



Board/Authority Authorized Course Framework Template

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| School District/Independent School Authority Name: Chilliwack School District | School District/Independent School Authority Number (e.g. SD43, Authority #432): SD33 |
| Developed by: Kris Werner | Date Developed: May 14, 2024 |
| School Name: Sardis Secondary | Principal's Name: Lynnet Schramm |
| Superintendent Approval Date (for School Districts only): | Superintendent Signature (for School Districts only): |
| Board/Authority Approval Date: | Board/Authority Chair Signature: |
| Course Name: BAA Drumline | Grade Level of Course: 10 |
| Number of Course Credits: 4 | Number of Hours of Instruction: 120 |

Board/Authority Prerequisite(s):

It is recommended that students have understanding of musical notation and rhythmic understanding prior to entering this course.

Special Training, Facilities or Equipment Required:

Special training: Percussion pedagogy/technique training is recommended. Teachers should have a clear understanding of musical notation and rhythmic understanding; keen understanding of complex rhythms is recommended.

Facilities: room big enough to host the program

Equipment: for a starting program: snare drums (minimum 5), bass drums (minimum of 3), tenor drums (minimum 2), cymbals (minimum 2), auxiliary percussion instruments (whistles, cowbells, etc)

Course Synopsis:

Students taking this course, learn percussion rudiments and techniques, reading and interpreting music as it relates to drumline performance. Students begin with exploration and technical develop on the various drumline instruments. From there, they choose an instrument to focus on. Students will work on their instrument, both individually and as part of a small or large group ensemble. Collaborations skills are an essential part of being in a drumline. Students perform regularly at school and public events. Students also attend competitions such as: BC Drumline Provincials where they compete against other drumline ensembles from different schools and districts.

Goals and Rationale:

- Students will understand that music offers unique ways of exploring their identity and sense of belonging.
- Students will develop an understanding that individual and collective expression is rooted in history, culture, and community.
- Through their practice and performance, students will understand that growth as a musician requires perseverance, resilience, and reflection.
- Students will develop an appreciation of music as a process that relies on the interplay of the senses.
- Students will learn and reflect on a variety of aesthetic experiences that have the power to transform the way we think and feel.

The drumline series of courses provide students with an opportunity to perform and learn notation quicker than other more traditional strands of music. Drumline is not offered as part the of new BC curriculum and there is a desire by students to take this unique strand of music. Drumline is a very powerful art form and can positively impact the school, audience, and wider school community; it has a strong ability to connect musicians with an audience. As a result of this series of courses and performances, a lot of students are drawn to taking them and more are registering every year. It has the impact of unifying a school; there are a lot of interdepartmental connections that are made and it builds school culture as a result of these connections.

Indigenous Worldviews and Perspectives:

- Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors. Students must learn to maintain their physical health so that they don't develop a performance related injury. Students, as part of this course, become like family. Their performances also connect them to community and are community-builders. Students find taking this course often find it cathartic and are able to destress as a part of playing.
- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place). This is a hands-on, highly practical course. Students often reflect on their play and experiences to grow as musicians. There are many reciprocal relationships as students work together to create a unified sound.
- Learning involves recognizing the consequences of one's actions. Students learn that their practice, or lack thereof, contributes to their growth as a musician. Their choices have a greater impact, for positive or negative, than just on themselves as they play a part in ensembles.
- Learning involves generational roles and responsibilities. Each section has a section leader and a prescribed hierarchy in drumline. Students learn how to function within the hierarchy and the leaders have more responsibilities as time goes on.
- Learning recognizes the role of indigenous knowledge. Learning in drumline mirrors that oral/verbal aspect of passing on knowledge.

