

Unit 2

MUSIC in My SCHOOL

LESSON 1

Something for Everyone

Think about some songs that both faculty and students are familiar with in your school. How difficult do you think it would be to decide on an official song for your school?



Hillside, Ohio USA • Volume 43 No. 2



An amazing faculty-student rock combo debut!

Talent Abounds at HMS!

HMS students and teachers took the term “Good sports!” to a new level at last week’s pep rally! Our gymnasium was really “rocking” as the whole student body, along with faculty and staff, joined in an unforgettable performance of “Hang on Sloopy.”

Gazette sports reporter Sue Fallon asked Principal McCoy who chose *this* song for the occasion. “Well, for starters, it happens to be the official rock song of the state of Ohio, and Mr. Haber said it would be really easy for everyone to pick up quickly.” Mr. Haber, of course, is our fantastic band director! History teacher Ms. Beach added, “We wanted to find

a song that students *and* faculty would like. As you know, our faculty members alone span a few decades. Most of *us* knew the song already, and even some of the students were familiar with it. It’s a really fun song that gives us all a chance to let our hair down a little.”

Mr. Haber wanted to be sure we didn’t miss out on a little music lesson here, too. He explained that many popular songs have a **motive** that is easy to learn. He defined a motive as a musical hook or motif; a short musical phrase that is repeated throughout the song. Sometimes, as in the case of “Hang on Sloopy,” this hook phrase serves as the song’s refrain.

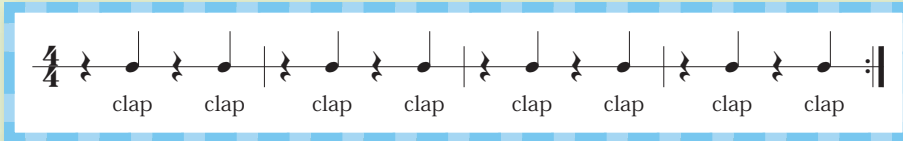


LISTENING CD 1:14

Hang on Sloopy (The McCoys) by Wes Farrell and Bert Russell

The McCoys of Union City, Indiana, recorded the hit song “Hang on Sloopy” in the mid-1960s. Rock guitar legend Rick Derringer was the group’s leader. In 1975, a remake of the song made the Top 100.

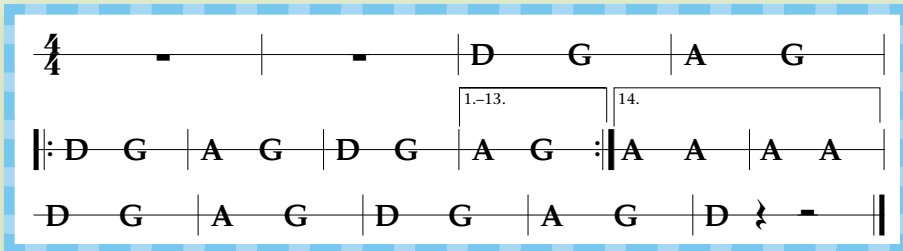
Clap the following pattern each time you hear the motive, or repeated refrain, as you listen to the recording of “Hang on Sloopy.”



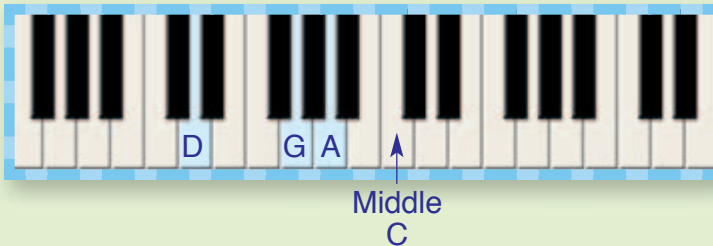
The chords D, G, and A are used in the refrain of the second version of “Hang on Sloopy” found on pages 30 and 31. Each chord takes its name from its **root**, the pitch on which the chord is built.



Respond to each chord change as you listen to the second version of “Hang on Sloopy” by touching the chord name on the chart below.



Play the root of each chord on keyboard or bells.



Music Journal

If I were on the committee for a student-faculty talent show, what songs might I suggest for everyone to perform that would be both appealing and easy to learn? How could I convince the committee that my suggestions would work?

One Section at a Time

Even a simple song like “Hang on Sloopy” has an identifiable form, or overall structure and design with a specific order of phrases or sections. *Introduction, refrain, verse, and coda* are examples of such phrases or sections.

