

# *Drawing Mars*

Michael Markowski

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## **Broad Description**

- New work for wind ensemble depicting the thoughts Percival Lowell might have had as he looked through his telescope night after night staring at Mars wondering if there might just be life there. "...INSIDE LOWELL'S HEAD AS HE LOOKS THROUGH HIS TELESCOPE, NIGHT AFTER NIGHT, IN THE DARK, ALL ALONE, AS HIS MIND MAYBE STARTS TO WANDER..." - Michael Markowski
- Commissioned by the Patrick Marsh Middle School 7th Grade Band as part of their ComMission Possible Project in 2019.
- The music does not have a standard musical form. It can best be described as through-composed and has one consistent tempo throughout.
- Utilizes a trash cymbal and other colorful percussion writing.

## **Contextual Information About The Composer**

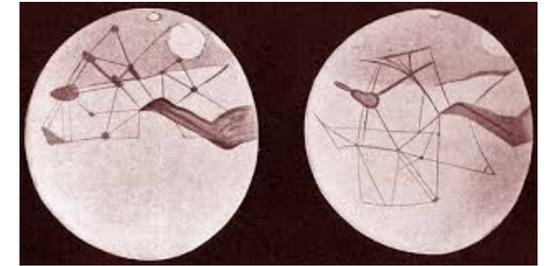


Michael Markowski (b. 1986) is fully qualified to watch movies and cartoons. In 2010, he graduated magna cum laude with a Bachelor of Arts degree in 'Film Practices' from Arizona State University. While Markowski never studied music in college, he did study privately with his mentors, Jon Gomez and Dr. Karl Schindler, and has continued his education by participating in a number of extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association's Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation's Film Scoring Workshop (2014) where he was named one of ASCAP's Film & TV "Composers to Watch." Mark Snow, composer of The X-Files and one of the workshop's guest mentors, says Michael's music was "extremely sophisticated" and "complimented the mood and emotion of the scene with unusual maturity and sensitivity." Most recently, Markowski was invited to join the BMI Lehman Engel Musical Theatre Workshop (2015) as a composer and lyricist.

Shadow Rituals, one of Markowski's first works for concert band, was awarded first prize in Manhattan Beach Music's Frank Ticheli Composition Contest in 2006. Over the last ten years, Markowski has composed nearly twenty-five original works for wind band, nine of which were recently recorded in collaboration with the Brooklyn Wind Symphony, now available on iTunes. Joyride for Orchestra (2015) recently won the Arizona Musicfest's young composer fanfare competition, and You Are Cordially Invited (2016) recently won a fanfare competition with the Dallas Wind Symphony. He has received commissions from a number of organizations including CBDNA, The Consortium for the Advancement of Wind Band Literature, The Lesbian and Gay Band Association, the Durham Medical Orchestra, the Florida Music Educator's Association, and has received performances from the United States Air Force bands, The Phoenix Symphony, the Arizona Musicfest Symphony Orchestra, and from hundreds of bands around the world. He has been the composer-in-residence for the 'Music for All' organization (2015), the 'Mid Europe' international wind band festival in Schladming, Austria (2013-2018), and frequently visits junior high schools, high schools, universities, and community bands around the country to share stories about his music.

## Contextual Information About The Music

In 6th grade, my entire class participated in a “wax museum” history project — a “night at the museum” at Crismon Elementary School in Mesa, Arizona. We all stood along the perimeter in the library, in front of bookcases, with a small construction paper circle on the floor in front of us. This was the “button” that, when stepped on, activated the speeches we had memorized, narrated in the voices of the historic figures we had chosen to embody. One of us dressed as Sacajawea, another as Abraham Lincoln, Martin Luther King, Jr., etc. My costume was a simple turtleneck sweater. Long before Steve Jobs made turtlenecks trendy, there was Carl Sagan, and for one night, I became him.



Before I discovered my love for music, I loved space. In my bedroom, in the many craters of my popcorn ceiling, I stuck what must have been hundreds of tiny glow-in-the-dark stars. On hot, summer nights, a swirling galaxy would appear as I also peppered these stickers on the blades of my ceiling fan. On my desk next was a large plastic globe of the moon and, for a short-lived time in our living room, I had even constructed a homemade planetarium taped together from triangular pieces of heavy, black garbage bags and inflated by a table fan. Inside, equipped with a flashlight and a laser pointer, I talked to an imaginary audience about my favorite constellations and the planets of our solar system as they, too, glowed on the inside ceiling of this giant, dark plastic bubble. In the evenings, I spent hours looking at the surface of the moon, at Mars, at the rings of Saturn, at the moons orbiting Jupiter, at the Andromeda galaxy, at that fuzzy little nebula near Orion’s belt, all through an 8” diameter telescope in my backyard. I even remember trying to read a couple of Carl Sagan’s books, although in retrospect I was probably too young to really understand them. But after finding a few episodes of his show *Cosmos*, a TV program that made the wonders of the universe easily digestible, I was hooked. For a 7th grade English project, I even made a short film called *Their First Encounter* — my first attempt at writing and directing science-fiction, complete with fog, strobe lights, and tin foil costumes.



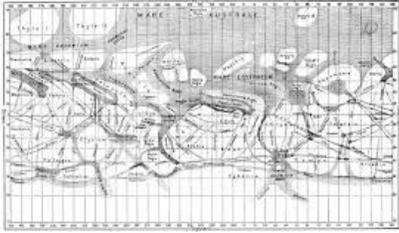
Actual frame from 'Their First Encounter' ca. 1999.

As my obsession grew, I eventually asked my mom to drive me two hours north to Flagstaff, Arizona where Lowell Observatory has stood at the top of Mars Hill Road for the last 100 years. Percival Lowell was born into a rich family in the mid 1800s, studied math at Harvard, travelled the world, but soon realized that the universe was calling to him. Out of his own pocket, he funded his own observatory.



Lowell was obsessed with the planet Mars. His colleague in Italy, a guy by the name of Giovanni Schiaparelli, had discovered strange lines all across the planet — lines that, in Italian, he called ‘canali’ (not to be confused with cannoli). In Italian, canali roughly translates to ‘channel-like landscapes’ — like a riverbed — something naturally made — no big deal. But when Lowell translated the word, he called them ‘canals,’ which have a very different connotation. When we think of canals, as Lowell did, we probably think of something man-made, something that has been constructed with purpose and intention.

Lowell wanted to study these canals for himself, so night after night, he would look through his telescope up at Mars, then down at a piece of paper and draw the surface of the planet as he saw it. He did this for months and eventually developed a theory: he believed that Mars was a dying planet — that it was drying up — and in order to save their civilization, some kind of intelligent beings had constructed this



incredible system of canals — some 30 miles wide — in an attempt to siphon melting water from the polar ice caps and funnel them down to the major metropolitan areas, the darker areas on the planet which he called oases.

