HOW THE
TRADITION OF EXCELLENCE
BAND METHOD ADDRESSES EACH OF
THE GRADE 5–8 NATIONAL STANDARDS

Contained in this booklet are just a few of the many exercises included in the Tradition of Excellence band method designed to help the student meet and surpass each of the grade 5–8 National Standards.
ABOUT THE AUTHORS

**Bruce Pearson** grew up in Bloomington, Minnesota. He has taught at the elementary, junior high, high school, and college levels for over 40 years. In December of 1998, Dr. Pearson was awarded the prestigious Midwest Clinic Medal of Honor in recognition of his outstanding contributions to music education. In 2007, he was the recipient of the Distinguished Alumni award at St. Cloud State University. Also in 2007, he was recognized as the first Patron for the Maryborough Conference in Queensland, Australia. Dr. Pearson continues to serve as a guest lecturer, clinician, and conductor in addition to his work as a composer, arranger, and author.

Dr. Pearson and his wife, Dee, presently live in Elk River, Minnesota—a part of the Minneapolis-St. Paul metropolitan area.

**Ryan Nowlin**, a native of Cleveland, Ohio, holds both his Bachelor of Music and Master of Music degrees from Bowling Green State University (Ohio). He has taught for ten years at the beginning, middle school, high school, and college levels, including wind ensemble, jazz ensemble, and marching band direction. Mr. Nowlin was an instructor of conducting and band scoring at BGSU and was recently recognized as one of the university’s Accomplished Graduates. In 2010, Mr. Nowlin joined “The President’s Own” United States Marine Band, where he currently serves as staff arranger.

This work presented by the publisher has been prepared by Ryan Nowlin in an unofficial capacity and neither “The President’s Own” United States Marine Band, the U.S. Marine Corps, nor any other component of the Department of Defense or the U.S. Government has endorsed this material.
1. Content Standard: Singing, alone and with others, a varied repertoire of music

Achievement Standards

a. sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles.

Singing is critical to the complete development of instrumental music students, and should be a part of training from the very beginning. Singing helps to develop their audiation skills—that is, for the students to be able to hear the music before they play it. A good vocal warm-up is essential at the start of any lesson that includes singing. Employ warm-ups such as the one below that relax the voice and promote good vocal health.

**BASIC WARM-UP FOR SINGING**

**Loosen up:** Have students shake out their arms and legs to release tension in their muscles.

**Establish posture:** Tell students to stand/sit up straight as if an invisible string attached to the top of their heads is holding them up.

**Develop breathing:** Have students take a breath without lifting their shoulders. Then, while keeping a steady beat, have them push out the air using a continuous “sss” or “fff” sound, telling them to make sure all of the air is exhaled by the time eight counts have passed. Repeat, varying number of counts. Rhythmic sizzling (for example, vocalizing “sss” in a series of quarter note bursts) can also be used when expelling the air. For more detailed information on breathing development, see *Teaching Band With Excellence*, pages 32-33.

**Warm-up and relax the voice:**

- Create an exercise using three or four notes in a stepwise pattern. Sing the exercise on “ah” or “oo” and have students echo you. Start in the middle register, then repeat the exercise a few more times, starting the exercise a half step higher or lower each time.

- Sing a note using “ah” or “oo,” slide up to a note a fifth above it, then slide back down again. Have students echo you. Move up and down by half steps. Tell students to try to feel their voice singing all of the pitches in between the beginning and ending notes.

- Have students vocalize siren-like sounds that sweep from low to high and back to low. Use the syllable “woo” and have students accompany the sweep of sound with an arm gesture that matches the pitch contour. Begin in the middle register at a low volume, increasing the range and volume as the warm-up progresses.

**B♭ Clarinet Book 2, page 3**

13. **Excellence in Theory**

Play and sing the following intervals.

- 2nd
- 3rd
- 4th
- 5th
- 6th
- 7th
- Octave (8th)

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NN1112B
b. sing with expression and technical accuracy music representing diverse genres and cultures, with expression appropriate for the work being performed
b. sing with expression . . . continued from page 4
b. sing with expression . . . continued from page 5

Conductor Score Book 1, page 284
2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

**Achievement Standards**

a. perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position and good breath, bow or stick control

Conductor Score Book 1, page 22

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**Clarinet Lesson**

**Lesson Plan**

1. Singing
2. Performing
3. Improvising
4. Composing & Arranging
5. Reading & Notating

**Teaching Band with Excellence**

Topic pp.