Identify the form in “Hang on Sloopy” by looking at the sections labeled in the notation.

Sing the refrain through several times until everyone is singing with precision.

Tap the rhythm to the verses several times until everyone is tapping precisely and confidently. Keep the steady beat with your foot.

Describe some similarities and differences among the sections.



HANG ON SLOOPY



CD 1:15

Words and Music by
Wes Farrell and Bert Russell

Introduction



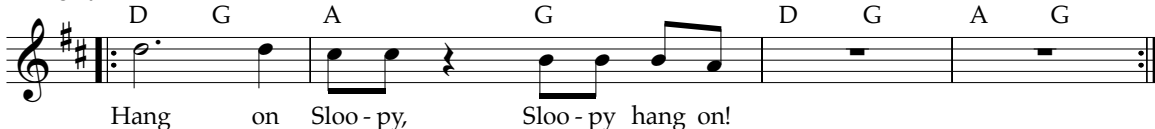
Refrain



Verse



Refrain





Mr. Haber and friends
in rare *FORM!*

The McCoy's' recording of "Hang on Sloopy" rose to the top of the Billboard charts in 1965. That same year, the song was performed at an Ohio State football game. It became so popular with fans that it has been closely identified with the team ever since.



The McCoy's

Interlude (*Guitar solo, improvised*)

D G A G D G A G

Verse (*Guitar solo, freely*)

D G A G D G A G

D G A G D G ¹A G ²A A A A

Refrain

D G A G D G A G

Hang on Sloo-py, Sloo-py hang on!

Coda

D G A G D G A G D

Strike Up the Band!



LISTENING CD 1:18

Hang on Sloopy (The Ohio State Glee Club and Marching Band)

by W. Farrell and B. Russell

"Hang on Sloopy" is one of those songs that enjoys success in a variety of very different arrangements. In this arrangement, voices imitate instrumental sounds. And then the marching band itself helps you experience the song in a whole new way!

Listen to the voices imitating band instruments and imagine what instruments you will hear next.

Identify when the key changes in both the vocal and instrumental parts of the recording.

Identify the form of the marching band segment of the recording using the listening map below. Notice the two different versions of the refrain, each of which is repeated several times.

Listening Map for *Hang on Sloopy*

The rhythmic accompaniment to “Hang on Sloopy” uses a combination of the rhythms below.

Tap the steady beat with your foot as you clap or speak each rhythm with the recording.

1 $\frac{4}{4}$ On On On On

2 $\frac{4}{4}$ On Sloop-y On On

3 $\frac{4}{4}$ Sloop-y On Sloop-y On

4 $\frac{4}{4}$ On On

5 $\frac{4}{4}$ On On Sloop-y Sloop-y

6 $\frac{4}{4}$ Hang

7 $\frac{4}{4}$ Hang On Hang On

Play the rhythmic accompaniment below along with the marching band recording of “Hang on Sloopy.” Use the percussion

matched grip. Use your right and left hands as indicated in the notation.

Introduction

$\frac{4}{4}$ R R L R L R R L R L R L R L R L

Refrain

R L R R L R R L R R L R R L R R L R

Verse

R L R L R L R L R L R L R L R L R L R L R L

Rest for one-measure key change.

Refrain

R L R R L R R L R R L R R L R R L R

Final R efrain

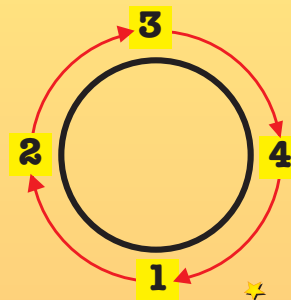
R L R R L R R L R R L R R L R L R L



Pep Rally Finale

Even if you think you have no sense of rhythm, chances are that you have at least joined in a cheering rhythm at a school sporting event or a concert. You don't have to be a great musician to perform this cheer. Try it! You may surprise yourself!

Clap a steady quarter-note beat in a clockwise circular motion as you listen to "Cheers."