The crazy thing about all this is that people believed him! Actually, there was really no reason to doubt him. He was well-educated, he had the best technology available for the times and one of the biggest telescopes in the world. He wrote three really convincing books arguing this theory, and in 1905, even *The New York Times* ran a full page article under the headline “THERE IS LIFE ON THE PLANET MARS: Prof. Percival Lowell, recognized as the greatest authority on the subject, declares there can be no doubt that living beings inhabit our neighbor world.” In fact, it would

take another 50 years for scientists to get close enough to Mars to see in better detail that oh... there aren't actually any Martian-made canals after all. Although we now know that the canals that Lowell saw were largely psychological tricks, his observations captured the imagination of the world and even inspired early 20th century science-fiction like H.G. Wells's *War of the Worlds* and Edgar Rice Burroughs's many Mars-inspired books.

I don't think the music in *Drawing Mars* tells a story about aliens invading Earth or of “first contact” or anything like that, but I do think it tries to get inside Lowell's head as he looks through his telescope, night after night, in the dark, all alone, as his mind maybe starts to wander... and wonder... woah, what if I'm right? What if there is life on Mars? Of course, we now know that Lowell's imagination maybe got the best of him, but as Einstein said, “imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution.”

### Chromatic Mediant & Tritone Relationship Information:

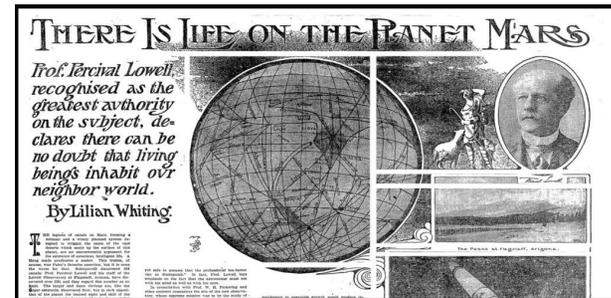
<https://onlinelibrary.wiley.com/doi/pdf/10.1111/musa.12106>

[https://en.wikipedia.org/wiki/Chromatic\\_mediant](https://en.wikipedia.org/wiki/Chromatic_mediant)

[https://www.youtube.com/watch?v=jHKIPBsOC\\_g](https://www.youtube.com/watch?v=jHKIPBsOC_g)

[https://www.youtube.com/watch?v=Vlys5drfG\\_o](https://www.youtube.com/watch?v=Vlys5drfG_o)

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### Instrumentation:

Winds: Flute 1 & 2, Oboe, Bassoon, B-flat Clarinet 1 & 2, B-flat Bass Clarinet, B-flat Contrabass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone

Brass: B-flat Trumpet 1 & 2, Horn 1 & 2, Trombone 1 & 2, Euphonium, Tuba

Percussion: P1) Timpani; P2) Glockenspiel, Chimes; P3) Vibraphone, Tam-Tam (shared); P4) Marimba, Suspended Cymbal; P5) Hi-Hat, Suspended Trash Cymbal, Tam-Tam (shared); P6) Temple Blocks, Tambourine, Crash Cymbals, Vibraslap; P7) Snare Drum, Triangle; P8) Bass Drum

Meas	Form	Melody	Rhythm	Harmony	Timbre	Texture	Dynamics
1-12	Introduction	No discernable melody. Typically three measures of repeated pitches or sustained notes. <b>Why?</b> Creating the sonic landscape of this world inside Lowell's head. Too much movement would distract from the shifting timbres.	Very measured, repeated eighth notes over sustained dotted half notes with a hemiola only appearing in the low brass as you approach 31.	No harmony - all concert D. <b>Why?</b> Effective as we start "narrow" or with a simple palette. It allows the composer to have room to grow this world from something simple and small. However, it makes it a challenge to perform!	The composer shifts timbres from upper woodwinds to upper brass then to flutes and percussion. <b>Why?</b> With the melody, rhythm and harmony purposely stark, this is the main device used to create contrast.	The texture is uniformly thin. <b>Why?</b> To all the timbre to be the expressive element in this section.	The rhythm "cells" performed by different sections nearly all have increasing or decreasing dynamic "swells". <b>Why?</b> This dynamic change provides motion to the music harkening to the idea of ideas or visions floating by. This, too, is a challenge for the young musician.
12-20				The flute and oboe enter with an F major chord over a 1st inversion A major chord in the low brass. These two chords are chromatic mediants (M-M-M: Magic). <b>Why?</b> This piece is full of diatonic and chromatic mediants. These transitions are heard often in science fiction and space themed movies since they create a variety of emotions.	The composer continues to shift timbres by having more instrument sections involved in the passing rhythmic energy. The addition of the tuba/ Cb.Cl part gives us our first motif that will be seen in another form at the end of the work. <b>Why?</b> The careful play between contrast and unity is important in any work. Since this work does not rely on a standard repetitive form, creating unity is important. This eighth note figure will help unify the work as we go on.	The texture thickens now with more sections entering together and more percussion performing. <b>Why?</b> We are approaching the first theme and the music needs to carry momentum leading up to this.	
20-31				G-flat major 7 chord goes from 20-25 and	Now the composer intentionally has	The texture is becomes thicker	All of the entrances start

				<p>then transitions to an e-flat minor chord from 26-30. This is another chromatic mediant (M-m-m: Double)The composer also adds a d minor chord in second inversion in the bass voices three before 31. <b>Why?</b> The d minor chord is a ½ step away from the e-flat minor 7th chord and creates a “rub” as we move toward the cadence point. It also acts as a V-I cadence with the A in the bass voice.</p>	<p>entrances going down the score from flute/oboe, clarinet, alto sax, trumpet, horn, then low brass. He quickly resets this by doing the entrances in the same order but now only two beats apart. <b>Why?</b> It builds intensity and forward motion leading us to the first theme at 31.</p>	<p>with more instruments playing in quicker succession. <b>Why?</b> The composer is using this to help build intensity as well.</p>	<p>soft in this section but crescendo. When the entrances take place the second time in quicker succession the dynamic is forte for the first note and then piano with a crescendo. <b>Why?</b> This again builds intensity leading to 31.</p>
31-47	Theme 1	<p>The melody of this first theme begins on the fifth scale degree and travels by stepwise motion between just four notes (concert F, G, A, Bb) before arriving at a triplet using the #4 and #3. <b>Why?</b> The #4 or tritone abruptly sticks out from the rest of this diatonic melody. The second portion of the melody reuses what was done in the first segment but then ends with the 7 and #7. <b>Why?</b> This helps to create a leading tone pushing the</p>	<p>The melody’s rhythm is simple containing just eighth notes and quarter notes. The melody always has a quarter note on beat three. <b>Why?</b> This seems to give it some uniformity. However, the triplet at the end of the first phrase stands out due to not only the pitches but this new rhythmic device. The second phrase ends with a two eight quarter note pattern that also creates a hemiola effect. <b>Why?</b> I believe this helps to create forward</p>	<p>31-35 is in d minor. It then goes to the chromatic mediant of F# diminished from 35 to 38 before returning to d minor. In measures 43-46 the composer uses a major-minor harmony often heard in film noir. The major f chord is heard in the woodwinds while the brass is performing a b-flat minor chord. <b>Why?</b> The major minor chord is an effective tool to create drama and friction. It also sets up another chromatic mediant in two directions F Major</p>	<p>Trumpets have the melody. The composer utilizes clarinets, saxophones, and low brass to provide to harmonic structure. <b>Why?</b> The composer smartly does not have competing voices in the same tessitura and timbre (like flutes &amp; horn) that would have competed against the melody. As we arrive closer to 47 the flutes join the trumpets to emphasize the figure leading into 47.</p>	<p>The texture starts thin at 31 but then builds as we approach the end of the 8 bar phrase. It then starts rather thin and builds in a similar fashion as we approach 47.</p>	<p>The melody is performed at a fairly consistent dynamic in this section while the other sections continue the swells heard in previous sections. <b>Why?</b> I believe that the swells signify thoughts or emotions that are in Lowell’s head. The swells are heard throughout the composition and help to unify it.</p>

