to each phrase before each new phrase starts.

The theme enters in again at m. 142 in the low brass and woodwinds. More layers of the melodic line enter in at m. 157 with the second to last motivic line push with ornamentation occurring in the Upper Woodwinds. The Trumpet 1-2 and French Horns 1-2 enter the layer at m. 157. Trumpet 1-2 and Trombone 1-2 present the final melodic line at m. 165 seen Figure 5. At m. 119 in the third period "Technology and Growth" there is a build into the final theme. We can view Figure 4 showing the long sustained lines from the Alto Saxophones and Tenor Saxophone together. The Euphonium helps show a closure to each phrase before each new phrase starts.

Figure 4

This image shows a page of a musical score for woodwinds and brass instruments. The staves are arranged vertically from top to bottom as follows:

- Cl. 3 (Clarinets 3)
- B. Cl. (Bass Clarinet)
- A. Saxes 1 and 2 (Alto Saxophones 1 and 2)
- T. Sax (Tenor Saxophone)
- B. Sax (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- F. Hns. 1 and 2 (Flutes 1 and 2)

The Cl. 3 part features a rhythmic pattern of eighth notes. The A. Saxes 1 and 2 parts have a melodic line starting with a *P* (piano) dynamic marking. The other instruments are mostly silent in this section.

Figure 5

This image shows a page of a musical score for brass instruments, with handwritten annotations. The staves are arranged vertically from top to bottom as follows:

- T. Sax (Tenor Saxophone)
- B. Sax (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- F. Hns. 1 and 2 (Flutes 1 and 2)
- Tbn. 1 (Tuba 1)
- Tbn. 2 (Tuba 2)
- Euph. (Euphonium)

Handwritten annotations include:

- The words "old theme" written in cursive across the top staves.
- A blue bracket highlighting a section of the score starting at measure 165, indicated by a box labeled "165".
- Green brackets highlighting sections of the score for Tpt. 1, Tbn. 1, and Euph.
- The dynamic marking *fff* (fortississimo) is written on the staves for Tpt. 1, Tbn. 1, and Euph.



Harmony:

The beginning overall harmonic structure sounds in G minor from the chords played from the low brass and the Oboe solo. The overall harmonic structure in this piece sticks within in the low brass in the beginning through sustaining whole notes laying the foundational tonal center. We hear this overlying pedal of the G chord as the fundamental tonic. This G minor tonality occurs through the first period. This section is in C minor with percussion breaks in the middle. There is a developmental section that occurs in the beginning of the third period getting the ensemble back into the G minor tonality with the low brass. At the last chord of the song we hear a B natural making it a Picardy third at the last measure making the chord a G major instead of what the audience has been hearing throughout the whole piece. See Figure 7-8 for the minor and major tonalities.

Figure 6

The image shows a musical score for Figure 6, featuring a piano part and various percussion instruments. The piano part is written in G minor and includes the instruction "p Random order, as fast as possible". The percussion parts include Rainstick, Wind Chimes, and various drums, with some parts also marked "p Random order, as fast as possible". The score is arranged in a vertical layout with multiple staves. At the bottom, there is a note: "Any reproduction, adaptation or arrangement of this Cc Intern".

Figure 7

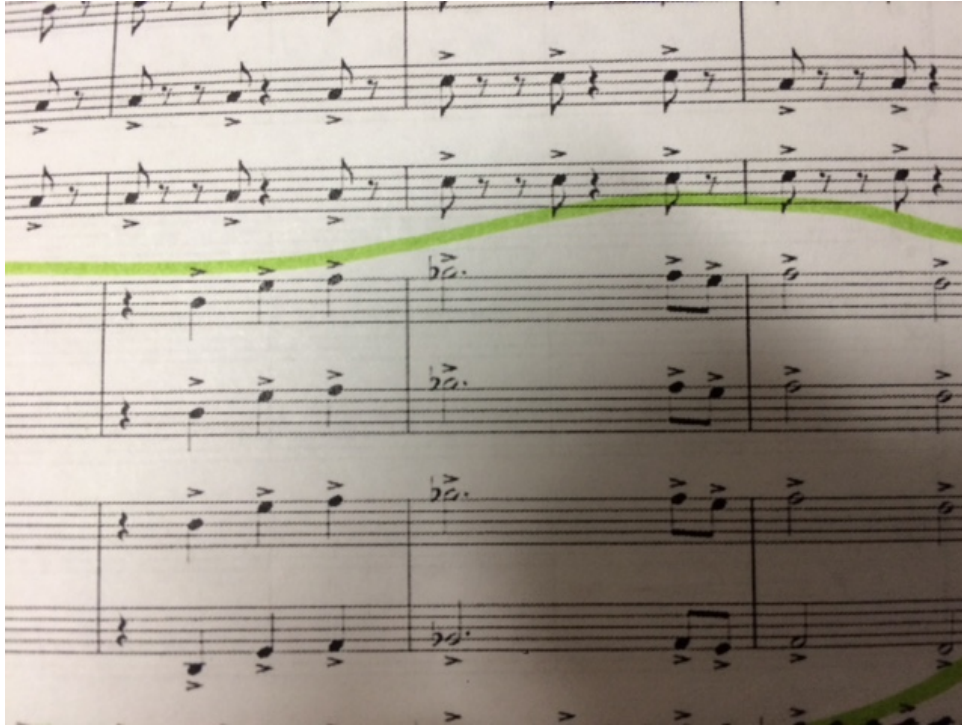
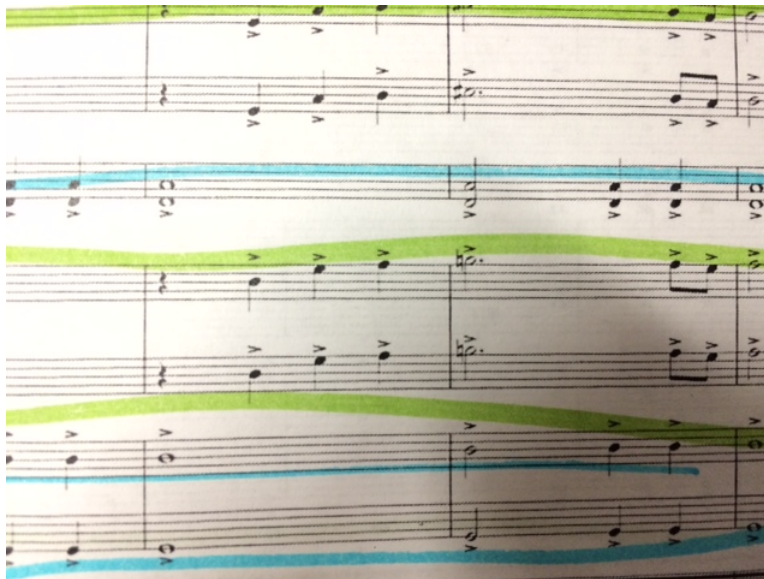


Figure 8



Rhythm:

As you can see above in Figure 6, there is no time signature written in the beginning with the opening melodic line in the Oboe. The percussion section has 10 seconds of the *senza misura*. Boysen notates for the percussion to play 3-4 specific pitch sets as fast as possible in beginning six measures. Boysen wrote the beginning

phrase as “Slow and Expressive” with *ritards* and *accelerandos*. Eighth note triplets add a level of difficulty for the exposed Oboe solo. The first period adds syncopation into the call-and-response sections. See Figure 9 for the example with the eighth note melody lines. The “Amoskeag and the Mills” section adds a complexity of the tempo being at 132 BPM. Eighth notes and sixteenth notes together add the other layer of complexity to listening situations. This period has the percussion break starting at m. 47 seen in Figure 10. There are many independent rhythmic lines within the percussion break. Viewing this figure Boysen adds complexities and layering to this passage, which can make counting and subdividing a challenge. At mm. 83-85 Flute 1, Oboe, and Clarinet 1 performs sixteenth note run which could stand rehearsing slowly and with a metronome. At m. 117 the Oboe solo transitions the ensemble eighth notes and dotted quarter notes seen in Figure 11. The last period, “Technology and Growth,” continues the layering of eighth notes starting with Clarinets 2-3, Piano, Marimba, and Sandpaper Blocks. Syncopated rhythms layer at m. 139 seen in Figure 12. Figure 13 depicts fast upper woodwind rhythms, low brass, and percussion.

Figure 9

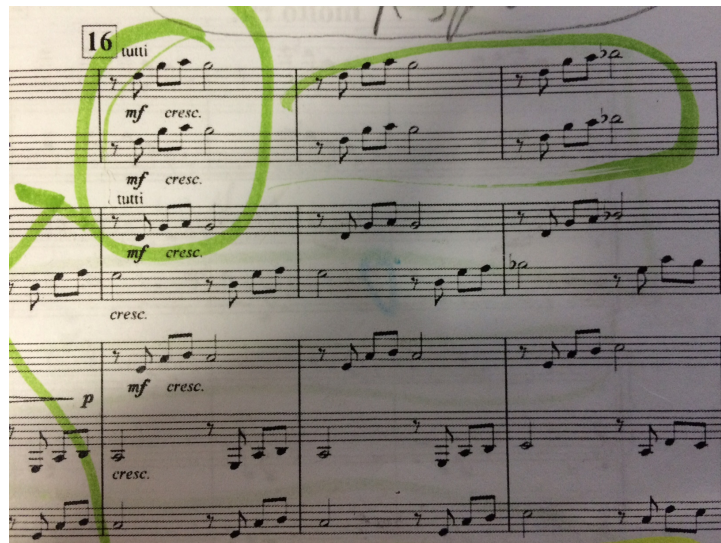


Figure 10

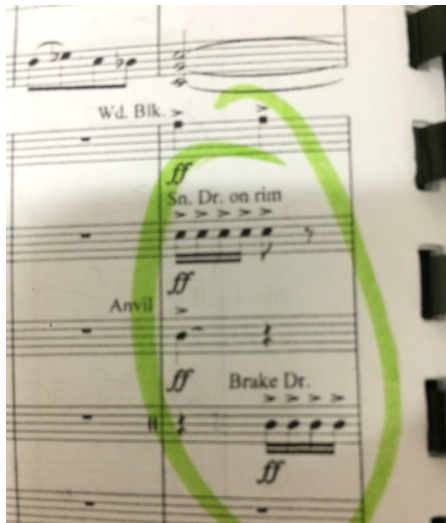


Figure 11

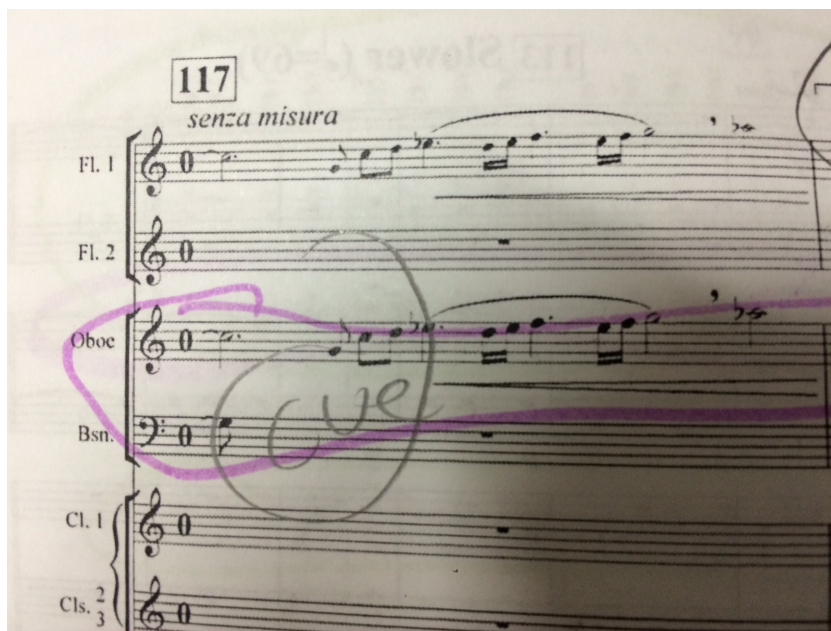


Figure 12



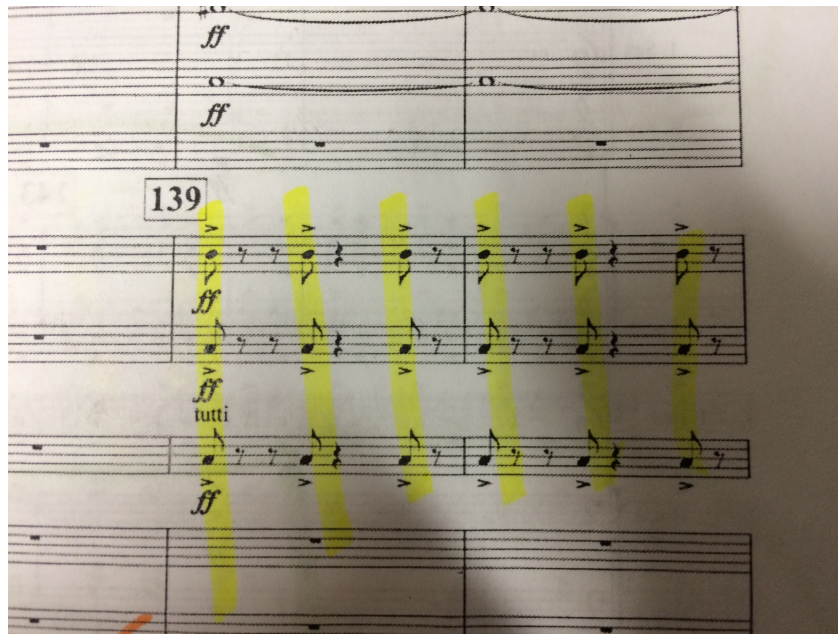
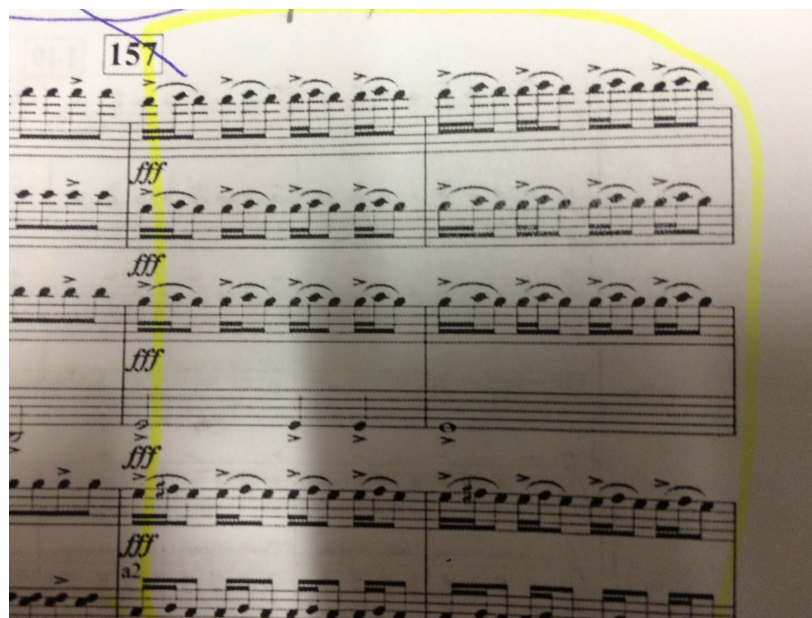


Figure 13

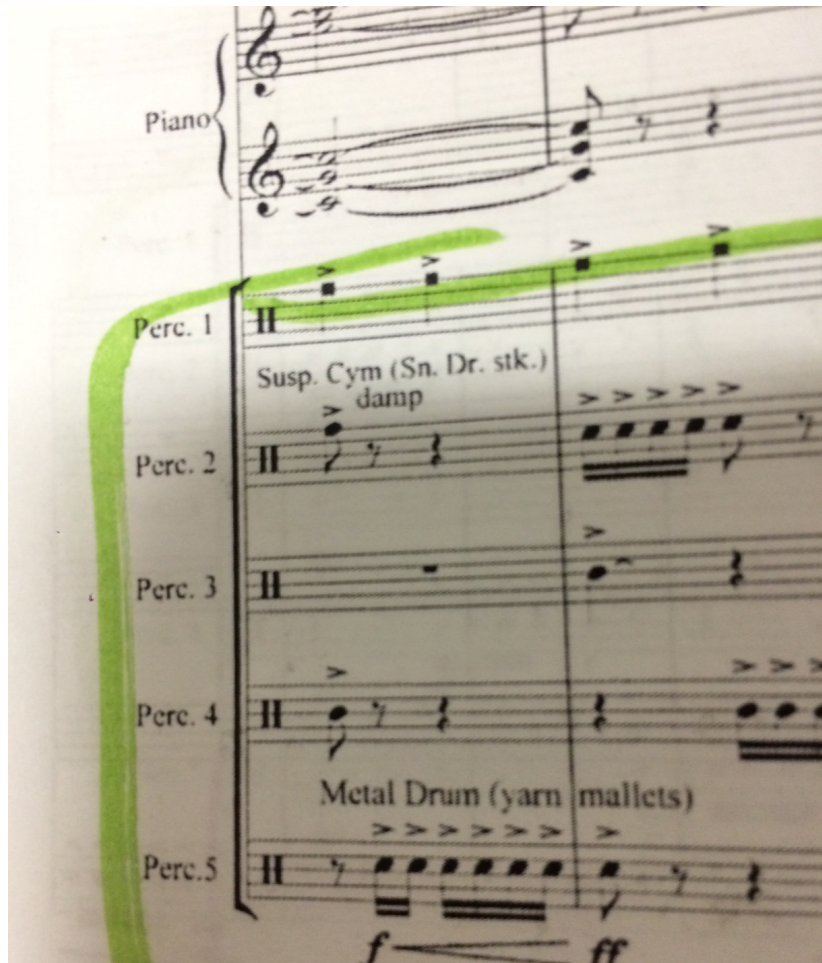


Timbre:

Boysen utilizes a vast amount of instruments in the percussion section. The percussion section creates a serene water flowing section with the improvised pitch sets played as fast as possible in the very beginning. Instruments that add unique

elements to this work consist of percussion instruments such as Rain Stick, Wind Chimes, Orchestra Bells, coin scrapes off a Suspended Cymbal. The low brass and reeds in m. 7 create a dark texture in their lower tessitura. The “Amoskeag and the Mills” uses the percussion break with different instrumentation like the Anvil, Wood Block, Brake Drum, and the Metal Drum describing a different section of the piece. Boysen helps bring out certain timbres with describing what type of mallet is to be played on the percussion instrument. The woodwinds add a unique in the second period while because they are in the upper register adding suspense right away in the melodic c minor theme. After the percussion break, low brass and low reeds take over a transition in the low register to help change the texture into an angry suspenseful scene at m. 77. This helps create the setting of different colors throughout the entire piece. Figure 14, depicts specific instructions Boysen gives to the percussion section. These are very detailed for each instrument family for the type of timbre and articulations makes the story of this piece come to life. In the third period, Boysen has the woodwinds and percussion form a building texture. Boysen uses instruments like the Clarinet, Flute, Oboe, Marimba, Piano and Sandpaper Blocks to create this texture. The high brass in m. 139 adds an energetic flavor of energy with syncopated eighth notes stirring up the action. Low brass and reeds once again take over the melodic line at m. 143 adding the final layer to this lively third period.

