

Creative Activities for Young Bands

By Matthew Clauhs

About the Author



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Mathew Clauhs is an Assistant Professor of instrumental music education at Ithaca College. Dr. Clauhs holds degrees from Penn State University (B.S.), University of Massachusetts, Amherst (M.M.), and Temple University (Ph.D.). Prior to his appointment at Ithaca College, he served as an instrumental music teacher at the Boston Arts Academy and as a lecturer at SUNY Broome, Morrisville State, and Mansfield University. Most recently, Dr. Clauhs was the music coordinator for the Johnson City Central School District.

His research on instrumental music, technology, race, and popular music education is published in the following peer-reviewed journals: *Music Educators Journal*, *Urban Education*, *Journal of Music Teacher Education*, *Visions of Research in Music Education*, and *Arts Education Policy Review*. He is co-authoring a book titled *Popular Music Pedagogies: A Practical Guide for Music Teachers*, to be published by Routledge in 2021. Dr. Clauhs serves on the editorial review board of the *Music Educators Journal*, is chair of the New York State School Music Association (NYSSMA) Research Committee and frequently presents at national and international music conferences, including the National Association for Music Education (NAfME) National Conference, the Symposium on Music Teacher Education (SMTE), and the World Conference for the International Society for Music Education (ISME).

Dr. Clauhs served as an instructor and consultant to the Berklee College of Music City Music network, a national program that provides music education to inner city students across the United States. The city music network, in conjunction with the Mayor's office of Boston, awarded him the "Emerging Leader in Music Education" award in 2010. Dr. Clauhs has also received grants and honors from Mr. Holland's Opus, the NAMM Foundation, Little Kids Rock, Guitar Center, NYSSMA, the Ithaca College Center for Faculty Excellence, and the Surdna Foundation. Many of these grants and awards helped to provide quality music education to students in underserved communities.

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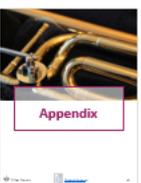
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Introduction

Creating Music in Band

While *creating* is one of the four artistic processes that guide national core standards for music education, very few of the best-selling band methods emphasize creativity in a beginning instrumental setting. The goal of this e-book is to supplement the executive skills, notation reading development, and instrument-specific techniques that are often the focus of method books with a variety of activities that foster creativity in young band students. These activities are organized into the categories of exploration, improvisation, and composition, and require little to no prior understanding of standard five-line staff notation. All the activities follow three guiding principles that are important to the success of young creative musicians. The activities are **safe**, **simple**, and **sequential**.

Safe: Creating music is a personal experience that often requires vulnerability. Teachers must provide an environment that is warm and nurturing. If students are afraid of making mistakes or becoming embarrassed, they will be less likely to take chances essential for creative growth. The activities presented here avoid putting students “on the spot” without adequate time to practice and refine their creative skills.

Simple: These activities may be the first creative music-making experiences for a student and therefore do not require a prerequisite knowledge of music theory, chord/scale relationships, or even an understanding of traditional five-line staff notation. Some of the early exercises can engage learners on the very first day of instruction.

Sequential: The activities are structured to introduce new content over time, in a step-by-step sequential manner. Most of the activities are sequenced so new variables are introduced one at a time, gradually, throughout the course of the exercise.



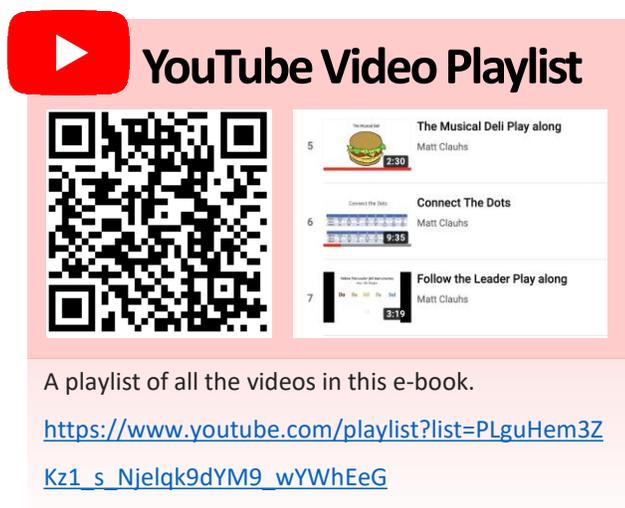
How to Use This E-Book

Teach: These activities are designed to work with any instrumentation in small group and large group band settings. Pitches are identified by movable-do solfège syllables to eliminate the need for transposition. The activities vary in length, ranging from 5-minute exercises, to a larger creative project spanning several weeks.

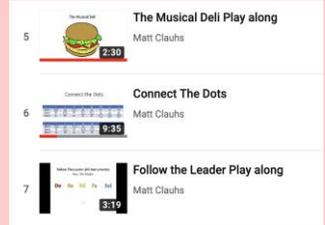
Watch: Look for red YouTube bubbles for links to video examples of beginning band students and play-along accompaniments for these activities. Use a camera / QR reader on a smart phone, click on the link, or type in the url to access each of the YouTube videos. A complete playlist of the videos may also be found here:

Adapt: PowerPoints, Play-alongs, and examples of student work are available for download through QR codes and urls displayed in the blue Dropbox bubbles. Download and edit the PowerPoint files to best suit your needs, to better align with your terminology (Kodaly, Gordon, etc.), and to make adaptations for the learners in your classroom.

Contribute: If you have permission to share student video recordings, please send an email to mclauhs@lthaca.edu and the work may be added the examples folder of the Dropbox for this e-book. A complete folder with all the Dropbox files may be found here:



YouTube Video Playlist

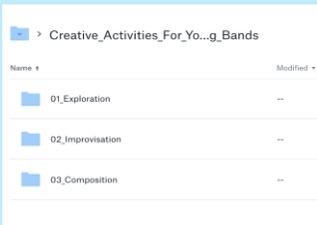


A playlist of all the videos in this e-book.

https://www.youtube.com/playlist?list=PLguHem3ZKz1_s_Njelqk9dYM9_wYWhEeG



Dropbox Shared Folder



A shared folder of all the files in this e-book.