		melody into the next phrase. Another cool feature is that the flute, oboe, and clarinet part take the trumpet Tritone triplet motif (concert a, f#, and g#) and repeat these notes in a two note fashion. <b>Why?</b> It extends the duration of this harmonic language.	movement and energy leading us to the next section. The other instruments sustain notes except for the saxophone section who has a consistent three measure repeated eighth note figure. <b>Why?</b> These eight note figures unify the work but also create forward momentum.	to d minor and b-flat minor to d minor (m-M-m: Vader)			
47-63	Theme 2	The melody is performed by the flute, oboe, clarinet and horn. The melody consists of two 8 bar phrases beginning on the tonic (d concert) for five counts and to the second scale degree creating a tritone suspension that eventually resolving to the fifth. <b>Why?</b> This “rub” on beat one marks an essential emphasis point in the phrase. The second phrase is the same as the first however the last four bars uses some of the motivic material from the first theme. <b>Why?</b> This ties the composition together and make efficient	Theme 2 rhythmically extends the line across the barline by shifting the emphasis to other beats. The accompaniment figures in this section continue the steady eighth note as before but also include a very unified, strong emphasis on 1 + leading into 63. <b>Why?</b> I believe this rhythmic energy was needed to push us toward the next section and to emphasize the harmonic rhythm.	Measure 47 begins in d minor and then moves by a major mediant relationship to B-flat major (m-M-M: Diatonic) Two measures later it transitions to a minor and then back to d minor at measure 53. It remains in d minor with the second phrase of theme 2 and then cycles through four key centers in quick succession leading to 63 (a minor, diminished 7th, d minor, and E major). <b>Why?</b> Ending on E helps to catapult the music back into a minor for the next section (V - I cadence). I also believe that the quick shifts to different	The composer now intelligently uses the sounds that were avoided in the previous theme (flute, oboe, horn) to now lead theme 2. The saxophone section continues the repetitive eighth note motif before joining in with the restatement of Theme 2 in the flutes and clarinets. Four measures before 63 the composer combines flute, altos, and trumpets playing the end of the melody while the bassoon and clarinets perform a counter melody. The low winds combine to provide the bass line. The composer also	The texture in this section is rather thin. <b>Why?</b> I believe the composer did want this new, rather flowing and sustained theme to compete against too many voices. In fact, the energy in this section is driven by just the percussion section until we reach another build into 63.	Theme 2 is rather connected and flowing with two measure swells consistent with the harmonic rhythm supporting it. The section changes, however, with a sudden shift to a martellato accents in the lower voices contrasting with the slurred figures in the rest of the ensemble. <b>Why?</b> As stated before contrast is essential to maintain interest. I think the change in articulation is vital in this section to create

		use of the material. Not many ideas are repeated In his work so unifying concepts help to keep things in balance.		harmonic centers creates tension as we close in on the next statement.	provides a very rhythmic snare drum part in this section. <b>Why?</b> I believe the snare drum and tom tom creates a sense of urgency with the driving rhythm.		a sense of urgency and drama.
63-74	Call & Response	There is no discernable melody in any one instrument or section in this segment of the music. Rather, this segment is defined by its call and response dialogue.	With the lack of melody in this section the rhythm has a chance to shine. The composer foreshadows the ending with repeated quarter notes throughout much of the upper woodwinds with the trumpets perform two sixteenth eighth note passages. The low winds layer on top of this with a tied over passage that helps to blend all of the layers together. <b>Why?</b> With little melodic interest the rhythm has to create energy and contrast.	Measure 63 begins in a minor but moves a tritone up to Eb Major in 65. Just one measure later it returns to a minor and then moves up a step to b-flat minor with extended harmony. In 70 we revisit what happened earlier by going to A minor followed by Eb major (tritone relationship). Two measures later we are back in A minor. <b>Why?</b> The tritone relationships cause a certain sense of instability. Perhaps this is a statement about Lowell's state of mind?	This section features changes in timbre. The low winds establish the harmonic foundation and only sustained line with the forte piano crescendo. The rest of the woodwind section, mallets, and temple blocks respond with quarter notes foreshadowing what will take place in the end. The trumpets, tom tom, and snare drum add a layer of sixteenth notes. <b>Why?</b> The shifting timbres along with the harmony make this section very dramatic.	The texture in this section is rather dense with many instruments playing, however the composer achieves clarity by creating a call and response with a few overlapping measures. In addition, he extends the range of the ensemble by having the flutes perform Eb above the staff and the tubas down to low A's.	The emphasis in this section leads us to the down beat of measure 65, 68, 71, and 74. Both the dynamics and mostly accented articulation lead us to and away from these moments.
74-82	Mediants transition w/ Theme 1 fragment	The melody in this section does not begin until 78 with the bassoon, bari sax and tuba performing a slight variation of Theme 1.	The rhythm in this section is very tutti with simple dotted half note figures followed by a hemiola. The low winds have the moving part with a line utilizing eighth	Measure 74 begins a major third (mediant relationship away from a minor) with a c# minor chord. Every two measures in this section will now change using chromatic mediants.	The composer continues with upper woodwinds but then adds middle voices while yielding the important melodic line to the bari sax, bassoon and euphonium. It is	The texture in this section also starts very thin with only upper woodwinds and percussion performing. The composer adds voices to this melody as well as	The dynamics and style of this section imitate previous sections. However, the mallets are more active with a repetitive

			<p>and quarter notes. The mallet percussion performs a unison pattern 1+ 2e+a 3 <b>Why?</b> The percussion help to subdivide the part for the sustained upper woodwinds. The composer is careful not to include too many layers so that the lower voices can “speak” and be heard.</p>	<p>74 - c# minor 76 - f minor 78 - c# minor 80 - B aug. minor</p> <p>74-76 (m-M-m: Vader) 76-78 (m-M-m: Vader) 80-82 (m-m-m: Palpatine)</p>	<p>important to note that trumpets and trombones do not perform in this section. <b>Why?</b> I believe this is a great strategy in order to create color shifts throughout the music (and to give a little love to those instrument who don’t often get a moving line!)</p>	<p>a moving eighth note passage.</p>	<p>sixteenth note passage at a soft dynamic. <b>Why?</b> I think this is taking place to help keep the energy in the line.</p>
82-98	Theme 2	<p>Theme 2 returns in its original form performed by the trumpets and then joined by the alto saxes four measures later. In the second phrase of the theme performed by the clarinets and trumpets the composers adds a dotted eighth sixteenth figure. <b>Why?</b> It seems like the composer wanted to save this specific rhythmic energy for the right moment in the work to heighten the drama.</p>	<p>This section features a unison repeated eighth note passage in the upper woodwinds and percussion. It resembles a “doppler effect” of sorts. The rhythm of theme 2 is contrasted by the aggressive nature of the low winds with one of the very few dotted rhythms in the piece in measure 89 and with the trumpets in 92. The composer continues to layer similar rhythms as before. <b>Why?</b> This is the second biggest climaxes of the work. The intentional use of the dotted figures brings attention to</p>	<p>This section also contains many chromatic mediants that change every two measures.</p> <p>82 - d minor 84 - Bb major 86 - a minor 88 - d minor 93 - Bb major</p> <p>In measure 96 the composer utilizes a polychord with an A major 7th in the low brass and a Gb Major chord in the woodwinds. The lower voices playing the A7 act as the functional harmony helping to lead us back to d minor at 98.</p> <p>82-84 (m-M-M: Diatonic)</p>	<p>The trumpets have the melody at first but then the composer adds altos to the sound. <b>Why?</b> I think the added color gives more presence to the line. The low winds plus clarinets respond with a strong response. The percussion, flute and oboe perform repeated eighth note (mostly) passages tying in what has been heard previously. As the section continues the composer adds more instruments and layers but also asks instrumentalists to perform higher in their tessitura. <b>Why?</b> I believe this is</p>	<p>The texture is thin at first and then add layers like in previous sections. This section however, brings back the repetitive eight note figure in various sections. <b>Why?</b> The composer is connecting some of the texture components from previous material. He is also creating forward movement not only with harmony and rhythm but also growing the texture and timbre..</p>	<p>Beginning very soft and smooth this section builds to the aggressive and accented “reset” by the low brass and clarinet. The second statement of the theme build even more with the loudest dynamic of the piece thus far leading us into 98.</p>

			the melody since, to this point, it has not included these figures.	91-93 (m-M-M: Diatonic)	helping to create a strong V chord leading up to a dramatic moment.		
98-108	Transition - Film Trope	This section again doesn't contain an organized melody, rather the composer relies on harmonic movement to maintain interest.	Rhythmically 98 follows in much of the same pattern as before. Mostly dotted half notes. <b>Why?</b> The purpose, in my opinion, of this section is to transition or reset the music back to the beginning. The composer is using reducing the rhythmic energy to bring us back.	The composer uses another "trick" to create the feeling of space by alternating between minor and major chords by keeping a common tone and altering the other two notes by a half step. 98- d f a (minor) 100 - Db F Ab (Major) 101 - d f a (minor) 104 - Db F Ab (Major) <b>Why?</b> I believe this just offers some interesting harmonic movement that is subtle.	The composer continues to have sections/colors work together in similar ways <ul style="list-style-type: none"> <li>• flute, oboe, clarinet</li> <li>• Horn, tbones</li> <li>• Trumpets</li> <li>• Low winds</li> <li>• Saxes</li> </ul> In measure 104 the composer creates a delightfully "dark" sound with the low brass and saxes playing a Db major chord right in the heart of the instruments.	This section continues to only have a few voices speaking at one time, however they tend to be grouped in intentional ways. <b>Why?</b> I think the composer is being careful to create a bit of redundancy with the scoring. He knows that the students performing this are young musicians. Having all of the flutes and clarinets playing the moving melodic material at 98 will benefit the ensemble.	In conjunction with the composer alternating chords he also alternates articulation by creating a smooth slurred sustained passage contrasted by the accented brass.
108-117	Transition - introductory material	This section also does not have an organized melody other than a very brief three note reprise of the first theme by the flutes. <b>Why?</b> The three note reprise offers a nice reminder of the first theme while still creating a unique transition to the first theme.	Measure 108 brings back the repetitive eighth notes in three measures chunks. <b>Why?</b> This recalls the introductory material and creates a nice transition to the first theme.	The harmonic movement in this section is very minimal as compared to the previous sections. The composer harkens back to the introductory material that had no harmonic movement. This section centers around concert F with a nod at Db major in 114-117 (M-M-m: Diatonic)	Shifting timbral qualities are evident in this section as moving eighth note and corresponding sustained notes get overlapped and layered in various sections.	This section is very thinly scored with soloistic passages in clarinet 1, alto 1, horn 1, flute 1, and trumpet 1. <b>Why?</b> This acts as a nice contrast to the previous sections, however, it also offers a distinct challenge to the performing group. The eighth notes in	The style in this section is very light and soft to compliment the score and other compositional choices.

						these limited sections need to be executed well in order for the tempo and energy to be maintained.	
117-129	Theme 1	A variation of theme 1 returns in this section performed by the trombone and euphonium. The melody is now more syncopated and quickly handed to the trumpets and altos. In the second phrase the trombone, euph, horns, and altos are involved in a more syncopated version of the melody. <b>Why?</b> The composer is again building excitement with altering the melody just enough to sustain interest.	This section is very simplistic rhythmically featuring just quarter notes underneath the melody in mostly eighth notes. Very little rhythm variation other than the end of the phrase with one tied figure. The melody, as described, is more syncopated however. <b>Why?</b> Making too many elements syncopated would lose the effect .	In 117 we are back in f minor and remain there until Db Major extended chord in 124 and then Ab Major in 125. <b>Why?</b> The tonality can remain stable since the melody and rhythm have become more significant.	The timbre in 117-129 focuses on trombone/euphonium and trumpet/altos. These instrument groupings carry the melody shifting the color from a dark tone to a brighter finish.	The trombone and euphoniums have the melody in this section so the composer keeps the scoring thin with sparse instrumentation above them.	The low brass are marked to play strongly in order to get "over" the light quarter notes in the woodwind and percussion.
129-137	Movie Mediants Tuba	In this section the tuba and bassoon perform a stepwise melodic figure that centers around D major and b-flat minor. <b>Why?</b> Tuba is the bacon of music. Giving this instrument and I suppose, bassoon, some moving parts is the right thing to do.	Rhythms remain consistent in this section other than the melody in the bassoon and tuba which utilizes a steady eighth note passage with no syncopation.	Harmony is the significant factor in this section. Nearly this entire section is based on chromatic mediant or tritone relationships: 129 - Ab Major 130 - D Major 131 - Ab Major 132 - D Major 133 - d minor 134 - b-flat minor	In this section the upper woodwinds and upper brass meld their sounds together on sustained notes while the tuba and bassoon perform a running eighth note passages. <b>Why?</b> I love that the composer combined these two timbres. It presents as a bubbly,	The texture in this section is more compact and dense with multiple instrument families performing at once. <b>Why?</b> I think this is a dramatic section driven by the harmony. However, I find it interesting to note that we haven't	The composer compliments the sense of drama by adding one measure crescendos and descendoes to the sustained notes to various instruments in this section.