Figure 14



### **Unit 7: Form and Structure**

<b><u>Measure Number:</u></b>	<b><u>Section:</u></b>	<b><u>Musical Considerations:</u></b>	<b><u>Tonal Centers:</u></b>
mm. 1-6	Introduction	<ul style="list-style-type: none"> <li>Percussion creates the background of the Merrimack river with an Oboe solo. Soft whole note chords created by low brass and low reeds.</li> </ul>	<ul style="list-style-type: none"> <li>G minor</li> </ul>

mm. 7-21	A- "The Pennacook Indians"	<ul style="list-style-type: none"> <li>• Whole notes need direction but need to stay out of the way of the upper woodwinds with the solo Flute 1 entrances.</li> <li>• Call-and-response initiated by French Horns, Clarinets 2-3, Bass Clarinet, Bassoon. Saxes, Piano, Trombones, Percussion 5. The call-and-response needs to be balanced well.</li> </ul>	<ul style="list-style-type: none"> <li>• G minor</li> </ul>
mm. 22-30	Transition to new period.	<ul style="list-style-type: none"> <li>• Trills utilized in the upper woodwinds, bring out accents on beat 1.</li> </ul>	<ul style="list-style-type: none"> <li>• G minor</li> <li>• Power Chords</li> </ul>
mm. 31-46	B- "Amoskeag and the Mills"	<ul style="list-style-type: none"> <li>• Bouncy tempo change marked at 132BPM. Woodwinds have to subdivide the preparation from the conductor. <i>Staccato</i> articulations need to be distinct and clear.</li> </ul>	<ul style="list-style-type: none"> <li>• C minor</li> </ul>
mm. 47-78	Percussion break	<ul style="list-style-type: none"> <li>• Percussion break, with light melodic lines in Flute 1-2.</li> <li>• Percussion break with different melodic line in Trumpet 1 and French Horns.</li> </ul>	<ul style="list-style-type: none"> <li>• C minor</li> </ul>
mm. 79-90	Transition to new theme of B	<ul style="list-style-type: none"> <li>• Low voices have the moving lines and need to be heard.</li> <li>• Percussion break ending, lots of sustained lines, balance is crucial to transition into 85 with the Flute 1-2, Oboe, Clarinet 1.</li> </ul>	<ul style="list-style-type: none"> <li>• C minor</li> <li>•</li> </ul>

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 91-116	B, Theme 2	<ul style="list-style-type: none"> <li>• New theme introduced in the upper woodwinds. Different emphasis and articulations than the first theme.</li> <li>• Clear separation of rhythms in Flute 1-2, Oboe, Clarinet 1, Trumpet 1, and Piano. These are the leading transition into the rit.</li> </ul>	<ul style="list-style-type: none"> <li>• C minor</li> </ul>



		<ul style="list-style-type: none"> <li>• Low brass leads the <i>rit.</i> with quarter notes.</li> <li>• Solo lines occurring in Bass Clarinet and Oboe.</li> <li>• Major tempo fluctuation at mm. 103-104.</li> </ul>	
mm. 117-118	Transition: Oboe solo	<ul style="list-style-type: none"> <li>• <i>Senza misura</i> occurring, Oboe solo</li> <li>• 5” percussion playing as fast as possible their pitch set on bells, piano, and bells.</li> </ul>	<ul style="list-style-type: none"> <li>• C minor</li> <li>• Freely with percussion ornamentation</li> </ul>
mm. 119 – 138	“Technology and Growth” Section C <i>Transition stage</i>	<ul style="list-style-type: none"> <li>• Faster tempo at 152 BPM, 4/4 time.</li> <li>• Eighth note building in Clarinets 2-3.</li> <li>• Make sure sandpaper blocks, and marimba are heard for establishing consistent pulse.</li> <li>• Eighth note building in Oboe, Flutes 1-2, Clarinet. Growth period into the main theme.</li> <li>• Dragging could become an issue with constant eighth notes and where to breathe.</li> </ul>	<ul style="list-style-type: none"> <li>• Key tonal shifts of modulation</li> <li>• Key not established until m. 139</li> <li>• 8<sup>th</sup> note build layer emphasis</li> </ul>
mm. 139 – end  mm. 139-end	“Technology and Growth” Main Theme  Main Theme Continued	<ul style="list-style-type: none"> <li>• Main theme third period established from Bassoon, Baritone Saxophone, and low brass in m. 142.</li> <li>• Trumpets 1-2, French Horn 1-2 help add the final layer to the growth transition with off beats on 2 and 4 and down beat on 1.</li> <li>• Percussion holds a big emphasis with the Timpani and Bass Drum on an <i>ff</i> hit on beat 4 of m. 140.</li> </ul>	<ul style="list-style-type: none"> <li>• G minor</li> <li>• G Major at m. 165</li> <li>• Accents on 1, and of 2, 4.</li> <li>• 8<sup>th</sup> note emphasis</li> <li>• 16<sup>th</sup> note ornamentation from upper woodwinds</li> </ul>

### **Unit 8: Suggested Listening**

- *Song for Lindsay*
- *The Legend of Sleepy Hollow*
- *Tricycle*
- *Unraveling*
- *Bright Sunny Days*
- *Metamorphosis*
- *Frenzy*
- *Kinetic Energy*

- *Ovations*
- *Scherzo*
- *Kirkpatrick Fanfare*
- *Converging Channels*

### **Synthesis of Compositional Devices:**

Andrew Boysen Jr. is very creative with his form in this piece because he keeps the audience guessing on where the first opening melodic line will return. Since there are three different periods the style and mood changes as well but he is creative at returning the opening themes within the woodwind and brass lines. This can be connected to the themes in historical context of the Merrimack River always changing and of the continual growth of buildings being created around the river.

### **Heart of the Music:**

The ethereal setting Andrew Boysen Jr. sets up in the beginning of the 1<sup>st</sup> period is very similar to how I think of a river and its calming nature. With his characteristics in choosing pitch sets in the percussion section, it brings the ensemble to a calm and peaceful setting in the beginning.

### **Performance Value (What makes it worth performing?)**

This piece has twists and turns to it with its three different periods. The melody gets passed around so the audience is always looking to listen and search for where it gets passed to next. The work symbolizes the nature aspect of the Merrimack River, which comes from its delicate opening of the song. The rhythms that are a characteristic style of the Pennacook Indian Tribe as well as symbolizing the continual growth and construction going on by the river. This work is very exciting and sends out many varied moods and styles throughout one piece of music, which is very thrilling from a director's standpoint.

### **Teaching Value (What concepts can be taught?)**

- Solo playing
- Different types of scales
- Where the melody is passed to
- Differences in articulations
- Importance of cultural/historical context in a piece of music
- Form of music
- Control of tone and breath support

### **III. Strategies**

#### **I. Concept Lessons**

##### **A. Prewrite**

Objectives:

Students before sitting down and playing the piece will do a prewrite about what they think *On the Merrimack* sounds like and then afterwards listen to the song example and write what it means personally to each student. The students will have the opportunities to share with their neighbor if their perspectives changed on what the piece means to them from before and after.

