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# **Universal Design for Learning (UDL) Plan Project**

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## **Universal Design for Learning (UDL) Plan Project**

The purpose of this project is to demonstrate the intense amount of work a good music teacher puts in when designing a unit that is appropriate for and accommodating of all students. The planning process is very involved, but very important! Learning to do this now will make doing it in the future more effective. After all, there is much to be learned from students who see the world from such unique perspectives, so it is our responsibility as educators to allow all students to contribute to their highest potential.

This project is broken into three parts. Part I is focused on all aspects of the planning, programming, and rehearsing of *Rest* by Frank Ticheli in a 9-12 concert band setting. This will be a general guide, as the goal is to detail the processes of planning in relation to the three pillars of Universal Design (multiple means of expression, representation, and action/expression) rather than the rehearsal process itself. Part II will introduce a fictional student in a domain of choice (from Alice Hammel's five domains). It will include all necessary information regarding the inclusion of that student in class as well as a full accommodation, adaptation, and modification plan for his success in participating in the music making process. Part III will focus on assessment of student participation and performance, specifically as they relate to UDL.

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## Part I: Repertoire Choice & Rationale

### Included in Part I:

- The chosen repertoire piece, its details, and rationale for programming,
- A comprehensive list of ALL musical skills necessary for performing the given piece successfully,
- Where applicable, a Wind-It-Back (WIB) and Wind-It-Forward (WIF) procedure included with each of the musical skills as well as accommodations, adaptations, and/or modifications made to meet each of Alice Hammel's Five Domains: Cognitive (CG), Communicative (CM), Behavior/Emotional (B/E), Physical (P), and Sensory (S),
- State and National Standards addressed in the rehearsal and performance of the chosen piece as well as accommodations, adaptations, and/or modifications as appropriate, and
- A six-week rehearsal outline with clear, achievable, and scaffolded goals for learning in each class.

*Rest* is a 21<sup>st</sup>-century piece written for concert band by American composer, Frank Ticheli. The piece, an arrangement of Ticheli's previously composed *There Will Be Rest* for SATB choir, is inspired by the poem of the same name by American lyrical poet, Sara Teasdale. Teasdale was a career poet who published seven books, each of which were intended to reflect her changing perspectives on love, beauty, and death. Throughout her life, and especially in her later years, she suffered from great emotional struggles which became the inspiration for many of her works and would later inspire musical works such as the ones by Ticheli. Perhaps her most successful poem to do this was "There Will Be Rest" from her final poetry book, *Strange Victory*. The complex imagery within "There Will Be Rest" creates conflicting senses of hope yet loss, fragility yet vulnerability, and these juxtapositions inspired many of the decisions made by Ticheli in the composition of his choral work. While he initially had doubts that the piece would work in adaptation for instrumental ensembles, he details in the program notes of the band score his arranging process which aimed to preserve as much of the original feelings of delicacy as possible, even without the text. Ticheli states that those who place ensemble sound at the forefront of their practice, with careful attention to the nuances of the music such as blend, balance, and intonation, will be most successful in communicating the deep emotion of Teasdale's writing.

By learning to play *Rest*, students will grapple with the concept of bringing to life the deep emotions found in the music. This piece is deeply connected to the experience of feeling, and I have chosen it to act as a pathway towards helping students relate their music-making to their personal experiences and understanding how to create emotional impact in their performance. Students will experiment with the musical characteristics that contribute to emotion – dynamics, phrasing, articulation, timbre, blend, balance, intonation, and many others – on their journey towards developing a greater sense of expression and musicianship. This piece will be rehearsed and performed by a 60-piece high school concert band with students of varying ability levels, and they will demonstrate their knowledge and skill to the appropriate level by applying various musical characteristics discussed throughout the 6 weeks of rehearsal to achieve the target emotions laid out by Teasdale's words. More in-depth explanations regarding procedures, accommodations, and assessment can be found in

parts II and III of this project. For reference, the words to Sara Teasdale's poem, "There Will Be Rest," as provided to students during their study, can be found below:

"There will be rest, and sure stars shining  
Over the rooftops crowned with snow,  
A reign of rest, serene forgetting  
The music of stillness holy and low.

I will make this world of my devising  
Out of a dream in my lonely mind.  
I shall find the crystal of peace – above me,  
Stars I shall find."

## ———— Musical Skills ————

Below is a comprehensive list of the eleven foundational musical skills necessary for performing Ticheli's *Rest* successfully. Where appropriate, each skill is accompanied by a Wind-It-Back (WIB) and Wind-It-Forward (WIF) procedure as well as by accommodations, adaptations, and modifications necessary for meeting the needs of each of Alice Hammel's five domains of special learners.

To be successful in the rehearsal and performance of *Rest*, students must be able to...

1. Read treble and bass clefs for their respective parts.
  - **WIF:** No need for WIF because students will have already mastered the skill of reading in treble and bass clefs, respectively.
  - **WIB:** Re-learn the notes on each line and space of the staff for each respective clef – students can label individual notes or the staff lines as a tool for memorization.
  - **Accommodations/Adaptations/Modifications (CG):** Students may label each note or line of the staff as a tool for memorization.
  - **Accommodations/Adaptations/Modifications (CM):** N/A
  - **Accommodations/Adaptations/Modifications (B/E):** N/A
  - **Accommodations/Adaptations/Modifications (P):** N/A
  - **Accommodations/Adaptations/Modifications (S):** Clefs may be represented differently visually using color-coding, alternative symbols, or changing the size of the clef on the page.
2. Read the key signatures of the piece: Eb Major (three flats) and G Major (one sharp).
  - **WIF:** No need for WIF because students will have already mastered the skill of reading the key signatures.
  - **WIB:** Re-learn how to read individual accidentals in the music first and only then apply to key signatures. Students may also be required to understand the basic order of sharps and flats as a tool for memorizing sharps/flats in any key.
  - **Accommodations/Adaptations/Modifications (CG):** Students may label the sharps and flats within the key signatures with note names as a tool for memorization.
  - **Accommodations/Adaptations/Modifications (CM):** N/A