				<p>135 - d minor 136 - b-flat minor</p> <p>Ab - D (Tritone) D - d (Major/Minor) B-flat-d (mediant) 134-136 (m-M-m: Vader) 136-137 (m-M-m: Vader)</p>	<p>dark tone. Keeping the upper woodwinds in a lower tessitura was also a smart move so that this line could be heard.</p>	<p>seen full tutti scoring with the exception of measures 30 and 96.</p>	
137-146	Tritone Build-up 1	<p>These two sections feature a melodic concept that includes rising half notes followed by a falling hemiola passage. <b>Why?</b> The arc of these passages create wave like effects that continue to move the music forward while creating drama and suspense.</p>	<p>These two sections install a growing pattern of hemiolas in the melodic line with a quarter, two eighth, quarter pattern in the altos and horns. This is accentuated by the snare drum playing a roll of beat three. <b>Why?</b> TI believe the increasing rhythmic “groove” is important as the melody is less important.</p>	<p>The next two sections alternates between chords that are a tritone apart. 137- g minor 139 - Db Major 141 - g minor 144 - Db Major 146 - e minor 148 - Bb Major 150 - E Major 153 - Bb Major</p>	<p>The composer chooses to start this hemiola device as a brass choir and then transitions to the single reeds. The climax of this phrase is at 144 with a “picture perfect” voicing of a Db Major chord with single reeds and supported by the low brass. <b>Why?</b> The blend of the single reeds and low brass creates a really nice pleasing tone.</p>	<p>Very thinly scored in this section with just brass choir and then woodwind choir with very little percussion. <b>Why?</b> The composer is creating contrast having just had a fully scored section.</p>	<p>The dynamics in this section build for two measures and then fall for two measures. The next passage builds four measures to 144 and then falls. <b>Why?</b> This is not symmetrical but highly effective in leading to a memorable moment in this work.</p>
146-156	Tritone Build-up 2				<p>The color of this section is much brighter with the reintroduction of the trumpets followed by flutes in their upper range in tight harmony. The composer also creates shifting colors with sustained major chords being passed</p>	<p>This section has a nice arc to it. It starts thin but every measure adds instruments and sounds but then reduces down again just as quickly.</p>	<p>The shape of each passage is in keeping with what has happened before with a very loud moment (ff) at 153. The accented notes in the middle voices is very effective as we lead into</p>

					<p>around to various sections:                      150: tenor sax, bari sax, trombone, euph                      151: trumpets, bass clarinet                      152: tuba, bass clarinet                      In 153 a satisfying Bb Major chord is performed with a great descending moving line by the single reeds and horns.</p>		156.
156-165	Dialogue	In this section there is no discernable melody. The focus is the dialogue between the brass and woodwind passages.	Quarter notes in the upper woodwinds correlate with eighth notes and sixteenths in the percussion. Opposing this is dotted half notes in the brass.	This section retains some chromatic mediant movement while introducing another major/minor chord. 156 - b-flat minor 158 - d minor in the low brass and A Major in the upper woodwinds. 160 - Bb/F (open 5th) 163 - d minor/A Major like before. 156-158 (m-M-m: Vader)	The dialogue section is created by contrasting timbres. Every two measures the color changes from brass to woodwind and percussion. From mostly sustained to articulated, pulsating notes. <b>Why?</b> The alternating shifts in timbre really create a nice contrast and maintains interest without a melody.	This section also creates contrast by altering the texture with basically just two lines being performed by choirs within the ensemble.	Like with the other contrast found in this "dialogue" section the composer has the upper woodwinds and percussion marked accented <i>af fortissimo</i> and the brass sustained with a <i>forte-piano</i>

165-181	Melodic Minor Cluster	<p>The “melody” in this section is the moving quarter notes. However, the main focus is more harmonic in nature than melodic. <b>Why?</b> This cluster creates a lot of tension which builds perfectly to the recap of theme 2 and ultimately, the climax of the music.</p>	<p>In this segment instrumental sections perform ascending stepwise quarter notes (d melodic minor) a various times before eventually sustaining their specific pitch in the scale. This happens twice with the climactic moment yielding eighth notes in unison. <b>Why?</b> Contrast. Movement seems to take place at random intervals and then yields to this sustained chord broken only by distinct eighth notes.</p>	<p>This section is a d melodic minor scale that builds to a cluster chord containing these pitches. The building process begins again with the same scale but this time starting on the second scale degree.</p>	<p>Tone clusters are certainly not a new concept, however, what is interesting is how the composer chooses to build it. In this case, mallets, horn, alto, and tenor sax begin, then trumpets and clarinet 2, then clarinet 1, flutes and oboes, and then everyone else. The same order happens a second time with the exception of the low brass and percussion tying the two sections together. <b>Why?</b> Starting with the middle voices allows for additions on both sides of the timbral and tessitura continuum possibly.</p>	<p>The texture is the star in this section with the composer starting with just a few instruments and then building to a full tutti tone cluster. He does this twice with a very percussive reaction in the middle and a unison eighth notes at the end of each phrase. The composer also utilizes glissandi in the trombone section performed at random times. <b>Why?</b> I believe this creates a “dizzying” effect. The extra voicing and technique adds a great deal to the effect.</p>	<p>Contrast again is vital as the scale buildup of this section is slurred and smooth but the result is accented, unison eighth notes leading to a dramatic timpani and percussive ending.</p>
181-199	Theme 2 Climatic Build	<p>Theme 2 returns very strongly in the trumpet section with a slight rhythmic variation. The trombones and euphoniums respond to the statement with a glissando passage that utilizes the triplet feel. The second phrase of the melody begins in 190 with the</p>	<p>The return of theme 2 includes similar rhythms from before. Eighth notes are predominant in the woodwinds with sustained dotted half notes in the brass. <b>Why?</b> The eighth notes are vital in keeping motion in the music as well as tying together the</p>	<p>With the return of Theme 2 we also return to d minor which was set up perfectly by the a in the bass voices. In 185 the harmony transitions to Bb Major (chromatic mediant- m-M-M: Diatonic) and then to a-flat diminished in 187 and immediately to an F Major 7 chord</p>	<p>Measure 181-182 is a great example of blending and contrasting colors. The brass enter with a strong entrance in the “heart” of their tessitura (blend) while the flutes are playing increasingly dissonant notes in their upper register. 188-199 shows the</p>	<p>The texture in this build up to the climax shifts with the eighth note passages taking place in various sections. Ultimately the texture becomes very thick with all instruments playing leading to the climax at 199. The composer</p>	<p>This dramatic section also benefits from contrasting articulations (light eighth notes versus sustained passages. The climax of the piece is at 199 with a full throated fortissimo.</p>

		trumpets but then the composer layers a variation of theme 1 as the trombones and other low winds sequence up chromatically using a rhythmic motive found earlier. An interesting interval that also creates tension is the tritones in the flutes and clarinets in 197 & 198	winds and percussion. The quarter note triplets also cause some uneasiness as it contrasts with the very rhythmic, metronome-like eighth note patterns.	in 188 with a D in the bass. In 193 the harmony makes another mediant shift (in a sense due to the D in the bass) to Bb Major 7th with a 9th. Following the chromatic ascending line in the bass, a G Major 7 chord takes place in 198 and creates a powerful harmonic transition to c minor in 199.	composer's brilliance in adding layers while carefully selecting how sounds will combine. As we approach the climactic moment he separates colors by <ul style="list-style-type: none"> <li>• flute/oboe/vibes</li> <li>• clarinet/ tuba</li> <li>• saxes, marimba</li> <li>• trumpet/horn</li> <li>• trombone/euph/bsn</li> </ul> <b>Why?</b> The increasing density of timbre and texture is really effective as we approach the climax.	asks the trombones again to gliss between notes thereby creating more tension to the passage. <b>Why?</b> The glissando creates a great effect that varies the melodic material while creating tension.	
199-215	Theme 1	The climactic moment of the work features theme 1 performed in its original form but one step lower in pitch performed by flute, oboe, and clarinet. Just before the performance of the triplet ending of the phrase the alto saxes join in. The low winds then respond with a variation of theme 1 before the upper woodwinds respond with the repeat of the theme but this time over nine measures	Similar to before, the rhythm motion in this section resembles previous areas with quarter notes, eighth notes and half notes. However, the layers of all of these rhythms is now increasing.	We begin in c minor (this is one step lower than the first time we heard Theme 1). It then makes some more chromatic mediant shifts: 199 - c minor 202 - Ab Major 203 - e minor 207 - c minor 211 - Ab Major 215 - F Major *c-Ab = m3 (m-M-M: Diatonic) *Ab-e = TT *e - c = M3 (m-M-m: Vader) *c - Ab = M3 (m-M-M: Diatonic)	The color of 199 is very bright with the composer placing the melody in the upper woodwinds, most specifically the clarinet 1 in the upper register. The trumpets and horns add to this with bellicose swells. A full range of percussion sounds including rim shots and trash cymbal hits. <b>Why?</b> I believe that placing the melody in the upper register of the clarinets creates the dramatic effect	The texture remains thick in this section with four distinct parts taking place most of the time:  Part 1: Fl, Ob, Cl Part 2: Tpt, Hn Part 3: Bsn, Bcl, Bari, Tbone, Euph, Tuba Part 4: Percussion	The intensity remains with the John William's like bellicose trumpet and horn licks with broad dynamic contrasts in one measure chunks. In addition the melody is being performed with leading to fortissimo moments at 203 and 211 with one final piano to forte contrast from 212 to 215.

		<p>instead of eight.  <b>Why?</b> I believe this was necessary to add the repetition of the tritone to 5th sequence as well as the addition of the leading tone in the horns and euphonium.</p>		<p>*Ab - f = m3 (M-m-m)                  The composer also uses an E concert in the euphonium, horn, tenor sax, and bassoon acting as a leading tone to F Major (our key center in 215)</p>	<p>needed. The addition of the swells in the brass adds to this energy.</p>		
215-223	Transition	<p>This section again doesn't contain an organized melody, rather the composer relies on harmonic movement to maintain interest.  <b>Why?</b> We just concluded with the melody and now we need to transition to the ending.</p>	<p>Similar to the preceding rhythms with more eighth note unison plain in the mallets leading to 223.</p>	<p>We begin in F Major but quickly make mediant changes as we approach the end:                  215 - F Major                  217 - E Major                  219 - C minor                  221 - B Major                  223 - Eb Major                    F - E = ½ step down                  E - c = M3 (M-M-m: Diatonic)                  c - B = ½ step down                  B - Eb = TT</p>	<p>In 215 the color returns to a dark tone with low brass and horns in harmony building to a brighter conclusion with the upper brass and woodwinds.</p>	<p>The texture starts thin in 215 but builds to 223 especially in the percussion section.</p>	<p>The dynamic is much more subdued in this section as is the variance in articulation.</p>
223-229	Ending	<p>The composer utilizes a motif from measure 12 in the tuba part to create a descending passage in the low winds while the sustained swells reappear. The piece ends with the repeated quarter note figure from earlier as well.</p>	<p>Descending eighth note passages contrasted with sustained chords ultimately returning to the strict quarter notes in unison.</p>	<p>The final measures alternate between Eb Major and A Major twice (Tritones) before coming to rest back in the original tonal center of d minor.  <b>Why?</b> Coming back to the beginning tonal center is very satisfying.</p>	<p>The conclusion continues with exchanges in color with low brass, middle voices and upper woodwinds all with varying lines entering at different times until the timbre becomes very narrow with just upper woodwinds and little percussion.</p>	<p>Texture plays a key role in the ending with nearly the full ensemble playing and then shrinking down to a small woodwind and percussion texture performing to niente at the end.</p>	<p>The composer offers one final dramatic moment with huge, overlapping dynamic shifts throughout the ensemble ultimately leading to a dimenento to niente at the end.</p>

## **Heart Statement**

**The heart of *Drawing Mars* is the sophisticated harmonic movement that carefully weaves a sonic landscape of wonder.**

## **Why This Piece?**

The composer found a way to use sophisticated harmonic language in a young band work while keeping the technique within reach. He also captures the balance between repetition and contrast. He provides just enough prior material to latch onto while introducing new ideas keeping us engaged and curious. Most importantly, he creates a sonic world that places you in the observatory with Lowell. The composer encourages you to consider, wonder, and to imagine.

## **Introducing The Piece (A Strategy)**

- **Elephant Fable** - Put this graphic of the [elephant fable](#) on the screen before class starts. Ask, “What does this mean?” “What does it mean when we see things differently?” What is the word that means “viewpoint’ or “the way we see things”? Why is it important to consider other’s perspective?” “We can also consider a person’s viewpoint or perspective by putting ourselves in their shoes, by asking questions, by learning, by being empathetic. A simplified way to think about this is that we are going to look through their lens so we can put on their shoes.”
  - “First, let’s consider our own lens and perspective. What do you see
    - Optical Illusions-  
<https://docs.google.com/presentation/d/1qy9mhSvb57Q6HXFbCOytA8TqdyTPx9UiqVRu-3EaoHQ/edit?usp=sharing> - notice how we all didn’t agree on what we saw.
    - Vincent van Gogh Flower Painting - notice how we all saw different details.

## **Skill Outcome (Aim)**

*Students will perform controlled crescendos and decrescendos while maintaining pitch, pulse, and articulation.*

## **STRATEGIES**

1. World’s Greatest Crescendo (Auditory)- Ask the students to listen to the recording of Ravel’s Bolero by the Wiener Philharmoniker at Lucerne Festival 2010 and to turn and talk to a neighbor what they noticed. <https://youtu.be/mhhkGyJ092E> The students may come up with a number of things, however, with good questioning you can lead them to the fact that the music got louder throughout. Hopefully the students will also notice the technique used to play softly (especially on snare drum!)
  - Other options to use for crescendos:

- Pines of Rome [https://www.youtube.com/watch?v=TQwGTe\\_MueM&feature=youtu.be](https://www.youtube.com/watch?v=TQwGTe_MueM&feature=youtu.be)
- Prelude to Lohengrin <https://youtu.be/vkUAx4QMNd8>
- Elsa's Procession to the Cathedral [https://youtu.be/e5ZW-oZ\\_Yjg](https://youtu.be/e5ZW-oZ_Yjg)

## 2. Starting With Why (Auditory, Visual)

- Ask the students why crescendos and descendos are important in music? [Think of it as energy not just getting louder or softer.]
- What role do dynamics play in this piece? Beethoven 5th (mvt 3-4) <https://youtu.be/xAQFJ1YpFal> (Visual Score)
  - Can you see the dynamics?