Activity:

Before sight reading or listening to a recording, the students will only hear the introduction of the title of the piece. The students will then describe words or images that they think of when they hear the title, *On the Merrimack*. After a few students share their thoughts on the question, we will then give the piece a listen and the students will write about what the piece means to them. Students will get with person next to them and make a story about what it means to them! Students will go through a listening process after given time to think about the means of the title "*On the Merrimack*." The teacher will take the data from the students and lead a short discussion on analysis just from the title. The process is from a prewrite using pen and paper and then the students discuss in pairs. The teacher will talk briefly about the historical information and the composition after the listening portion of the lesson.

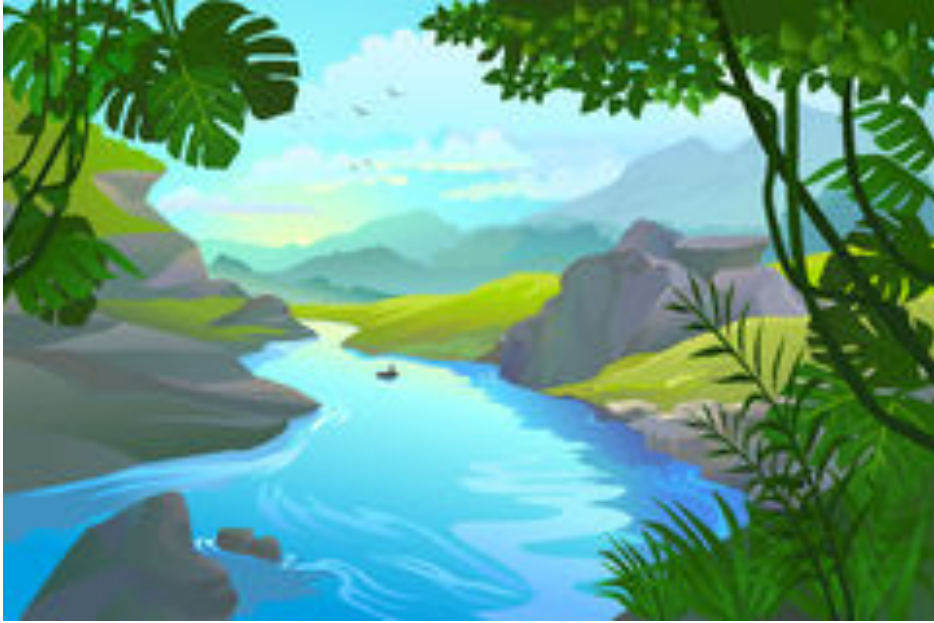


Name:

Title: *On the Merrimack*

Composer: Andrew Boysen Jr.

1. What do you think this piece *On the Merrimack*, is about?
2. Does this piece symbolize anything?



3. Turn to the person next to you and create a short story about what you and your partner believe this song is about!
  
4. Listen to the following example of the actual song, how does it compare to your previous thoughts about the song? What does the song mean personally to you, now that you have heard it?

## **II. Concept Lessons**

## Warm Up Strategies:

### Warm Up #1

#### Bb, F, G, C Remington Exercise

Because *On the Merrimack* has a lot of tonal centers around the keys of G and C, I want to incorporate the students getting an aural sense of getting these two pitches in tune. I incorporated Bb and F pitches to start on for a warm up purposes. The ensemble will be put in a square to where everyone can see each other.



Circle above, the shape that shows a good example of how to start and end a note.

#### Activity:

The teacher will draw these examples up on the board. So that they can see that the wavy lines (middle shape) indicate a poorly controlled breath support, and that the breathing is not consistent. The shape on the far left doesn't show a good end to the note, as it is abrupt and not centered and round. The far right shape (circle) demonstrates a visual evenness of sound quality, control, and that the sound is round and has depth to it.

The director will have the brass sustain the Bb and F Remington and the woodwinds will evaluate the sound on how the ensemble entered, sustained and exited the notes. The brass will evaluate the woodwinds and then all together at the end with a drone for fine-tuning the ensemble will play G and C pitch Remingtons. The Remington exercise is to be played with a legato articulation to elongate and really make the students focus on their tone quality and breathing.

Assessment:

The director will assess visually and aurally to check the students on tone quality and proper breathing. The ensemble should sound as one cohesive unit; no instruments should be overriding one another. With proper breathing and tone quality the ensemble will start to sound as one and not individual players. The director will be listening for middle part of the sound for a control in pitch and intonation as well. The ensemble sections will rate each other out of 5. 1 = poor 3 = average 5 = superior

Application: The tonal centers G and C occur throughout the piece so it is important to get these specific pitches in tune right away.

## **Warm Up #2**

Activity:

Once the ensemble has gotten in tune with themselves we will then do an activity dealing with the person sitting next to them on entrances and breathing together. The first time will be without a drone pitch in the background and two people will go at once. Eye contact and breathing at the same time are important factors here. This exercise will help sustain pitches for a long duration and will work on entrances. The exercise will also cover the category of blending and balancing as two people work together to create a unified sound inside the ensemble. The second time the students will use a drone to adjust to pitches right away from their entrances. The students in their groups will choose a note of their liking and then the second time let the director know to adjust the drone pitch.

Assessment:

The director will be listening for consistent entrances, and their partners are breathing and making eye contact at the same rate. The students will make comments after the first time on what they felt went well from the exercise as a discussion in the square. Teacher will ask students to rate themselves on how well they entered with their partners on a 1-5 scale. (poor-superior).

Applications:

Addressing the importance of making eye contact when multiple sections have the same entrances are crucial and explaining the importance of breathing together. Addressing focus of breathing in long sustained durations, which is very important in the 1<sup>st</sup> period of the piece.

### Warm up #3

Activity:

Articulation exercises on this piece are very crucial and distinct so it is important for students to practice utilizing good fundamentals of articulations. The students will use the pitches C and G for the two exercises below. The students will focus on keeping a clear open tone from the previous warm ups while utilizing different rhythms/articulations. Have student's sizzle/clap if they are struggling with rhythms. Director will adjust the tempo using an app such as Pro Metronome by Xiao Yixiang from the App Store.

#### Articulation #1

Musical notation for Articulation #1, consisting of two staves in 4/4 time. The first staff contains a sequence of notes: a whole note, followed by two half notes, and a quarter note followed by an eighth-note triplet. The second staff begins with a measure marked with a '5' above it, containing a quarter-note triplet, followed by a series of eighth-note triplets, and ends with a whole note.

#### Articulation #2

Musical notation for Articulation #2, consisting of two staves in 4/4 time. The first staff shows a sequence of eighth-note pairs followed by quarter notes. The second staff begins with a measure marked with a '3' above it, containing a quarter-note triplet, followed by eighth-note pairs and quarter notes. The notation ends with the instruction "continue down 1/2 step..."

Assessment:

The director will listen for the correct rhythms, and breathing entrances and exiting of sound. Director will make comments and rate the ensemble 1-5 scale. Repeat exercise if the rhythms are not clear and distinct from one another.

