

## Critical Task Project

### *A Study of Frank Ticheli's Rest for Concert Band*

Overview: The critical task is a summative project consisting of the preparation and execution of extensive score study, lesson planning, rehearsal planning, and assessment planning of a unit surrounding Frank Ticheli's concert band arrangement of *Rest*. The main goal in the rehearsal and performance of this piece is to familiarize students with the process involved in making conscious musical decisions to convey specific emotions in their playing, both individually and as an ensemble. In accordance with National standards of learning, students will analyze and evaluate the effectiveness of different musical characteristics such as dynamics, articulations, tempo, intonation, and more to achieve different emotions as well as apply their knowledge to the rehearsal and performance of the piece. Additionally, they will evaluate and describe how the compositional choices made by Ticheli in the arrangement of the choral, orchestral, and band versions of the piece are related to its emotional impact and that of Sara Teasdale's poem, *There Will Be Rest*. Below is an outline of the contents of this project necessary for preparing students for success in their engagement with and performance of *Rest*.

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## Part I: A Study & Analysis of Ticheli's *Rest*

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### Background & Score Analysis

*There Will Be Rest* is a piece written by Frank Ticheli 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 as a woman. Her poems are especially reflective of the pain and loneliness that progressed throughout her later life juxtaposed with hope inspired by the stars in the sky. In Teasdale's writing, stars frequently appeared as a symbol of the bright, shining, and persistent liveliness that she hoped to find in another life. Her poem, *There Will Be Rest*, is one example of her poetry which references stars, as it was written during a time of great darkness for her. Following a divorce in 1929, which Teasdale initiated as a result of her husband's consistent absence for his work, she contracted pneumonia and found herself lonely and depressed, writing the poem as a reminder to herself that no matter how bad she felt in her current life, she would receive peace in her next one. Despite the success her poem attracted, she became more withdrawn as she grew older, and *There Will Be Rest* was completed shortly before she committed suicide in 1933.

**Figure 1:** *There Will Be Rest* by Sara Teasdale.

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.

In the late 1990s, American composer Frank Ticheli commissioned a piece for Cole Carsan St. Claire, the late son of his friend and fellow composer, Carl St. Claire, a notable inspiration for Ticheli's career. The piece, built upon the words of Teasdale's *There Will Be Rest*, was written for SATB choir and was first performed in 1999 by the Pacific Chorale, for whom Ticheli was the resident conductor at the time. In an interview (Appendix 1) conducted by Los Angeles Times Staff Writer Chris Pasles in 1999, Ticheli described his approach to selecting the work which would inspire his commission: mesmerized by Teasdale's words in several of her works, he commented that, "in general, her poetry tends to be melancholic. But every time she talks about stars, there tends to be this hint of hope. I narrowed [the search] down to about eight of her poems that addressed stars in some way. All were similar in the way they seem to draw inspiration from them."

Taking Teasdale's words and setting them to a musical context while keeping all the qualities of her striking tone was no simple task for Ticheli. In an effort to preserve this tone of struggle yet optimism, fragility yet vulnerability, he arranged the piece in harmonic layers with the melody in the highest voices (most often in both soprano parts with the occasional *divisi*) while the inner and lower voices provide a net of carefully woven exchanges of consonance and dissonance. Ticheli's incorporation of this harmonic push-and-pull creates

not only a forward momentum as the words float over delicate tone clusters, but it also embeds that target feeling of fragility which Ticheli hoped to achieve. These moments of tension are contrasted by moments of calm, stillness, and silence, a masterful reflection of Teasdale's words that leaves a sense of peace yet apprehension and glass-like delicacy.

Since its first performance, *There Will Be Rest* has gained great notoriety as a choral work in performances by high school, college, and professional ensembles all over the world. About ten years after its publishing, Ticheli adapted the piece's compositional setting to include wind band and orchestra, arranging modern versions of the piece now entitled *Rest* which continue to be performed worldwide. The band version was first performed in 2010 as a dedication to the late father of Russell Mikkelsen (Director of Bands at the Ohio State University and a friend of Ticheli's), and the orchestral version in 2012 as a continued dedication to Cole Carson St. Claire. At first, Ticheli had doubts that the piece would work in adaptation for instrumental ensembles as each of the piece's individual elements contributed so heavily to its emotional impact, but despite his hesitancy, his compositional genius quickly took over. In arranging for the new settings, Ticheli continued to preserve as much of the qualities of warmth, melodic and harmonic arrangement, dynamics, and textual feel (even without the text) as possible through compositional techniques similar to those employed in creating the choral work: the melody would still appear in the high voices (violins in the orchestra and high woodwinds in the band with the brass taking over during the climax at measure 75) with an undulating cushion of harmony created by dissonant suspensions and clusters in the middle and lower voices.

Just as Ticheli preserved the *musical* qualities of the choral work in the instrumental arrangements of *Rest*, he also kept much of the form the same with one exception. The original piece was written in an A-(A')-B form with coda where there is slight musical variation on the first stanza of text each time the A-section returns (see Figure 1 above for text). In the B-section, Ticheli changes the rhythmic motif from the previously established quarter-note pattern to an eighth-note pattern, giving the piece a gentle forward propulsion as it heads towards its ending. The text of the B-section is from only the first two lines of the second stanza of the poem, with the last two lines appearing in the coda. The coda, while returning to the gentle quarter-note-based rhythmic motif, begins with an abrupt modulation from Eb Major to G major, signifying a drastic change in character. Ticheli describes this section as one which has "fragility and vulnerability behind the notes" and symbolizes a "bowing of the head, a moment of reflection, a turning inward into prayer or meditation." This conclusion is a direct reflection of the end of Teasdale's life as well as the end of her poem, saying that despite the "serene forgetting" and "stillness of despair" in her troubles, "I shall find the crystal of peace – above me, stars I shall find," again referencing the stars as a symbol of hope for a better life.

What is most intriguing about Ticheli's compositional choices in *There Will Be Rest* is that there does not seem to be a distinct climax melodically, harmonically, or dynamically – perhaps another reflection of the end of the Teasdale's life as she was writing the poem. There are moments of near resolution and climax, such as the B-section which builds and builds and moves the piece forward, but rather than resolving to another refrain of the A-section (which the listener anticipates), the piece does quite the opposite and dissipates into sparse rhythmic and melodic fragments. This makes the coda, with its abrupt change in character, a moment of angst rather than relief. Unlike the choir piece, however, Ticheli capitalizes upon the absence of text in the instrumental arrangements and allows for the B-section to build into another variation of the A-section (at m. 75 of the band score), marking a

definitive climax of the piece that uses the full instrumentation of the band, dynamic levels upwards of triple-*forte*, and a return to the original rhythmic and melodic motives. As Ticheli says in his rehearsal notes, adding the climax was “made possible when the text was removed and only the harmony remained.” It is the only time in the entire piece where the full instrumentation is utilized, and having this moment of climax gives it an entirely different direction of *resolution* rather than the ambiguity suggested by the choral work. Textually, even though the text is not present in this version, this new A-section signifies one final outcry of Teasdale’s words in the A-section, “there *will* be rest!” before moving into what Ticheli describes as the prayer that is the coda.