CHEERS



CD 2:1

Snare Drum Introduction



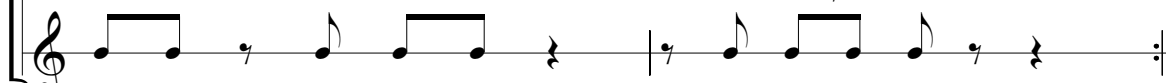
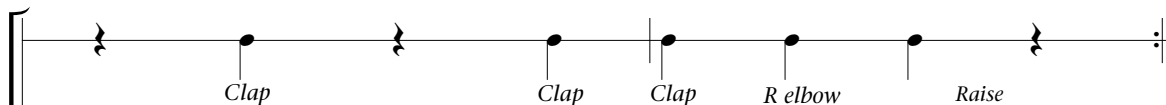
Actions



Voice



1. Our school's a win - ner! We play to win the game! We've
 2. Now all to - geth - er, let's cheer our play - ers on! Come,
 3. It's time to go now. We give our thanks to you, the



all got the spir - it! Hold high the flame!
 on, now to vic - t'ry! We're num - ber one!
 teach - ers, the stu - dents, for all you do!



Clap the rhythm pattern in the action part of the notation for “Cheers” as you tap your foot to the steady beat.

Speak the voice part in rhythm for all three verses of “Cheers.”

Perform the action part and the voice part of “Cheers” together.



Meet the new HMS cheerleading squad!



Your Creative Unit Project

Plan an assembly for your school that highlights the variety of talent among your classmates and teachers. Start by brainstorming a theme that will be interesting for both students and faculty. Identify possible faculty or student performers and consider what music and other various media forms you might use.

If you choose a dramatic presentation, think about stage props and scenery or decorations. Music can play an important “out front” role or it can be used as background. It can be a live performance or a recording. Make sure everyone has a valuable role in implementing your plan, whether they are onstage or behind the scenes. Sound and lighting control, recording, and creating sets are just as important as performing onstage.



Sounds of Our Band and Chorus

When you think about music in your school, what comes to mind? Many schools have a band, a chorus, and an orchestra. Some may even have a mariachi band, a steel drum band, or a jazz ensemble. For more than a century, musical ensembles of all kinds have been an important part of school life. What ensemble opportunities are offered in *your* school?

Let's take a closer look at the band. A concert band includes three sections: **brass**, **woodwinds**, and **percussion**. Together, these families of instruments enable the band to produce sounds that are stirring and powerful. The *brass* section includes musical instruments such as the trumpet, trombone, French horn, baritone, and tuba. The *woodwind* family includes instruments historically made of wood. Woodwinds include the flute, oboe, clarinet, bassoon, and saxophone. The *percussion* family includes instruments such as the drum, cymbal, xylophone, tambourine, and piano that are struck to produce a sound.



LISTENING CD 2:2

School Band Rondo by Michael Jothen

Band music often includes musical themes that feature individual instruments and sections. This allows the band to create musical **contrast** in its performances, or musical ideas that are new or different from those already heard. **Rondo** is a musical form that uses alternating repetitions of the main theme with two or more contrasting sections, such as A B A C A.

Identify each of the instrument families in "School Band Rondo" as you listen, and follow the written notation for the four themes on pages 36, 37, 38, and 39.

Theme A Full band (Brass, woodwinds, percussion)

The musical notation for Theme A is presented on two staves. Both staves are in the treble clef, 4/4 time, and have a key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic marking. The second staff begins with a piano (*p*) dynamic marking. The melody consists of eighth and quarter notes, with some rests.

The Brass Section

The sound of brass instruments is produced when players buzz their lips against the mouthpiece and blow air through metal tubing. The tone color of brass instruments is determined by the length and diameter of their metal tubing. Sometimes the length of the tubing can be changed by the use of valves. The size of the mouthpiece also varies.

Respond by singing along with a vocal tone that imitates a brass sound each time you hear the brass instruments. Listen for the brass especially in the B section of "School Band Rondo."

B (Brass)

musical notation for the B section of "School Band Rondo" for brass instruments, showing dynamics like *f*, *mp*, *cresc.*, and *f*.



Meet the Musician



Meet **John Philip Sousa** (1854–1932). Brass sections sometimes include an instrument called the *sousaphone*, named after the famous band director and composer. At the age of 13, Sousa left home to join a circus band. Sousa's father later encouraged him to join the Marine Band. Sousa's father was a member of this band during the Civil War. By age 26, John Philip was the Marine Corps Band's conductor. Ten years later, he formed his own band and composed so many marches that he became known as the "March King." A **march** is characterized by a strong steady beat, the use of accents, and repeated and contrasting sections, and is usually performed by a band. Sousa's most famous march is "Stars and Stripes Forever."

The Woodwind Section

Woodwind instruments produce sound in several ways. The vibration of a single wooden reed, fastened to the mouthpiece, produces sound for the clarinet and saxophone. The oboe and bassoon produce sounds through the use of two vibrating reeds. The flute produces sound simply by air flowing over an edge on the mouthpiece, without a reed. The player changes pitch on a woodwind instrument by covering various holes.