Application:

The rhythm exercise above is similar to the piece we are working on because all rhythms above are incorporated with *On the Merrimack* are there. Steady airflow and consistent articulations are crucial to make period 2 in this piece flow well. The two



examples below focus on the exact rhythms and articulations from the 2<sup>nd</sup> period of *On the Merrimack*. The students will start with the pitches Bb, F, G, and C. Director will start slow for each rhythmic exercise and then go faster as the ensemble adjusts to the articulations. The director will have them sizzle the rhythms first and then the woodwinds will play and the brass will listen. Brass will then play and woodwinds will listen. Once both sections have played, we all will play together. Going up and down the scales is a great exercise for the students to do after they are comfortable focusing on one note for the entire articulation exercise.

### On The Merrimack Rhythm/Articulation Exercises



### On The Merrimack Rhythm/Articulation Exercises



#### Assessment:

The director will focus on listening for the correct rhythms and articulations. Clear separation from slurred to staccato articulations. Woodwinds will assess brass and brass will assess woodwinds.

#### Application:

This is an exact articulation from the second period of *On the Merrimack*. This will prepare the students to be successful in playing correct rhythms and articulations when they actually play the section in the real music.

## Warm up #4

### Activity: Rhythmic Exercise Scales Part 2

For this activity it is going to focus a lot on the two major tonal centers of *On the Merrimack*; G and C. Below are two rhythmic exercises that involve the minor scales with varied articulations to help the students with controlled breathing and scale practice. The other exercise deals with fast 16<sup>th</sup> note rhythms in the woodwinds that are slurred and this is really important especially in the 3<sup>rd</sup> period. This exercise will be ran with a Pro Metronome application. In the second exercise it is geared towards the woodwind section but this is also a great exercise for brass. The second example is just focusing on slurs and then adds an accent, which is directly like it occurs in the 3<sup>rd</sup> period of this piece. Once students become conformable with lower octave the flutes, for example can then take it up an octave like it is written in the music. For even more of a challenge taking it up in a scale pattern (C, D, Eb, F....)

### On the Merrimack Part 2 Rhythmic

The image displays two musical staves for rhythmic exercises. The top staff is labeled 'Trombone' and features a bass clef. It contains a sequence of notes: a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1, and a half note F1. This is followed by a slur over eighth notes E2, D2, C2, B1, A1, G1, F1, and a quarter note E2. The bottom staff is labeled 'Trb.' and also has a bass clef. It begins with a slur over eighth notes G2, F2, E2, D2, C2, B1, A1, and a quarter note G1. A small '8' is written above the first note. The second measure contains a slur over eighth notes F2, E2, D2, C2, B1, A1, and a quarter note G1. The third measure contains a slur over eighth notes G1, F1, E1, D1, C1, B0, and a quarter note A0. The piece concludes with a double bar line.

## Merrimack Articulation Exercise



Assessment: The director will listen for improved articulations and correct vertical alignment. Having woodwinds and brass play separately and then all together will help assessment of correct fingerings and notes.

Application: These rhythmic/articulation exercises are the same rhythms from the actual music. Both exercises have their challenges with varied articulations and dynamics giving the advanced players more of a challenge if they can already play the articulation proficiently.

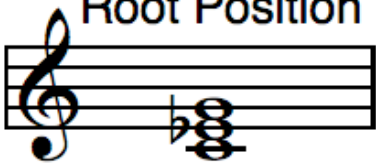
### Warm up #5

Activity:

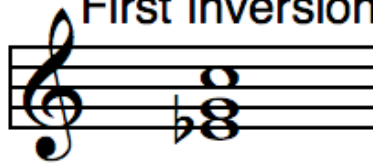
The director will have the ensemble focus on chords to help with tuning issues that can be apparent in the 1<sup>st</sup> period of *On the Merrimack*. (Chords in the low brass and low woodwinds like below). The exercise is that the director will hold up fingers to different sections of the ensemble on what pitch set they are on. The chords may change but this is an important blend and balance exercise. For example the low brass may get 1 finger up (they will play a C), the low woodwinds might get 5 fingers up (they will play a G) and the rest of the ensemble might get 3 fingers up. (they will play an Eb if in C minor). It is important to adjust to chords so that the temperament is adjusted depending on what part of the chord the ensemble is playing. The director can then use a drone tuner to help with the tuning of chords. An application such as Tonal Energy Chromatic Tuner and Metronome. This application will help align the temperaments of each chord. The director can use airplay and project the tuner on the screen for the entire ensemble to see.

# C Minor

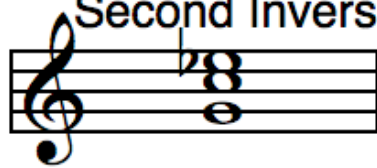
Root Position



First Inversion



Second Inversion



Temperament: Just

Select note(s) to play

Sens: Normal

Instrument: Bb Clarinet

Transposition: B $\flat$  (-2)

120 TAP

0 volume

Tuner Tone Generator Analysis Prefs

Temperament: Equal

Equal Temperament

Sensitivity: Normal

3:42 PM

100%

Equal Temperament

Sensitivity: Normal

Skill: Intrmd

261.6 Hz

Transpose: C

A = 440.0Hz

C<sub>4</sub> -0.0 cents

120 TAP

0 volume

Tuner Tone Generator Analysis Preferences

F Hrn. 1

F Hrn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Piano

*ff*

*mf*

*p*

Assessment:

Students and director will assess how the chords align with the tuner. The director will discuss the different guidelines and adjustments about how to make chords be in tune. Students will rate their sections, as the director will have them play a chord (G B D) and rate their adjustments on a scale of 1-5 and discuss if it was in tune.

Application:

The chords utilized will fit directly into the chords being played for *On the Merrimack*. With the students practicing and adjusting specific chords during warm ups, it will save rehearsals time later when we come to this section in the 1<sup>st</sup> period for example.

## B. Instructional Strategies Lessons

**Strategies: #1** “The Skeleton Model/Bop It Model”

*Objectives:* With isolating the rhythms and notes in a selected passage of the music, students can focus on good vertical alignment. (In period 2 “Amoskeag and the Mills” vertical alignment can pose problems with the varied articulations and rhythms.)

*Activity:* This activity will focus on taking the entrances/front of notes for the second period. (it can be done for where a large portion of the ensemble is also playing). With the idea of taking out articulations and just playing the entrances of each note will help align the timing of the ensemble. Once the ensemble has improved on the vertical alignment (front ends of the notes), add in the articulations and dynamics for later on in this strategy. A good example of having the ensemble use the skeleton model is mm. 31-47 in the second period of the piece. Another example is in the 3<sup>rd</sup> period at mm. 143-157. The director will remind that the ensemble needs to maintain the feel for vertical alignment throughout legato, staccato and slurred notes at all different dynamics. Below is an example of the busy rhythmic layers that occur in period 3. If the director omits articulations, dynamics to work on alignment it will aid in better entrances to limit what the ensemble needs to work on vs. doing everything all at once.