<https://www.dropbox.com/sh/8qf9786kn9eaxw2/AACceKr9G1RMMs8N2NKq4bmTa?dl=0>





Exploration

These activities are designed as an introduction to creative music-making and may be the most appropriate choices for beginning band students with no prior experience. Exploration activities provide opportunities to explore the sonic possibilities of an instrument without strict parameters regarding tempo, key, or time signature.

Musical Fill-in-the-Blank

The Musical Fill-in-the-Blank exercise is inspired by the popular Mad Libs word game, which prompts players to contribute key words (e.g., noun, verb, place, exclamation) to complete a story. Drawing on relevant texts from pop culture (song lyrics) or poetry/prose from academic course subjects, students learn how to use music to help tell a story or convey a mood in this creative activity.

Objective: Students will explore notes and sound effects on their instrument to create a musical accompaniment for a narrated story.

National Core Arts Anchor Standards for Creating

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Materials:

- Story with blanks to prompt musical ideas (see the example handout on the next page)
- Pencils
- Instruments
- Recording device

Duration: 20-30 minutes, depending on the length of the story.

Procedure:

1. Students read the story out loud and begin to think about how they might use their instruments to fill in the blanks. Students could work individually or in small groups to practice their musical ideas.
2. Individuals and/or groups of students volunteer to share their musical ideas with the group (or teacher). The teacher should be sure that each instrument group is represented in the story.
3. The story is read once again, with selected individuals/groups performing their musical ideas during the appropriate pauses (blanks) in the story.
4. Record or perform the exploration activity live in front of an audience.

 **YouTube Video Example**

4th grade band students in Johnson City, NY perform a Musical Fill-in-the-Blank titled “Boston Tea Party.”

<https://youtu.be/eggN4JEgc5I>



Musical Fill-in-the-Blank

Name: _____

Date: _____

The Boston Tea Party

Adapted from a text by Paul Perro

Source: <http://www.history-for-kids.com/boston-tea-party.html>

Sammy lived in Boston and he loved a cup of tea,
but one day something happened that made him very angry.

(Play an angry sound on your instrument)

The King of England said:

(How would you play a song for a king?)

“From now on every time someone drinks a cup of tea, they have to give me a dime.”

(What percussion instrument sounds like a coin?)

So Sammy got some friends together and the rebellion began.
They knew where the king kept his key and they came up with a plan.

(Play your instrument like you're talking with friends)

Sammy was a little worried that they'd be recognized,
So they dressed up as Indians and went in their disguise.

(Play your instrument in a sneaky way)

The tea was kept in three ships, docked in the harbor.
The ships were called "The Dartmouth"

(Play a sound to represent "The Dartmouth")

"The Beaver"

(Play a sound to represent "The Beaver")

and "The Eleanor."

(Play a sound to represent "The Eleanor")

They climbed aboard the ships
And quickly found the tea.
They found hundreds of boxes
And threw them in the sea.

(Make a throwing sound on your instrument)

They hadn't wanted to steal the tea
Because stealing things is wrong.
They'd wanted to teach the king a lesson
That was the plan all along.

(How do we make a final sound for the ending of the story?)

Film Score

Many animated films and cartoons have little to no dialogue and rely solely on musical orchestration and sound effects to tell a story. Early Disney animations and Looney Toons cartoons are often accompanied by film scores that use instruments to represent characters, ideas, and moods and may be excellent examples for your students to watch.

Objective: Students will create short musical ideas to contribute to an original film score orchestration.

National Core Arts Anchor Standards for Creating

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Materials:

- Short film clip and storyboard
- TV or Projector
- Instruments
- Optional: Audio/Video Editing Software (e.g., GarageBand, Mixcraft)

Duration: 30-45 minutes, depending on the length of the film.

Procedure:

1. Students watch a short film (no longer than 60 seconds) without audio and imagine how their instruments could be used to help tell the story. It is helpful if the teacher isolates individual scenes and presents them one at a time.
2. Individuals and/or groups of students volunteer to share their musical ideas with the group (or teacher). The teacher should be sure that each instrument group is represented in the film score.
3. The film is presented again, with selected individuals/groups performing their musical ideas during the appropriate scenes in the story.
4. Consider using GarageBand (MacOS) or Mixcraft (Windows) to import the film and record the students' ideas in real time with the video.



Useful Links

<http://publicdomainmovies.net/>

<https://www.apple.com/mac/garageband/>

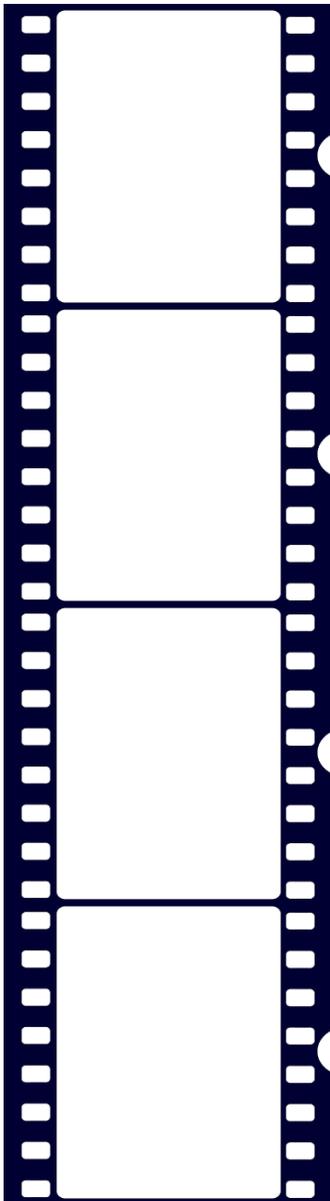
<https://www.acoustica.com/mixcraft/download.php>

Film Score Storyboard

Name: _____

Date: _____

Imagine how you can use your instrument to help tell each part of the story in this film clip. Write down your ideas on this worksheet.



Scene 1: _____

Scene 2: _____

Scene 3: _____

Scene 4: _____

Film Score Examples



YouTube Video Example



4th grade band students record musical ideas to produce a film score titled “Band Versus Goofy” using an old Disney cartoon with GarageBand and iMovie.

<https://youtu.be/qwgBvtFoph4>

This video example illustrates the process of recording a film score in GarageBand. The software features a video window that makes it easy for students to record musical ideas in time with the film. This process is similar to how professional orchestras record soundtracks for movies. In this activity, students watch a variety of short film clips and then determine how to use their instrument to help set the scene. Students partnered with a high school video production classroom to add themselves into the cartoon with green screen technology..



YouTube Video Example



4th Grade band students in Johnson City, NY present “Band Versus Goofy.”

<https://youtu.be/9tmwqtgyCqw>

The GarageBand project was mixed down into a single track, which served as the musical soundtrack for the film. Students titled this project, “Band Versus Goofy.” While this film score was never performed live, it was uploaded to a website for students, families, teachers, administrators, and other members of the school community to enjoy.





Improvisation

This group of activities provide structural constraints and require some form of verbal association with pitches and rhythms (i.e., a syllable system, solfege, pitch names, or numbers). This e-book uses movable-do solfege to identify pitches, but the students should use whichever system(s) are most familiar to them. All of the activities may be edited and customized by downloading files in the blue Dropbox bubbles.

Musical Deli

The Musical Deli invites students to improvise two-measure patterns (ingredients) in between a 2-measure ostinato pattern (bread). The only prerequisite for this activity is that students be able to produce a sound on some part of the instrument, such as the mouthpiece or headjoint. The whole instrument would work fine for this activity as well, and it may be useful to limit the note choice(s) to a single pitch or scale, as students will be creating musical ideas together simultaneously.

Objective: Students will create two-measure patterns that represent ingredients in a musical sandwich.

National Core Arts Anchor Standards for Creating

1. Generate and conceptualize artistic ideas and work.

Materials:

- Musical Deli Play-Along (PPT or Video)
- TV or Projector with speakers
- Instruments

Duration: 5-10 minutes

 **YouTube Play-along**

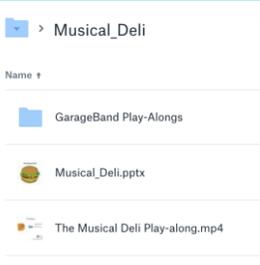




Musical Deli YouTube Play-along
<https://youtu.be/B5iD0WfzkjA>

 **Dropbox Shared Folder**





Musical Deli PowerPoint
https://www.dropbox.com/s/f5f9fqtvtakasz/Musical_Deli.pptx?dl=0



Musical Deli

The Bread



Students Chant or Play:
Bread, On Top.... Bread, On Top....



Teacher Example: Bread, On Top.... Bread, On Top....

The Ingredients



Make up ingredients to add here!



Creating a Sandwich Together



Bread, On Top.... Bread, On Top....



Add your ingredients here!



Bread, On Top.... Bread, On Top....



Add your ingredients here!

Procedure:

1. The teacher models an ostinato pattern that will serve as the bread for the musical sandwich. Students do not need to see the notation, but it is included here for the teacher's reference. Of course, teachers and students can make up their own ostinato pattern to represent the bread, this is just one example. The ostinato should be two measures long.

2. The teacher invites students to make up their own ingredients for the sandwich. It may be helpful to have students chant the name of their ingredients in time with the play-along recording before applying the rhythm to their instruments. Patterns should be two measures long, so the ingredient may need to be repeated.

3. The teacher leads the class through an improvisation rondo, with all students simultaneously performing their ingredients, sandwiched between an ostinato. Once students have adequate time to prepare their ingredients, invite them to perform their ingredient one at a time as a solo.

Musical Deli

Name: _____

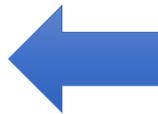
Date: _____

After playing or chanting “Bread, on top... Bread, on top” think of an ingredient to add to our musical sandwich. Then, think about how the rhythm of that ingredient could be performed on your instrument. Practice your ingredient with the class, and then perform it when it is your turn to add to the sandwich.

Chant or Play:



Bread, On Top....
Bread, On Top...



Make up ingredients
to add here!

Follow the Leader

This activity challenges students to improvise one- to two-measure patterns using limited note choices, gradually adding one pitch at a time. It also develops aural skills as students use their ears to identify and reproduce patterns that a leader performs.

Objective: Students will echo one- to two-measure patterns that are improvised by a peer-leader.

National Core Arts Anchor Standards for Creating

1. Generate and conceptualize artistic ideas and work.

Materials:

- Follow the Leader Play-Along (PPT or Video)
- Note Choices & Fingering Charts (see examples)
- TV or Projector with speakers
- Instruments

Duration: 5-10 minutes

Procedure:

1. The leader performs a one-measure pattern on *Do* for the group to echo.
2. Gradually, the leader introduces one new note at a time, as these notes appear in the play-along.
3. The leader picks a replacement to serve as the leader for the next round (or the group rotates).
4. When the group is successful with one-measure patterns, advance to two-measure patterns for a greater challenge.
5. *Optional:* The leader performs an improvisation and the group responds with an improvisation of their own (i.e., *don't* follow the leader).