1. Listening & Analyzing
2. Interdisciplinary Relationships
3. Historical & Cultural Relationships

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**Clarinet Checklist**

- Sitting up straight?
- Clarinet in center of body with bell near knees?
- Clarinet at correct angle?
- Right and left thumbs correctly placed?
- Fingers gently curved?
- Wrists straight?
- Elbows away from body?
- Head erect?
- Mouthpiece proper distance in mouth?
- Top teeth resting directly on mouthpiece?
- Chin flat and pointed?
- Equal pressure on all sides of mouthpiece?
- Breathing correctly?
- Good tone produced?

Check tone production by using just the mouthpiece and barrel.

Correct Concert pitch:

\[ F\text{ sharp (F\#)} \]

Clarinet video lessons feature April Leslie.
a. perform on at least one instrument... continued from page 7

Percussion Book 1, page 26 cont. (105)

105. Ronde

**Moderato**

| Mts. |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

**S.D. B.D.**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

**S.D.**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

**B.D.**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

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Tielman Susato was a Renaissance composer, trumpet player, and music publisher. He wrote mostly dance music, including *Ronde*.

Flemish (Belgian) Composer

Oboe Book 1, page 36

**Rigaudon**

Solo with Piano Accompaniment

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Oboe

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Solo

**Moderato**

Rigaudon

Georg Philipp Telemann (1681–1767)

German Composer

Arr. Bruce Pearson and Ryan Nowlin

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Ngusipubtest
The term “military band” was historically used to designate an instrumental ensemble made up of woodwinds, brass, and percussion, much like today’s concert band. 

Ecossaise for Military Band was originally written by Beethoven in 1810 for this type of ensemble. The work is a contradance, a lively dance-inspired composition in $\frac{2}{4}$.

In a contradance, couples faced each other in two lines. It was a Classical Period predecessor to more modern forms such as square dancing.


Percussion Ensemble or Full Band: All Percussion Parts (cont. next page)

Ecossaise for Military Band

Ludwig van Beethoven (1770–1827)
German Composer
arr. Bruce Pearson

1st x = first time through, 2nd x = second time through.
a. perform on at least one instrument . . . continued from page 9

Conductor Score 1, page 210
b. perform with expression and technical accuracy varied repertoire of instrumental literature with a difficulty of 3, on a scale 1 to 6, including some solos performed from memory

B♭ Clarinet Book 2, page 20
b. perform with expression ... continued from page 11
b. perform with expression . . . continued from page 12
c. perform music representing diverse genres and cultures, with expression appropriate for the work being performed

**B♭ Clarinet Book 1, page 30**

**127. Theme from “The Sleeping Beauty”**

- Circle the notes changed by the key signature.
- R.H. down = keep right hand fingers down.

**Incidentally**

Peter Ilyich Tchaikovsky
(1840–1893)
Russian Composer

In 1891, Tchaikovsky traveled to America for the opening of Carnegie Hall in New York City.

**Oboe Book 1, page 31**

**133. Sleeping Princess**

- Which fingering should you use when playing F on this song?

**Swedish Folk Song**

**Percussion Book 1, page 31 cont.**

**134. Skill Builder: Samba-lélé**

**Brazilian Folk Song**

**B♭ Clarinet Book 2, page 17**

**81. The Galway Piper**

**Irish Reel**
d. play by ear simple melodies on a melodic instrument

B♭ Trumpet Book 1, page 10

31. Camptown Races
Draw the missing notes in the ovals before you play.

B♭ Trumpet Book 2, page 5

24. Excellence in Ear Training
Write the melody of "My Country, 'Tis of Thee" / "God Save the King" in the staff provided. Several notes are written to help you.

Trombone Book 1, page 29

123. Excellence in Ear Training
Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

Clarinet Book 2, page 13

61. Excellence in Ear Training
Play the Blues Scale at the top of the page. Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown. Only the notes of the blues scale will be used.
e. perform in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of the conductor
f. perform independent instrumental parts while other students play contrasting parts

Conductors Score Book 2, 1st page of page 22 Gregorian Chant & Ritual
3. Content Standard: Improvising melodies, variations, and accompaniments

Achievement Standards

a. improvise simple harmonic accompaniments
b. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies in major keys
c. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality

Trombone Book 1, page 16

59. Bingo Variations

1) Play the black notes, which make up the theme. American Folk Song
2) Add the gray notes, which make up the variation.

B♭ Clarinet Book 2, page 15

73. Excellence in Improvisation

Using the notes from the blues scale, improvise a musical response to the musical call on the recorded accompaniment.

B♭ Trumpet Book 2, page 25

110. Excellence in Improvisation

In the bars notated with slashes, improvise your own solo based on the C blues (Concert B♭) scale. Use new ideas or the licks you know.

B♭ Clarinet Book 2, page 31

144. Excellence In Improvisation

Using pitches from the Blues scale, improvise a melody.
4. Content Standard: Composing and arranging music within specified guidelines

Achievement Standards

Compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance.

**Eb Alto Saxophone Book 1, page 17**

66. **Excellence in Composition: Carnival of Venice**  
   Italian Folk Song

   - 1) Play the theme. 2) Add eighth notes after some of the quarter notes to compose a variation as in 59. Bingo Variations. Bonus: Improvise a variation!

   ![Musical Example](image)

**Trombone Book 1, page 9**

28. **Excellence in Composition**

   - 1) Draw a bass clef. 2) Complete and play your composition.

   ![Musical Example](image)

**Bb Clarinet Book 2, page 17**

86. **Excellence in Composition**

   - 1) Add a tempo, dynamics, and slurs. 2) Complete and play your composition. Don’t forget to add the final barline!

   ![Musical Example](image)

**Bb Clarinet Book 2, page 29**

133. **Excellence in Composition**

   - In the key of D minor (Concert C minor), write an original four-bar melody. You may use the natural, harmonic, or melodic minor scales. Be sure to include your clef, key signature, tempo, slurs, and dynamics. Two notes have been suggested. Give your composition a title and play it.

   ![Musical Example](image)
5. Content Standard: Reading and notating music

Achievement Standards

a. read whole, half, quarter, sixteenth, and dotted notes and rests, in \( \frac{2}{4}, \frac{3}{4}, \frac{1}{4}, \frac{6}{8}, \frac{3}{8} \), and alla breve meter signatures

b. identify and define standard notation symbols for pitch rhythm, dynamics, tempo, articulation and expression

Eb Alto Saxophone Book 1, page 14
...continued from page 19

B♭ Tenor Saxophone Book 1, page 11

36. Rhythm Time ✷ 1) Write the counting and clap the rhythm before you play. 2) Play on the note D (Concert C).

RHYTHM STUDIES: p. 44, #18-20; p. 46, #41-43

37. Two Step ✷ The C major (Concert B♭ major) key signature, highlighted in purple, indicates no sharps or flats.

B♭ Trumpet Book 2, page 25

109. Dance Josey

American Folk Song

B♭ Clarinet Book 2, page 26

112. Anvil Chorus from “Il Trovatore”

Giuseppe Verdi (1813–1901)

Italian Composer

112. Anvil Chorus from “Il Trovatore”

Maestoso

This is one of the most famous choruses in all of the operatic repertoire of the Romantic Period.

B♭ Clarinet Book 2, page 28

123. Rhythm Time ✷ 1) Write in the counting and clap the rhythm before you play. 2) Play on the note F (Concert E♯).

RHYTHM STUDIES: p. 46, #41-48

124. I’se the B’y that Builds the Boat

Canadian Folk Song

Allegro (2 primary beats per measure in ¾)

Allegro

Play 123. Rhythm Time several times. Increase the tempo each time until you feel two beats per measure.

Play several times. Increase the tempo each time until you feel two beats per measure in ¾.
c. read at sight simple melodies

**Trombone Book 1, page 11**

*38. Sight-Reading Challenge: Shoo Fly*  
American Folk Song

**Oboe Book 1, page 17**

*64. Sight-Reading Challenge: Theme from “Cambridge Overture”*  
American Folk Song

**B♭ Clarinet Book 2, page 19**

*93. Sight Reading Challenge: Procession of the Nobles*  
Russian Composer

**B♭ Trumpet Book 2, page 25**

*107. Sight Reading Challenge: Suliram — Duet*  
Indonesian Folk Song
Tradition of Excellence Quiz 3
Student Pages 14–17

Name_______________________________________Score___________

1) Composer Anne McGinty is from .
   a. Ireland   b. Germany
   c. England   d. The United States of America

2) True or False (Circle the correct answer): Spirituals are a new musical form created in the early part of the 20th century.

3) Define pick-up or anacrusis in your own words.

4) Define improvisation in your own words.

5) Define theme and variation in your own words.

6) Complete the following sentence by selecting the correct answer. A half step is the interval used in Western music; on a keyboard, it is the distance from one key to the very next key—white or black.
   a. highest   b. lowest
   c. smallest   d. largest

7) Circle the two-measure rhythm performed by your teacher.
   a. b. c. d.