- **Accommodations/Adaptations/Modifications (B/E):** N/A
  - **Accommodations/Adaptations/Modifications (P):** N/A
  - **Accommodations/Adaptations/Modifications (S):** Key signatures may be represented differently using color-coding and/or adding note names to the accidentals.
3. Read and perform in 4/4-time.
- **WIF:** Learn to perform in new time signatures of increasing complexity as they appear in different musical pieces (3/4, 5/4, 6/8, etc.).
  - **WIB:** Re-learn how to break down the time signature into its component parts: 4/4 = four quarter notes in a measure. Students in need of further remediation may WIB to re-learn how to identify and play different notes.
  - **Accommodations/Adaptations/Modifications (CG):** 4/4-time may be represented differently or learned using physical objects (ex. four apples in a bowl = four quarter notes in a measure).
  - **Accommodations/Adaptations/Modifications (CM):** Time signatures may be learned and communicated tactically through body percussion patterns.
  - **Accommodations/Adaptations/Modifications (B/E):** N/A
  - **Accommodations/Adaptations/Modifications (P):** Time signatures may be learned and communicated tactically through body percussion patterns, intended to help students better internalize a sense of strong and weak beats.
  - **Accommodations/Adaptations/Modifications (S):** Time signature may be represented differently using color-coding or alternative symbols or pictures.
4. Read and perform accurately to tempo markings including *piu mosso*, *meno mosso*, *rit.*, *accel.*, *tempo rubato*, *a tempo*, fermatas, and ca. 50, 66.
- **WIF:** Students who demonstrate full mastery of responding to tempo markings within *Rest* will be able to transfer this skill across musical pieces as well as across the many variations of tempo markings that occur.
  - **WIB:** Re-learn to associate the words “slow,” “medium,” and “fast” with the different sections of music first before reassociating them with the specific tempo words in Italian.
  - **Accommodations/Adaptations/Modifications (CG):** Tempo markings may be represented differently through colors or alternative verbiage as a tool for memorization.
  - **Accommodations/Adaptations/Modifications (CM):** N/A
  - **Accommodations/Adaptations/Modifications (B/E):** N/A
  - **Accommodations/Adaptations/Modifications (P):** Tempo markings may be enacted physically to help students internalize the response to changes in speed before applying it to the music.
  - **Accommodations/Adaptations/Modifications (S):** Tempo markings may be represented differently through color-coding, with different colors on a spectrum represented increasing or decreasing levels of velocity.
5. Read and respond accurately to musical markings such as *tutti* and *divisi*.
- **WIF:** No need for WIF because students will have already mastered the concept of responding to these words within their music.
  - **WIB:** Play all parts together before WIF again to denote divisions or soloists.

- **Accommodations/Adaptations/Modifications (CG):** Students may replace the words *tutti* and *divisi* with words like “together” and “separate” as a tool for memorization.
  - **Accommodations/Adaptations/Modifications (CM):** Students may use words like “together” and “separate” aloud to denote playing *tutti* or *divisi*.
  - **Accommodations/Adaptations/Modifications (B/E):** N/A
  - **Accommodations/Adaptations/Modifications (P):** N/A
  - **Accommodations/Adaptations/Modifications (S):** Words in the music such as *tutti* and *divisi* may be represented differently through pictures depicting togetherness and apartness, whether it be in students’ individual music parts or on the board for all to see.
6. Read and accurately perform tenuto, slurred, and accented articulations.
- **WIF:** Students who demonstrate full mastery of articulation within *Rest* will be able to transfer that ability across many pieces of musical as well as begin to incorporate other articulations such as staccato, marcato, portato, etc.
  - **WIB:** Re-learn how to play each of these articulations separately before applying them within the context of the music.
  - **Accommodations/Adaptations/Modifications (CG):** Articulations may be represented in alternative ways, whether using descriptor words, other symbols, or colors as tools for memorization.
  - **Accommodations/Adaptations/Modifications (CM):** Have students sing each articulation before applying it back to the music.
  - **Accommodations/Adaptations/Modifications (B/E):** N/A
  - **Accommodations/Adaptations/Modifications (P):** Have students represent each articulation through some physical movement before applying it back to the music.
  - **Accommodations/Adaptations/Modifications (S):** Articulations may be represented in alternative ways such as in larger size or different colors.
7. Read and accurately perform various dynamic levels as they appear in the music (*pp*, *p*, *mp*, *mf*, *f*, *ff*, *fff*).
- **WIF:** Students who demonstrate full mastery of performing dynamics within *Rest* will be able to transfer these skills to other various pieces of music.
  - **WIB:** Re-learn to associate words like “quiet,” “loud,” “very loud,” etc. with the different sections of music first before reassociating them with the written dynamic markings in the music.
  - **Accommodations/Adaptations/Modifications (CG):** Students may rewrite the dynamic indications in their music using words such as “very quiet,” “loud,” “strong,” “questioning” as tools for memorizing dynamic characters within the piece. The Teacher will encourage this strategy for all students, not just those who struggle.
  - **Accommodations/Adaptations/Modifications (CM):** Students and Teacher may use alternative descriptor or character words to refer to different dynamics within the piece.
  - **Accommodations/Adaptations/Modifications (B/E):** N/A
  - **Accommodations/Adaptations/Modifications (P):** Dynamics may be learned through physical representation of intensity using the body.
  - **Accommodations/Adaptations/Modifications (S):** Dynamics may be represented differently within the music using larger print, alternative

descriptor or character words, or color-coding using a spectrum of soft-to-loud colors.

