

## Unit Cover Page

Unit Title: Music of the Hispanic Caribbean

Grade Level: 11-12

Subject/Topic Areas: Rhythm, World Music, Music from Cuba, Dominican Republic, Puerto Rico

Key Words: TUBS, rhythm, cultural context,

Designed by: Andre Clark

Time Frame: Five 50 Minute lessons

College/University: University of Florida

Department: Music

### Brief Summary of Unit (including curricular context and unit goals):

This unit is intended for use with choir students in a time frame where a concert is not pressing, in order to fully develop a perspective of rhythm taught in a way outside the normal pedagogical context. Later in the week, the focus shifts to how the rhythmic development is impacted into the cultural elements of the music. Another goal of the unit is to have students connect their personal views about their culture, and compare their thoughts about another culture that has blended into our American culture.

### Unit design status

### Completed template pages - Stages 1, 2, and 3

☒ Completed blueprint for each performance task

☒ Completed rubrics

☒ Directions to students and teachers

☒ Materials and resources listed

☒ Suggested accommodations

☒ Suggested extensions

## Stage 1 - Identify Desired Results

### Established Goals:

National Standards Addressed in this Unit:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
9. Understanding music in relation to history and culture.

### What essential questions will be considered ?

- How does a musician derive rhythmic and melodic patterns from existing literature?
- What systems are useful in extracting musical elements from existing literature?
- How does cultural development and history shape the music and lyrics that artists choose?

### What understandings are desired?

Students should understand:

- The Hispanic Caribbean area
- The TUBS system of counting
- The Eastman system of counting
- Kodaly solfège system
- Historical perspective of colonization, the time after Columbus' discovery
- Global trade in the 1800's

### What key knowledge and skills will students acquire as a result of this unit?

Students will know:

- TUBS and Eastman counting system
- Nomenclature for drums and other regional instruments used in Caribbean
- Cultural development, in general terms, of the region over the prior 500 years, including identification of area on map
- Examples of sung music and how they lyrics are impacted by cultural development

Students will be able to:

- Produce rhythmic dictation, in written and aurally repeated forms
- Sing on solfège melodies and bass lines from music from Hispanic Caribbean cultures
- Use blog posts to communicate findings
- Use video evidence for assessment, evaluate one other's performances

## Stage 2 - Determine Acceptable Evidence

### What evidence will show that students understand?

#### Performance Tasks:

Using TUBS and Eastman counting systems, notate rhythms as they are heard in performance.

Using Kodaly solfege system, notate pitches sung in melodies for various performances.

Playback, individually and in small groups, notate rhythmic patterns on various mechanisms, including drums and iPad recreated instruments.

Sing back, in small groups, notated pitches derived from recordings, and evaluate others on their accuracy and their tone quality during performance.

### What other evidence needs to be collected in light of Stage 1 Desired Results?

Director observations of processes must be noted for reflective purposes and redirection of activities if needed.

Students will provide evidence of their learning, by:

- Writing blog posts about the prompts given
- Producing short videos of individual and group, playing the derived rhythms and melodies

### Student Self-Assessment and Reflection:

Students will provide evidence of their learning, by:

- Writing blog posts about the prompts given
- Reading evaluations written by their peers
- Producing short videos of individual and group, playing the derived rhythms and melodies

## Stage 2 - Determine Acceptable Evidence (continued)

### Assessment Task Blueprint

What understandings or goals will be assessed through this task?

Notating music from a provided recording.

An understanding of how historical events and practices have an influence on the artistic development of a culture.

*What criteria are implied in the standards and understandings regardless of the task specifics?  
What qualities must student work demonstrate to signify that standards were met?*

Students should have a clear understanding of Eastman, TUBS counting systems, and Kodaly solfege system

Students will have opportunities to share elements of their prior historical knowledge and apply it to Hispanic Caribbean development through colonization.

**Through what authentic performance task will students demonstrate understanding?**

Task Overview:

- Verbal and written responses to provided prompts about music and culture.
- Rhythmic and melodic dictation of pre-recorded music from Hispanic Caribbean cultures.
- Singing of melodies on solfege from dictation.
- Playing individually and in groups, rhythmic patterns from dictation on instruments or synthesized instruments.

**What student products and performances will provide evidence of desired understandings?**

Video recordings of student performances in small group settings.

Blog posts will provide insight into the depth of student understanding about the cultural effects of colonization on music from the region.

**By what criteria will student products and performances be evaluated?**

Director verification of accurate rhythmic and melodic performances during class, backed up by video transcriptions in case of any questions by parents.

Director reading of blog posts for content and completion. Provide comments to enhance student learning, rather than penalizing thought that may not have developed at this time.



## Stage 3 - Plan Learning Experiences

### WHERE TO

What sequence of teaching and learning experience will equip students to engage with, develop, and demonstrate the desired understandings? Use the following sheet to list the key teaching and learning activities in sequence. Code each entry with the appropriate initials of the WHERE TO elements.

#### Day 1

- (H) As class starts, have students listen to the Bomba recordings.
- (E1) Read the Cultural Background on the bottom of the page.
- (E1) Notate the rhythm using the Time Unit Box System.
- (R) Use the notated rhythm to program a drum track with the primary material transcribed above.
- (R) Program the rhythms using a drum machine application on the iPad.
- (T) Create a video of your recorded rhythmic pattern. Work in pairs.
- (E2) Provide feedback of your partner's performances in a written blog post.

#### Day 2

- (H) Have students enter the room listening to a typical Dominican "salve" style recording
- (E1) Discussion, "Where do you think this music is from, originally?"
- (E2) Place the snapshot of the rhythmic patterns in the textbook on page 75 on the overhead digital camera.
- (T) Have students count the patterns using appropriate counting systems, individual parts from "Common salve rhythms"
- (E2) Students provide video evidence of your group playing the recorded rhythmic pattern. Work in small groups.
- (T) As a section, each part will be played twice, then move to next section. Start with basses, add tenors, altos, sopranos.
- (E2) Video the group as they are playing. Do they have the rhythms correct?
- (O) As a group, have all students clap the rhythms with the recording, divide unique lines in different parts.