Describe the similarities and differences in how woodwind instruments produce sound.

Respond by singing along with a vocal tone that imitates a woodwind sound each time you hear the woodwind instruments. Listen for the woodwinds especially in the C section of "School Band Rondo."

C (Woodwinds)

p

f *dim.*



Music Journal

What differences did I notice between the tone color of the brass instruments and the tone color of the woodwind instruments?

The Percussion Section

Percussion instruments require the performer to strike the instrument with mallets, sticks, the hands, or in the case of the cymbal, with another cymbal. When a drum is struck, the head or skin of the drum vibrates to produce sound. Sometimes a set of wires or a snare is stretched across the head to produce a louder sound. On the timpani, the pitch can be

changed by tightening or loosening the tension on the drum head.

Respond by singing along with sounds that imitate percussion sounds each time you hear the percussion instruments playing. Listen for them especially in the D section of "School Band Rondo."

D (Percussion)
mp

p *cresc.* *sfz* *sfz*

The image shows two staves of musical notation. The top staff is in 4/4 time and features a melody of eighth and quarter notes with accents. The bottom staff starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to fortissimo (*sfz*) dynamics. The notation includes various rhythmic values and accents.



Music Journal

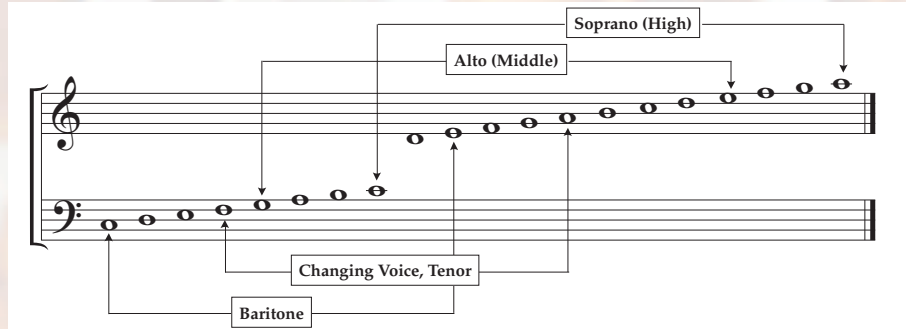
How might an experience of playing percussion instruments in an ensemble differ from playing percussion instruments alone?

Changing Voices

Singing has been a part of every generation since the beginning of human history. It has been an important way for people to express feelings such as joy and sorrow. Singing has given people of all times and places a sense of hope and has inspired patriotism. What performing or listening experiences of vocal music have been especially memorable for you?

Each person's voice has a unique tone quality. Still, everyone's voice usually falls into a specific **vocal range**, which is the pitch distance between the lowest and

highest notes a person can sing without straining. The chart below shows the approximate singing ranges for young adults.



CIRCLE OF LIFE

from *The Lion King*



CD 2:3

Music by Elton John
Lyrics by Tim Rice

[A, CV, S, B(LV)] B \flat Cm7

From the day we ar-rive on the plan-et— and

F B \flat [A, S, B + CV(LV)] Gm

blink-ing, step in - to the sun,— there's more to be seen— than can

Cm [S, CV(LV)] A \flat

ev - er be seen,— more to do— than can ev - er be done.—

F B \flat [A, CV, S, B(LV)] Cm7

— Some say "Eat or be eat - en."— Some say,—

F B \flat [A, S, B + CV(LV)] Gm

— "Live and let live."— But all are a - greed— as they

“Circle of Life” is from the 1994 film (and 1997 Broadway musical) *The Lion King* which won an Academy Award for best original music score. The song is about how we are all connected, even as we find our own place in the world.

Sing along with the recording of “Circle of Life” and identify the parts you can easily sing.

Read the notation to see which passages are designated for the various vocal ranges.

Determine your own vocal range classification.

As we mature, our voices often change. Male voices often become deeper, enabling them to sing in a lower range. They eventually become tenors, baritones, or basses.

Female voices also change, but this change is usually one of tone quality rather than range. Female voices usually fall into the soprano or alto range. However, some females sing tenor. And some males sing alto or soprano. We call these males countertenors.

The musical score for "Circle of Life" is presented in a single staff with a key signature of two flats (Bb) and a common time signature (C). The lyrics are written below the notes. Above the notes, various vocal range designations are provided in brackets: [S, CV(LV)] for Soprano and Contralto, [A + B(LV)] for Alto and Baritone, and [S, A + B + CV(LV)] for Soprano, Alto, Baritone, and Contralto. Chord symbols are placed above the staff to indicate the harmonic structure.

Chords: Cm7, F, Ab, Eb, Bb, G7, Cm, Ebm, Bb, F, Gm, Bb, Eb, Cm.

Vocal Range Annotations: [S, CV(LV)], [A + B(LV)], [S, A + B + CV(LV)].

Lyrics: join the stam - pede, you should nev - er take more_ than you give_ in the cir - cle of life. It's the wheel of for - tune. It's the leap of faith. It's the band of hope - 'til we find_ our_ place. on the path un - wind - ing in the cir - cle, the cir - cle of life. From the the cir - cle of life. on the path un - wind - ing in the cir - cle, the cir - cle of life.

Coming Together

Have you ever been inspired by a great speaker to get involved in an activity or to support a good cause? There's nothing like meeting someone in person or learning about something firsthand, rather than through print or electronic media, to capture your interest. Public gatherings are a good way for people who live, work, or learn together to get involved with important issues and to celebrate

accomplishments and milestones. School assemblies, political rallies, baseball games, and birthday parties are just a few examples. What are some of the occasions for which *your* school or community has gathered together? However formal or informal the occasion, what role did music play? Did it help set the mood? What kinds of gatherings just wouldn't be the same without music?



*School Auditorium Transformed
into a Planetarium*



LISTENING

CD 2:6

Assembly Memories (montage)

This selection includes a medley of college fight songs and our national anthem. At what kinds of gatherings or school assemblies might you hear these selections?



Student Council Election Time!



Fireworks and music go hand in hand in many communities across the United States each Fourth of July. These communities use computers to coordinate everything from thrilling patriotic music to American popular standards with their annual fireworks display. Can you even remember a time when music was *not* a part of such a celebration?



Fall CROP Walk Registration!



Music Journal

If I could suggest some music for an assembly, what popular compositions would I suggest?
What classical compositions?
What folk material?

Cadences in Percussion Ensembles

When was the last time you were at a parade or watched one on television? Chances are, you couldn't just stand or sit still without tapping your feet, bouncing to the rhythm, or finding some way to move to the music. It is often the percussion section that plays the biggest role in getting you moving, whether you want to or not.

In marching band performances, it is the percussion section that keeps the band moving and playing together. When the whole band is marching and not playing, the percussion section performs a drum cadence. Usually sixteen beats long, drum cadences feature a strong, steady beat.



LISTENING CD 2:7

Rhythm Review Warm-Up

Rhythm patterns can be combined in an endless variety of ways. This recording presents some of the basic patterns from which you can create your own combinations.

Practice playing the basic rhythms with the recording on percussion instruments or by tapping the rhythms.

Create your own rhythm patterns by combining two or more connecting squares in the chart below.

Notate your new rhythm patterns on staff paper.

1	2	3	4
5	6	7	8
9	10	11	13
13	14	15	16

The Nicolet High School band from Milwaukee, WI, marches through downtown Moscow on Sept. 7, 1997, during celebrations marking Moscow's 850th anniversary.



Identify the percussion cadences in “Spirit Medley Rondo” as you listen to the recording.

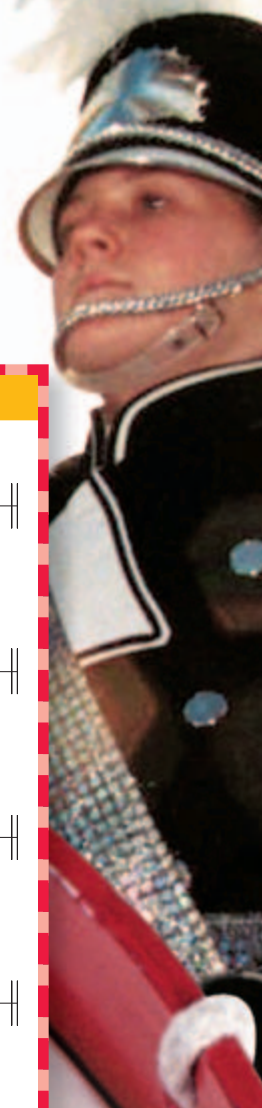
Play the following rhythmic accompaniment to “Spirit Medley Rondo” on drumsticks. Alternate your right and left hands as marked in the notation.