### Rationale & Performance Challenges

In the rehearsal notes of the score for band, Ticheli describes some of the potential challenges that may appear in the practice and performance of his piece. Because Teasdale’s poem and his original choral work are, as he says, rooted in “melodic warmth” and “deeply felt lyricism,” **a band would have to consider how to use the characteristics of their ensemble – blend, balance, intonation, texture, timbres, and the capabilities of each instrument – to achieve the same impact, now in the absence of the text.** This concept has inspired the purpose of choosing this piece, as learning to use features of the music to convey specific emotions and being able to connect music to one’s personal experiences are critical parts of any student’s development of expressive technique. Expressing oneself through music is, perhaps, the most powerful aspect of what makes us feel connected to it, because *everybody* connects with music in some way! Teaching students to understand and apply this concept is a key part of developing musicianship that occurs outside of the fundamental reading and playing of the notes. That is why I, using *Rest* as the vehicle, have chosen to help students develop a greater sense of how to achieve total expression and emotional impact in their performance of music. The expressive skills learned in this unit are transferrable across all disciplines of music, introducing students to the infinite range of possibilities when it comes to conveying emotion through performance.

Rehearsing and performing *Rest* with total expression will involve facing and overcoming key challenges in relation to conveying the emotion of the piece in the absence of the text. As mentioned in the score notes, this absence of text makes achieving the same deep, lyrical feel as the poem and choral work difficult, and Ticheli suggests that overcoming this may best be achieved when ensemble sound is placed at the forefront, prioritizing tone quality, intonation, and balance to convey the deeper meanings. Some spots of particular technical, and thus expressive, difficulty in relation to ensemble sound may include those utilizing tone clusters, long connected phrases, tuning within the different textures of the piece, and extreme dynamics. Knowing how to listen and tune will be important in these places as will be the ability of the teacher and students to define what the emotion they are trying to convey is and how they will achieve that together.

Another performance challenge of *Rest* involves the age-old question of concert band ballads: what to do with percussionists? In the piece, percussion involvement is minimal, with their only appearance occurring briefly to dramatize the climax at measure 75. To avoid the issue of having nothing to do for percussionists during the rehearsal of the piece, I have implemented strategies for involvement throughout the lessons and rehearsals including having them play on mallet instruments along with other voice parts, air-drumming their parts, and participating in peer assessments of other performing students. Including these students in the exploration of emotion within the piece will be critical, as the goal is to

provide *all* students with the opportunity to develop advanced expressive technique regardless of their instrumental assignments.

Throughout the unit and in the face of the expressive challenges present, students will be tasked with engaging with the concept of conveying emotion in music. This will be carried out through extensive experimentation with various musical characteristics in an effort to discover together how each one can contribute to the emotional interpretations of a piece. Some of the characteristics we will be utilizing in our exploration and performance of *Rest* include tempo, dynamics, articulations, intonation, orchestration, phrasing, harmony, and melody. The goal of this experimentation will be for students to grapple with the experience of creating emotional impact through various channels of expression as well as to provide them with the tools necessary for performing their own interpretations of music based on their unique, individual experiences. Rehearsal of the music, then, naturally places special focus on blend, balance, tone quality, intonation, and overall ensemble sound that is learned, reinforced, and assessed through the lessons and rehearsals outlined in this unit. In-depth explanations of lesson plans, rehearsal plans, and assessment tools can be found throughout the remainder of the critical task project.

## Part II: Four Lesson Plans

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The delivery of this unit will be most effective when emphasis on the student experience is prioritized. *Rest* is deeply connected to the experience of *feeling* – feeling through words, imagery, and sound – so to have students learn to play without developing a keen understanding of how to connect music to one’s personal life, as well as how to use specific musical characteristics to achieve different emotions in one’s performance, would be a disservice to the craft of expressive performing. By the end of the unit, students will demonstrate their understanding of the goal to perform with heightened expression as well as their knowledge of emotion in music through discussions, reflections, and rehearsals.

### Overarching Goals:

- Students will perform *Rest* by Frank Ticheli demonstrating a heightened level of expressive skill by appropriately applying elements of music to convey abstract emotions.
- Students will analyze and evaluate how the background, context, and compositional structure of *There Will Be Rest* and *Rest* inform its performance and practice and describe how to manipulate musical elements to convey those emotions musically.

### National Core Music Standards Addressed:

- **MU:Pr4.2.H.1a** – Identify and describe important theoretical and structural characteristics and context in repertoire that includes melodies, repertoire pieces, improvisations, and chordal accompaniments.
- **MU:Pr4.3.H.1a** – Describe in interpretations the context and expressive intent of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments.
- **MU:Pr6.1.H.1a** – Perform with expression and technical accuracy a varied repertoire of music that includes melodies and repertoire pieces demonstrating sensitivity to the audience and an understanding of the context.

### NAfME Proficient Level Performance Standards Addressed:

- **(Analyze) MU:Pr4.2.E.1a** – Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical structural aspects of musical works impact and inform performances.
- **(Interpret) MU:Pr4.3.E.1a** – Demonstrate and understanding of context in a varied repertoire of music through prepared performances.
- **(Rehearse, Evaluate, Refine) MU:Pr5.3.E.1a** – Develop strategies to address expressive challenges in music and evaluate their success using feedback from peers and other sources to refine performance.
- **(Present) MU:Pr6.1.E.1a** – Demonstrate attention to technical accuracy and expressive qualities in performances of varied repertoire.
- **(Present) MU:Pr6.1.E.1b** – Demonstrate and understanding of expressive intent by connecting with an audience through performances.

## Lesson 1

**Timing:** Lesson 1 is timed to take 45 minutes of the 60-minute class period.

**Objectives:**

Students will be able to analyze and describe factors that contribute to emotional impact in a piece of music and respond emotionally and analytically to the three arrangements of Ticheli's *Rest*.

**Essential Questions:**

What creates emotion in a piece of music? Does the emotional impact of a piece have the same effect on everybody?

**National Core Music Standard(s) Addressed:**

- **MU:Pr4.2.H.1a** – Identify and describe important theoretical and structural characteristics and context in repertoire that includes melodies, repertoire pieces, improvisations, and chordal accompaniments.
- **MU:Pr4.3.H.1a** – Describe in interpretations the context and expressive intent of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments.

**NAfME Proficient Level Performing Standard(s) Addressed:**

- **(Analyze) MU:Pr4.2.E.1a** – Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical structural aspects of musical works impact and inform performances.

**Procedure:**

- Teacher will scaffold student's engagement with emotion in music starting with listening to favorite songs chosen by the students, then a handful of familiar songs chosen by the teacher, and finally the three arrangements of Ticheli's *Rest* (Appendices 4-6). Students will discuss, for each of these, the factors that contribute to emotional impact in each by describing what each song makes them think/feel and why they think it makes them feel that way.
- Prior to the discussions on the three arrangements of *Rest*, the teacher will introduce the piece with its composer, background, and purpose, but not yet read the poem.
- In between listening to each version of *Rest*, students will discuss in groups and as a class and respond to questions on the provided worksheet (Appendix 10):
  - What did you hear in each version?
  - What did you notice, think, feel, like, or not like?
  - What was emotional about each one? *Were* they emotional? What do you think contributed to the emotion in each version?
  - How were the recordings similar or different?
- During the discussions, the teacher will use directed questions to guide student learning:
  - Did the different groups of instruments contribute to the different emotions felt in each performance? For example, an all-strings sound versus choral or band? Why or why not?
- The lesson will conclude with a reflective writing prompt on the back of the students' worksheets which they will hand in as an exit ticket at the end of the class period:

- What did you learn?
- What surprised you?
- What do you have questions about?

**Assessment:**

- Formative:
  - Discussions will serve as formative assessment of students' understanding of the factors contributing to emotion in music. Are they able to discuss what they hear and feel using musical vocabulary learned in prior lessons? Did they respond appropriately to the guided questions in class?
- Summative:
  - The exit tickets will serve as a summative assessment of student's ability to internalize, process, and thoughtfully respond to the music they are hearing. As lessons continue, further assessment will occur during rehearsal, performance, and in other reflective writing assignments.



## Lesson 2

**Timing:** Lesson 2 is timed to take 25 minutes of the 60-minute class period.

### **Objective:**

Students will describe and apply the manipulation of specific musical characteristics to “Happy Birthday” to experiment with achieving different emotions in a piece of music. Additionally, students will analyze and interpret the compositional decisions made by Ticheli in relation to its background and context.

### **Essential Question:**

How can we manipulate specific characteristics of music to achieve different emotional impacts in a piece of music?

### **National Core Music Standards Addressed:**

- **MU:Pr4.3.H.1a** – Describe in interpretations the context and expressive intent of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments.
- **MU:Pr6.1.H.1a** – Perform with expression and technical accuracy a varied repertoire of music that includes melodies and repertoire pieces demonstrating sensitivity to the audience and an understanding of the context.

### **NAfME Proficient Level Performing Standard(s) Addressed:**

- **(Present/Apply) MU:Pr6.1.E.1a** – Demonstrate attention to technical accuracy and expressive qualities in performances of varied repertoire.
- **(Present/Apply) MU:Pr6.1.E.1b** – Demonstrate and understanding of expressive intent by connecting with an audience through performances.
- **(Interpret) MU:Pr4.3.E.1a** – Demonstrate and understanding of context in a varied repertoire of music through prepared performances.

### **Procedure:**

- Class will begin with a brief recap of each of the three recordings of Ticheli’s *Rest*. Students will be asked to summarize their reactions to each of the three pieces and recall what they remembered from the previous lesson on the provided worksheet (Appendix 11) and in discussions.
- Now, with the concept of emotion fresh in students’ minds, the teacher will introduce Sara Teasdale’s poem, contextualizing it with a background about Teasdale and her piece. The teacher will read the poem aloud and hold a discussion for students to react to using guided questions:
  - Does the poem make you think or feel anything? Is this similar to the emotions you felt from any of the three arrangements of *Rest*?
  - Did any of the versions of *Rest* do a better job at achieving the emotion from the poem than the others?
  - What specific characteristics of the music might have contributed to that emotional impact?
- Students will free write on their worksheet, listing any musical characteristics they can think of that might contribute to emotional impact in a piece of music, then sharing their responses in groups and as a class. The teacher will emphasize that there

are a *lot* of characteristics that can contribute to emotional impact – dynamics, tempo, articulation, timbre, texture, orchestration, phrasing, melody, harmony, etc.

- Teacher will prompt students:
  - How do we achieve *specific* emotions in music? How can we use music to create sounds of happiness, sadness, excitement, anger? How about more abstract emotions like fragility or vulnerability (specific emotions of the piece as described by Ticheli in the program notes)?
  - What emotions did we feel after listening to Teasdale’s poem? How did Ticheli paint that picture using music? What musical characteristics did he manipulate to make us feel this way?
  - What specific features contributed to the different emotional impact of each version of *Rest*?
- Teacher will have students apply their new knowledge of manipulating characteristics of music to achieve different emotions by performing a familiar song, “Happy Birthday.” Teacher will ask questions like *how do we make the piece sound happy/angry/sad/etc.?* The teacher may have multiple iterations of arrangements made to alter certain characteristics such as harmony, textures, instrumentation, etc., and plan for some successful examples as well as failed examples to get students thinking critically: *was the way we manipulated the music successful in achieving the target emotion? Why or why not?*
- The lesson will end with a reflective writing which they will hand in as an exit ticket at the end of class. On the back of the worksheet, students will see a chart with several musical characteristics and some of the different emotions they attempted to achieve in playing “Happy Birthday.” Students will be asked for each:
  - Was the musical characteristic effective in achieving the target emotion?
  - Why or why not?
  - What could we have done differently to achieve the desired impact?
- While students are preparing their short writing, Teacher will hang the poem by Teasdale on the wall to be referenced throughout the unit as a reminder of the target emotions for the piece.

### **Assessment:**

- Formative:
  - Discussions will serve as formative assessment of students’ understanding of how specific musical characteristics can contribute to emotion in music. Do they understand which characteristics can be used and how? Dynamics, texture, timbre, etc.? Did they apply that knowledge appropriately to their performances of “Happy Birthday?”
- Summative:
  - The exit tickets will serve as a summative assessment of student’s ability to connect musical characteristics to specific emotions in music. Did they understand the purpose of the activity? Teacher may “wind it forward” or “wind it back” as appropriate or consider revision of the approach to delivering the content.

### Lesson 3

**Timing:** Spend the full hour on *Rest!* Lesson 3 pairs with Rehearsal 1. The Lesson 3 content is timed to take 15 minutes of the 60-minute class period, leaving 45 minutes for rehearsal.

#### **Objectives:**

Students will be able to analyze and describe the function of dissonance in Ticheli's *Rest* and evaluate its effectiveness in relation to the target emotion of Teasdale's poem, *There Will Be Rest*. Additionally, students will be able to demonstrate musically the effectiveness in achieving the target emotion in the application of dissonance to the opening of *Rest*.

**Essential Questions:** What is the function of dissonance in a piece of music? What impact can dissonant harmonies have on the emotional impact of a performance?

#### **NAfME Proficient Level Performing Standard(s) Addressed:**

- **(Analyze) MU:Pr4.2.E.Ia** – Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical structural aspects of musical works impact and inform performances.
- **(Rehearse, Evaluate, Refine) MU:Pr5.3.E.Ia** – Develop strategies to address expressive challenges in music and evaluate their success using feedback from peers and other sources to refine performance.
- **(Present) MU:Pr6.1.E.Ia** – Demonstrate attention to technical accuracy and expressive qualities in performances of varied repertoire.

#### **Brief Rationale & Procedure:**

- Teacher will begin with a brief review of prior knowledge: thus far, students have explored what factors contribute to emotion in music as well as how to manipulate musical features to achieve target emotions. Brief discussion on what students remember.
- Before introducing the concept by name, the teacher will move to the keyboard to demonstrate examples of dissonance.
  - “Many times in music, there are very simple sounds which represent very simple emotions: happiness, sadness, anger. But in Teasdale's poem, we have talked about how she conveys more abstract emotions. Who remembers what some of those were?”
  - Students will answer with things such as fragility, despair, and vulnerability.
  - “Last time, we played a little bit with ‘Happy Birthday’ to try and get different emotions. But here is something we haven't played with yet.” (Teacher plays dissonance on keyboard, C and Db). “The pretty sounds make it easier to represent the prettier feelings, but what about the uglier feelings? Things we don't want to feel? Then we need to use uglier sounds.”
- Teacher will ask students whether they like that sound, or whether they think that sound should be used in music. Why or why not?
- Teacher will then play a chord progression that has that dissonance in it: Absus → Bbmin9 → DbMaj7 →, for example, or something similar.
- Teacher will demonstrate dissonance with another chord progression, now using Eb, F, and G (the first three pitches of *Rest*).
- How do students feel about the dissonances now that they are in a context? Do they like it? If so, what changed?

- Teacher will show students a short video (Appendix 9) of an interview with pop star Charlie Puth where he talks about how love “sounds,” and why dissonances are important.
- Teacher will finish discussion by making point about why dissonance can contribute a lot to these feelings that have a push and pull to them like love, but also nostalgia, loss, vulnerability, etc. Teacher will use guided questions such as, what is the point of dissonance? What does it or can it do, or make us feel?
- Teacher will now play the recording of *Rest* from the beginning to about the B-section. Students will raise their hand every time they hear a dissonance in the music, and one student will record tallies on the board. The purpose of this exercise is for students to understand just how much Ticheli uses dissonances, and thus how much it contributes to the overall affect of the opening section of the piece.
  - “So, would you say the opening of *Rest* is dissonant? But is it a gross kind of dissonant like we heard at first on the keyboard, or does it make sense? Why might Ticheli have chosen to compose this way? Remember back to the emotion in Teasdale’s poem!
- Class will then move into the first rehearsal of the opening section of the piece. See Rehearsal Plan 1 below, on pages 16 and 17.

#### **Assessment:**

- Formative:
  - Formative assessment will occur during discussions and rehearsals for the purpose of recognizing whether students understand the concept of dissonance within the context of the piece. Students who struggle with conveying the emotion or playing the dissonances with appropriate tuning, blend, and balance may require a wind-it-back procedure for further instruction.
- Summative:
  - Summative assessment will occur through formal evaluation of students’ ability to perform the piece with accurate tuning, blend, balance, and expression later in the unit. See Assessment Tool 1 (Teacher assessment of students) on pages 24 and 25.

**Home Learning:** As per Rehearsal 1, students will complete the following before the next rehearsal: write the text of Teasdale’s poem into music parts for the *whole piece* and underline words of emphasis. We will use this to help develop our phrasing and expression in class. Use the choir and band recordings of *Rest* provided in class (Lesson 1) as a reference for text. Parts will be checked at the beginning of the next rehearsal.

## Lesson 4

**Timing:** Spending 40 minutes on *Rest* today. Lesson 4 pairs with Rehearsal 4. The Lesson 4 content is timed to take 10 minutes of the 60-minute class period, leaving 30 minutes for rehearsal of *Rest* and 20 minutes for rehearsal of another piece.

### Objectives:

Students will be able to analyze and discuss the function of key changes in music and relate the impact of changes on a piece to events in their own lives.

**Essential Questions:** What is the purpose of key changes in music? What emotions do/can they convey? What emotion was Ticheli trying to convey in the abrupt key change at the end of *Rest*?

### National Core Music Standard(s) Addressed:

- **MU:Pr4.3.H.Ia** – Describe in interpretations the context and expressive intent of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments.
- **MU:Pr6.1.H.Ia** – Perform with expression and technical accuracy a varied repertoire of music that includes melodies and repertoire pieces demonstrating sensitivity to the audience and an understanding of the context.

### NAfME Proficient Level Performing Standard(s) Addressed:

- **(Analyze) MU:Pr4.2.E.Ia** – Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical structural aspects of musical works impact and inform performances.

### Brief Rationale & Procedure:

- Teacher will begin with a brief review of prior knowledge: thus far, students have explored what factors contribute to emotion in music, how to manipulate musical features to achieve target emotions, and how dissonance can contribute to achieving those target emotions. Brief discussion on what students remember.
- Using guided questions, teacher will transition into discussion on key changes:
  - Why do we use key changes in music? What can they do?
  - Think about pop songs that have key changes – how does having a key change impact your interpretation of the song?
  - Think about the key change at the end of Ticheli’s *Rest* in all three versions. What might Ticheli have been trying to communicate about the text of the poem by using the key change?
- Teacher will pass out worksheet (Appendix 12) and introduce a short, reflective writing activity before moving into rehearsal.
  - Prompt: Write about a time in your life when you had a “key change” moment – a time where you went from sad to happy, happy to angry, etc. If there were a piece of music written about this moment of your life, what would you want it to sound like? Give at least three specific examples of musical characteristics that you would want to have representing the emotion related to that part of your life.
  - Students will hand this short writing in as an “exit ticket” at the end of class.

**Assessment:**

- Formative:
  - Formative assessment will occur during discussions and rehearsals for the purpose of recognizing whether students understand the concept of key changes within the context of the piece. Students who struggle with conveying the emotion related to the key change in the coda with appropriate tuning, blend, and balance may require a wind-it-back procedure for further instruction.
- Summative:
  - Summative assessment will occur through formal evaluation of students' ability to perform the piece with accurate tuning, blend, balance, and expression later in the unit. See Assessment Tool 1 (Teacher assessment of students) on page 24.