#### Day 3

- (H) Have students enter the room listening to the piece, Guantanamera.
- (R) After two shortened listenings, ask for volunteers to try to sing either the melody or bass line back (in sections)
- (E2) As each section is singing back, have them evaluate the groups accuracy with bullet point responses.
- (E2) Ask students to submit their best guess about the harmonic pattern via email.
- (E2) Ask students to describe the vocal timbre of the singer
- (E1) Have a student read from the Oxford book about the Puerto Rican seis, on page 37.
- (O) Have all students sing the melody with the recording, then have them sing the bass line, on solfège.
- (T) Ask the students to discuss similarities between the recording and our traditional bass line chord structure.
- (R) Is this music derived from any other harmonic practices?
- (R) What type of ensembles in our local area use similar instrumentation?

#### Day 4

- (H) Have students enter the room listening to the piece, Libertad y Soberania.
- (E2) Listen to the song again, journal about listening.
- (O) Divide the students into voice sections, and have them work as a group to identify the melody in the chorus, and the bass line throughout
- (H) Ask for volunteers to sing either the melody or bass line back (in sections)
- (E2) Evaluate the groups accuracy with bullet point responses
- (E2) Ask students to describe the vocal timbre of the singer
- (E1) Have a student read from the Oxford book about the Nueva Cancion, or protest song
- (O) Divide the group in half, have one group sing the antecedent, the other the consequent.
- (T) Peer teach in sections the bass line, deriving the same way as above.

#### Day 5

- (W) Watch the linked Bob Schneider performance clip on my YouTube channel.
- (R) As class starts, student should identify rhythmic traits from this example.
- (R) Discussion: "Which instrument does not fit? Why or why not?"
- (T) Reflect in a blog post.
- (R) Discussion: "How does the steel drum enhance or detract from this performance?"
- (R) Using materials from earlier in the week, have students add their interpretation of other instrument parts that would fit over the top of the existing material.
- (E2) Have students explain their perspective, then play their interpretation.
- (O) Use drum apps or GarageBand for instruments to add to the work.
- (E2) Ask other students to evaluate the group's fusion attempt using the IIR Concept rubric and evaluation sheet.

Music of the Hispanic Caribbean Lesson 1 <i>Bomba Sica Rhythms</i>	MUS6935 – Musics of the World University of Florida Andre Clark
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Teacher's Name: Andre Clark

Date: June 20, 2020

Student Grade Level: HS, 11---12

Class Size: 35

Class Subject: Mixed Choir

Lesson Length: 20 minutes

**National and State Standards Addressed in this Lesson:**

(Cross-----referenced to your state; e.g., the Three Artistic Processes from CT)

2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
6. Listening to, analyzing, and describing music. (R)
7. Evaluating music and music performances. (R)
9. Understanding music in relation to history and culture. (R)

**Texas Essential Knowledge and Skills**

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) perform appropriate literature expressively;
- (B) define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture, using standard terminology; and
- (C) identify music forms of performance and listening repertoire.

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

- (A) classify by style and by historical period or culture representative examples of music, justifying the classifications;
- (B) identify and describe the effects of society, culture, and technology on music;
- (D) define the relationships between the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) evaluate musical performances by comparing them to similar or exemplary models and offering constructive suggestions for improvement; and

**Mastery Objectives:** Students will be able to:

1. Identify the locale for the Music from the Caribbean on a map, and gain an understanding about the culture from which this is observed
2. Write the primary rhythmic idea played in audio example, "Bomba Sica Rhythms," using the TUBS system.
3. Identify patterns for the sticks, the shaker, and the congas.
- 4.

**Materials:**

- Audio technology to play audio examples (iPad)
- Access to web, to access maps and supporting material
- Using iPads, download to each device the audio example of "Bomba Sica Rhythms," CD Track available on the accompanying CD from the book, *Music in the Hispanic Caribbean* Book, Oxford University Press.
- Online Google Document that allows entry of a blog post, or Blogger entry
- iPad application for encoding a drum machine pattern (GarageBand, EasyBeats, etc.)
- Recording, SoundCloud upload of the example "Bomba Sica Rhythms" from the Oxford Hispanic Caribbean CD

Music of the Hispanic Caribbean Lesson 1 <i>Bomba Sica Rhythms</i>	MUH6935 – Musics of the World University of Florida Andre Clark
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### **Procedures:**

#### **Anticipatory Set:**

- Have students enter the room listening to a representative Bomba pattern, use a Smithsonian Pathways example, such as on my blog post -- <http://andreclarkufl.blogspot.com/2014/06/week---1---bomba.html>
- Have list of mastery objectives posted on an accessible webpage, which is displayed on the classroom screen, also – Include necessary links to recordings at <http://andreclark.com/eportfolio/muh6935>

#### **Instructional Strategies**

- Navigate to <http://andreclark.com/eportfolio/muh6935>, click on Lesson Plan 1.
- As class starts, have students listen to the Bomba recordings on my blog site, which link to the Smithsonian Pathways site.
  - CLASS QUESTION: Where do you think this music is from, originally? (Puerto Rico, or Afro--)
- After the first listening, have students navigate on their iPads to the Lesson Plan 1 page.
- Read the Cultural Background on the bottom of the page.
- Divide students into elbow pairs. Modify strong groups to include weaker students.
  - Notate the rhythm using the Time Unit Box System.
  - Use the notated rhythm to program a drum track with the primary material transcribed above.
  - Program the rhythms using a drum machine application on the iPad.
  - Create a video of your recorded rhythmic pattern. Work in pairs.
  - Provide feedback of your partner's' performances in a written blog post.
- After 10 minutes, bring the groups back together. In sections, ask for 3 volunteers to share their recordings.

#### **Closure:**

- Have all students clap the rhythms with the recording, divide unique lines in different parts.
- While moving on through the additional portion of the rehearsal, have the students provide feedback of your partner's' performances in a written blog post.

#### **Assessment:**

- Teacher: Aural observation of student pitch and rhythm accuracy on piece.
- Student: Peer assessment of rhythmic accuracy on piece, provide feedback of your partner's' performances on your written blog post.