LISTENING CD 2:8

Spirit Medley Rondo

This medley includes “The Notre Dame Victory March,” “Fight On” (USC), and “The Eyes of Texas.”



Playalong

Percussion Cadence 1

R L R L RLRLRLR R L R L RLRLR R L R RLR

Notre Dame Victory March

16

Percussion Cadence 2

RLR RLR R RL RL RLR RLR RL RL RL RL RL

Fight On (USC)

20

Percussion Cadence 3

R L R R LRLR R LRLRL R L R RL RL R L R

The Eyes of Texas

16

Percussion Cadence - Coda

R RLR RL R RLRLRLR R RLR L RLRLRLR R RLRLRLRL R L R

A given cadence can help percussionists compose and arrange new musical cadences. Each of the cadences you played in “Spirit Medley Rondo” is the same length. This consistency allows percussionists a musical

structure upon which new music can be built. As long as the length is the same and the beat remains steady, new rhythms and musical timbres or sounds can be added to a cadence. This creates more musical interest and variety.



Melodic Patterns

Play the following melodic accompaniment to each fight song in "Spirit Medley Rondo." Each song begins after a six-measure percussion cadence.

Playalong

Spirit Medley Rondo

Notre Dame Victory March

Recorder

6

Musical notation for the Notre Dame Victory March. It consists of three staves. The first staff shows a six-measure percussion cadence (indicated by a '6' above a bar line) followed by the first two measures of the melody. The second staff continues the melody with a first ending bracket over the final two measures. The third staff shows the second ending bracket over the final two measures, which conclude the piece.

Fight On (USC)

6

Musical notation for the Fight On (USC) song. It consists of three staves. The first staff shows a six-measure percussion cadence (indicated by a '6' above a bar line) followed by the first two measures of the melody. The second staff continues the melody. The third staff shows the first and second endings, both bracketed over the final two measures.

The Eyes of Texas

6

Musical notation for The Eyes of Texas. It consists of three staves. The first staff shows a six-measure percussion cadence (indicated by a '6' above a bar line) followed by the first two measures of the melody. The second staff continues the melody. The third staff concludes the piece with a six-measure percussion cadence (indicated by a '6' above a bar line).



Pitch Review Warm-Up

Like rhythm patterns, melodic patterns can also be combined in a variety of ways. This recording reviews some of the basic patterns from which you can create your own combinations.

Create your own melodic patterns by using any of the pitches illustrated below.

Pitch Review Warm-Up

1.

2.

3.

Notate your melodic patterns on staff paper.

Perform your melodic patterns using keyboard, bells, or recorder. When you feel comfortable with some of your new melodic patterns, accompany them with some of your rhythm patterns.



Onstage with Our Strings

The **string** family typically includes violin, viola, cello, and bass. However, it also includes all musical instruments that are made of wood and have strings that are bowed or plucked. So instruments from the sitar to the guitar and from the harp to the electric bass are all part of the string family. The bass guitar used in many jazz and rock bands is actually an electronic version of the double bass.

The **orchestra** is a traditional musical ensemble that has four sections: strings, brass, woodwinds, and percussion. While orchestral music is usually performed in formal concert settings, stringed instruments are used in informal music-making scenarios as well. Jazz violinists, those who play electric violins in pop music groups, and country fiddle players can all be quite lively.



LISTENING CD 2:10

String Instruments in the Orchestra (montage)

Individual string instruments are highlighted in excerpts from Sibelius, Berlioz, Bach, Beethoven, and Glazunov.

Listen to “String Instruments in the Orchestra” and identify the order in which the string instruments are heard.

Describe how the tone color of strings is different from that of the other instrument families.



The school and concert hall are just two places you may have heard an orchestra perform. But there are many other ways you have probably experienced orchestral or string music. Think about some of the movies you have seen

recently. Or think about television shows or commercials. Now that you know what strings sound like, in what other settings have you heard music performed by an orchestra or individual stringed instruments?



LISTENING CD 2:11

Strings in the Media (montage)






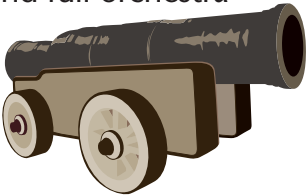
This montage includes excerpts from “Hoe Down,” “The Aquarium,” “Night on Bald Mountain,” “Adagio for Strings,” and “St. Crispin’s Day.” Where in the media might you hear these selections?



Use the **Orchestral Instruments CD-ROM** to further explore the tone colors of string instruments.

Listen to “Strings in the Media” as you follow the listening map below.

Listening Map for Strings in the Media (montage)

<p>Legato and détaché <i>f</i></p>  <p>Fast, energetic Paired with xylophone</p> <p><i>Imagine square dancing.</i></p>	<p>Legato <i>p</i></p>  <p>Slow, peaceful Paired with piano</p> <p><i>Imagine calming waves.</i></p>	<p>Legato and détaché <i>p</i> < > <i>pf</i></p> <p>Fast, spooky</p> <p>Bowing styles:  legato  détaché</p> <p><i>Imagine howling wind.</i></p>
<p>Legato Slow, dreamy <i>pp</i> < > <i>pp</i> Exclusively strings</p>  <p><i>Imagine daydreaming.</i></p>	<p>Legato Moderate, courageous <i>p < mf</i> <i>p < ff</i> Paired with horns and full orchestra</p>  <p><i>Imagine going to war.</i></p>	<p>Music Journal</p> <p><i>In what settings and media have I heard stringed instruments perform? What feelings can I associate with these experiences?</i></p>

Processional Music

Have you ever been to a graduation ceremony? While some graduations are more formal than others, there is usually some music performed at the ceremony. Many schools, from elementary schools to colleges and universities, continue a longstanding tradition.

Processional music is played as the graduates enter the auditorium or lawn where the ceremony is going to take place. Like many other kinds of rituals, a graduation ceremony marks the end of something and the beginning of something new.