8. Read and accurately perform *crescendos* and *decrescendos*.
  - **WIF:** Students who demonstrate full mastery of performing *cresc./decresc.* within *Rest* will be able to transfer these skills to other various pieces of music.
  - **WIB:** Re-learn to associate words like “get quiet,” “get loud,” or “get very loud!!” etc. with the different sections of music first before reassociating them with the indicated dynamic changes in the music.
  - **Accommodations/Adaptations/Modifications (CG):** Students may rewrite the dynamic changes in their music using words such as “get quiet,” “get loud,” “get strong,” “weakening,” etc., as tools for memorization.
  - **Accommodations/Adaptations/Modifications (CM):** Students and Teacher may use alternative descriptor words to refer to different dynamic changes within the piece.
  - **Accommodations/Adaptations/Modifications (B/E):** N/A
  - **Accommodations/Adaptations/Modifications (P):** Dynamic changes may be learned through physical representation of intensity using the body.
  - **Accommodations/Adaptations/Modifications (S):** *Cresc./decresc.* may be represented differently within the music using larger print, alternative descriptor or character words, or color-coding using a spectrum of soft-to-loud colors.
9. Read and accurately perform accidentals *not* found in the key signature.
  - **WIF:** No need for WIF because students will have already mastered the concept of performing accidentals not found in the key signature.
  - **WIB:** Re-visit the chromatic scale to reinforce which notes are just above and below the notes in the key signature (ex. find what the sharp, flat, and natural version would be of each note in the key signature).
  - **Accommodations/Adaptations/Modifications (CG):** Students may write note names, fingerings, or annotate their music as they see fit as a tool for recognizing and memorizing accidentals in the music. The Teacher will encourage this strategy for all students, not just those who struggle.
  - **Accommodations/Adaptations/Modifications (CM):** N/A
  - **Accommodations/Adaptations/Modifications (B/E):** N/A
  - **Accommodations/Adaptations/Modifications (P):** Students may use alternate fingering where needed if performing certain fingerings (ex. using the 3<sup>rd</sup> valve for A or E on the trumpet) are not possible.
  - **Accommodations/Adaptations/Modifications (S):** Accidentals may be represented differently using color-coding, increasing the size of the accidentals, or writing fingerings into the music.
10. Read and accurately perform rhythms within the piece.
  - **WIF:** No need for WIF because students will have mastered the rhythms within the piece.
  - **WIB:** Re-learn to break down rhythms and perform basic patterns (ex. dotted quarter note = the length of three eighth notes). \*The smallest rhythmic subdivision in *Rest* is the eighth note.



- **Accommodations/Adaptations/Modifications (CG):** Students may write the counts or subdivisions of notes in their music as a tool for memorization.
  - **Accommodations/Adaptations/Modifications (CM):** Students may count and clap rhythms aloud where indicated during rehearsals as a tool for internalization.
  - **Accommodations/Adaptations/Modifications (B/E):** N/A
  - **Accommodations/Adaptations/Modifications (P):** Students may count and clap rhythms aloud where indicated during rehearsals as a tool for internalizing the rhythms in relation to the pulse.
  - **Accommodations/Adaptations/Modifications (S):** Rhythms may be represented differently through larger print size, Braille, or color-coding where necessary.
11. Follow and respond appropriately to basic conducting patterns and gestures.
- **WIF:** No need for WIF because students will have mastered the concept of following the four-pattern.
  - **WIB:** Re-learn how to follow basic four pattern by breaking down where the beat is in the pattern and relate to where each one is in the music.
  - **Accommodations/Adaptations/Modifications (CG):** Students may draw a four-pattern into their music or write the counts above their notes as a tool for memorization.
  - **Accommodations/Adaptations/Modifications (CM):** Teacher will use specific, consistent conducting gestures to demonstrate concepts of dynamics, tempo, and queues.
  - **Accommodations/Adaptations/Modifications (B/E):** N/A
  - **Accommodations/Adaptations/Modifications (P):** Students may conduct their own small four-pattern as an aid for counting extended rests in the music.
  - **Accommodations/Adaptations/Modifications (S):** N/A

## Standards Addressed

Below is a list of National and Florida State standards of music education addressed in the rehearsal and performance of *Rest* by Frank Ticheli as well as the learning objectives with which each collection of standards is associated. Included are accommodations, adaptations, and/or modifications for each standard where applicable.

### National Core Music Standards:

**Associated Objective:** Students will analyze the impact of different musical characteristics on the overall emotion of the piece.

- **MU:Pr4.2.H.1a** – Identify and describe important theoretical and structural characteristics including melodies, repertoire pieces, improvisations, and chordal accompaniments.
- **MU:Pr4.3.H.1a** – Describe in interpretations the context and expressive intent in music selected for performance.
  - **Accommodation:** Students who cannot participate in in-class discussions regarding the analysis of emotion in music may complete writing assignments or video recordings from home in order to demonstrate their understanding.

**Associated Objective:** Students will perform with expressive intent utilizing the musical characteristics analyzed during in-class discussions and activities.

- **MU:Pr6.1.H.1a** – Perform with expression and technical accuracy demonstrating sensitivity to the audience and an understanding of the context.
  - **Accommodation, Adaptation:** Students may use whatever technology or assistive devices necessary to help them perform to the best of their abilities with expressive intent (for example, hearing aids, hearing protection, digital music, Braille music, etc. Preferential seating may also be offered as necessary).

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### Florida State Standards (CPalms):

**Associated Objective:** Students will listen to and analyze the three versions of Frank Ticheli's (*There Will Be*) *Rest* and discuss how the different musical features of each contribute to the emotional impact of the piece.

- **MU.912.C.1.1** – Apply listening strategies to promote appreciation and understanding of unfamiliar musical works.
  - **Accommodation:** Students may use hearing aids or other necessary assistive devices in order to help them engage with the listening activities.
- **MU.912.C.1.2** – Compare, using correct musical vocabulary, the aesthetic impact of two or more performances of a musical work to one's own hypothesis of the composer's intent.

- **Accommodation:** Students who struggle socially with in-class discussions may opt to write or record their responses instead.
- **Accommodation:** Students who struggle with written responses (if this were a writing activity) may opt to speak, draw/diagram, or act out their reactions to the music either in person or in a video recording.
- **MU.912.C.2.2** – Evaluate performance quality in recorded and/or live performances.
  - **Accommodation:** Students may opt to submit a written response if social environments are an issue.
- **MU.912.C.3.1** – Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.
- **MU.912.O.3.1** – Analyze expressive elements in a musical work and describe how the choices and manipulations of the elements support, for the listener, the implied meaning of the composer/performer.

**Associated Objective:** Students will perform Ticheli’s *Rest* with expressive intent that is reflective of the analysis of emotion in music done in class.

- **MU.912.S.2.1** – Apply the ability to memorize and internalize musical structure, accurate and expressive details, and processing skills to the creation or performance of musical literature.
  - **Accommodation, Adaptation:** Students may be provided with alternative modes of representing musical elements (color-coded dynamics, tempos, articulations, etc.) to aid in memorization.
- **MU.912.S.2.2** – Transfer expressive elements and performance techniques from one piece of music to another.
- **MU.912.S.3.1** – Synthesize a broad range of musical skills by performing a varied repertoire with expression, appropriate stylistic interpretation, technical accuracy, and kinesthetic energy.
- **MU.912.S.3.5** – Develop and demonstrate proper instrumental technique.
  - **Accommodation, Adaptation:** Students with physical disabilities may be provided with altered instruments so they may still play with the best technique that is possible for them (ex. adaptive percussion instruments, keyboards, etc.).
- **MU.912.O.3.2** – Interpret and perform expressive elements indicated by the musical score and/or conductor.