- Learning is embedded in memory, history, and story. Cadences in music are similar to short stories and mirror aspects of oral traditions (there is a beginning, middle, and end). Music is memorized for performances much the same as oral traditions are steeped in memory. Students repeat pieces that have been previously performed successfully and will make new history by performing new music. Drumming is one of the oldest musical art forms and has a rich and deep history.
- Learning involves patience and time. Learning to play as part of a drumline takes much practice and cannot be learned well quickly. Students must practice and perform repeatedly to become “good” at it. It takes time to marinate.
- Learning requires exploration of one’s identity. Students identify themselves by their drum. They also come to identify themselves by their ensembles they are in. It is a big source of their identity within the school.

BIG IDEAS

Individual and collective expression is rooted in history, culture, and community.

Growth as a musician requires perseverance, resilience, and reflection.

Music is a process that relies on the interplay of the senses.

Aesthetic experiences have the power to transform the way we think and feel.

Music offers unique ways of exploring our identity and sense of belonging.

Learning Standards

| Curricular Competencies | Content |
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| <p><i>Students are expected to be able to do the following:</i></p> <p>Explore and create</p> <ul style="list-style-type: none"> ● Perform in large ensemble, small ensemble, and solo contexts ● Express meaning, intent, and emotion through music ● Improvise and take creative risks in music ● Study and perform a variety of musical styles and genres ● Explore a variety of contexts and their influences on musical works, including place and time ● Develop and refine technical skills and expressive qualities ● Explore music that reflects personal voice, story, and values <p>Reason and reflect</p> <ul style="list-style-type: none"> ● Describe and analyze musicians' use of technique, technology, and environment in musical composition and performance, using musical language ● Reflect on rehearsal and performance experiences and musical growth ● Consider the function of their voice within the ensemble ● Analyze styles of music to inform musical decisions ● Interpret gestural vocabulary that communicates musical intentions <p>Communicate and document</p> <ul style="list-style-type: none"> ● Document and share musical works and experiences in a variety of contexts ● Receive and apply constructive feedback ● Use discipline-specific language to communicate ideas | <p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> ● elements, principles, vocabulary, symbols, and theory of music ● techniques specific to the percussion family of instruments, including: <ul style="list-style-type: none"> ○ tenor drum ○ bass drum ○ snare drum ○ cymbals <p><i>Note: Students are only expected to know techniques related to their instrument(s) of choice.</i></p> ● technical skills, strategies, and technologies ● creative processes ● movement, sound, image, and form ● role of the performer, audience, and venue ● health and safety issues and procedures |

- Contribute personal voice, cultural identity, and perspective in solo or ensemble musical study and performance
- Demonstrate respect for self, others, and the audience

Connect and expand

- Demonstrate personal and social responsibility associated with creating, performing, and responding to music
- Make connections with others on a local, regional, and global scale through music
- Use technical knowledge and contextual observation to make musical decisions
- Demonstrate safe care, use, and **maintenance** of instruments and equipment
- Practise appropriate self-care to prevent **performance-related injury**

Big Ideas – Elaborations

- **Aesthetic experiences:** emotional, cognitive, or sensory responses to works of art

Curricular Competencies – Elaborations

- **large ensemble:** ensemble in which many musicians perform the same part in a drumline
- **small ensemble:** ensemble in which musicians play alone or with only a few others, performing a particular part in the drumline
- **Improvise:** spontaneously compose or embellish musical phrases, melodies, or excerpts; improvisation provides a means for high-level reasoning, creative thinking, and problem solving in a variety of ways
- **creative risks:** make an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities
- **variety of contexts:** for example, personal, social, cultural, environmental, and historical contexts
- **place:** any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.
- **musical language:** vocabulary, terminology, and non-verbal methods of communication that convey meaning in music
- **gestural vocabulary:** movements of the arms, hands, and head, typically demonstrated by the conductor to convey interpretation of a musical phrase
- **Document:** through activities that help students reflect on their learning (e.g. making video clips or audio-recordings, constructing new works, compiling a performance portfolio)
- **personal voice:** a style of expression that conveys an individual’s personality, perspective, or worldview
- **respond:** through activities ranging from reflection to action
- **maintenance:** the appropriate inspection, diagnosis, and basic repair of instruments and equipment
- **performance-related injury:** for example, repetitive stress injuries, vocal strain, other damage to oral and aural health, earplugs, proper warm-ups and maintaining a baseline of physical fitness and muscle strength to lift and carry bigger instruments