#### **Provisions for Students with Special Needs:**

- GT: sing one to a part in a 4---part performance of the round
- Vocal Disabilities: draw pictures of the animals identified, after watching the video featuring the performance by the young girls
- Movement disabilities: no provisions needed
- ELL: no provisions needed

Music of the Hispanic Caribbean Lesson 2 <i>Dominican "Salve" Rhythms</i>	MUS6935 – Musics of the World University of Florida Andre Clark
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Teacher's Name: Andre Clark  
Student Grade Level: HS, 11-12  
Class Subject: Mixed Choir

Date: June 20, 2020  
Class Size: 35  
Lesson Length: 20 minutes

**National and State Standards Addressed in this Lesson:**

**(Cross---referenced to your state; e.g., the Three Artistic Processes from CT)**

2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
6. Listening to, analyzing, and describing music. (R)
7. Evaluating music and music performances. (R)
9. Understanding music in relation to history and culture. (R)

**Texas Essential Knowledge and Skills**

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) perform appropriate literature expressively;
- (B) define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture, using standard terminology; and
- (C) identify music forms of performance and listening repertoire.

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

- (A) classify by style and by historical period or culture representative examples of music, justifying the classifications;
- (B) identify and describe the effects of society, culture, and technology on music;
- (D) define the relationships between the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) evaluate musical performances by comparing them to similar or exemplary models and offering constructive suggestions for improvement; and

**Mastery Objectives:** Students will be able to:

1. Identify the pandero and guira as unique instruments.
2. Identify the source musical culture for the Dominican Salve, including what led the development of this style.
3. Play individual rhythmic patterns from the supplied written examples, using an appropriate iPad application for drumming sounds.

**Materials:**

- Audio technology to play audio examples (iPad, apps for various drums)
- Using iPads, download to each device the audio example of Hispanic Caribbean CD Track 7, "Salve Rhythms."
- iPad video function, to record the group project.

Music of the Hispanic Caribbean Lesson 2 <i>Dominican "Salve" Rhythms</i>	MUS6935 – Musics of the World University of Florida Andre Clark
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**Procedures:**

**Anticipatory Set:**

- Have students enter the room listening to a typical Dominican "salve" style recording, embedded the page listed in the next point.
- Have list of mastery objectives posted on an accessible webpage, which is displayed on the classroom screen, also – Include necessary links to recordings, at [<http://andreclark.com/eportfolio/muh6935>]

**Instructional Strategies**

- Navigate to [<http://andreclark.com/eportfolio/muh6935>], click on Lesson Plan 4.
- As class starts, have students listen to a typical Dominican "salve" style recording, embedded the page listed in the first bullet point.
  - CLASS QUESTION: Where do you think this music is from, originally? (Dominican, or Afro-Dominican)
- Place the snapshot of the rhythmic patterns in the textbook on page 75 on the overhead digital camera.
- Divide students into strong groups of four, spreading out any weaker students. Have students count the patterns using appropriate counting systems, individual parts from "Common salve rhythms"
  - Guira
  - Panderero 1
  - Panderero 1 Verification
  - Panderero 2
- Provide video evidence of your group playing the recorded rhythmic pattern. Work in small groups.
- Let's put it together. After 10 minutes, bring the groups back together.
- As a section, each part will be played. Play the parts 2 times, in alphabetical order.
  - Start with basses. Play part A two times. Move to part B.
  - Add tenors, playing part A, two times. Move to part B. Basses now move to C.
  - Add altos. Continue pattern established.
  - Add sopranos. Continue the same pattern.

**Closure:**

- Video the group as they are playing. Do they have the rhythms correct?
- As a group, have all students clap the rhythms with the recording, divide unique lines in different parts.
- Ask for volunteers to play as a group.

**Assessment:**

- Teacher: Aural observation of student rhythm accuracy on piece.
- Teacher: Use video verification of completion, use to identify weaker rhythmic students.

**Provisions for Students with Special Needs:**

- Movement disabilities: no provisions needed
- ELL: no provisions needed

Music of the Hispanic Caribbean Lesson 3 <i>Guantanamera</i>	MUH6935 – Musics of the World University of Florida Andre Clark
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Teacher's Name: Andre Clark  
Student Grade Level: HS, 11-12  
Class Subject: Mixed Choir

Date: June 20, 2020  
Class Size: 35  
Lesson Length: 50 minutes

**National and State Standards Addressed in this Lesson:**  
**(Cross---referenced to your state; e.g., the Three Artistic Processes from CT)**

1. Singing, alone and with others, a varied repertoire of music. (P)
6. Listening to, analyzing, and describing music. (R)
7. Evaluating music and music performances. (R)
9. Understanding music in relation to history and culture. (R)

**Texas Essential Knowledge and Skills**

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) perform appropriate literature expressively;
- (B) define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture, using standard terminology; and
- (C) identify music forms of performance and listening repertoire.

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

- (A) classify by style and by historical period or culture representative examples of music, justifying the classifications;
- (B) identify and describe the effects of society, culture, and technology on music;
- (D) define the relationships between the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) evaluate musical performances by comparing them to similar or exemplary models and offering constructive suggestions for improvement; and

**Mastery Objectives:** Students will be able to:

1. Identify the general musical instruments playing in the ensemble, comparing to styles of music from other cultures.
2. Identify the chord progression used in the Joseito Fernandez piece, *Guantanamera*.
3. Sing the primary melodic material used during the chorus in the work, *Guantanamera*.
4. Evaluate each other's vowels and tone quality.

**Materials:**

- Audio technology to play audio examples (iPad)
- Translation of *Guantanamera*, placed on accessible website [<http://andreclark.com/eportfolio/muh6935>] for iPads, but also on classroom projector
- Online Google Document that allows entry of a blog post, or Blogger entry
- Recording of *Guantanamera* – uploaded to SoundCloud from Oxford Book, Music of the Hispanic Caribbean.

**Procedures:**

**Anticipatory Set:**

- Have students enter the room listening to the piece, *Guantanamera*.
- Have list of mastery objectives posted on an accessible webpage, [<http://andreclark.com/eportfolio/muh6935>], which is displayed on the classroom screen, with a translation of the song in foreign language and English.
- After two shortened listenings, ask for volunteers to try to sing either the melody or bass line back (in sections)
- As each section is singing back, have them evaluate the groups accuracy with bullet point responses.

Music of the Hispanic Caribbean Lesson 3 <i>Guantanamera</i>	MUH6935 – Musics of the World University of Florida Andre Clark
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### Instructional Strategies

- After the bell, listen to the song again, having students fill in their own guided note-taking page which contains questions 1 and 2. Ask students to jot down bullet points as they listen.
  1. Identify the general musical instruments playing in the ensemble.
  2. Identify the chord progression used in the Joseito Fernandez piece, *Guantanamera*.
- During the first listening, ask if the piece sounds major or minor?
  - What harmonic clues help identify? USE SOLFEDGE!
  - **Ask the basses if they can identify a pattern in the bass line.**
- Before classroom discussion begins, ask students to submit their best guess about the harmonic pattern via email.
- Ask students to describe the vocal timbre of the singer
- Have a student read from the Oxford book about the Puerto Rican seis, on page 37.
- Peer teach in sections the bass line, deriving the same way as above.