## Unit Rehearsal Outline

### Unit Goal:

By the end of the six weeks of the unit, students will be able to perform Ticheli's *Rest* with expressive intent by applying musical characteristics to their performance in order to achieve the target emotions of the piece. Additionally, students will be able to analyze and evaluate the compositional techniques employed by Ticheli and their effectiveness in communicating the emotions of Sara Teasdale's poem, "There Will Be Rest."

### Week 1

#### Objective:

By the end of the week, SWBAT describe and perform specific musical characteristics that can be manipulated to contribute to emotional impact in music. Additionally, they will become familiar with Sara Teasdale's poem "There Will Be Rest" as well as the notes and rhythms of Ticheli's *Rest*.

#### Brief Outline:

- Monday, 30 minutes on *Rest* today
  - Introduction to perceiving emotion in music: what characteristics are involved in creating the emotional impact of a piece?
  - Listen to all three versions of Ticheli's *Rest* as well as student choices of song and analyze the emotional characteristics in each of them.
  - Play through the beginning A section (mm. 1-48) of *Rest*, become acquainted with the notes and rhythms.
- Tuesday, 20 minutes on *Rest* today
  - Review of materials/discussions from Monday
  - Introduce Sara Teasdale's poem, *There Will Be Rest*
  - Discuss Ticheli's arrangements in comparison to the poem; did he do a good job of capturing the emotion of the text in the music? What specific musical characteristics led to his success in achieving the target emotion?
  - Play through B section (mm. 49-74) of *Rest*, get the correct notes and rhythms
- Wednesday, 15 minutes on *Rest* today
  - Review materials/discussions from Monday and Tuesday
  - Continue rehearsing *Rest*: put the A and B sections together, get the correct notes and rhythms
- Thursday, 20 minutes on *Rest* today
  - Review materials/discussions from Monday, Tuesday, and Wednesday
  - Continue rehearsing *Rest*: focus on the notes and rhythms of the climax (mm. 75-93). Play at nice comfortable dynamic for today; we will work towards *ff*.
  - Put the climax together with the A and B sections, get notes and rhythms correct.
- Friday, 15 minutes on *Rest* today
  - Review materials/discussions from the week
  - Continue rehearsing *Rest*: learn the notes and rhythms of the coda and put together with the entire piece. Be able to play the whole piece with correct notes and rhythms today.

## Week 2

### Objective:

By the end of week two, students will have continued exploring the specific musical characteristics that can be manipulated to contribute to emotion in music. Additionally, they will be able to play the beginning A section (mm. 1-48) of Ticheli's *Rest* with accurate articulations, phrasing, and expressive intent in relation to musical features such as silence and dissonance.

### Brief Outline:

- Monday, 20 minutes on *Rest* today
  - Review basics of expression learned last week. Reread Teasdale's poem as a reminder of the target emotion. Listen again to just the A section of *Rest*.
  - Rehearse A section, mm. 1-13. Talk about the importance of the silence and the dissonance to the emotion of the section.
- Tuesday, 20 minutes on *Rest* today
  - Continue reinforcing basics of expression in rehearsing the A section. Review mm. 1-13, then move on to mm. 17-32. Rehearse with focus on intonation, blend, balance, then put together from beginning.
- Wednesday, 20 minutes on *Rest* today
  - Continue reinforcing basics of expression in rehearsing the A section. Review mm. 1-32, then move on to mm. 32-40. Talk about the tonicization of Ab major and its function.
  - Put together the pieces from mm. 1-40.
- Thursday, 15 minutes on *Rest* today
  - Continue reinforcing basics of expression in rehearsing the A section. Review mm. 1-40, then move on to mm. 40-48, the end of the A section. Then, put the whole A section together.
- Friday, 20 minutes on *Rest* today
  - Continue reinforcing basics of expression. Focus today on the entire A section in regard to musicality and expression. Apply appropriate phrasing, dynamics, blend, balance, and intonation throughout.

## Week 3

### Objective:

By the end of week three, students will have continued exploring the specific musical characteristics that can be manipulated to contribute to emotion in music and will have begun to apply more advanced phrasing and features of expression to the B section of Ticheli's *Rest* (mm. 49-74).

### Brief Outline:

- Monday, 15 minutes on *Rest* today
  - Review the progress made on the A section last week, run again and correct any areas of challenge. Continue reinforcing basics of expression.
  - Read through the B section again, review notes and rhythms. Begin applying concepts of expression. Discuss the target emotion of this section.
- Tuesday, 15 minutes on *Rest* today
  - Continue reinforcing basics of expression in rehearsing the B section, mm. 48-59. Discuss the function of the new 8<sup>th</sup> note rhythmic motif.

- Wednesday, 15 minutes on *Rest* today
  - Continue reinforcing basics of expression in rehearsing the B section. Review mm. 48-59 and put together with the end of the A section, focusing on the transition from the quarter-note motif to the 8<sup>th</sup>-note motif. Start at m. 44.
- Thursday, 25 minutes on *Rest* today
  - Continue reinforcing basics of expression in rehearsing the B section. Review the transition of the A section into the B section and run mm. 44-59. Then, rehearse mm. 59-65.
  - If time, rehearse mm. 65-the end of the B section.
- Friday, 20 minutes on *Rest* today
  - Continue reinforcing basics of expression in rehearsing the B section. Review the entire B section, both with and without the transition from mm. 44, in regard to expression, phrasing, dynamic change, and energy.
  - Run the piece from mm. 1-75.

## Week 4

### Objective:

By the end of week four, students will have continued exploring the specific musical characteristics that can be manipulated to contribute to emotion in music and will have begun to apply more advanced phrasing, features of expression, and full dynamic levels to the climax of Ticheli's *Rest* (mm. 75-93).

### Brief Outline:

- Monday, 20 minutes on *Rest* today
  - Review the progress made on the A and B sections last week, run again and correct any areas of challenge. Pay particular focus to the transition between the two sections. Continue reinforcing basics of expression.
  - Read through the climax again, review notes and rhythms. Begin applying concepts of expression. Discuss the target emotion of this section.
- Tuesday, 30 minutes on *Rest* today
  - Focus on the emotion of the entire climax, mm. 75-93. Rehearse mm. 75-84 at partial volume, focusing on intonation, blend, and balance.
  - Put together with the transition from the B section. Start at m. 73.
  - Then back up and put further into context: start at m. 65, play through climax.
- Wednesday, 20 minutes on *Rest* today
  - Review the progress made on the transition between the B section and the climax from yesterday.
  - Run again, this time focusing on dramatic dynamics. Starts soft, then grows loud in the climax, then gets soft again right before the coda at m. 93.
- Thursday, 20 minutes on *Rest* today
  - Focus today on running the B section and the climax together. Play with total expression, focusing on intonation, blend, and balance at the extreme dynamics.
- Friday, 20 minutes on *Rest* today
  - Focus today on running the entire piece up through the end of the climax. Focus on total expression, dynamic control, phrasing, and transitions between sections.

## Week 5

### Objective:

By the end of week five, students will have continued exploring the specific musical characteristics that can be manipulated to contribute to emotion in music and will have begun to apply more advanced phrasing and features of expression to the coda of Ticheli's *Rest* (mm. 94-end). Additionally, students will have begun to connect all of the sections of the piece to reinforce continuity and transitions.

### Brief Outline:

- Monday, 30 minutes on *Rest* today
  - Review the progress made on the A and B sections and the climax last week, run again and correct any areas of challenge. Pay particular focus to the transition between each section. Continue reinforcing basics of expression.
  - Read through the coda again, review notes and rhythms. Begin applying concepts of expression. Discuss the target emotion of this section.
- Tuesday, 15 minutes on *Rest* today
  - Rehearse the coda with focus on intonation, blend, and balance. Make note of the consonance now versus dissonance in the beginning of the piece. Discuss how that compositional choice impacts the emotion of that section.
- Wednesday, 20 minutes on *Rest* today
  - Rehearse the transition from the end of the climax section into the end of the piece today. Start first at m. 88, then back up further to 75. Play through the climax and coda.
- Thursday, 60 minutes on *Rest* today
  - Focus today entirely on transitions between sections! Emphasize character changes, dynamic changes, and tempo changes.
  - Run the entire piece, 70%.
- Friday, 10 minutes on *Rest* today
  - Review the work from throughout the work on transitions and expression in each section. Run the full piece at 100%.

## Week 6

### Objective:

By the end of week six, students will be able to confidently apply expressive strategies learned throughout the unit to their performance of *Rest* to achieve the target emotions as well as to other programmed musical pieces for the end-of-unit performance.

### Brief Outline:

- Monday, 15 minutes on *Rest* today
  - Review the whole piece, begin with a play-through at 50% intensity. Discuss and reinforce concepts of expression and how the intent, and thus the strategy for conveying the emotion, changes throughout the piece.
- Tuesday, 15 minutes on *Rest* today
  - Rehearse the A and B sections with special focus on phrasing, expressiveness, and intonation/blend/balance.
- Wednesday, 15 minutes on *Rest* today
  - Rehearse the B section and climax with special focus on phrasing, dynamic contrast, expressiveness, and intonation/blend/balance.

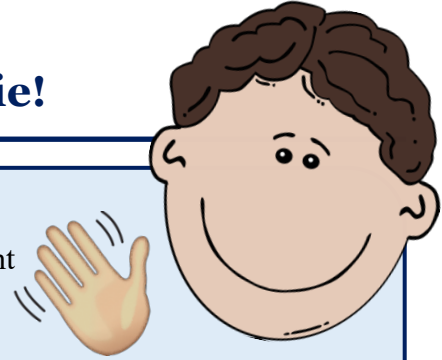
- Thursday, 15 minutes on *Rest* today
  - Rehearse the climax and the coda with special focus on phrasing, dynamic contrast, expressiveness, control, and intonation/blend/balance.
- Friday, 15 minutes on *Rest* today
  - Run the whole piece twice! Diagnose and quick fix any final challenges.



## Part II: Meet Frankie!

### Included in Part II:

- A description of Frankie, a sophomore band student with sensory processing disorder,
- The complete adaptation, accommodation, and modification lists for Frankie,
- A weekly outline of goals for both the ensemble and Frankie's success, and
- An example of what accommodated music parts might look like for Frankie.



Frankie Jones is a sophomore at Falcon High School and is a talented, dedicated saxophone player in the FHS bands program. He has **sensory processing disorder (SPD)**, a condition that affects his ability to process sensory information. For many students with SPD, they struggle with overstimulation from specific sensory input – visual, auditory, or tactile stimuli – and are prone to aggressive outbursts, tantrums, difficulty in engaging in social activity, excessively high or low activity levels, poor grooming habits, and/or illegible handwriting when encountered by such stimuli. In Frankie's case, he is hypersensitive to auditory stimuli, and while he doesn't actively avoid environments that are potentially overstimulating, he does become frustrated and overwhelmed in environments where the sound level reaches a certain intensity if the proper steps have not been taken to help him anticipate such sound levels. Frankie is most sensitive to unexpected or prolonged sounds that are at 105dB and greater, and sounds at 90-105dB may be uncomfortable but are less likely to result in outbursts or frustration. Frankie loves music very much, but occasionally needs to step out of rehearsal when it gets too loud. In addition to his challenges with auditory stimulation, Frankie also struggles with his handwriting, especially when he is feeling overwhelmed or stressed.

Mr. E., the Band Director at FHS, has been highly open-minded when it comes to Frankie's challenges and is a big believer in taking the right steps to make school, especially band class, an enjoyable and valuable experience for him. Mr. E. loves having Frankie in band and has gone to great lengths to abide by Frankie's IEP to ease his concerns about playing while making all the necessary accommodations and adaptations to help him be successful. The complete accommodation, adaptation, and modification lists for Frankie can be found on the following page and are marked according to their respective domains.