Content – Elaborations

- **elements, principles, vocabulary, symbols, and theory of music:** metre, duration, rhythm, dynamics, harmony, timbre, tonality, instrumentation, notation, pitch, texture, register, terms in Italian and other languages, expressive markings, abbreviations; methods, processes, and concepts used in creating and performing music
- **percussion:**
 - stick, mallet, beater
 - pitched percussion technique
 - articulation
 - fills, shots, tone quality, intonation
- **technologies** -may include: stick types and selections (practice, performance sticks, mallets), harnesses, stands, metronomes
- **creative processes:** the means by which an artistic work is made; includes multiple processes, such as exploration, selection, combination, refinement, reflection, and connection

Recommended Instructional Components:

- direct instruction- counting in cadences, verbally dictation of rhythms, technique (how to hold sticks, posture, etc)
- indirect instruction- coaching sectionals
- interactive instruction- happens as students are performing in the class, during warm-ups (students are given information and cues to fix issues)
- independent instruction- sectional day- students get in small groups and work on their specific rhythmic parts
- modelling- continuously within the class setting, this is a participatory hands-on class. Teacher often models appropriate techniques
- group work- students work in small and large ensembles that require collaboration and coordination
- individual presentation- in solos, playing tests to an audience of students, student leaders will demonstrate for other students
- videos- percussion technique videos, singles, doubles, roles, choreography, marching techniques, for feedback and analysis purposes
- guest speakers- University of Washington Huskies Drumline, Canadian Drumline Association
- observation-students watch others perform, observe and analyze videos, and they also participate as observers

Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)

Formative Assessments:

- Responsibility and preparedness feedback is given. Students can self-assess as well.
- Observations/videos- students are observed during rehearsals or via video footage of their performances. Students can self-assess their performance and make reflections on perceived areas of strength and growth; students may also be given feedback on their ability to connect to the other members of their ensemble through active listening and being visually attentive (via stick heights, on/off beat, ability to follow visual cues/symbol recognition)
- Playing tests- offer an opportunity to gain insight into personal performance and consist of feedback given on the following areas: stick technique, rhythm, tempo, dynamics, posture, articulation, and tone quality.

Summative Assessments will include:

- Teacher evaluation form on 4 key aspects of performance: responsibility and preparedness, musician growth, communication and connections, and production and performance
- Student self-evaluation and reflections on 4 key aspects of performance: responsibility and preparedness, musician growth, communication and connections, and production and performance

- Student Performance reflection
- Final play tests- to assess individual technique and performance

Learning Resources: (this list is not exhaustive)

<http://freedrumlinemusic.com/>

<https://drumlinechops.com/>

<https://www.dci.org/>

<https://www.fatmattdrums.com/cadences/>

<https://canadiandrumlineassociation.hubbli.com/>

<http://www.huskymarchingband.org/drumline/>

<https://pearldrum.com/products/concert/education-kits/learning-center-pl/>

<http://www.paulbuyer.com/article/PBuyer-2009-SecretsofSuccess.pdf>

<https://www.rowloff.com/CadencesFolder/Cadences.html>

<http://www.lonestarpercussion.com/Sheet-Music-Books/Pedagogy-Books/Pedagogy-Book-Field-Level-Lynch-Brown-Row-Loff.html>

https://www.goodreads.com/book/show/105813.Stick_Control

https://www.goodreads.com/book/show/181769.Progressive_Steps_to_Syncopation_for_the_Modern_Drummer

<http://vicfirth.com/40-essential-rudiments/>

<http://thevault.musicarts.com/drumline-how-do-i-teach-that/>

http://vicfirth.com/education/percussion101/MP101_Exercise_Packet.pdf

<http://vicfirth.com/marching-percussion-101/>

<https://drumlinenotes.wordpress.com/2013/07/08/corps-style-technique/>

Additional Information:

