



FEATURE

THE BEAT GOES ON

Meets National Core Arts Anchor Standards 5, 7, 9 and 10

OBJECTIVES

Develop and refine artistic work for presentation (*Pr5*)
Perceive and analyze artistic work (*Re7*)
Apply criteria to evaluate artistic work (*Re9*)
Synthesize and relate knowledge and personal experiences to make art (*Co10*)

MATERIALS

Music Alive! magazine (Vol.40 No.6)
Hear the Music Playlist
Poetry Extras
Computer or mobile device with internet access

START

Ask your students to read “The Beat Goes On” on pages XX-XX before reviewing the words below. [This reinforces comprehension and vocabulary.]

MARCH—a piece of music composed to accompany marching or with a rhythmic character suggestive of marching.

DRILL—visual representation of music, with each performer positioning themselves as a dot in an image.

AUXILIARIES—also known as the visual ensemble, or color guard, consisting of dancers, twirlers and flag bearers.

BLOCK FORMATION—used in traditional and military marching, this formation consists of players assembled in blocks that move to different locations on a field.

HALFTIME—length of time between second and third quarters of American football. Typically, marching bands perform during this time as entertainment.

COMPETITION—an event or contest in which bands gather to perform and receive scoring and awards at the state, region, or national level.

GLIDE STEP—also called roll step, a form of movement used by marching bands to minimize upper body movement, enabling musicians to play their instruments and march without air-stream interruptions.

HIGH STEP—a high-energy, high-effort visual style of marching involving the foot raised as high as the knee before coming down.

FRONT ENSEMBLE—instruments that are used at the front of the marching band field

DRUM LINE—marching percussion section that keeps the tempo for the band.

SOUSAPHONE—a form of tuba with a wide bell pointing forward above the player’s head and circular coils resting on the player’s left shoulder and right hip, used in marching bands.

CORPS STYLE—a type of marching band based on those of Drum Corps International.

DEVELOP

Ask students the following questions:

How were marching bands used in the military? What happened when they were no longer needed for active battle? Why was John Philip Sousa famous and which bands did he lead? What universities began to bring marching band to the field? How did marching bands appear and grow in high schools? When did Drum Corps International begin? What innovations did they bring to marching? Why do you think marching band and the “marching arts” are similar and different? How does the color guard perform in a show? Do they play instruments? Why is a glide step different than traditional marching? What does it do?

2. Listen to the selections in See the Music as a class.

How do the marching ensembles compare and differ? What instruments do you hear? Which performance entertained you the most? Why? How do they make you feel? Do you hear the drum beat? How important is the drum line to the marching band? Describe the DCI performance clips. How do these videos differ from college marching bands? Compare high step to glide step to the marching of the U.S. Marine Drum & Bugle Corps. How do they compare? Differ?

CLOSE

Have students pick a popular or soundtrack song they think would make a good marching song. Discuss why they believe it would be good for marching? What instruments would be added/removed to make it for marching band?

OR

Watch the two videos that teach students to high step and glide step. Have students follow along to the videos, encouraging them to march in place. Pick a popular song and have students try marching both styles in place to the music. Discuss any observations about the physical effort needed to march.

OR

Using a piece of paper, have students design their own uniform. What colors would you use and why?

ASSESS

Did the students read the article? Did they answer the review questions? Did they pay attention to the details of each song and select their own?