YouTube Play-along

Follow The Leader (All Instruments)
Key: Bb Major

Do Re Mi Fa Sol

Follow the Leader Play-along Video
<https://youtu.be/mPPGWxsbyho>



Dropbox Shared Folder

Customizable materials for Follow the Leader
<https://www.dropbox.com/sh/2ez8jryyispl1hw/AAxKmAnQhTcrghYQn4jaS2Aa?dl=0>



Follow the Leader

For All Instruments (Solfege)

Name: _____

Date: _____

The leader will play a short pattern using this group of notes. Listen carefully and try to repeat back exactly what the leader plays.

Do

Re

Mi

Fa

Sol

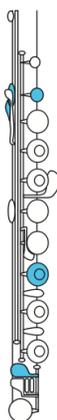
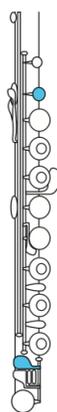
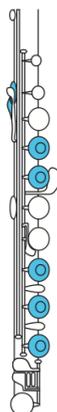
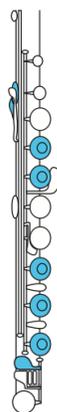
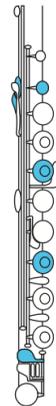
Follow the Leader - in Bb

(Flute)

Name: _____

Date: _____

The leader will play a short pattern using this group of notes. Listen carefully and try to repeat back exactly what the leader plays.

Do**Re****Mi****Fa****Sol****Bb****C****D****Eb****F**

fingering chart by Fluteland.com

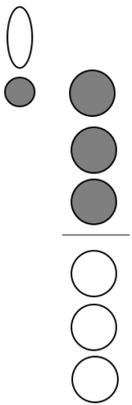
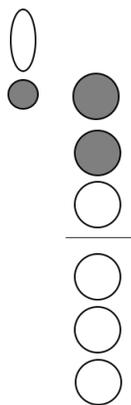
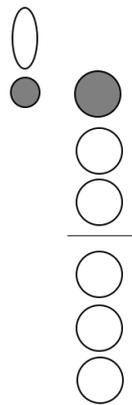
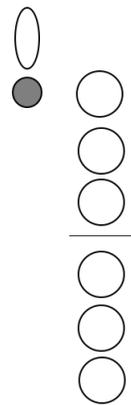
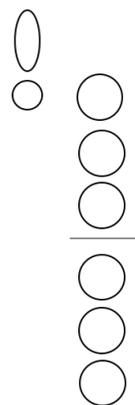
Follow the Leader - in Bb

(Clarinet)

Name: _____

Date: _____

The leader will play a short pattern using this group of notes. Listen carefully and try to repeat back exactly what the leader plays.

Do**C****Re****D****Mi****E****Fa****F****Sol****G**

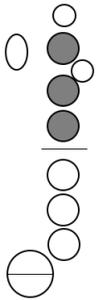
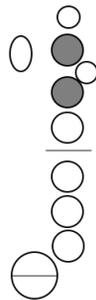
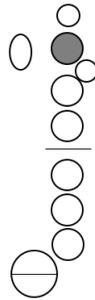
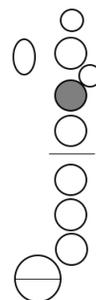
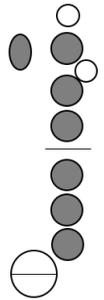
Follow the Leader - in Bb

(Alto Saxophone)

Name: _____

Date: _____

The leader will play a short pattern using this group of notes. Listen carefully and try to repeat back exactly what the leader plays.

Do**Re****Mi****Fa****Sol****G****A****B****C****D**

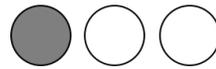
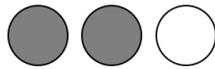
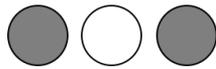
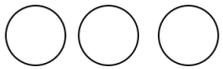
Follow the Leader - in Bb

(Trumpet / T.C. Baritone)

Name: _____

Date: _____

The leader will play a short pattern using this group of notes. Listen carefully and try to repeat back exactly what the leader plays.

Do**Re****Mi****Fa****Sol****C****E****E****F****G**

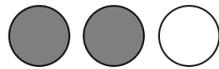
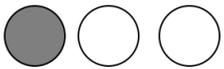
Follow the Leader - in Bb

(French Horn)

Name: _____

Date: _____

The leader will play a short pattern using this group of notes. Listen carefully and try to repeat back exactly what the leader plays.

Do**Re****Mi****Fa****Sol****F****G****A****Bb****C**

Follow the Leader - in Bb

(Trombone)

Name: _____

Date: _____

The leader will play a short pattern using this group of notes. Listen carefully and try to repeat back exactly what the leader plays.

Do**Re****Mi****Fa****Sol****1st****6th****4th****3rd****1st****Bb****C****D****Eb****F**

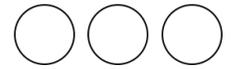
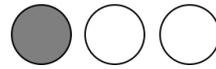
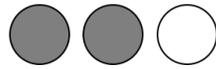
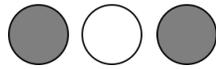
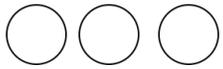
Follow the Leader - in Bb

(B.C. Baritone / Tuba)

Name: _____

Date: _____

The leader will play a short pattern using this group of notes. Listen carefully and try to repeat back exactly what the leader plays.

Do**Re****Mi****Fa****Sol****Bb****C****D****Eb****F**

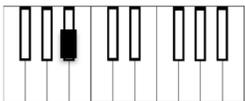
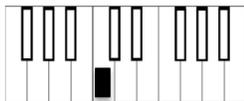
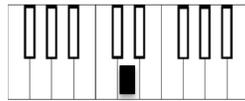
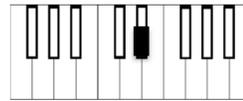
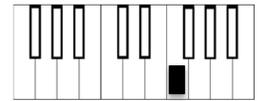
Follow the Leader - in Bb

(Bells / Keyboard)

Name: _____

Date: _____

The leader will play a short pattern using this group of notes. Listen carefully and try to repeat back exactly what the leader plays.

Do**Re****Mi****Fa****Sol****Bb****C****D****Eb****F**

Connect the Dots

This activity may serve as an introduction to improvising over changing chords. Instead of having students memorize chord/scale relationships and learn to outline chord progressions (common approaches in jazz improvisation texts), this exercise challenges students to create a linear melody by connecting chord tones through step-wise motion.

Students should be able to perform a major scale and reproduce a variety of simple rhythms before participating in this activity. If necessary, replace the rhythmic and tonal syllables in this exercise with the system that is most familiar to students by customizing the PowerPoint in the blue Dropbox bubble or writing in new syllables in the blank tables on the student worksheet.

Objective: Students will create a linear melody using chord tones and passing tones over a chord progression.

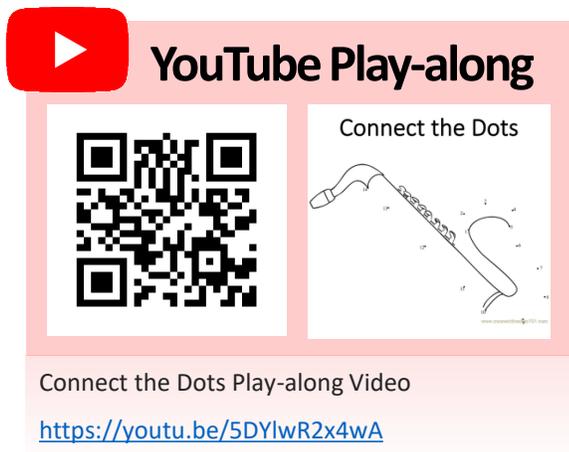
National Core Arts Anchor Standards for Creating

1. Generate and conceptualize artistic ideas and work.

Materials:

- Connect the Dots Play-Along (PPT or Video)
- Connect the Dots Handout
- TV or Projector with speakers
- Instruments
- Pencils

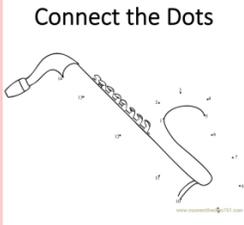
Duration: 10-15 minutes



YouTube Play-along



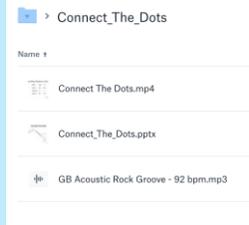
Connect the Dots



Connect the Dots Play-along Video
<https://youtu.be/5DYlwR2x4wA>



Dropbox Shared Folder



Customizable materials for Connect the Dots
<https://www.dropbox.com/sh/3veh3sb2o3fz5we/AAD6V8jD8oI1wSWRT2d2Kytla?dl=0>



Connect the Dots

Chant/Play Rhythmic Ostinato

Kodaly: **Tum Ti**
 Gordon: **Du De Du De**
 Traditional: **1 (+ 2) +**
 Takadimi: **Ta (di Ta) di**



Teacher reference: ♪ ♪ ♪ ♪ ♪

Perform the Ostinato on Each Line

| | I | I | vi | vi | IV | V7 | I | I |
|--------|-----|-----|----|----|----|-----|-----|-----|
| Line 1 | sol | sol | la | la | la | sol | sol | sol |
| Line 2 | mi | mi | mi | mi | fa | fa | mi | mi |
| Line 3 | do | do | do | do | do | re | do | do |

Circle One Pitch in Each Column

Example:

| | I | I | vi | vi | IV | V7 | I | I |
|--------|-------|------|----|------|------|------|------|------|
| Line 1 | (sol) | sol | la | la | la | sol | sol | sol |
| Line 2 | mi | (mi) | mi | (mi) | (fa) | fa | mi | mi |
| Line 3 | do | do | do | do | do | (re) | (do) | (do) |



Perform Ostinato on Each Circled Pitch

Example:

| | I | I | vi | vi | IV | V7 | I | I |
|--------|-------|------|----|------|------|------|------|------|
| Line 1 | (sol) | sol | la | la | la | sol | sol | sol |
| Line 2 | mi | (mi) | mi | (mi) | (fa) | fa | mi | mi |
| Line 3 | do | do | do | do | do | (re) | (do) | (do) |



Perform New Rhythms on Each Circled Pitch

Example:

| | I | I | vi | vi | IV | V7 | I | I |
|--------|-------|------|----|------|------|------|------|------|
| Line 1 | (sol) | sol | la | la | la | sol | sol | sol |
| Line 2 | mi | (mi) | mi | (mi) | (fa) | fa | mi | mi |
| Line 3 | do | do | do | do | do | (re) | (do) | (do) |

Connect the Dots

Example:

| | I | I | vi | vi | IV | V7 | I | I |
|--------|-------|------|----|------|------|------|------|------|
| Line 1 | (sol) | sol | la | la | la | sol | sol | sol |
| Line 2 | mi | (mi) | mi | (mi) | (fa) | fa | mi | mi |
| Line 3 | do | do | do | do | do | (re) | (do) | (do) |

Procedure:

1. The teacher models a rhythmic ostinato over a drum groove play-along. The ostinato may be performed on a part of the instrument or on a single pitch. An example ostinato is provided here.
2. The teacher performs the ostinato using pitches (identified here by solfege syllables) in Line 1. Students repeat the ostinato pattern across line 1. Repeat this process for lines 2 and 3.
3. Students circle one pitch in each column. Each note choice should be in an adjacent, or same, row to avoid large leaps (i.e., avoid moving from line 1 to line 3, or vice versa). This step can be done individually or collectively as a group.
4. Students perform the ostinato on each of the circled pitches, all together as a group (which may be the same or different, depending on how they completed step 3).
5. The teacher models new, improvised rhythms across a set of circled notes. Then, students improvise new rhythms across their own circled notes .
6. Students draw lines to connect the dots in each column. They should think about what scale notes may be found (if any) in between their note choices.





Use Notes from the Scale to Connect the Dots

| | I | I | vi | vi | IV | V7 | I | I |
|---------------|-----|-----|----|----|----|-----|-----|-----|
| Line 1 | sol | sol | la | la | la | sol | sol | sol |
| Line 2 | mi | mi | mi | mi | fa | fa | mi | mi |
| Line 3 | do | do | do | do | do | re | do | do |

Perform Your Improvisation While Class Plays Ostinato Backgrounds

7. The teacher demonstrates a melody using scale notes and improvised rhythms to connect the circled pitches in each of the columns. Students should practice performing their own improvisations together as a group before being invited to share their work.

| | | | | | | | | |
|---------------|--|--|--|--|--|--|--|--|
| Line 1 | | | | | | | | |
| Line 2 | | | | | | | | |
| Line 3 | | | | | | | | |

The student worksheets contain an additional two blank tables to perform new chord progressions.

Connect the Dots

For All Instruments (Solfege)

Name: _____

Date: _____

Circle one note in each column. Choose a note that is in a row directly above, below, or the same as the previous choice. In other words, don't move from line 1 to line 3, or vice versa.

| | I | I | vi | vi | IV | V7 | I | I |
|---------------|-----|-----|----|----|----|-----|-----|-----|
| Line 1 | sol | sol | la | la | la | sol | sol | sol |
| Line 2 | mi | mi | mi | mi | fa | fa | mi | mi |
| Line 3 | do | do | do | do | do | re | do | do |

Blank tables to create new chord progressions.

| | | | | | | | | |
|---------------|--|--|--|--|--|--|--|--|
| Line 1 | | | | | | | | |
| Line 2 | | | | | | | | |
| Line 3 | | | | | | | | |

| | | | | | | | | |
|---------------|--|--|--|--|--|--|--|--|
| Line 1 | | | | | | | | |
| Line 2 | | | | | | | | |
| Line 3 | | | | | | | | |

Connect the Dots – in Bb

(Flute, Trombone, Tuba, B.C. Baritone, and Bells)

Name: _____

Date: _____

Circle one note in each column. Choose a note that is in a row directly above, below, or the same as the previous choice. In other words, don't move from line 1 to line 3, or vice versa.

| | I | I | vi | vi | IV | V7 | I | I |
|---------------|----|----|----|----|----|----|----|----|
| Line 1 | F | F | G | G | G | F | F | F |
| Line 2 | D | D | D | D | Eb | Eb | D | D |
| Line 3 | Bb | Bb | Bb | Bb | Bb | C | Bb | Bb |

Blank tables to create new chord progressions.

| | | | | | | | | |
|---------------|--|--|--|--|--|--|--|--|
| Line 1 | | | | | | | | |
| Line 2 | | | | | | | | |
| Line 3 | | | | | | | | |

| | | | | | | | | |
|---------------|--|--|--|--|--|--|--|--|
| Line 1 | | | | | | | | |
| Line 2 | | | | | | | | |
| Line 3 | | | | | | | | |

Connect the Dots – in Bb

(Trumpet, Clarinet, T.C. Baritone)

Name: _____

Date: _____

Circle one note in each column. Choose a note that is in a row directly above, below, or the same as the previous choice. In other words, don't move from line 1 to line 3, or vice versa.

| | I | I | vi | vi | IV | V7 | I | I |
|---------------|---|---|----|----|----|----|---|---|
| Line 1 | G | G | A | A | A | G | G | G |
| Line 2 | E | E | E | E | F | F | E | E |
| Line 3 | C | C | C | C | C | D | C | C |

Blank tables to create new chord progressions.

| | | | | | | | | |
|---------------|--|--|--|--|--|--|--|--|
| Line 1 | | | | | | | | |
| Line 2 | | | | | | | | |
| Line 3 | | | | | | | | |

| | | | | | | | | |
|---------------|--|--|--|--|--|--|--|--|
| Line 1 | | | | | | | | |
| Line 2 | | | | | | | | |
| Line 3 | | | | | | | | |

Connect the Dots – in Bb

(Alto Saxophone)

Name: _____

Date: _____

Circle one note in each column. Choose a note that is in a row directly above, below, or the same as the previous choice. In other words, don't move from line 1 to line 3, or vice versa.

| | I | I | vi | vi | IV | V7 | I | I |
|---------------|---|---|----|----|----|----|---|---|
| Line 1 | D | D | E | E | E | D | D | D |
| Line 2 | B | B | B | B | C | C | B | B |
| Line 3 | G | G | G | G | G | A | G | G |

Blank tables to create new chord progressions.

| | | | | | | | | |
|---------------|--|--|--|--|--|--|--|--|
| Line 1 | | | | | | | | |
| Line 2 | | | | | | | | |
| Line 3 | | | | | | | | |

| | | | | | | | | |
|---------------|--|--|--|--|--|--|--|--|
| Line 1 | | | | | | | | |
| Line 2 | | | | | | | | |
| Line 3 | | | | | | | | |

Connect the Dots – in Bb

(French Horn)

Name: _____

Date: _____

Circle one note in each column. Choose a note that is in a row directly above, below, or the same as the previous choice. In other words, don't move from line 1 to line 3, or vice versa.

| | I | I | vi | vi | IV | V7 | I | I |
|---------------|---|---|----|----|----|----|---|---|
| Line 1 | C | C | D | D | D | C | C | C |
| Line 2 | A | A | A | A | Bb | Bb | A | A |
| Line 3 | F | F | F | F | F | G | F | F |

Blank tables to create new chord progressions.

| | I | I | vi | vi | IV | V7 | I | I |
|---------------|---|---|----|----|----|----|---|---|
| Line 1 | | | | | | | | |
| Line 2 | | | | | | | | |
| Line 3 | | | | | | | | |

| | I | I | vi | vi | IV | V7 | I | I |
|---------------|---|---|----|----|----|----|---|---|
| Line 1 | | | | | | | | |
| Line 2 | | | | | | | | |
| Line 3 | | | | | | | | |



Composition

Composition activities require students to replicate their creative work. Simply asking a student “can you do that for me again” begins to engage the compositional process and differentiate it from an improvisational one. Composition activities should allow students the time and space to practice and revise their work. The examples in this section utilize technology to help students organize and reproduce their ideas without the use of standard five-line staff notation.