## 3. Exploring the Terrain (Visual, Auditory, Kinesthetic)

- Ask the students to play a concert Bb scale. While they are playing change the dynamics. (Goal get them to watch)
- Ask them to play an F concert and to follow your dynamic changes. Ask them what they consider to be mezzo-forte, etc.
- Use a decibel meter and the chart on the right to gauge their dynamics.
- Using the numbers next to the dynamics have the students shift to the different dynamic markings while watching the decibel meter on a screen in the classroom.

1	<i>ppp</i> - Very Quiet - Pianississimo - 30dB
2	<i>pp</i> - Somewhat Quiet - Pianissimo - 40dB
3	<i>p</i> - Quiet - Piano - 50dB
4	<i>mp</i> - Moderately Quiet - Mezzo-Piano - 60dB
5	<i>mf</i> - Moderately Loud - Mezzo-Forte - 70dB
6	<i>f</i> - Somewhat Loud - Forte - 80dB
7	<i>ff</i> - Loud - Fortissimo - 90dB
8	<i>fff</i> - Very Loud - Fortississimo - 100dB

## 4. Breaking The Skill Down (Visual, Auditory, Kinesthetic)

- Wind Patterning - Ask the students to hold a hand out in front of them about 6-10 inches and to blow air at their palm. Point to the dynamic chart again asking them to feel more air as they crescendo etc. Percussion can participate in this but also work on a practice pad playing quarter notes concentrating on stick height. Follow this pattern:
  - $\frac{3}{4}$  time: Four measures of dotted half notes (two measures crescendo and two measures descendo)
  - $\frac{3}{4}$  time: Four measures of quarter notes (two measures crescendo and two measures descendo)
  - $\frac{3}{4}$  time: Four measures of eighth notes (two measures crescendo and two measures descendo)
- Paper Visualizer - Ask the students to take a sheet of paper and do the same exercise as above but now holding the paper in front of them as a visualizer.
- Hiss It - Same exercise but now hissing it instead.
- Play it/Buzz it - On a concert F ask the brass to buzz the above exercise while woodwinds and percussion play it.

## 5. Three "T" Check: (Visual, Auditory)

- In Tune - Do the same exercise but with a tuner checking for consistent pitch.
- In Time - Do the same exercise but with a metronome
- In Tone - Do the same exercise concentrating on tone quality by making a recording or having a partner listening.

**6. Niente Bonus** (Auditory)

- Demonstrate niente and ask the students for a definition to fit with your performance. Ask them to bring the dynamic down all the way to niente (on both ends) to exaggerate the dynamics as much as possible.

**7. Inspiration From A General** (Auditory)

- Play “General Grievous” track (3:40-4:05) from Star Wars asking students to listen carefully for dynamic swells that take place in the trumpets.

**8. Clone Wars** (Auditory)

- Perform a Bb Concert Scale alternating between woodwind/percussion and brass using the exercise from above. The section that performs it the best is the victor!

**ASSESSMENT**

1. Diagnostic - I will use strategies 1, 2, 3 as diagnostic tools. These are concepts that the students should already have, however these strategies will help me to assess where our starting point is.
2. Formative - strategies 4 and 5 really do the bulk of the work for this outcome. Strategies 6 and 7 are extension skills to go above and beyond. I will closely observe during these strategies to gauge our growth and modify as needed.
3. Summative - strategy 8 can be used as a summative assessment, however, here is a separate summative assessment:
  - Using Tonal Energy (TE) Tuner or another audio recording application, ask the students to record the exercise. The students will then self score their work using a rubric we develop in class. Students will also submit the recording. (Visual, Auditory)

**Knowledge Outcome (Aim)**

Students will identify harmonic choices, such as diatonic chord mediants, chromatic chord mediants and tritone chord relationships, and describe the effect they have on the musical mood of a piece.

**STRATEGIES**

**1. Have You Heard?** (Auditory)

- Play video (<https://youtu.be/fAnLY8oYy2g>) of popular films with chromatic mediants being performed. Ask the students what they notice that is similar about the music in the background of each film? Answer - Chromatic Mediants. Define chromatic mediant and perform an example on the piano.

**2. Building Chords** (Visual, Auditory)

- Ask students to use the paper piano keyboard to review how to build major and minor chords. Take time to review basic intervals.
- Play a quick game of “name that chord quality” by performing major or minor chords on the piano and having the students vote thumbs up for major and thumbs down for minor.

**3. Types of Mediants** (Visual, Auditory)

- Using the Mediant Worksheet describe the different types of mediant and tritone relationships and how to build them.
- Use the four film examples to demonstrate the four basic types of mediant relationships (Vader, Palpatine, Magic, and Hero).
- Ask the students to work in teams of two or three to complete the missing blanks in the worksheet specifically focusing on the mood each harmonic choice evokes.

**4. Multiple Mediants In One Place** (Visual, Auditory, Kinesthetic)

- Play the recording of *Morag* from “Guardians of the Galaxy”. Ask students to follow along in the music to hear the different mediant and tritone relationships. Students will strike a different pose for “Vader” “Palpatine” or “Tritone” in the correct locations in the music.
- Discuss the mood or affect these chords evoke.
  - Anticipate what the scene in the movie would look like.
  - React to the movie scene and discuss if it matches the mood the composer created.

**5. Going To Mars** (Visual, Auditory)

- Ask the students to look at the two examples in Drawing Mars.
  - Example 1 - m. 74-85 (Vader, Palpatine, Diatonic)
  - Example 2 - m. 129-137 (Tritone, Vader)
- In both examples students will watch the score and listen to the chords. Students will be asked to identify the chord movement. The ensemble will then play these passages to really hear the harmonic shifts.
- Students will then be asked to share with a neighbor what emotions these chords evoke and why the composer made the choice to use them in this location.

**ASSESSMENT**

1. Diagnostic - strategy 1 is used as a hook to get students engaged in this theoretical study. Strategy 2, however, will be used to assess the students basic understanding of chord structure - a concept they should already have.
2. Formative - strategies 3 and 4 will be doing a lot of the work for this outcome.
3. Summative - strategy 5 could act as a summative assessment. Observing students with the actual music discerning the harmonic movement and discussing the mood it evokes fulfills the objective. Otherwise, a separate assessment strategy could be used like this:

- Students can choose from one of the following projects to demonstrate understanding:
  - Find another example of a piece of music that utilizes chromatic mediants, diatonic mediants or tritone relationships. Examine what specific type it is as well as the mood it evokes. Submit a recording along with your information making sure to defend your answer. (Visual, Auditory)
  - With two other people, create a chord progression using at least three of the chords types we studied. Write the music for your instruments and perform it for the class explaining the chord choices. (Visual, Auditory)
  - Analyze another portion of *Drawing Mars* identifying what chord choices the composer used and the effect it has on mood. Select one chord and replace it altering the harmonic motion and examine the result. (Visual, Auditory)
  - Create a dance or movement that corresponds to the chord movement in *Drawing Mars*. Record the movement and teach it to the class. (Kinesthetic)

### **Affective Outcome**

Students will examine the role of perspective-taking in building empathy.