## Part III: Four Rehearsal Plans

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The following rehearsal plans are the practical application of what students have begun to learn about in the four lessons regarding the manipulation of musical features and use of playing techniques to create an emotional impact in music. These four rehearsal plans break *Rest* into its four main sections: the A and B sections, the climax, and the coda. While they are not intended to necessarily occur back-to-back, they are designed so that a scaffolded structure of practice can be applied; subsequent rehearsals will reinforce concepts learned in prior ones related to expressive and technical skills and developing skills for playing in style, in harmony, with phrasing and expression, and with what Ticheli states is the key to success in performing the piece, ensemble sound (blend, balance, and intonation). Rehearsal #1 starts at the end of Lesson #3, indicating that lessons 1 and 2 are comprised entirely of preparatory materials that will serve as the foundation for students' success in performing *Rest*.

### National Core Music Standard Addressed:

- **MU:Pr6.1.H.Ia** – Perform with expression and technical accuracy a varied repertoire of music that includes melodies and repertoire pieces demonstrating sensitivity to the audience and an understanding of the context.

### NAfME Proficient Level Performance Standards Addressed:

- **(Analyze) MU:Pr4.2.E.Ia** – Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical structural aspects of musical works impact and inform performances.
- **(Interpret) MU:Pr4.3.E.Ia** – Demonstrate and understanding of context in a varied repertoire of music through prepared performances.
- **(Rehearse, Evaluate, Refine) MU:Pr5.3.E.Ia** – Develop strategies to address expressive challenges in music and evaluate their success using feedback from peers and other sources to refine performance.
- **(Present) MU:Pr6.1.E.Ia** – Demonstrate attention to technical accuracy and expressive qualities in performances of varied repertoire.
- **(Present) MU:Pr6.1.E.Ib** – Demonstrate and understanding of expressive intent by connecting with an audience through performances.

## Rehearsal 1

**Timing:** Rehearsal 1 occurs at the end of Lesson 3. Lesson 3 alone is timed for 15 minutes, leaving the remaining 45 minutes of the 60-minute class period for rehearsal of *Rest*.

### Objective:

Students will be able to demonstrate their understanding of emotion in the first A section of Ticheli's *Rest* by applying appropriate musical characteristics – articulation, phrasing, blend, balance, intonation, etc. – to achieve the target emotion of the section in relation to compositional features such as softness and dissonance.

### Warm-Up (10 minutes)

- Breathing Gym (2 minutes)
  - In for 4, out for 4; out for 8; out for 12; out for 16; and back down to out for 4.
  - In 2, out 4; out 8; out 16; in 1, out 4.
  - In for 4, out for 4, with dynamics: soft but energized, then loud, then with “hairpin” *cresc.* and *decresc.* for phrasing. Control the air, make it steady!
- Bb Concert Scale first, then with Eb concert scale (2 minutes)
  - Apply the soft, energized breathing to music: start with Bb concert scale.
  - Play scale “as is” at *piano* dynamic first, then add articulation: staccato, legato, tenuto, accented – all at *piano* – control the air! Then, with legato tonguing, add “hairpin” *cresc.* and *decresc.* for phrasing.
  - Percussionists play these exercises on mallet instruments.
- Three-Voice Harmony (5 minutes)
  - Split the band into three voice parts: high, middle, and low.
    - Play concert Eb scale – low voices will hold out the Eb, middles will play Eb and then hold F, and highs will play Eb, F, and hold G.
      - Notice the dissonance in that voicing! Try it a couple times, get it balanced, blend with your next-door neighbor.
    - Teacher will mention how this will only work when each voice part is blended and in tune with the others in their groups *and* with those in other groups. Listen to everyone and blend your sound into theirs! Teacher will introduce the **\*\*cupcake analogy** (this will come in a lot for rehearsals of *Rest*) for balance and blend:
  - Tune the tone cluster: the tendency is going to be for the notes to want to be the same, so “pull them apart” by letting the top voice raise in pitch a little and the bottom voice sit nice and low.

**\*\*Cupcake Analogy:** the ideal balance for *Rest*.

- Low voices are the “cake:” these should be the fullest sound in a chord, even at soft dynamics, to give the chord a strong harmonic foundation.
- Middle voices are the “icing:” we want a fair amount of these as well, but not to the point of overpowering the cake.
- High voices are the “sprinkles:” these are the sparkle on top of the chord. We should hear their presence, but they should never overpower the other voices.

Transition to *Rest*, starting at the beginning.



## Rehearse (35 minutes)

### (1 minute)

- A student will read the first stanza Teasdale's poem aloud as a reminder of the emotion within that section. Get it into our brains now how we can start to achieve those emotions!

### (3:30 minutes)

- Run the A-section, measures 1 through 48. Diagnose challenges.
  - Teacher will pay special attention to areas of potential difficulty such as the dissonance in the opening figures of mm. 1-7, mm. 21-23, and the tonicization of Ab Major from mm. 32-39.

### (5 minutes)

- Go back to the beginning and rehearse just the dissonant section. Remember the exercise from the warm-up: really tune the dissonant harmonies in measures 1 and 3 using tuners on stands. Notice the push and pull that the dissonant tension creates. No euphonium for first rep or two, just isolate the woodwinds. Then use euphonium to blend the sound, but not too loud!!
- Have students write "push and pull" at the top of their music.

### (10 minutes)

- Once the **cupcake** (tuning, blend, balance) has been comfortably established, introduce phrasing – let the phrase grow and use the poem to our advantage! Notice where the points of emphasis are in the text. Ex. "and sure starts shining."
- Work phrasing and intonation through measure 13, continuing to use tuners on stands.
  - Isolate the melody and those with that rhythm at 13 (clarinet 1, bassoon 1, alto 1 & 2, horns 1 & 2, euphonium). Balance here; be able to hear the melody!
  - Then, isolate just the harmonic chords underneath: bass cl., cl. 2, tuba, bass trombone, string bass, aiming for blend, intonation, *stability*, but not too loud.
  - Add all voices together – should be able to hear the melody! Continue with this idea of balance between melody parts and harmony parts through mm. 40.
  - Play through the parts above at a comfortable dynamic so that all notes speak. Then, bring back down to the indicated dynamic in the score (*pp*, *p*, etc.) without sacrificing tone quality, blend, or intonation. Scaffold as necessary.
  - Brass players and percussionists during this section will follow along and either air play/finger or conduct (knowledge from prior lessons) along with the woodwind parts with phrasing and dynamics until they have an entrance.

### (5 minutes)

- With 15 minutes of rehearsal left, hit mm. 40-48, continuing to focus on phrasing with the "push and pull."

### (7 minutes)

- Work backwards – run the pickup to m. 32 through 48 (1 minute).
- Work backwards – run the pickup to m. 13 through 48 (2:25 minutes).
- Work backwards – play the entire A section from mm. 1-49, no tuners, with tempo changes (push and pull) (3:30 minutes).