### Closure:

- Have all students sing the melody with the recording, then have them sing the bass line, on solfedge.
- Ask the students to discuss similarities between the recording and our traditional bass line chord structure.
  - How is the structure the same?
  - How is it different?
- Is this music derived from any other harmonic practices?
- What type of ensembles in our local area use similar instrumentation?

### Assessment:

- Before classroom discussion begins, ask students to submit their best guess about the harmonic pattern via email.
- Teacher : Assessment of solfedge, pitch, and rhythm accuracy on piece.
- Teacher: Visual observation of student handsigns with rhythm accuracy on piece.

### Provisions for Students with Special Needs:

- Movement disabilities: no provisions needed
- ELL: Does this text resonate with you? Can you tell us what it means?

Music of the Hispanic Caribbean Lesson 4 <i>Libertad y Soberania</i>	MUH6935 – Musics of the World University of Florida Andre Clark
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Teacher's Name: Andre Clark  
Student Grade Level: HS, 11-12  
Class Subject: Mixed Choir

Date: June 20, 2020  
Class Size: 35  
Lesson Length: 50 minutes

**National and State Standards Addressed in this Lesson:**  
**(Cross---referenced to your state; e.g., the Three Artistic Processes from CT)**

1. Singing, alone and with others, a varied repertoire of music. (P)
6. Listening to, analyzing, and describing music. (R)
7. Evaluating music and music performances. (R)
9. Understanding music in relation to history and culture. (R)

**Texas Essential Knowledge and Skills**

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) perform appropriate literature expressively;
- (B) define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture, using standard terminology; and
- (C) identify music forms of performance and listening repertoire.

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

- (A) classify by style and by historical period or culture representative examples of music, justifying the classifications;
- (B) identify and describe the effects of society, culture, and technology on music;
- (D) define the relationships between the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) evaluate musical performances by comparing them to similar or exemplary models and offering constructive suggestions for improvement; and

**Mastery Objectives:** Students will be able to:

1. Identify the general musical instruments playing in the ensemble.
2. After reading a guiding document, reflect on how the development of the culture over a multi-generational time frame would affect the rationale for creating this song.
3. Write a blog post on the effect of the music on the words for *Libertad y Soberania*.
4. Sing the primary melodic idea sung in the chorus of the song, *Libertad y Soberania*.
5. Sing on solfège the bass line, with appropriate hand-signs, the song *Libertad y Soberania*.
6. Evaluate each other's vowels and tone quality.

**Materials:**

- Audio technology to play audio examples (iPad)
- Translation of *Libertad y Soberania*, placed on accessible website for iPads, but also on classroom projector
- Online Google Document that allows entry of a blog post, or Blogger entry
- Recordings:
  - *Libertad y Soberania*– uploaded to SoundCloud from Oxford Book, Music of the Hispanic Caribbean.

**Procedures:**

**Anticipatory Set:**

- Have students enter the room listening to the piece, *Libertad y Soberania*.
- Have list of mastery objectives posted on an accessible webpage, which is displayed on the classroom screen, with a translation of the song in foreign language and English.
- After the bell, listen to the song again, having students fill in their own guided note-taking page which contains questions 1 and 2. Ask students to jot down bullet points as they listen.



Music of the Hispanic Caribbean Lesson 4 <i>Libertad y Soberania</i>	MUH6935 – Musics of the World University of Florida Andre Clark
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- Divide the students into voice sections, and have them work as a group to identify:
  - The melody in the chorus
  - The Bass Line throughout
- After two shortened listenings, ask for volunteers to try to sing either the melody or bass line back (in sections)
- As each section is singing back, have them evaluate the groups accuracy with bullet point responses.

### Instructional Strategies

Have a student read the following:

- Classroom reading from the Oxford book about the Nueva Cancion, or protest song
- Read Cultural Context Guide, below

Fill in their own note-taking page which answering the questions below.

- During the first listening, ask if the piece sounds major or minor?
- What harmonic clues help identify? USE SOLFEDGE!
- Ask students to describe the vocal timbre of the singer

After two shortened listenings, ask for volunteers to try to sing either the melody or bass line back (in sections). Divide the students into voice sections, and have them work as a group to identify:

- The melody in the chorus
- The Bass Line throughout
- Using neutral syllables, sing the chorus melody
- Divide the group in half, have one group sing the antecedent, the other the consequent.
- Peer teach in sections the bass line, deriving the same way as above.

As each section is singing back, have them evaluate the group's accuracy with bullet point responses.

### Closure:

- Have all students sing the melody with the recording, then have them sing the bass line.
- Ask the students to discuss similarities between the recording and our traditional bass line chord structure.
  - How is the structure the same? How is it different?
  - Is this music derived from any other harmonic practices?
- Blog post a response to one of the following questions/prompts:
  - Discuss similarities between the recording and our traditional bass line chord structure.
  - How is the structure the same? How is it different?
  - Is this music derived from any other harmonic practices?
  - How does the text affect the singer's performance?
  - Is this person happy? Sad? Have an agenda?

### Assessment:

- Student peer assessment of pitch and rhythm accuracy on piece.
- Aural observation of student pitch and rhythm accuracy on piece.
- Student feedback of their peers' performances, including written blog post on handout

### Provisions for Students with Special Needs:

- GT: determine the various meters in *Shuk Tshi Naskumitin* or determine the total number of vowel sounds used
- Vocal Disabilities: create motions that fit the songs

Music of the Hispanic Caribbean Lesson 4 <i>Libertad y Soberania</i>	MUH6935 – Musics of the World University of Florida Andre Clark
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- Movement disabilities: no provisions needed
- ELL: no provisions needed

Music of the Hispanic Caribbean Lesson 5 <i>Fusion, Texas style</i>	MUH6935 – Musics of the World University of Florida Andre Clark
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Teacher's Name: Andre Clark  
Student Grade Level: HS, 11-12  
Class Subject: Mixed Choir

Date: June 20, 2020  
Class Size: 35  
Lesson Length: 20 minutes

**National and State Standards Addressed in this Lesson:**

**(Cross---referenced to your state; e.g., the Three Artistic Processes from CT)**

2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
6. Listening to, analyzing, and describing music. (R)
7. Evaluating music and music performances. (R)
9. Understanding music in relation to history and culture. (R)

**Texas Essential Knowledge and Skills**

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) perform appropriate literature expressively;
- (B) define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture, using standard terminology; and
- (C) identify music forms of performance and listening repertoire.

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

- (A) classify by style and by historical period or culture representative examples of music, justifying the classifications;
- (B) identify and describe the effects of society, culture, and technology on music;
- (D) define the relationships between the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) evaluate musical performances by comparing them to similar or exemplary models and offering constructive suggestions for improvement; and

**Mastery Objectives:** Students will be able to:

- Discuss how the steel drum enhance or detract from this performance?
- Discuss which of the rhythmic patterns used earlier in the week would line up with this piece?
- Add an individual interpretation of which parts would fit over the top of the existing material.
- At the conclusion of the practice time, have students explain their perspective, then play their interpretation.

**Materials:**

- Audio technology to play audio examples (iPad, apps for various drums)
- Using iPads, download to each device the audio example of Bob Schneider performance clip.

Music of the Hispanic Caribbean Lesson 5 <i>Fusion, Texas style</i>	MUH6935 – Musics of the World University of Florida Andre Clark
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**Procedures:**

**Anticipatory Set:**

- Navigate to [<http://andreclark.com/eportfolio/muh6935>], click on Lesson Plan 5, which shows the list of mastery objectives and all materials hosted on an accessible webpage. Display on the classroom screen.
- Watch the linked Bob Schneider performance clip, called Cheaper, on my YouTube channel, to the above listed page. As class starts, student should identify rhythmic traits from this example.
- Show the clip once more as class starts, and blog posts are done.

**Instructional Strategies**

- As class starts, have students listen to a Bob Schneider performance clip, called Cheaper, on my YouTube channel.
  - CLASS QUESTION: Which instrument does not fit? Why or why not? Reflect in a blog post.
- Show the clip once more as class starts, and blog posts are done.
  - Ask: How does the steel drum enhance or detract from this performance?
  - Ask: Which of the rhythmic patterns used earlier in the week would line up with this piece?
- Divide students into strong groups of four, spreading out any weaker students. Using materials from earlier in the week, have students add their interpretation of other instrument parts that would fit over the top of the existing material. At the conclusion of the practice time, have students explain their perspective, then play their interpretation. Use drum apps or GarageBand for instruments to add to the work.

**Closure:**

- Ask other students to evaluate the group's fusion attempt. Using the UIL Concert rubric and evaluation sheet, write out a response and give a UIL based grade on the performance.

**Assessment:**

- Teacher: Aural observation of student rhythm accuracy on piece.
- Students: Evaluate the group's fusion attempt by using the UIL Concert rubric and evaluation sheet to write out a response and give a UIL based grade on the performance.

**Provisions for Students with Special Needs:**

- Movement disabilities: no provisions needed
- ELL: no provisions needed

Western Caribbean Music Cultural Context Guide

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MUH 6935

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### Information about the Hispanic Caribbean

Music in the Hispanic Caribbean is a book written by Robin Moore, professor at the University of Texas in Austin, for the Global Music Series. This textbook serves as the primary basis of information used to development of instruction material for this five-unit study of Hispanic Caribbean music, including its cultural and musical development over time. In order to support student learning, this guide should provide a baseline of information that will be pertinent to support student learning in this unit. Learning outcomes for students have been developed using three themes that Moore identifies on page xiii of the Preface, which encapsulates a majority of the musical development through cultural influence.

1. “the legacy of colonization and slavery”
2. “hybridity or creolization”
3. “diaspora, movement, and musical exchange”

While the ultimate goal would be a study of the Hispanic Caribbean style over a longer period of time, this unit plan will focus on the development of rhythms and styles discussed in “the legacy of colonization and slavery,” to facilitate discussion about how outside cultural influences can shape a musical culture.

The Hispanic Caribbean is a set of islands situated south and southeast of the peninsula of Florida. While there are several island chains, including the Bahamas. Moore indicates, “This book focuses on several islands of the Greater Antilles, the larger Islands lying to the northwest, beginning with Cuba and ending with Puerto Rico – as opposed to the smaller islands of the Lesser Antilles.” (Moore, 5) Spanish rule was dominant during the Colonial period, prior to colonization activities during the Seventeenth Century by the British, French, and Dutch. These activities have an effect on the primary spoken languages on the islands. Moore states, “Relative

to other parts of Latin America it is less homogenous, with a half a dozen colonial languages (English, French, Dutch, Spanish, various forms of Patois) spoken by inhabitants. (Moore, 4)

Other than locale and language, Moore notes, “Several factors do tie Caribbean islands together, however, related to their common experience of domination by foreign powers and the gradual emergence of new cultural forms in the context of forced slave labor.” (Moore, 5) He states that Cuba and Puerto Rico have been “described famously as ‘wings of the same bird’; they remained Spanish colonies well after most gained their independence, eventually plotting together to fight against Spain in the 1860s.” (Moore, xi) He also notes that (Dominicans) “... took up arms at roughly the same time in order to maintain their independence in the face of the Spanish interest in assuming control of their country once again.” (Moore, xi)

It is generally accepted that Christopher Columbus “discovered” the New World in 1492, when he sailed into Hispaniola, the island now separated into the Dominican Republic and Haiti. This discovery, of course, was a quest popular in this time period to essentially expand land ownership in order to plunder resources with little regard for the inhabitants. As Moore notes, “Within a period of 150 years they managed to kill off all but a handful of the original inhabitants of the region, who by some accounts numbered in the millions.” (Moore, 31)

### **The Role and Meaning of Music Within the Hispanic Caribbean**

In his remarks about cultural and music that survived the Colonization period, he discusses the concept of the areito, or “large communal music-and-dance events involving as many as a thousand participants who move in circles around a group of musicians. Since the colonization by Spain lasted for nearly 150 years prior to additional efforts, it is not surprising that Moore states, “Spanish-derived music has had a strong influence on music throughout the Americas.” (Moore, 32) One particular way he describes the influence is, “Catholic priests

performed religious music on expeditions and incorporated music into their efforts to “civilize and convert both indigenous groups and later Africans.” (Moore, 32) The European influence is not limited to sacred music, as there is considerable discussion about the influence of dance styles and instrumentation that is most notably from the European traditions.