*Try seeing things differently. Go deeper. Don't just look at the surface. Wonder. Observe. See without presupposing. Who knows what you'll see when you stop looking with your expectations and start seeing with your heart. Maybe you'll start seeing things you never saw before. Things might appear that you've never seen before because you stopped looking as soon as you had an explanation.* - Erin Pavlina (<https://www.erinpavlina.com/blog/2006/08/seeing-things-differently/>)

### **STRATEGIES**

#### **1. Our Perspective (Visual)**

- Display this quote on the board/screen: “Change the way you look at things, and the things you look at change.” - Wayne Dyer.  
<https://www.successful-solutions.com/2017/01/17/seeing-things-differently/>
  - What does this quote mean?

#### **2. Lowell's Perspective (Visual)**

- Using the program notes, assign each paragraph to a different section. Ask the section to read it, discuss it, and to report back to the rest of the group with the main idea.
- Talk through the history and context of Percival Lowell and then ask the following questions.
  - What have we learned about the composer and his desire to write this work?
  - What have we learned about Percival Lowell and his fascination with space?
  - Why was Lowell so interested in mapping Mars?
  - What did researchers ultimately conclude about Lowell's misinformation?
  - Why did so many people (including the New York Times) believe Lowell?
  - Have you ever believed in something so strongly that it was difficult to see it from a different perspective? If so, describe it.

### 3. **Illusions Can Happen** (Visual)

- Ask the students to watch this video and then describe their experience: <https://youtu.be/GK3F4HdZYig>
  - What just happened? Why did it happen?
  - What effect did this have on you?
  - How does this relate to Lowell?
  - How does it relate to perspectives?
    - Other Video Options:
    - <https://youtu.be/GK3F4HdZYig>
    - <https://youtu.be/LcpliVYfEqk>
    - <https://youtu.be/CYD8zRDaeE1I>

### 4. **World Perspective** (Visual, Auditory)

- Have you ever wondered if people think the same way you do? How do people in different parts of the world view things? How much does our background, life experiences, ethnicity, status shape how and what we see?
- Go onto Humans of New York and select “Countries”. Read how others view the world and the backgrounds they come from. <https://www.humansofnewyork.com/>
- Discuss your findings with someone near you.

### 5. **Emma’s Perspective** (Visual, Kinesthetic)

- We don’t often consider other’s perspective. Let’s take a look at a student who has a different perspective from us.
  - i. Describe Emma’s birth and childhood (premature baby, 1 pound at birth, many health concerns, legally blind)
  - ii. Ask two volunteers to try on vision simulator goggles and to do a few basic tasks (drink of water, play your instrument, etc)
  - iii. Describe to the class how your perspective changed after doing simple tasks with a new perspective (lens)?
  - iv. Meet Emma and ask her questions about perspective.

## **ASSESSMENT**

1. Diagnostic - The “introducing the piece” strategy will serve as our diagnostic tool gauging the level at which students understand perspective taking.
2. Formative - strategies, 1, 2, 3, 4, and 5 are important to build this concept of perspective taking. Observing and listening carefully to student comments is essential.
3. Summative - Ask students to write down answers to the following:
  - a. Describe how you consider perspective and the role it plays in building empathy for others?
  - b. Are there things in our school that we could look at with a different lens? How about our community, country, or world? What would you like to change? (Visual)

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Chris Gleason is an instrumental music educator at Patrick Marsh Middle School in Sun Prairie, Wisconsin. He is the 2017 Wisconsin Teacher of the Year, 2017 semi-finalist for the GRAMMY Music Educator Award and the first Wisconsin teacher to be named a finalist for National Teacher of the Year in 50 years. Chris earned his BME at UW-Eau Claire in 1997 and his Masters Degree from UW-LaCrosse in 2002. He has taught band in the East Troy School District and the LaCrosse School District.

Mr. Gleason's bands have performed at the Milwaukee Art Museum, Wisconsin State Capitol Rotunda, the "New Wisconsin Promise Conference", and the 2006 and 2009 Wisconsin State Music Conferences. The Patrick Marsh Middle School Band has commissioned composers such as Samuel R. Hazo (Blue and Green Music -2009), Brian Balmages (Sun Cycles – 2012), Michael Sweeney (Particles - 2013), Erik Morales (One Giant Leap - 2014), John Mackey (Lightning Field – 2015), Alex Shapiro (Rock Music- 2016), Brian Balmages (Twittering Machine – 2017), Andrew Boysen Jr (Tales of the Headless Horseman – 2018), Michael Markowski (Drawing Mars - 2019), Erika Svanoe (TBD - 2020).

In 1992 Mr. Gleason was selected as the Wisconsin Governor's Scholar to Interlochen Arts Camp in Interlochen, Michigan. Mr. Gleason has performed professionally at Disneyland, Valleyfair, and the Mall of America. He has been guest conductor of numerous camps and festivals including the Music For All National Band Camp, Tarleton Invitational Band Festival (Texas), National Band Association –Wisconsin Chapter Junior High All-State Band, Tri-State Honors Band, UW-Madison Summer Music Clinic, UW-Milwaukee Honors Band, UW-Whitewater Band Camp and numerous regional honor bands across Wisconsin, Illinois, Minnesota and Mississippi.

He is the past-chair of the Wisconsin Comprehensive Musicianship through Performance (CMP) Committee, the Wisconsin State Middle Level Honors Band and the Wisconsin State Middle Level Honors Project. He has taught workshops at VanderCook College of Music, the Los Angeles Unified School District in California, The NAFME National In-Service Conference, numerous school districts in the Midwest, and recently in Hong

Kong. He has presented clinics at the Midwest Band and Orchestra Clinic as well as the Minnesota, Indiana, Illinois, Iowa, and Wisconsin State Music Conventions.

Mr. Gleason is the recent recipient of the UW-La Crosse Distinguished Alumni Award (2017), Melvin F. Pontious Sparks in Music Education Award (2016), Michael G. George Distinguished Service Award (2016) and the Vi Miller Award for Excellence (2013) by Dane Arts and has been featured in the March 2015 Instrumentalist Magazine, and books: *Think Like Socrates: Using Questions to Invite Wonder and Empathy Into the Classroom* (Shanna Peeples, 2018) and *Rehearsing the Middle School Band* (Stephen Meyer, 2018). He was a 2018 National LifeChanger of the Year Award nominee. Mr. Gleason is the founder and organizer of the *Beyond The Notes Music Festival Inc.* in Wisconsin Dells that has to date inspired more than 30,000 young musicians and 60 future music educators.

Mr. Gleason recently completed his position as Engagement Specialist for the Wisconsin Department of Public Instruction delivering presentations at universities, school districts and conferences across Wisconsin. Mr. Gleason also assisted TED-Ed with the development and launch of an online course that teaches educators how to identify, record and share their ideas in the form of short, TED-style talks. He has worked with Teach Plus in a national effort to support Title II funding as well as preventing gun violence in U.S. schools. Mr. Gleason was selected as a 2018-19 NEA Foundation Global Learning Fellow. He will travel to South Africa in July of 2019. Mr. Gleason is a member of the National Band Association, Wisconsin Music Educators Association, National Association for Music Education, National Educators Association, and the National Network of State Teachers of the Year.