**Accommodations:**

- Allowing for Frankie to use the hearing protection provided to him by the school whenever he needs it. Frankie wears hearing protection during all classes and rehearsals and often wears noise-cancelling headphones in the hallways, cafeteria, and gym class (S).
- Color-coding Frankie's music parts to indicate where the ensemble will get louder and softer in the piece. The colors can be seen on a scale from blue to red (with green, yellow, and orange in between), with blue being the band at its softest dynamic (*pianissimo*, in most pieces) and red being at its loudest (*forte* or *fortissimo*, in most pieces). This strategy is designed to avoid sudden sharp exposure to loud volumes by helping Frankie anticipate when those sounds will happen (CG, S, P).
- Defining a specific gesture that Frankie can make towards Mr. E. when he feels like he needs to step out of the room. All Frankie has to do if he feels himself getting overwhelmed is cover his eyes with his hands two times in succession, and Mr. E. will know that he needs to step out (S, P).
- Giving Frankie preferential seating away from instruments with potentially sharp, abrasive timbres like trumpets, the snare drum, and timpani. Frankie still sits with the saxophones, but he sits nearest the horns regardless of the part he is playing. He finds the horns' soft timbre much easier to bear at the extreme dynamics (P, S).
- Allowing for Frankie to play up to the dynamic level that is comfortable for him on any given day (his threshold for overstimulation may change day-to-day; some days he may play up to *ff*, while others may be *mf*. Frankie is allowed to contribute volume at the level that is appropriate for him (S, P).

**Adaptations:**

- Using specific, consistent gestures and facial expressions to convey dynamics in attempt to also help Frankie anticipate when sudden changes in sound intensity will occur (P, CG).
- Having Frankie write specific things into his music *all the time* to 1) instill better, more focused rehearsal practices, and 2) to consistently reinforce using his handwriting in the rehearsal setting. This includes reminders about dynamics, applause, etc. This is a requirement for not just Frankie, but the whole ensemble, as having the healthy, attentive rehearsal practices are beneficial to all students in band. For certain pieces, they have "music marking checks" to assess their consistent engagement with this habit (P, CG).
  - This also includes learning when to expect applause at a performance. Mr. E. always has Frankie write "applause" in red at the end of all his sheets of music to remember that the audience is likely to get loud quickly (CG).

**Modifications:**

Frankie does not require modified curricular materials as he is fully capable of and willing to participate at the same level as other students. His specific educational challenges are related to the way with which he engages the materials (i.e., his sensory differences make it challenging for him to handle certain sound intensities), and thus the necessary adjustments to be made are done in the accommodations and adaptations.

(Hammel's Domains: CG = Cognitive, CM = Communication, B/E = Behavioral/Emotional, P = Physical, S = Sensory)

## — Rehearsal Goals for Frankie —

### Unit Goals:

By the end of the six weeks of the unit, students will have learned to...

- Perform Ticheli's *Rest* with expressive intent by applying musical characteristics to their performance in order to achieve the target emotions of the piece.
  - **Accommodation:** Frankie will engage with the course learning to same extent as other students and will perform with expressive intent using strategies learned in class to the dynamic level that is appropriate for him.
- Analyze and evaluate Ticheli's compositional techniques and their effectiveness in conveying the emotions of Sara Teasdale's poem, "There Will Be Rest."
- Consistently write notes in their music to serve as tools for memorization throughout their performance.
  - **Accommodation:** The writing of notes will serve as a memorization tool for *all* students as well as additional practice for developing handwriting for Frankie.

### Week 1

#### Weekly Objective:

By the end of the week, SWBAT describe and perform specific musical characteristics that can be manipulated to contribute to emotional impact in music. Additionally, they will become familiar with Sara Teasdale's poem "There Will Be Rest" as well as the notes and rhythms of Ticheli's *Rest*.

- **Accommodation:** Frankie will become familiar with how the dynamics of the piece changes by following the accommodated music part made for him as well as listening during rehearsals while learning the notes and rhythms.
- **Accommodation:** Frankie will begin to decide this week whether or not his typical seat at the end of the saxophone row next to the horns will be comfortable for him during this piece.

### Week 2

#### Weekly Objective:

By the end of week two, students will have continued exploring the specific musical characteristics that can be manipulated to contribute to emotion in music. Additionally, they will be able to play the beginning A section (mm. 1-48) of Ticheli's *Rest* with accurate articulations, phrasing, and expressive intent in relation to musical features such as silence and dissonance.

- **Accommodation:** With this week's rehearsal schedule, Frankie will begin to get used to the dynamic levels associated with the A section and make notes in his music accordingly.

### Week 3

#### Weekly Objective:

By the end of week three, students will have continued exploring the specific musical characteristics that can be manipulated to contribute to emotion in music and will have begun to apply more advanced phrasing and features of expression to the B section of Ticheli's *Rest* (mm. 49-74).

- **Accommodation:** With this week's rehearsal schedule, Frankie will begin to get used to the dynamic levels associated with the B section, make notes in his music accordingly, and reinforce his knowledge of dynamics within the A section.

### Week 4

#### Weekly Objective:

By the end of week four, students will have continued exploring the specific musical characteristics that can be manipulated to contribute to emotion in music and will have begun to apply more advanced phrasing, features of expression, and full dynamic levels to the climax of Ticheli's *Rest* (mm. 75-93).

- **Accommodation:** With this week's rehearsal schedule, Frankie will begin to get used to the dynamic level associated with the climax, make notes in his music accordingly, and reinforce his knowledge of dynamics within the A and B sections. Additionally, he will plan to begin bringing stronger hearing protection this week for when he feels like he needs it.

### Week 5

#### Weekly Objective:

By the end of week five, students will have continued exploring the specific musical characteristics that can be manipulated to contribute to emotion in music and will have begun to apply more advanced phrasing and features of expression to the coda of Ticheli's *Rest* (mm. 94-end). Additionally, students will have begun to connect all of the sections of the piece to reinforce continuity and transitions.

- **Accommodation:** With this week's rehearsal schedule, Frankie will begin to get used to the dynamic levels associated with the coda, make notes in his music accordingly, and reinforce his knowledge of dynamics within the rest of the piece.

### Week 6

#### Weekly Objective:

By the end of week six, students will be able to confidently apply expressive strategies learned throughout the unit to their performance of *Rest* to achieve the target emotions as well as to other programmed musical pieces for the end-of-unit performance.

- **Accommodation:** Frankie will continue playing to his sensory comfort level in regard to dynamics throughout the piece, especially towards the end of the week as the ensemble rehearses the piece at 100% intensity.

## Accommodated Music

Below is an example of what an accommodated score might look like with notes for Frankie regarding everything related to volume and queues. This snippet captures the build-up into the climax, the loudest part of the piece, so the goal of the markings in this location is to help Frankie anticipate when the music will be at its loudest.

Figure 1.