From an instrument perspective, few instruments of the original indigenous cultures are discussed, save percussion instruments such as “a slit drum known as the *mayohuacan*, maraca-like shakers, conch shell trumpets, and notched gourds similar to the *guiro*.” (Moore, 31) Moore notes the majority of common instruments are of European influence, which would include, “the guitar, accordion, the violin, and the piano. Virtually all string and keyboard instruments in the Caribbean come from Europe or were based on European models.”

Puerto Rico is noted in the text as having the strongest correlation to the Spanish influence. Moore uses the term “*música jíbara*” to describe a style referred to as “Puerto Rican country music.” (Moore, 34) He describes the ensemble as a vocalist being supported by a number of string instruments, including the *cuatro*. The *cuatro* (four) is a lute or guitar-like instrument that has five sets of strings, which are doubled, such as on a twelve-string guitar. Other instruments he describes that add to the Spanish-derived folk style are “the *bandurria*, a mandolin-like instrument with six pairs of doubled strings, the *laúd*, also with six doubled strings, and the guitar.” (Moore, 34) These instruments are used to perform the most common style of *música jíbara*, the Puerto Rican *seis*, string-based music incorporating sung poetry, played either for listening or dancing. (Moore, 36) Moore details several types of *seis*, including detailed directions about the dancing vocabulary.

When discussing music of the rural farmer in Cuba, the term “*música guajira*” would be the equivalent to the Puerto Rican *música jíbara*. (Moore, 41) Moore details differences in the



ensembles, "...the tres (a folk guitar with three double courses of strings), and other local instruments. These days, some Afro-Cuban percussion (maracas, clave, even conga drums) may be used by *música guajira* groups as well." (Moore, 41) He also notes that the most famous piece is "La guajira Guantanamo," which was made famous in the 1940s in the US. (link to video - [https://www.youtube.com/watch?v=CiJhDO8Tb\\_Y](https://www.youtube.com/watch?v=CiJhDO8Tb_Y)) This work is the subject for Lesson 3 this week, focusing on chord progression similarity across cultural lines. I found an interesting comparison being made in Moore's discussion, as he compares, "Singers of Spanish-derived folk music often improvise the words they sing on the spot, similar to what freestyle rappers in the United States might do." (Moore, 41) His assertion lends another world music connection to the East Coast derivative of rap and hip-hop.

Another example of Spanish-influenced musical style comes from the Dominican Republic. Moore discusses how Catholicism and its development in the Caribbean is affected by "less orthodox local practices such as 'folk Catholicism'." (Moore, 46) He explains further, "One common manifestation of folk Catholicism on all three islands are *fiestas patronales*, or patron saint festivals." Moore discusses further, "These are annual festivals held in honor of Catholic saints who hold a special place in the history of a particular town or city or are of importance to an individual patron who sponsors them." (Moore, 46) It is during what Dominicans call the "velacion," or vigil, that *salves*, derived from the words "Salve Regina," are performed. Moore says, "The *salve* may well be the genre of Dominican religious music most widely performed by the population at large." (Moore, 47)

"The Atlantic slave trade is arguably the historical event that has had the greatest influence on modern Caribbean history and culture." (Moore, 52) While Moore quantifies the number of people who were directly trafficked, the cultural and human rights effects on those

directly and indirectly involved due to this form of trade is unmistakable. Despite the barbaric act, the human spirit cannot be deterred, which leads us to Moore's statement, "large segments of the population – a sizeable majority on most islands – are of African or mixed African descent, so a focus on this repertoire becomes central..." (Moore, 9) As he later states, "The scope and diversity of Afro-Caribbean musical traditions are nearly overwhelming..." (Moore, 56), and as such, here is a brief selection of styles for discussion during this unit.

Moore describes the Afro-Caribbean "*Toques de guiros*" as "literally 'the playing of the gourds,..." He documents the ensemble as "one or two conga drums, a metal bell or hoe blade, and three roundish dried gourds of different sizes surrounded by a net of beads. The latter are known as *guiros* or *chéqueres*..." Moore notes that "drumming in the Hispanic Caribbean is generally performed by men; women participate in worship as dancers and singers..." (Moore, 58)

Moore takes a portion of Chapter 3 to discuss the Afro-Dominican *salve*, and the cultural development of the Dominican Republic solidified a more diverse musical beginning. He notes, "Because the African slave trade ended in the early rather than the late nineteenth century, African-derived elements have fused to a significant extent with European forms in many cases." (Moore, 67) Earlier in the book, Moore calls this concept, "creolized music – that is, music that fuses distinct cultural elements from Europe, Africa, or elsewhere – has been accepted by the entire populations of most countries over time and has come to symbolized their national spirit or character in everyday discourse." (Moore, 9) He describes the playback, noting, "Musicians play Afro-Dominican *salves* at a brisk tempo with a strongly marked beat. Call-response singing predominates between a lead singer and chorus, often alternating between them after every phrase." (Moore, 69) Moore also lists differing instrumentation for the creolized *salve*, noting

use of *panderetas* or *panderos* similar to a tambourine, along with a small drum held between the knees known as a *mongó* or *tamborita*, little drum.” (Moore, 69) He also describes palo drums, *tambora* (double-headed drum) played with a stick, and the *güira* scraper. (Moore, 69) Moore also provides context for the playing of Afro-Caribbean *salves*, “...essentially the same as those described for *salves de la Virgen* in Chapter 2: *velaciones* in small churches or private homes, brief street processions, pilgrimages to sacred locations, and so on.” (Moore, 69)

The final musical style with distinct Colonial/Spanish influence we will focus on during this weeklong unit is the Puerto Rican *Bomba*. According to Moore, “Bomba is a secular dance form, intended for recreation rather than Devotion.” (Moore, 76) Moore states, “The most common Afro-Puerto Rican genre featuring percussion and voice that continues to be played today is *bomba*.” (Moore, 76) Moore further states, “... *bomba* music is often confined to stage performances by folklore troupes or community centers.” (Moore, 76) He does note that in a town outside of San Juan, *bomba* is performed as part of community festivals. As for the instrumentation of the ensemble, Moore states, “Bomba incorporates at least two drums, wider and shorter than conga drums and more resonant. The lower drum, called the *buleador* (plural *buleadors*), plays a relatively static pattern... However, only one player improvises on the more prominent lead drum known as the *bomba* or *primo*, at a time.” (Moore, 77) This will be the first lesson completed, and uses audio material from the included CD. Links to the audio are in the online lesson plan, located at [<http://andreclark.com/eportfolio/muh6935>].