### (3 minutes)

- Talk briefly about the homework assignment to write the poem's text into music parts (see Lesson 3 for full details, pgs. 11-12).
- Students pack up (2 minutes).

**Class dismissed.**

## Rehearsal 2

**Timing:** There will be 40 minutes allotted at the end of class from the 60-minute period for working on Ticheli's *Rest*.

### Objective:

Students will be able to demonstrate their understanding of emotion in the A and B sections of Ticheli's *Rest* by applying appropriate musical characteristics – articulation, blend, balance, intonation – to emphasize the target emotions of the piece thus far in relation to compositional features such as differences in rhythmic motives, phrasing, and *crescendos*.

### Warm-Up (7 minutes)

- Breathing Gym (3 minutes)
  - In for 4, out for 4; out for 8; out for 12; out for 16; and back down to out for 4.
  - In 2, out 4; in 2, out 8; in 2, out 16; in 1, out 4.
  - In for 4, out for 4, 8, 12, and 16, with pulsing 8<sup>th</sup> notes on the exhale. Keep the stream of air steady and consistent throughout. Do with phrasing, follow conductor (steady “hairpin” *cresc.* and *decresc.*).
- Scales with pulsing 8<sup>th</sup> notes (4 minutes)
  - Concert Eb Scale, each pitch = one half note (so each pitch will get four 8<sup>th</sup>-note pulses within them). Add “hairpin” dynamics/phrasing – reinforce cupcake analogy for blend, balance, and tuning!
  - Then each pitch = one quarter note with “hairpin” dynamics/phrasing.
  - Percussionists play these exercises on mallet instruments.

Transition to *Rest*, starting at the B-section, measure 49.

### Rehearse (33 minutes)

#### (2 minutes)

- Run B-section and diagnose challenges.
  - Pay particular attention to new accidentals, unified sound at mm. 55-64, steady growth into climax at m. 75. Stop at 75. Music is now more consonant and growing in dynamic level, so focus on the **cupcake** (intonation, blend, and balance) will be critical!

#### (10 minutes)

- Return to mm. 49-58, rehearse just those with 8<sup>th</sup> note figures in time, when they come in. Focus on steady pulse just like in the breathing exercise during the warm-up. Remember “push and pull,” steady increase in dynamics to give the figures shape. Slightly under tempo, no *accel.* at mm. 54-onward yet.
- Note that the 8<sup>th</sup> note figures are what we want to hear! The interweaving of echoing melodies is what creates the tension here! Now just hear those with whole and half note harmonies.
- Put the two together from mm. 49-58, with tempo change. Correct for blend and balance as necessary.

#### (6 minutes)

- Rehearse starting at m. 59, homophonic parts. Everyone has the same rhythm, different pitches! Rehearse this section placing space where necessary to create a slow build in intensity (ex. on beat three of measures 60, 62, 64. Everything stops on beat 3

of m. 64 before heading into the new development section). Focus on building intensity as an ensemble – one sound! – using blend and balance (cupcake analogy!).

- Put the two sections from mm. 49-64 together, noting tempo changes.

**(7 minutes)**

- Rehearse starting at m. 65, building into climax at 75. Continue reinforcing the **cupcake** analogy as the sound builds.
- Run this section, have students pay attention to the communication between the various. Everything in this section is an echo of something else, with parts coming in on every beat of the measure. Know which beat you start on! With timpani and suspended cymbal rolls at 73.
- Put B-section all together! Run from 49 to downbeat of 75, noting tempo changes.

**(8 minutes)**

- Work backwards – play beginning of the piece to downbeat of 75 (not 74 on purpose – leave them on a cliff-hanger at the big moment!), again noting tempo changes (5:15 minutes).
- Students pack up (2 minutes).

**Class dismissed.**

### Rehearsal 3

**Timing:** There will be 40 minutes allotted from the 60-minute class period for working on Ticheli's *Rest*.

**Objective:**

Students will be able to demonstrate their understanding of emotion in the A and B sections and climax of Ticheli's *Rest* by applying appropriate musical characteristics – articulation, blend, balance, intonation – to emphasize the target emotions of the piece thus far in relation to compositional features such as extreme dynamics and sustaining a core ensemble sound.

#### Warm-Up (7 minutes)

- Breathing Gym (3 minutes)
  - In for 4, out for 4; out for 8; out for 12; out for 16; and back down to out for 4.
  - In 2, out 4; in 2, out 8; in 2, out 16; in 1, out 4.
  - In for 4, out for 4, 8, 12, and 16, and *crescendo* into throughout the exhale. Keep the air stream steady and consistent!
- Scales at *forte* dynamics with *crescendos* and *decrescendos* (4 minutes)
  - Eb concert scale, sustaining *mf* throughout– keep the **cupcake** consistent.
  - Eb concert scale, starting at *forte* and getting louder while ascending, softer while descending (but no softer than *forte*). Control the loud dynamics, use air support. Remember the **cupcake** – low voices should push and pull the dynamics upwards and downwards.
  - Eb concert scale, now moving through full dynamic range while ascending and descending: start at *pp*, *crescendo* up to *ff*, and back down to *pp*.

Transition to *Rest*, starting at the climax, pickups into measure 75 (3 beats).

#### Rehearse (33 minutes)

##### (3 minutes minutes)

- Run the climax starting with pickups to 75 and diagnose challenges.
  - Pay particular attention to sustaining long notes for their full duration without dropping the intensity unless indicated and where cutoffs/breaks should be in the sound. Just as before, the silence will play an important role in contributing to the effectiveness of this section.

##### (7 minutes)

- Return to the pickups to m. 75. Starting with just the melody instruments (those who pick-up into downbeat of 75), focus on the **cupcake**. Let the bass voices be the foundation! Focus on smooth lines, great tone quality. Play through m. 83, first at comfortable dynamic.
- Now with the countermelody voices (those who come in on beat 2 of m. 75), get same sound and smoothness from these parts, first at comfortable dynamic.
- Put both parts together, first at comfortable dynamic, then as written (*ff*) at mm.75-84 with percussion.

##### (9 minutes)

- Play through m. 84 to the fermata before m. 94. Focus on ensemble sound, with all parts, and a smooth *decrescendo* down to *piano*.

- If necessary, break this section into voices. Start by isolating those who just play whole notes, then those with half notes, and put them together. Get articulations and cut-offs to line up perfectly, particularly from mm. 88-92.
- Then, focus just on the people with quarter note and half note suspensions (melodic figures). Work towards accurate and clean articulations and cut-offs. Remember the **cupcake!**
- Before going back to the pick-ups to m. 75, the teacher will note how this section is one giant “hairpin” exercise just like students have been doing in daily warm-ups. Make sure to get a steady increase and decrease in sound without sacrificing tone, intonation, balance, or blend!
- Run the entire climax, mm. 75-93. Be accurate and articulate with all dynamics, entrances, and cut-offs. Note slight tempo change at m. 84.