Just a Sample

Many popular songwriters, producers, and artists use small clips of audio (called samples) to construct a song. The “Just a Sample” activity challenges students to create a melody using samples they’ve recorded on their band instruments. This e-book demonstrates the process with an app called Samplebot (iOS), but this activity would work with any computer software program or mobile-based app that allows users to sample audio. Suggested apps are indicated in the green Useful Links bubble.

Objective: Students will create an eight-measure melody using sampled pitches recorded on their band instruments.

National Core Arts Anchor Standards for Creating

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Materials:

- Mobile device or computer with sampling software (e.g., Samplebot, Samplr, Samplist)
- Instruments
- Just a Sample student worksheet
- Optional: Just a Sample PowerPoint and TV/projector

Duration: 10-15 minutes



Dropbox Shared Folder



Just a Sample PowerPoint

<https://www.dropbox.com/sh/qh2f1le8f5b8xnt/AABNSdOYTTW1QbytSWCzW6bma?dl=0>



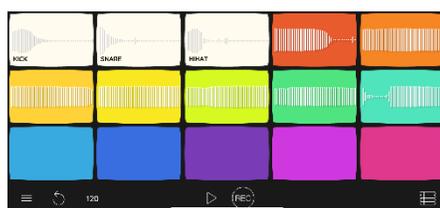
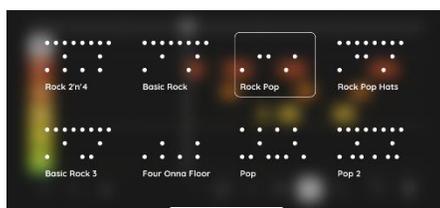
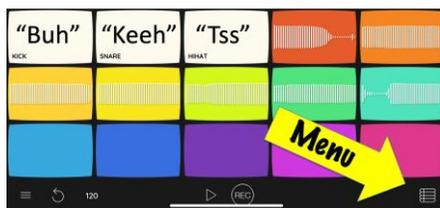
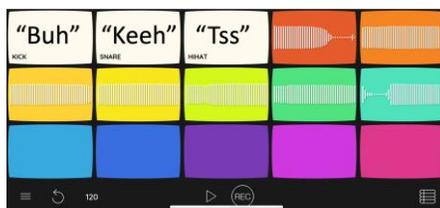
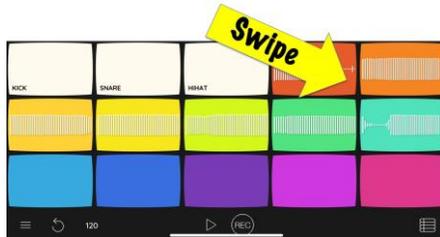
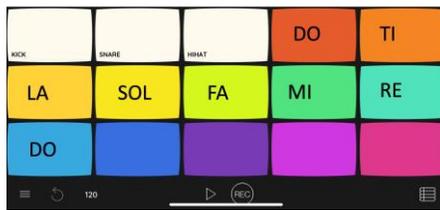
Useful Links

<https://samplebotapp.com/>

<http://samplr.net/>

<http://alexbuga.com/samplist/>



**Procedure:**

1. Open Samplebot (or a similar sampler app) and tap on the tiles to record each note of a major scale. It may be helpful to do this step with a partner.
2. Swipe from right to left on the tile and click the pencil tool to trim the recording so that a sound is heard at the very beginning of the sample and lasts no more than one or two seconds.
3. Tap the white tiles to record vocal percussion (i.e., beatbox) for the kick drum (“buh”), snare (“keeh”) and hi-hat (“tss”).
4. Tap the menu icon on the bottom right corner of the screen. Then, tap on the drum set icon.
5. Select a drum set groove to accompany the composition. The user can change the style later, so this does not have to be a final decision.
6. Add a drum groove to the top track that lasts through eight measures. The pencil tool allows the user to write in notes but it is easier – and more fun – to compose tiles.
7. Tap on the arrow to play the drum groove while practicing on the tiles. Then tap the record button to capture a recording of the composition.

Virtual Composition Project

In this activity, students create two-measure patterns and record them into the loop library of GarageBand for MacOS [or a similar digital audio workstation (DAW) such as Mixcraft, Audacity, or Soundtrap. These patterns are then used to construct a band arrangement for the whole ensemble. Consider partnering with a high school music technology class or university undergraduates to help develop the arrangement.

Objective: Students will create a miniature band arrangement using two-measure patterns recorded into a DAW.

National Core Arts Anchor Standards for Creating

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Materials:

- DAW (e.g., GarageBand, Audacity, Mixcraft, Soundtrap)
- Instruments

Duration: Several 15-minute sessions to collect the patterns and longer sessions of 30-45 minutes to organize the patterns into an arrangement.



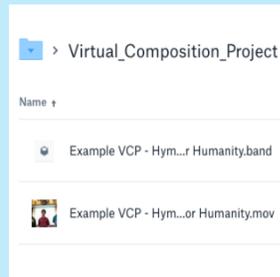
YouTube Video Example



A virtual composition project by beginning band students in Val Vista, AZ and students at Ithaca College
https://youtu.be/xcX-D2r_WQc



Dropbox Shared Folder



Virtual Composition Project Files

<https://www.dropbox.com/sh/0hop46uvnna29gd/AAB2zYi2nG06KO9-yeov0Cqoa?dl=0>



Useful Links

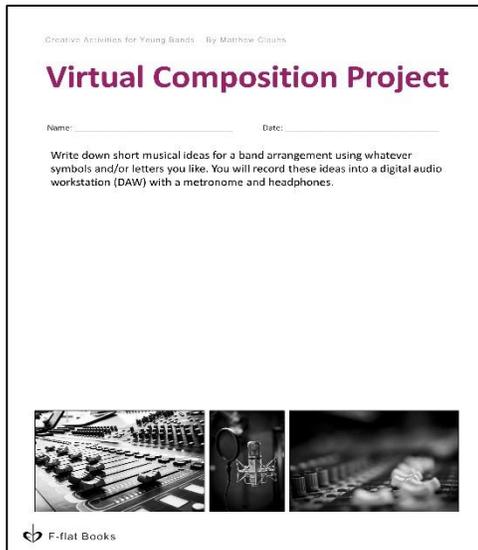
<https://www.apple.com/mac/garageband/>

<https://www.acoustica.com/mixcraft/download.php>

<https://www.soundtrap.com/>

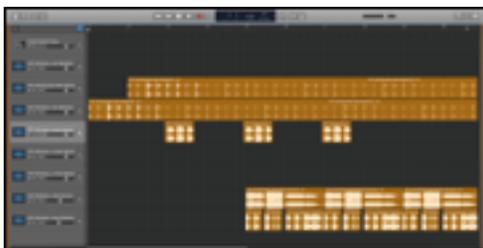


Virtual Composition Project



Procedure:

1. Students create a melodic (wind instruments and bells) or rhythmic (percussion) pattern that fits predetermined parameters for the composition (tempo, meter, key signature). Limit note choices and/or rhythms if necessary. Some students should be encouraged to include longer note durations such as whole notes and half notes that may be used for a bass line or harmony.
2. Using a digital audio workstation (DAW), record the students performing their patterns with a click track or metronome. Use headphones so that the click track is not audible in the recording. If possible, record these patterns in small groups (lessons or after-school).
3. Export the recording and save the file by the name of the instrument/group and possible function (e.g., Sax Melody 1, Trombone Harmony 1, Euphonium Bass Line 3, etc.).
4. Small groups of students (or collaborative partners) import the loops into a DAW and organize them into a short arrangement for band. Make sure the project parameters match the same parameters as the recording (key, tempo, and time signature).
5. Optional: Transcribe the arrangement, and present parts to the ensemble to perform live.



Virtual Composition Project

Name: _____

Date: _____

Write down short musical ideas for a band arrangement using whatever symbols and/or letters you like. You will record these ideas into a digital audio workstation (DAW) with a metronome and headphones.





Appendix

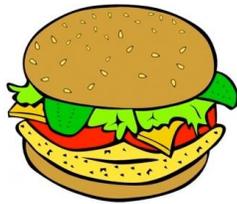


Play-Along Recordings

Tap/click on the links or scan the QR Codes below to access YouTube Play-Along Recordings with the permission of a parent/guardian.



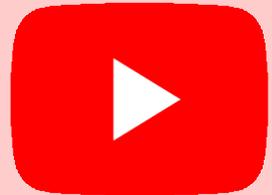
The Musical Deli



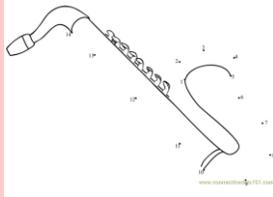
YouTube Play-along

Musical Deli YouTube Play-along

<https://youtu.be/B5iD0WfzkjA>



Connect the Dots



YouTube Play-along

Connect the Dots Play-along

<https://youtu.be/5DYlwR2x4wA>



Follow The Leader (All Instruments)
Key: Bb Major

Do Re Mi Fa Sol



YouTube Play-along

Follow the Leader Play-along

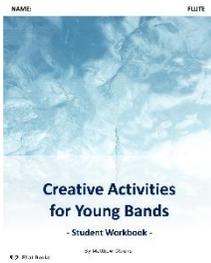
<https://youtu.be/mPPGWxsbyho>



Student Workbooks

Tap/click on the books or links below to download individual student workbooks.

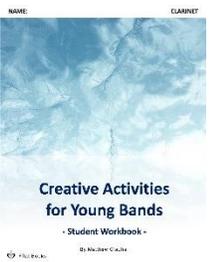
Or [CLICK HERE](#) for a complete set of customizable workbooks.



[Flute](#)



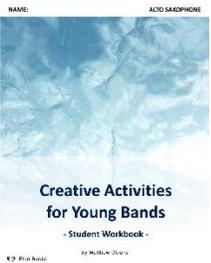
[Horn](#)



[Clarinet](#)



[Trombone](#)



[Alto Saxophone](#)



[B.C. Baritone /
Tuba](#)



[Trumpet /
T.C. Baritone](#)



[Bells /
Percussion](#)

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Pg. 1 – *Photo of Matthew Clauhs* by Jon Reis

Pg. 2 – *Unknown celebrity playing musical instrument* by Kobby Mendez

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Pg. 3 – *Music brass instrument tuba* by Samuel Ramos

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Pg. 40 – *Recording some music* by Leo Weiling

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Pg. 41 – *Trombone in its case* by Rich Smith

Retrieved from <https://unsplash.com/photos/685e1B55wr0>

Pg. 44 – *The sax man* by William Rouse

Retrieved from <https://unsplash.com/photos/s7wKjZhz2Fw>