The Puerto Rican protest song “begins with reflections on factors that led to the rise of leftist politics throughout Latin America in the Post-World War II period and to a pan-regional musical form known as *nueva canción*, or “new song.” (Moore, 147) Like the protest songs of the late 1960s in the United States as a response to unpopular political decisions by leadership,

musicians in the Hispanic Caribbean were also using their musical voice to call their peers to arms. Multiple geo-political issues were at work in the region, including calls for independence by Puerto Rico from the United States. Moore describes the artists in this counter-culture as, “teenagers and young adults, primarily middle-class and college educated. They sought an alternative to music dominating the media that they perceived as overly commercial.” (Moore, 148) In Puerto Rico, the strains, “had to do with the desire of U.S. authorities to “Anglicize” Puerto Rico, essentially to strip it of its Hispanic heritage. The lesson using “Libertad y Sobernia,” is emblematic of this style, written for Andrés Jimenéz’ album, “In the Final Trench.” The album is discussed at length in Moore’s text, but can be paraphrased as a reaction to the continued uncertainty stemming from the Puerto Rican people and their sovereignty from the United States.

### **How Music is Taught and Learned Within the Hispanic Caribbean**

During the Introduction chapter, Moore describes a way of communicating the rhythmic patterns of the region by using the “TUBS” or “time unit box system,” which he describes in an activity on page 7. On pages 6 and 7 of the book, he uses this TUBS system to indicate simply if the beat is active or silent. During the activities this week, we will be using this system, which Moore states is commonly used by musicologists, to chart out rhythms we here, and also to help program our drum machines during the playback and creativity exercises. While not described by Moore as the transmission method used in the Caribbean, figures below show two different rhythmic examples for use during instruction.

*Example 1: Simple 4/4 Rhythm*

Eastman method

1 te 2 () 3 te 4 ()

[\[http://andreclark.com/eportfolio/muh6935\]](http://andreclark.com/eportfolio/muh6935)

Time Unit Box System

x	x	x		x	x	x	
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*Example 2: 4/4 Pattern called “tresillo”*

Eastman method

1 () (2) te (3) () 4 ()

1 () 2 () 3 () 4 ()

Time Unit Box System

x			x			x	
x		x		x		x	

Pattern on top, Pulse on Bottom

Throughout Moore’s book, considerable time is given to the nomenclature of style, instrument, and how each unique style is derived, but it is hard to discern from his work how the musical vocabulary is transmitted from generation to generation. I can only surmise that the call and response nature and distinctly religious music is passed on aurally. It would follow that a young musician taking up an instrument would receive direct instruction on the playing of the instrument using appropriate technique by a master teacher, learning enough material that would enable the young musician the opportunity to play in the larger ensemble with doubled instruments. A majority of the examples and activities are using traditional staff notation, so my inclination is that students in the region may have some musical training, at least in their grade school classes. For purposes of this unit plan, I will use traditional notation and the TUBS system. (Clark, 2014)

References

Moore, Robin. (2010). *Music in the Hispanic Caribbean*. New York: Oxford University Press.

## Vocal Concert Competition

### TONE: Vocal

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> <li>Student performers demonstrate <u>highly developed</u>, characteristic tone qualities for their vocal section and musical style <u>throughout</u> the performance with <u>minimal lapses</u>.</li> <li>Pitches are centered and focused.</li> <li>Student performers demonstrate an <u>elevated awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section with a few minor flaws.</li> <li>There is "<u>near perfect</u>" intonation within and between sections.</li> <li>Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of tone within their section to produce a desirable and appropriate sonority of music performed.</li> </ul>	<ul style="list-style-type: none"> <li>Student performers demonstrate <u>above average</u>, characteristic tone qualities for their vocal section and musical performance, but there are <u>some minor lapses</u>.</li> <li>Choral technique and vocal production are excellent, but there are <u>some flaws where students are unable to control and focus tone</u>.</li> <li>The ensemble demonstrates an awareness of tuning within and between sections, but there are <u>some minor flaws</u>.</li> <li><u>For the most part</u>, student performers demonstrate an excellent concept of balanced musical lines and blend of tone within their section to produce an appropriate sonority of music. performed, but there are <u>some minor lapses</u></li> </ul>	<ul style="list-style-type: none"> <li>Student performers demonstrate <u>average</u> tone qualities for their vocal section and musical style of performance, however, performers lose their <u>ability to control tone</u> quality in varying dynamic ranges.</li> <li>Student performers demonstrate an <u>adequate awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section, but there are <u>several flaws</u>.</li> <li>Sounds are <u>at times</u> harsh, thin and/or pinched.</li> <li>Balance and blend are present, but <u>lapses</u> consistently occur.</li> <li>The ensemble demonstrates <u>intermediate</u> concepts of balanced musical lines and blend of tone to produce an acceptable sonority of the music performed.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, student performers demonstrate <u>inadequate</u> characteristic tone qualities for their vocal section and musical style of performance, additionally, <u>they lose control often</u>.</li> <li>Student performers demonstrate <u>little awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section.</li> <li>The ensemble demonstrates <u>below average</u> concepts of balance and blend of tone, and <u>does not produce</u> a desirable or appropriate sonority of the music performed. There are an extreme amount of flaws.</li> <li>There is little or no use of dynamic contrast.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, student performers demonstrate <u>undesirable</u> characteristic tone qualities for their vocal section, musical style of performance, and <u>lose control most of the time</u>.</li> <li>Student performers demonstrate <u>little or no</u> awareness of tuning choral sections and sensitivity to uniform intonation within their section.</li> <li>The ensemble demonstrates <u>improper concepts</u> of balance and blend of tone, and produces an undesirable and inappropriate sonority of the music performed.</li> <li>There is <u>little or no</u> evidence of dynamic contrast.</li> </ul>