**Strategies: #2**

“Partner Evaluations!”

*Objectives:* While it is important that the director gives feedback during rehearsals, the student’s comments are also a great way for the instructor to see if what he/she is hearing vs. what the students are hearing for assessment purposes.

Activity:

On a selection of measures that the instruments are paired with (i.e. oboes and flutes in mm. 91-99) they will rate each other on the criteria of articulations and dynamics. Students will have a graded sheet that looks like a replica of a state solo and ensemble judge sheet. The judge sheet will have criteria focused on articulations, dynamics, tone quality and expression as well.

The image displays a musical score for measures 149 through 153. The score is organized into two systems. The first system includes staves for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe, Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinets 2 and 3 (Cls. 2, 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 and 2 (A. Sax. 1, 2), Tenor Saxophone (T. Sax), and Bass Saxophone (B. Sax). The second system includes staves for Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), French Horns 1 and 2 (F. Hns. 1, 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. A measure number '149' is printed above the first staff of each system. The notation includes various rhythmic patterns, dynamic markings such as 'cresc.' (crescendo), and articulation marks like accents and slurs. The woodwind parts feature complex rhythmic patterns, while the brass parts provide harmonic support with sustained notes and rhythmic accents.



A sample partner rubric will be used below:

### Anthem Music Performance Assessment Grading Rubric

CATEGORY	Exceeds (1.25)	Meets (1)	Approaches (.5)	Falls Far Below (0)
Tone Quality	Tone is consistently clear, focused and centered throughout the range of the instrument with regards to the experience of the performer.	Tone is focused, clear and centered through the normal playing range of the instrument with regards to the experience of the performer. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range with regards to the experience of the performer. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range being played with regards to the experience of the performer, significantly detracting from the overall performance.
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Rhythm	The beat is secure and the rhythms are played accurately. Note durations are consistently correct.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems detract from the overall performance.	The beat is erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Musicianship	The articulations, dynamics, and style of the music is performed accurately. The students posture is correct for the duration of the performance.	The articulations, dynamics, and style of the music is performed mostly accurately. The students posture is correct for most of the performance.	The articulations, dynamics, and style of the music has been performed with some errors that are not accurate to the music being performed. The students posture is frequently incorrect.	The articulation, dynamics, and style of the music being performed is consistently inaccurate. The students posture is incorrect for the duration of the performance.

Each student will have their turn on the specific measures numbers as shown above. The other student will circle with a pencil what they heard during their partners playing test. The students will circle and then share with their partner on areas they did well and then give suggestions on improving. (how to control or fix articulations, rhythms, breathing)



### Strategies: #3

“Figure out the form!”

*Objectives:* It is important for the students to know the form of the piece. Once the form is understood for the students they can start learning more about the different periods/mood transitions in the piece. The students can learn the opportunities for which instruments have the important parts with activities below.

Activity: Before actually getting into depth of the music and the students playing the first notes, the instructor is going to have the students involved by actively listening to various short forms of music. (Different forms such as Rondo form, ballad, theme and variations, and call and response). The instructor will play various examples of band music in these forms described previously using Spotify:

- Ron Nelson's Courtly Airs and Dances – Spotify
- [https://www.youtube.com/watch?v=7V1VVRX\\_HTg](https://www.youtube.com/watch?v=7V1VVRX_HTg) Rondo for band
- On the Merrimack - <http://www.jwpepper.com/10089610.item#.WD8mwHeZNok>

The students will be shown an example at the end of the class the written notation of *On the Merrimack* and have students circle with a pen the lead melody.

Figure Out The Form Worksheet!

1. There will be three pieces of music played to start off class and your job is to identify which one you think is *On the Merrimack* (the one we will be playing in class). Raise your hand after the second time I have played all three towards which one you think is *On the Merrimack*. Below describe the musical characteristics of *On the Merrimack* (instrumentation, style, tempo and mood)
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2. With the other two pieces, describe with the person next to you how the music is setup? Does it just have a single melody or are there multiple movements, or Rondo form with a reoccurring theme at the end, or a theme and variation?

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3. Now that you have identified the forms of the other two works, what do you think *On the Merrimack* form is? Listen closely this second time and get into groups of four and discuss the melody line.

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4. How many different forms of music are there?

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5. What have you learned from this lesson and what would you like to know more

about?

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Assessment:

After the students have completed their solo and group work the instructor will have everyone show by raising their hands which song is *On the Merrimack* and have their group discuss one thing that made this song unique! Teacher will collect all worksheets at the end of class to see if everyone completed the worksheet. Teacher will view if students were able to find the melody in the piece or not.

## **Strategies: #4**

### **Find the Melody and Shape it (Listening Activity)**

*Objective:*

It is highly important to know how each instrument plays a role in the ensemble in terms of balancing. Students will be able to identify where the melody is in each period of *On the Merrimack*.

### Activity:

While we start to rehearse this fantastic piece of music, students will need to be actively listening through selected measures in the music and writing down on a separate piece of paper which instrument(s) have the melodic line. The students will also need to write down what role they are in selected measures. From the selected measures below students will need to describe what is going on during this section, and where the melody is at!

mm. 7-16

mm. 91-99

mm. 31-35

mm. 143-149

### Assessment:

By discussion the instructor will ask questions as to where is the melody occurring in the measures listed above. Instructor will collect separate pieces of paper that has the student's thoughts on them for analysis.

### Strategies: #5

#### Creating the Mood and Evaluation



*Objective:*

It is important to know how each instrument plays a role in the ensemble in terms of dynamics and what type of mood the setting creates to help get a good type of style going on through each of the three periods of *On the Merrimack*.

*Activity:*

While the students perform selected measures in the music below students will write down on a separate piece of paper the words or pictures that describe each period in this piece of music. While the instructors has the entire brass section listen to the woodwinds or the entire band listens to the percussion the students will constantly be engaged making an analysis about what each period means. After the ensemble as a whole has played through each of the selected measures the instructor will make comments to the woodwinds/brass about making necessary adjustments to darken or brighten the mood of the piece as well as balancing dynamically. This is great transitioning back to knowing where the melody is. Students can use the words of each period to help in advantage of figuring the mood out. Each section in the brass woodwind and percussion family will rate and see if we created the mood we agreed upon using a 1-5 scale from (did not create the mood to had some elements of the mood to created an exact replica of how see this period of *On the Merrimack*.