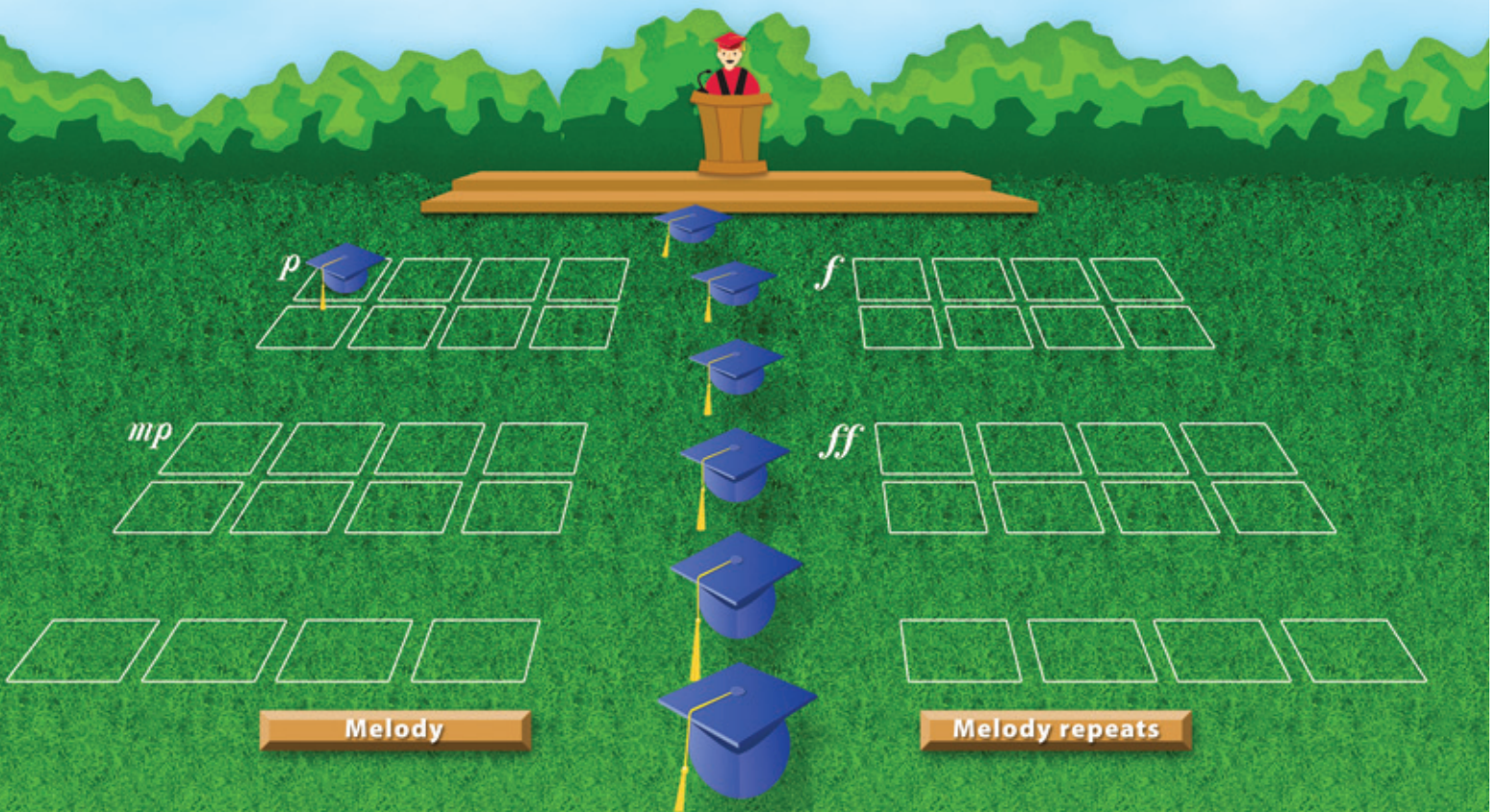


LISTENING CD 2:12

Pomp and Circumstance by Sir Edward Elgar

One of the most famous compositions used in ceremonies around the world is the Trio section from “Pomp and Circumstance March No. 1” by English composer Edward Elgar. The strong, steady pulse and majestic quality of the music make this composition a favorite for graduation processions.

Listening Map for *Pomp and Circumstance*



Read through the listening map as you listen to “Pomp and Circumstance.” Move to the next square every four pulses.

Identify the different sections and form of “Pomp and Circumstance.”

Describe how the string instruments help create musical unity and variety.

Describe some musical characteristics that might contribute to the popularity of “Pomp and Circumstance” as a processional for graduations and other ceremonies.



Strings, woodwinds, brass (1st time) / Full orchestra, music broadens (2nd time)

p-f

mp-ff

Music Journal

What are some musical compositions I am familiar with that are appropriate for graduation or other school ceremonies or processions? What performance ensembles in my school are best suited to perform them?



Meet the Musician

ON NATIONAL RADIO!

Name: Karla Donehew

Age: 17

Instrument: Violin

Hometown: Albany, CA

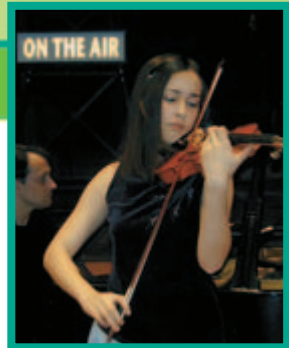
Karla Donehew moved with her family from Puerto Rico to California when she was twelve. Most of her relatives still live in Puerto Rico. She misses going to her grandparents' home in the little village of Cidra, where many of her relatives still get together for holidays. "It's very friendly there, and we have such a large, close family," Karla says.

Since both of Karla's parents are musicians, Karla feels she was destined to play music too. "In many ways it helps to have parents who are musicians because they are very supportive

and know what I'm going through," Karla comments.

"On the other hand, they always want to tell me what to do and how to practice; and although they're usually right, I still don't want to listen!"

Karla definitely wants to be a professional violinist, but admits that thinking about what it takes to be a great violinist can be daunting. "There are just so many things to think about," she says. "Not only does your technique have to be solid, there are so many other things to consider, such as the ideas you want to put into your music. You don't ever stop working on something."



Listen to Karla's performance of Violin Concerto, First Movement (Andante Tranquillo) by William Walton (**CD 2:13**) and her interview (**CD 2:14**) on the national radio program From the Top.

RECORDED INTERVIEW



Meet the Musician



Cellist Beatrice Harrison makes a recording with composer Sir Edward Elgar, November 5, 1920.

Sir Edward Elgar (1857–1934) Born in Worcester, England, Sir Edward Elgar was one of the most celebrated British composers of his time. Having received little formal training in music, Elgar drew on the heritage of folk music when composing.

"Pomp and Circumstance" was performed at the 1905 Yale University graduation ceremony. Other American universities soon adopted this tradition. Sounding both triumphant and melancholy, this piece strikes a perfect chord for graduations. It reflects mixed feelings about leaving friends behind while moving on to meet new ones.



Careers

Looking Back

From impromptu faculty-student performances at pep rallies to formal holiday concerts and graduation ceremonies, music plays an important role in the life of your school. Students who

participate in band, chorus, orchestra, and other ensembles as well as those who work behind the scenes help bring the music to life! Now that you are more familiar with some of

the talented singers and instrumentalists in your school, what “performance” opportunities can you suggest to highlight the best talent that your school has to offer?