### TECHNIQUE: Choral

<ul style="list-style-type: none"> <li>Student performers will sing correct pitches.</li> <li>Choral technique is <u>near flawless</u> within each section with only <u>minimal lapses</u></li> <li>Diction and clarity of text are demonstrated at <u>all</u> tempi.</li> <li>Rhythmic approach is uniform <u>throughout</u> the ensemble.</li> <li>Diction is appropriate and <u>consistent</u> throughout the performance according to stylist performance practices.</li> </ul>	<ul style="list-style-type: none"> <li>Student performers will sing correct pitches.</li> <li>Choral technique is excellent within each section, but there are <u>some lapses</u> that do not recover quickly.</li> <li>Rhythmic precision and clarity are excellent however, <u>some passages are not uniform</u> throughout the ensemble.</li> <li>Diction is appropriate most of the time, but there are <u>some inconsistencies</u> that detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>Students performers sing incorrect pitches and do not recover quickly</li> <li>Choral technique is good but <u>at times</u> individual skill is lacking causing a consistent loss of clarity and precision.</li> <li>Rhythmic precision and clarity are not uniform <u>much of the time</u>.</li> <li>Attacks and releases are inconsistent throughout the performance.</li> <li>Diction is used inappropriately <u>at times</u>.</li> </ul>	<ul style="list-style-type: none"> <li>Student performers miss <u>some</u> pitches throughout the performance.</li> <li>Choral technique is obviously missing resulting in an <u>overall</u> lack of clarity and precision.</li> <li>Rhythmic precision and clarity are inconsistent <u>most</u> of the time.</li> <li>Attacks and releases are not performed uniformly <u>most</u> of the time.</li> <li>Diction is used inappropriately <u>most</u> of the time.</li> </ul>	<ul style="list-style-type: none"> <li>Student performers miss <u>numerous</u> pitches throughout the performance.</li> <li>Choral technique is <u>fundamentally lacking</u> and restricts the ability of the performer to meet the technical demands of the music.</li> <li>Attacks and release are <u>not</u> performed together.</li> <li>There is an <u>inadequate</u> approach to diction performed in the music.</li> </ul>
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### MUSICIANSHIP: Ensemble Performance

<ul style="list-style-type: none"> <li>For this classification the suitability of the music is superior. Student performers artistically demonstrate the appropriate musical style on <u>all</u> selections.</li> <li>Clear, meaningful, and expressive shaping of musical passages is often achieved within and between sections of the ensemble with some minor errors.</li> <li>Throughout the majority of the performance, an exceptional use of dynamics provides musically effective and appropriate contrast for the music performed.</li> <li>Control of all aspects of rhythm, tempo, and musical style is exceptional.</li> <li>Student performers <u>convey</u> an artistic, energetic, and emotional performance to the audience.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, the suitability of the music is excellent. Student performers demonstrate the appropriate musical style with <u>only minor inconsistencies</u>.</li> <li>For this classification, clear, meaningful and expressive shaping of musical passages is somewhat evident within and between sections of the ensemble, but there <u>are some inconsistencies</u>.</li> <li><u>At times</u>, an excellent use of dynamics provides musically effective and appropriate contrast for the music performed.</li> <li>The ensemble exhibits <u>above average</u> control of all aspects of rhythm, tempo, and musical style with <u>minor lapses</u>.</li> <li>Student convey musical understanding most of the time.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, the suitability of the music is <u>adequate</u>. Performers use appropriate style much of the time <u>but</u> there are <u>noticeable</u> inconsistencies.</li> <li>Clear, meaningful, and expressive shaping of musical passages is somewhat evident within and between sections of the ensemble, but it is <u>not consistent</u>.</li> <li>At times, an <u>average</u> use of dynamics provides musically effective and appropriate contrast for music performed.</li> <li>The ensemble exhibits <u>adequate</u> control of all aspects of rhythm, tempo, and musical style <u>with some lapses</u>.</li> <li>Performance is somewhat mechanical, lacking emotion and energy.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, the suitability of the music is <u>inadequate</u>. Performers do not address musical style throughout <u>most</u> of the performance.</li> <li>Little evidence of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble.</li> <li>A <u>below average</u> use of dynamics proves musically ineffective and results in little contrast for music performed.</li> <li>The ensemble exhibits little control of all aspects of rhythm, tempo, and musical style.</li> <li>Students are unable to convey musical understanding due to a lack of one or more fundamental performance skills.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, the music is <u>unsatisfactory</u>. There is no attempt to address musical style throughout the performance.</li> <li><u>Little or no</u> evidence of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble.</li> <li>An <u>inadequate</u> use of dynamics proves musically <u>ineffective</u> and results in little or no contrast for music performed.</li> <li>The ensemble <u>exhibits little or no control</u> of all aspects of rhythm, tempo, and musical style.</li> <li>Student performers' musical understanding is <u>inadequate</u> due to a lack of most fundamental performance skills.</li> </ul>
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## UNIVERSITY INTERSCHOLASTIC LEAGUE

**CONCERT****Entry Blank and Comment Sheet**

Please read the current issue of the Constitution and Contest Rules

School \_\_\_\_\_ City \_\_\_\_\_ Conference \_\_\_\_\_ Organization Event \_\_\_\_\_

Contest Date \_\_\_\_\_ Performing Group Type \_\_\_\_\_ Number of Students \_\_\_\_\_ Region \_\_\_\_\_

Director \_\_\_\_\_ Additional Directors \_\_\_\_\_

Composer/Arranger	Title of selections and movements	UIL ID#
_____	_____	_____
_____	_____	_____
_____	_____	_____

**TO NE**

- + - Centered, focused tone quality
- + - Balance within sections
- + - Balance between sections
- + - Intonation within sections
- + - Intonation between sections
- + - Dynamic contrasts without distortion

**TECHNIQUE**

- + - Note Accuracy
- + - Manual dexterity and flexibility
- + - Rhythmic accuracy
- + - Rhythmic stability
- + - Appropriate mastery of articulation
- + - Observance of ties, slurs and articulation markings

**MUSICIANSHIP**

- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Observance of musical markings
- + - Appropriateness of dynamic contrasts
- + - Appropriate observance of tempo
- + - Demonstrates musical understanding

OTHER COMMENTS (No rating applies)

**FINAL RATING** I II III IV V

Write in rating here \_\_\_\_\_

Signature of official \_\_\_\_\_



Add: Vocal Technique