*Selected measures:*

mm. beginning – 7

mm. molto. Rit. 103-107

mm. 7- 16

mm. 107-117

mm. 29-31

mm. 157- end

mm. 47- 55

*Assessment:*

Instructor will check to make sure students have been designing pictures or words for each section in the piece to help describe the mood we are trying to create with this work. The section leaders of each instrument family will check off on a list to see who participated and will then hand in the designs to the instructor. The instructor will also mark + signs for any of the students that raised their hand and helped lead the discussions on the specific words or pictures from each of the selected measures.

<b>Section Name</b>	
<b>Described mood with pictures?</b>	
<b>Described mood with vocabulary</b>	
<b>Active in discussion</b>	
<b>Student's name</b>	

**Sample Checkmark Rubric**

**Strategies: #6**

**What can we do better? Lets actively listen! (Take home activity portion)**



*Objective:*

We often hear a lot of critiquing from the director at rehearsals but there is still so much more to fix during the rehearsal time that director does not have enough time for. Now, the evaluation starts in the ensemble's hands.

*Activity:*

For two weeks the ensemble will be given ensemble-judging sheets (below) for each person in the ensemble to mark with a pen in terms of balance, intonation, expression, tone quality, etc. The students will be required to fill out and rate among the ensemble on a 1-5 scale of each section (musical artistry, ensemble accuracy, intonation, etc.) The instructor will have his/her own sheet as well to see what measures or sections in the piece need the most amount of attention from the criteria of the worksheet. After one week a sectional will be required of each instrument family and they will meet outside of normal class times and fill out the same format as a section. The instructor will collect the sheets after two weeks and will grade the sheets and analyze what each section has worked on.

*Assessment:*

Assessment is provided from the section leader of the instrument family and the instructor when they collect the data. Instructor will also check to see if the list was fully completed and thoroughly written from each ensemble and sectional sheets. Assessment criteria on which each student will assess the ensemble on is in a format listed below. Assessment is used on 10pts for filling out each category and totaling at 50 points.

# Concert Band Ensemble/Sectional Evaluation Form

Date of class \_\_\_\_\_

Comments: Include Strengths and areas for improvement.

## **Musical Artistry**

Musicianship Interpretation:

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Style, Phrasing, Dynamics Tempo, Uniformity:

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## **Tone Quality**

Control:

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Characteristic sounds:

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**Intonation**

Pitch Compensation Chords:

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Melodic line:

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Tutti:

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**Ensemble Accuracy** Precision in Rhythmic Accuracy Articulation:

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**Balance & Blend**

Tutti Ensemble:

Sections of the ensemble Soloist:
<b>Other comments to help the ensemble:</b>

Student Signature \_\_\_\_\_

**50 point assignment!**

C. Formal, Summative Assessments

## Affective/Aesthetic Assessment

Name:

Title: *On the Merrimack*

Composer: Andrew Boysen Jr.

1. What do you think this piece *On the Merrimack*, is about? (1 point)  
1 point for opinion
2. Does this piece symbolize anything? (2 point max)  
1 point for opinion and 1 point for correct answer of what the river symbolizes
3. Turn to the person next to you and create a short story about what you and your partner believe this song is about! (4 points)
4. Listen to the following example of the actual song, how does it compare to your previous thoughts about the song? What does the song mean personally to you, now that you have heard it? (2 points)

**Grading rubric for teacher and students on playing tests! (below)**

## Anthem Music Performance Assessment Grading Rubric

CATEGORY	Exceeds (1.25)	Meets (1)	Approaches (.5)	Falls Far Below (0)
Tone Quality	Tone is consistently clear, focused and centered throughout the range of the instrument with regards to the experience of the performer.	Tone is focused, clear and centered through the normal playing range of the instrument with regards to the experience of the performer. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range with regards to the experience of the performer. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range being played with regards to the experience of the performer, significantly detracting from the overall performance.
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Rhythm	The beat is secure and the rhythms are played accurately. Note durations are consistently correct.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems detract from the overall performance.	The beat is erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Musicianship	The articulations, dynamics, and style of the music is performed accurately. The students posture is correct for the duration of the performance.	The articulations, dynamics, and style of the music is performed mostly accurately. The students posture is correct for most of the performance.	The articulations, dynamics, and style of the music has been performed with some errors that are not accurate to the music being performed. The students posture is frequently incorrect.	The articulation, dynamics, and style of the music being performed is consistently inaccurate. The students posture is incorrect for the duration of the performance.

**Another Teacher link for ensemble rubric rating:**

<http://www.uiltexas.org/files/music/band-concert-rubric.pdf>

### **Email from Dr. Andrew Boysen Jr.**

Hi Brett,

Thanks for your email and thanks for doing On the Merrimack with one of the KState Bands! Please say hi to Dr. Tracz for me.

You asked for more information to add to my biography. I grew up in Cedar Rapids, IA, and played horn in school. I also took piano lessons for several years. I began composing for piano first and then gradually started writing for my friends and eventually the whole band. I didn't really study composition until college. My most influential composition teacher was Eric Ziolk, at the University of Iowa. I also studied with Marc Weber, Donald Jenni and Timothy Mahr (a good friend and great influence on me).

On the Merrimack was commissioned by Chris Martin for the Southside Middle School

in Manchester, NH, an hour away from where I live now. She wanted a piece that reflected the history of the city of Manchester. We decided to focus the piece on the Merrimack River, as that was the one constant throughout the history of the city. The sections with aleatory are meant to reflect the flowing consistency of the river. The sections connect three other specific periods in history. The first is the Abenaki Indians, who lived by the river because of the fish and water that it brought them. The second section focuses on Manchester's prominence as a textile industry center in the late 1800's. It was one of the biggest centers in the world at the time, and the river provided the power to make those factories run. The folk tune in that section is called "weaving in the United States". The third section focuses on Manchester's reemergence as a center for technology, with many industries moving into the old textile mill buildings along the river.

Hope that helps!

Dr. Boysen

On Mar 6, 2016, at 12:44 PM, Brett Butler <[btbutler@ksu.edu](mailto:btbutler@ksu.edu)> wrote:

Good afternoon Dr. Andrew Boysen Jr.

My name is Brett Butler and I am currently an undergrad student studying music education at Kansas State University. I am a conductor for one of our university bands we have here and *On The Merrimack* is the work I am conducting! I was wondering if I could get a more in depth biography of you growing up and who you worked with in composition? I would also like to know the history behind *On The Merrimack*? Your help would be greatly appreciated and I am looking forward to conducting your concert band piece!

Thank you,

Brett Butler  
[btbutler@ksu.edu](mailto:btbutler@ksu.edu)  
Senior Music Education  
Kansas State University  
KSUPAS Secretary  
Phi Mu Alpha Sinfonia  
Work Study Student McCain Auditorium  
Wind Ensemble

### **Unit 9: Additional Resources**

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