The image shows a handwritten musical score for a large ensemble, including woodwinds, brass, and percussion. The score is annotated with various handwritten notes and markings in red ink, indicating volume and queue information. Key annotations include:

- Top left:** "J = take a breath"
- Top center:** "watch for slow down!"
- Top right:** "people come in loud on beats 1 & 2" and "it gets louder" with an arrow pointing right.
- Rehearsal mark 75:** A box labeled "75" is placed above the score.
- Volume markings:** Numerous "ff" (fortissimo) markings are circled in red across various staves, indicating the loudest parts of the music.
- Alto Sax 1:** A red line is drawn across the staff, and the word "tutti" is written in red.
- Brass section:** A "diva" marking is present above the B♭ Trumpet 1 staff, with a note: "if only one player, play top note."
- Bottom right:** A note says "push and pull" with an arrow pointing to the right.

The score includes staves for the following instruments: Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Bass Cl., Bsn. 1, Alto Sax. 1, Alto Sax. 2, B♭ Ten. Sax., B♭ Bari. Sax., B♭ Tpt. 1, B♭ Tpt. 2, F Hn. 1, F Hn. 2, Tbn. 1, Tbn. 2, Euph., Tba., Str. Bs., and Timp.



## Part III: Assessment

### Included in Part III:

- A complete list of behaviors and skills that must be observed during assessment either throughout the unit or by the end of the unit, as well as how/if those behaviors and skills are being graded,
- Formative and summative assessments with accommodations, adaptations, and modifications necessary for the ensemble and Frankie, as well as Wind-It-Back (WIB) and Wind-It-Forward (WIF) options where applicable, and
- Specific grading criteria/mastery rubrics for assessment of student performance.

Throughout the unit, students will be assessed on their active participation in class and their ability to perform using correct notes, rhythms, articulations, tempos, dynamics, and phrasing, as well as their ability to apply appropriate expressive elements as learned in class. During the unit, students will be assessed individually by the teacher and by peers, both formatively and summatively, on their contribution to the music and as an ensemble.

By the end of the unit, students will be able to perform *Rest* demonstrating a heightened level of expressive skill by appropriately applying elements of music to convey abstract emotions. Additionally, students will have analyzed and evaluated how the background, context, and compositional structure of “There Will Be Rest” and *Rest* inform its performance and practice while describing and demonstrating how to manipulate musical elements to convey the target emotions. Students will perform self-assessments and be assessed summatively by the teacher on their participation in class activities, discussions, and their final performance of the piece.

### Specific skills to be observed:

- Playing the correct notes and rhythms.
- Playing with appropriate articulations.
- Playing accurately at the indicated tempos,
- Playing accurately in the transitions between tempos.
- Playing with appropriate dynamics and phrasing.
- Application of musical elements to convey specific emotions as discussed in class.
- Listening actively to play with appropriate blend, balance, and intonation within sections and across the ensemble.
- Actively participating in and contributing to discussions, activities, and rehearsals related to the unit content.
- Writing appropriate notes into music parts to serve as memorization tools for certain aspects of the performance.

Students who are unable to demonstrate any of these skills may receive Wind-It-Back instruction in order to reacquaint them with the basic skills required for performing the piece successfully, the comprehensive list of which can be viewed in Part I on pages 5-9. Students may then be graded proportionately to their ability to complete the more foundational task that is appropriate to their skill level. Students will not, however, be graded proportionately on their *willingness* (or lack thereof) to participate.

### **Accommodations, Adaptations, and Modifications Required:**

- Accommodation for playing the indicated dynamics in the music – Frankie may not always be able to perform to the full dynamic or handle the full dynamic sound of the ensemble without hearing protection. He is permitted to wear hearing protection during rehearsals and may increase the noise-cancellation of his protection in sections where the music is overstimulating. Additionally, Frankie is permitted to contribute up to the dynamic level that is comfortable for him on any given day (i.e., he may play *forte* where the rest of the ensemble is playing *fff*). This accommodation is kept in mind when grading Frankie on accuracy in dynamics.
- Adaptation for writing notes in the music – students who are unable to write in their music physically may have an assigned partner or paraprofessional to assist them. They will be graded knowing whether this limitation is in place.

### **Formative Assessment**

Below is a list of skills upon which students will be formatively assessed throughout the unit. These assessments will not be graded but will rather inform further instruction and necessity for Wind-It-Back (WIB) and/or Wind-It-Forward (WIF) procedures. These procedures are listed with the individual assessments below where appropriate along with necessary accommodations, adaptations, and modifications.

- Students will be assessed formatively on their ability to appropriately apply strategies for expression discussed and explored in class by manipulating musical features to convey emotion.
  - **WIB:** Students who are not incorporating musical characteristics may need to wind it back to be reminded of what they are or how to play with certain characteristics (articulations, dynamics, phrasing, etc.).
  - **Accommodation:** Students who are unable to contribute certain musical features to the fullest extent (ex. unable to play up to full dynamic levels) may contribute to the extent that is appropriate for them.
  - **Adaptation:** Students who struggle with memory can use the list of musical features posted on the wall as a consistent reminder of the possibilities for conveying emotion in music (dynamics, articulations, tempo, phrasing, harmony, etc.).
- Students will be assessed formatively on their ability to write notes consistently and accurately in the appropriate places in their music.
  - **WIB:** Students who do not do this consistently may require a review of things that are helpful to write in, such as when to look at the conductor, character or descriptor words for different sections, circling trouble spots, marking accidentals, etc. Students may learn to do this with structure/guidance from the teacher first and then slowly become more independent.
  - **Accommodation:** Students who are physically unable to write in their parts may be assigned a buddy or have a paraprofessional to assist them.

## ———— Summative Assessment ————

Below is a list of skills upon which students will be assessed summatively within the unit. These assessments will be graded on either a scale (1-5) or on completion (Yes or No). Wind-It-Back (WIB) and/or Wind-It-Forward (WIF) procedures are listed where appropriate along with accommodations, adaptations, and modifications.

- Students will be assessed summatively, as individuals and as an ensemble, on their ability to appropriately apply strategies for expression by manipulating musical features to convey emotion, graded on a scale on 1-5. Rubrics will be given to students once graded.
  - **WIB:** Students who are not incorporating musical characteristics may need to “wind it back” to be reminded of what they are or how to play with certain characteristics (articulations, dynamics, phrasing, etc.).
  - **Accommodation:** Students who are unable to contribute certain musical features to the fullest extent (ex. unable to play up to full dynamic levels) may contribute to the extent that is appropriate for them. For example, Frankie will be assessed knowing that his ability to contribute dynamics may differ from day to day.
  - **Adaptation:** Students who struggle with memory can use the list of musical features posted on the wall as a consistent reminder of the possibilities for conveying emotion in music (dynamics, articulations, tempo, phrasing, harmony, etc.).
- Students will be graded summatively on participation in class discussions, activities, and rehearsals on a scale of 1-5, combined on the rubric below with the application of musical characteristics to expressive playing. Rubrics will be given to students once graded.
  - **Accommodation:** Students like Frankie may have different extents to which they are physically or cognitively able to participate. These students will be assessed proportionately to their individual ability levels.
  - **Accommodation/Adaptation:** Students who are unable to participate socially in class activities and discussions may opt to complete them outside of class by recording their thoughts in writing or in a video to be submitted to teacher at another point.
- Students will be graded summatively on completion (Yes or No) for writing notes into music parts.
  - **WIB:** Students who do not do this consistently in the appropriate locations may require a review of things that are helpful to write in, such as when to look at the conductor, character or descriptor words for different sections, circling trouble spots, marking accidentals, etc. Students may learn to do this with structure/guidance from the teacher first and then slowly become more independent.
  - **Accommodation:** Students who are physically unable to write in their parts may be assigned a buddy or have a paraprofessional to assist them.
- Students will be graded summatively on completion (Yes or No) for student self-assessment of performance as well as on accuracy of the self-assessment on a scale of 1-3, the worksheet of which can be found below. Once graded, the teacher assessment of student self-evaluation will be stapled to the students’ worksheets and given back with feedback.



- **Accommodation:** Students should self-assess with their own limitations in mind (ex. Frankie will assess knowing he is permitted to contribute dynamics to the extent that is appropriate for him each day).

**Rubric for Summative Assessment:** Participation in Class and Application of Musical Features to Convey Emotion

<b>Summative Student Performance Evaluation (Teacher Assessment of Students)</b> For <i>Rest</i> by Frank Ticheli					
Category	5	4	3	2	1
Pitch Accuracy	Pitch was consistently accurate throughout the performance.	Pitch was mostly accurate throughout the performance with just a few mistakes.	Pitch was moderately accurate. Student could pay more attention to exact pitches.	Pitch was more inaccurate than not. Student did not seem to know the part.	Pitch was inaccurate. Student was clearly unprepared to play the notes.
Rhythmic Accuracy	Rhythms were consistently accurate throughout the performance.	Rhythms were mostly accurate throughout the performance with just a few mistakes.	Rhythms were moderately accurate. Student could pay more attention to exact rhythmic figures.	Rhythms were more inaccurate than not. Student did not seem to know the part.	Rhythms were inaccurate. Student was clearly unprepared to play the part.
Expressive Content	Student was consistently effective in applying concepts of emotion & expression. They participated in all discussions and went above and beyond in demonstrating improvement in their ability to manipulate musical features to achieve target emotions.	Student was mostly effective in applying concepts of emotion & expression. Performance has improved and reflects student's frequent efforts to develop expressive technique.	Student was somewhat effective in applying concepts of emotion & expression. Occasionally, they manipulated the wrong musical feature which prevented their performance from conveying the target emotion. Participation in class was moderate and reflected moderate improvements in technique.	Student was not very effective in describing and/or applying concepts of emotion & expression. They frequently manipulated inappropriate musical features at inappropriate times which was ineffective in achieving the target emotion as a result. Little improvement is backed by minimal effort to participate in class.	Student did not apply concepts of emotion and expression in their performance and has shown a concerning lack of improvement in technical and expressive playing. They did not participate in class.

Teacher comments on accommodations/adaptations/modifications made: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Worksheet for Summative Student Self-Assessment:

Name \_\_\_\_\_

Date \_\_\_\_\_

### Final Student Reflection on Frank Ticheli's *Rest*

Directions: using the space below, describe your reaction to the unit on Frank Ticheli's *Rest*. Consider what your initial impression of the piece was when you listened to it the first time compared to your impression now having rehearsed and performed it over several weeks. Include the following in your response:

1. How did the class discussions about emotion in music, the three arrangements of *Rest*, and Sara Teasdale's poem change how you approached your practice of this piece?
2. What changed about your playing? If you feel that nothing has changed, why? What could you have done differently?
3. What have you learned from performing this piece?
4. Is there anything else you would like to say about this experience?

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Finally, rate your performance throughout the unit using the table below. Circle the ones you feel apply most to your performance.

Name:	3	2	1
<b>My Performance Accuracy</b> (notes, rhythms, dynamics, etc.)	My performance was perfect! I always played the correct rhythms, notes, and dynamics.	My performance was okay. I missed some notes and rhythms.	My performance was poor. I missed more notes and rhythms than ones I played correctly.
<b>My Performance Expression</b> (using musical features discussed in class)	I feel confident in manipulating musical features to convey different emotions in music! I believe that I learned a lot in this unit and understand the content well.	I feel moderately confident in conveying emotions through my playing. I am still confused about some things in this unit.	I did not understand this unit and do not feel confident in my ability to convey emotion in my playing.
<b>My Overall Performance</b>	I was successful in performing <i>Rest</i> accurately and expressively!	I was moderately successful in performing <i>Rest</i> accurately and expressively.	I was not successful in performing <i>Rest</i> accurately and expressively.

**Teacher Evaluation of Student Self-Assessment (rubric)**

Below is the rubric for teacher's assessment of students' accuracy in their self-evaluations.

Student Name \_\_\_\_\_

Grade \_\_\_\_\_

<b>Rubric for Evaluating Student Self-Evaluation</b> For <i>Rest</i> by Frank Ticheli			
<b>Did the student complete the self-evaluation worksheet?</b>		Yes / No	
<b>Student Self-Evaluation Accuracy:</b>	<b>3</b>	<b>2</b>	<b>1</b>
	Student's self-evaluation was accurate with their actual performance.	Student's self-evaluation was moderately accurate with their actual performance.	Student's self-evaluation was not accurate with their actual performance.
Teacher Comments:			

## References & Resources

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Teasdale, S. (1933). "There Will Be Rest," *Strange Victory*. MacMillan Publishers.

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