**(5 minutes)**

- Brief discussion: how does Ticheli’s inclusion of the climax in the instrumental arrangements (but not in the choral arrangement) contribute to the perception of the emotion of the piece? Is it different from that of the choral work, which does not have the definitive climax? What is Ticheli using here (which musical features) to make the emotion dramatic?

**(11 minutes)**

- Work backwards in the transition from B into the climax, mm. 65-77. Let this section be one big, steady crescendo towards the climax point, specifically beats 3 and 4 of measure 77. Be accurate with the tempo changes (1 minute).
- Work backwards – Put the entire B section with the entire climax. Get the full range of dynamics (it goes from *piano* up through *fff* and back down to *piano*) and be accurate with tempo changes (3:10 minutes).
- Work backwards – Play from the beginning through the end of climax, m. 93, with all tempo changes. *Dramatic phrasing!* (6:40 minutes).

**Transition to another piece of music.**

## Rehearsal 4

**Timing:** Rehearsal 4 occurs at the end of Lesson 4. Lesson 4 alone is timed for 10 minutes, leaving 30 minutes of the class period for rehearsal of *Rest* and 20 minutes for rehearsal of another piece.

### Objective:

Students will be able to demonstrate their understanding of emotion throughout the entirety of Ticheli's *Rest* by applying appropriate musical characteristics – articulation, phrasing, blend, balance, intonation – to emphasize the target emotions of the piece in relation to compositional features such as consonance versus dissonance, silence versus noise, softness versus loudness, dramatic phrasing, and key changes.

### Warm-Up (10 minutes)

- Breathing (2 minutes)
  - In for 4, out for 4; out for 8; out for 12; out for 16; and back down to out for 4.
  - In 2, out 4; in 2, out 8; in 2, out 16; in 1, out 4.
- Scales (4 minutes)
  - Concert Eb scale, soft dynamics while preserving the **cupcake**. Let the scale grow and decay slightly as it ascends and descends for phrasing. Think of this scale as “thoughtful, tense, lost,” written on the board. How do we use what we know about conveying emotion to do this?
  - Now on concert G scale, still at soft dynamics while preserving the **cupcake**. Let *this* scale be thought of as “hopeful, resolving, calm,” written on the board. How does its execution change?
- Chorale (4 minutes)
  - Teacher will reassign high, middle, and low voices to play the different notes of the G major triad. Not in time, and on the queue of the conductor, each voice part will change notes when indicated to create a blended, balanced, tuned I-IV-I progression with suspensions. Students should respond accordingly to teacher's gestures for dynamics.
  - Keep the core of the sound without getting loud! Air support!

Transition to *Rest*, starting at the coda, measure 94.

### Rehearse – where, how, what? (30 minutes) (16 minutes for coda)

#### (1 minute)

- Run through coda to diagnose challenges. Pay particular attention to intonation with the steady decrease in dynamic.

#### (5 minutes)

- Work backwards from the end: starting at three from the end, get those voices to *decrescendo* together down to nothing. Horns do not play euphonium queues unless there is no euphonium.
- Then start at m. 99, run it to the end.
- Run the full coda, special focus on style. Use words from the warm-up again: “hopeful, resolving, calm.” We (the ensemble) have been through a life (the piece) of tension, and now we have reached the peaceful end. What does that sound like?

**(14 minutes)**

- Work backwards – play coda coming out of climax section, mm. 88-end. Focus on entrances, articulations, **cupcake** (1:40 minutes).
- Work backwards – put coda together with full climax – pick-ups to m. 75 to the end, all tempo changes. Make sure to watch conductor! (2:20 minutes).
- Work backwards – play the *entire* piece! All tempo changes, character changes, dynamic changes – *play with total expression, style, phrasing!!* (7:40 minutes).
- Students pack up (2 minutes).

**Class dismissed.**

## Part IV: Three Assessment Tools

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The assessment tools outlined in this portion of the project have been designed with the goal of providing feedback to students about their musical performance through three different kinds of assessment: teacher assessment of students, student assessment of their peers, and student self-assessment. While each of these will be seen and graded by the teacher, either with a percentage or as complete/incomplete, the purpose is for students to receive multiple angles of evaluation on their ability to apply the expressive techniques learned throughout this unit to their playing. Students will use the feedback received through these assessments to improve their overall performance of and understanding of expression and the conveying of emotion within Ticheli's *Rest*.

### Assessment Tool 1: Teacher Assessment of Students (rubric)

Below is the assessment rubric for evaluating students' summative performance throughout the unit on Ticheli's *Rest*. Students will be graded on a scale of 1(lowest) to 5 (highest) on their effort to participate and engage with the concepts related to manipulating musical elements to achieve emotional impact in music. Once graded, the rubric will be given back to students for them to see their final grades for the unit. The teacher will leave comments where necessary.

#### Goals Assessed:

- Students will perform *Rest* by Frank Ticheli demonstrating a heightened level of expressive skill by appropriately applying elements of music to convey abstract emotions.

#### National Core Music Standard(s) Assessed:

- **MU:Pr6.1.H.1a** – Perform with expression and technical accuracy a varied repertoire of music that includes melodies and repertoire pieces demonstrating sensitivity to the audience and an understanding of the context.

#### NAfME Proficient Level Performing Standard(s) Assessed:

- **(Present) MU:Pr6.1.E.1a** – Demonstrate attention to technical accuracy and expressive qualities in performances of varied repertoire.



# Summative Student Performance Evaluation (Teacher Assessment of Students)

For *Rest* 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.

## Assessment Tool 2: Student Assessment of Their Peers

Below is the assessment worksheet that students will be using to give each of their peers a “grade” on overall expressiveness in their performance. The teacher will choose a location in the music (for example, m. 13, m. 75, etc.) where there are at least three voice parts happening simultaneously: a melody voice, a countermelody voice, and a harmony voice. Students will be broken into these three groups based on what musical material they have at the location the teacher has chosen. Then, each of the three groups, one at a time, will perform for the other two groups their part at that location to the best of their ability, utilizing everything they have learned about expressive playing and conveying emotion to get the best grade from their peers. Students in the two groups listening will provide comments according to guided questions on the worksheet and an overall grade to the performing group based on their total application of expressive strategies learned throughout the unit. At the end of the activity, all peer assessment worksheets will be collected by the teacher and graded for completion before being returned to each respective group.

### Goals Assessed:

- Students will perform *Rest* by Frank Ticheli demonstrating a heightened level of expressive skill by appropriately applying elements of music to convey abstract emotions.

### National Core Music Standard(s) Assessed:

- **MU:Pr6.1.H.1a** – Perform with expression and technical accuracy a varied repertoire of music that includes melodies and repertoire pieces demonstrating sensitivity to the audience and an understanding of the context.

### NAfME Proficient Level Performing Standard(s) Assessed:

- **(Rehearse, Evaluate, Refine) MU:Pr5.3.E.1a** – Develop strategies to address expressive challenges in music and evaluate their success using feedback from peers and other sources to refine performance.

Name \_\_\_\_\_

Date \_\_\_\_\_

### Frank Ticheli's *Rest* Peer Assessment

Your Voice Part (melody, countermelody, harmony) \_\_\_\_\_

Who are you assessing? (melody, countermelody, harmony) \_\_\_\_\_

What did you hear that was great?

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What did you hear that needed improvement?

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How could the performing group have been more expressive? Give **at least two specific musical examples** of how they could use musical features be more expressive (dynamics, articulations, phrasing, etc.).

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Overall Grade (1 being the lowest score, 10 being the highest score) \_\_\_\_\_

### Assessment Tool 3: Student Self-Assessment

Below is the self-assessment rubric for evaluating students' Final Reflection responses regarding their own performance throughout the unit. Students will "grade" themselves based on three criteria: their technical performance (note accuracy, rhythmic accuracy, etc.), their expressive performance based on the learning goals of the unit, and their overall performance of *Rest*. Additionally, students will write a short reflective essay responding to guided questions. This will occur at the conclusion of the unit on *Rest*.

In addition to the student self-assessment, the teacher will grade their evaluations based on completion (did they evaluate themselves, Yes or No?) and accuracy (did they evaluate themselves accurately?), graded on a scale of 1 (lowest) to 3 (highest). The teacher will consider the following: were the students self-aware about how they did, or did they miss the mark? The teacher will leave comments in section at the bottom for every student as seen in the example evaluation below. This rubric will be stapled to the self-assessment worksheet and returned to each student.

#### Goals Assessed:

- Students will perform *Rest* by Frank Ticheli demonstrating a heightened level of expressive skill by appropriately applying elements of music to convey abstract emotions.
- Students will analyze and evaluate how the background, context, and compositional structure of *There Will Be Rest* and *Rest* inform its performance and practice and describe how to manipulate musical elements to convey those emotions musically.

#### National Core Music Standard(s) Assessed:

- **MU:Pr6.1.H.1a** – Perform with expression and technical accuracy a varied repertoire of music that includes melodies and repertoire pieces demonstrating sensitivity to the audience and an understanding of the context.

#### NAfME Proficient Level Performing Standard(s) Assessed:

- **(Rehearse, Evaluate, Refine) MU:Pr5.3.E.1a** – Develop strategies to address expressive challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performance.

## Student Self-Assessment Worksheet:

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 \*\*\*example evaluation\*\*\*

Student Name Don Coffman

Grade 11

<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>		<input checked="" type="radio"/> Yes / No	
<b>Student Self-Evaluation Accuracy:</b>	<b>3</b> Student's self-evaluation was accurate with their actual performance.	<b>2</b> Student's self-evaluation was moderately accurate with their actual performance.	<b>1</b> Student's self-evaluation was not accurate with their actual performance.
<b>Teacher Comments:</b>  Don, you did a great job in applying expressive techniques to your playing. Thank you for participating in the class discussions and contributing your ideas about Major and Minor keys! One thing to be careful of going forward is sacrificing intonation for expressiveness in your phrasing. Sometimes when we play loudly, our tuning suffers just a little bit and goes flat! Remember, the best, most expressive performance will be one that nails the dynamics AND does it in tune. (:  Overall, GREAT JOB!			

**100%**

## Appendix

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1. Los Angeles Times Interview with Frank Ticheli (1999), article ([linked](#))
2. *There Will Be Rest* by Frank Ticheli for Choir, score
3. *Rest* by Frank Ticheli for Concert Band, score
4. *There Will Be Rest* by Frank Ticheli for SATB Choir, recording ([linked](#))
5. *Rest* by Frank Ticheli for Concert Band, recording ([linked](#))
6. *Rest* by Frank Ticheli for Strings, recording ([linked](#))
7. National Music Core Standards (PERFORMING), High School Proficient Level
8. National Association for Music Education (NAfME) PERFORMING Standards
9. Charlie Puth video on love and dissonance ([linked](#))

*(See the following pages for worksheet templates)*

10. Lesson One Worksheet example:

Name \_\_\_\_\_

Date \_\_\_\_\_

**Frank Ticheli's *Rest***

Directions: listen to each arrangement of Frank Ticheli's (*There Will Be*) *Rest* and answer the questions below **for each version**.

1. What did you hear, notice, think, or feel when listening to the (choir, orchestra, band) arrangement of *Rest*? What did you like or not like?

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2. What was emotional about the piece? *Was* it emotional? What about the music do you think contributed to how it made you feel?

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3. How were the recordings similar or different?

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*(Back side of the worksheet)*

Directions: at the **end of class**, answer the questions below. Submit this worksheet as your "exit ticket" out of class today!

1. What did you learn today? Did anything surprise you? What do you still have questions about?

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# 11. Lesson Two Worksheet example:

Name \_\_\_\_\_

Date \_\_\_\_\_

## Frank Ticheli's *Rest*

1. Directions: In the space provided below, write anything you remember from last class's discussions. Be prepared to share what you remember with the class!

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2. Directions: In the space provided below, list as many musical characteristics as you can that you think contribute to a piece's emotional impact. Some examples may include dynamics, tempo, articulations...

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*(Back side of the worksheet)*

3. Directions: below is a chart with the eight musical characteristics we used to experiment with emotion in music. For each characteristic, answer the three questions next to it. Submit this worksheet as your "exit ticket" out of class today!

<b>Musical Characteristics</b>	Was the musical feature effective in achieving the target emotion? (Yes/No)	Why or why not?	What could we have done differently to achieve the desired impact?
dynamics			
articulation			
tempo			
intonation			
instrumentation/ orchestration			
harmony			
melody			

phrasing			

## 12. Lesson Four Worksheet example:

Name \_\_\_\_\_

**Date** \_\_\_\_\_

## Frank Ticheli's *Rest*

Frank Ticheli's decision to put an abrupt key change with no preparation at the coda of his piece drastically changes how the end may be perceived. This was a deliberate decision by Ticheli, one that made coming out of the climax feel like a resolution, a prayer, a light of hope. In the space below, please respond to the writing prompt in at least one paragraph.

Prompt: Write about a time in your life when you had a “key change” moment – a time where you went from sad to happy, happy to angry, etc. If there were a piece of music written about this moment of your life, what would you want it to sound like? Give **at least three specific examples** of musical characteristics that you would want to have representing the emotion related to that part of your life.

[illegible]

*Submit this sheet as your “exit ticket” out of class today!*