Extra credit

8) Using the information provided by your teacher, give one fact about each of the two countries below.
   a. Australia
   b. Italy

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d. use standard notation to record their musical ideas and the ideas of others

B♭ Clarinet Book 2, page 17

Conductor Score, Book 1, page 107
3) Write the two-measure rhythms performed by your teacher in the staves below.
   a.  b.

Conductor Score, Book 1, page 147
6) Write the following two-measure rhythms performed by your teacher on the staves below.
   a.  b.

Ear Training: Dictation
Pass out a piece of manuscript paper. Clap, sing or perform the following rhythms on an instrument of your choice. Provide the students with the time signature of the example before you begin. Perform each two-measure excerpt three times with a pause in between. Have the students correctly notate the two-measure rhythm on the staff paper.

Ear Training: Dictation with Synchopation
Pass out a piece of manuscript paper. Clap, sing or perform the following rhythms on an instrument of your choice. Provide the students with the time signature of the example before you begin. Perform each two-measure excerpt three times with a pause in between. Have the students correctly notate the two-measure rhythm on the staff paper.
6. Content Standard: Listening to, analyzing, and describing music

Achievement Standards

a. Identify simple music forms when presented aurally. Describe specific music events in a given aural example, using appropriate terminology.

Band Pieces

Theory & Composition

ternary form – music with three sections: Section A, followed by a contrasting Section B, then Section A again

trio – third theme in a march, typically a contrasting section

Concert Etiquette

Dress nicely for every performance. If no specific guidelines are given by your director, be sure to ask what is appropriate. When you look your best, the audience will more fully appreciate your playing or singing.

See, the Conquering Hero Comes from "Judas Maccabaeus"

George Frideric Handel (1685–1759)

English Composer

arr./uni00A0Ryan/uni00A0Nowlin

Judas Maccabaeus, composed in 1746, is one of Handel's most famous oratorios. This piece majestically commemorates the title character's victorious return from battle.
a. describe specific music events . . . continued from page 24

Interactive Practice Studio: Flute Book 1

72. Theme from “The Nutcracker”

Interactive Practice Studio: Eb Alto Saxophone Book 1

127. Theme from “The Sleeping Beauty”

Interactive Practice Studio: Clarinet Book 2

75. Overture to “The Barber of Seville”

Interactive Practice Studio: Bb Trumpet Book 2

143. Triumphal March from “Aïda”
a. identify simple music forms . . . continued from page 25

Eb Alto Saxophone Book 1, page 35

Riverside March

Ryan Nowlin (b. 1978)
American Composer

Notice the key signature changes at 27 and 47.

Introduction
Moderato

Section A
1st Theme

2nd Theme

Section B

Trio

Unis.

div.

unis.

f

unis.

div.

unis.

Section A

1st Theme

Closing

f

unis.

div.

unis.

div.

f
7. Content Standard: Evaluating music and music performances

**Achievement Standards**

a. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing

b. evaluate the quality and effectiveness of their own and others’ performances, compositions, and arrangements by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

Conductor Score Book 1 reflection form for page 19 The Good Life

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
</tr>
</thead>
</table>

**Reflection: The Good Life — Solo**

Check the most appropriate response for each section.

Tone today was:
- [ ] better than usual
- [ ] about the same as usual
- [ ] not as good as usual

The notes and rhythms (including rests) played today were:
- [ ] always accurate
- [ ] accurate most of the time
- [ ] not very accurate

The tempo (speed of the music) today was:
- [ ] steady
- [ ] steady most of the time
- [ ] not steady

The slurs played today were:
- [ ] always accurate
- [ ] accurate most of the time
- [ ] not very accurate

An appropriate overall score for my performance today would be:
- [ ] 10
- [ ] 9
- [ ] 8
- [ ] 7
- [ ] 6
- [ ] 5
- [ ] 4
- [ ] 3
- [ ] 2
- [ ] 1

Complete the following sentences.

When I listened to my Interactive Practice Studio recording I was pleased by

The next time I play this song, I need to remember to

I was surprised that

I am proud because

Comments:

Save or Print this reflection for future review or sharing.
8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

Flute Book 1, page 31

131. Classical Dance

Wolfgang Amadeus Mozart

Austrian Composer

(1756–1791)

Mozart was a child prodigy, and he traveled throughout Europe with his father to display his talents on keyboard and violin. He composed his first symphony at age 8 and his first opera at age 12.

Use the alternate or thumb B for this entire exercise.

Interactive Practice Studio

Austria in the 18th century, the dance was originally considered to be indecent. By the 19th century, composer Johann Strauss II, known as “The Waltz King,” popularized the waltz throughout Europe. His waltzes increased the speed and lightness of the music, so that dancers were twirling at lightning speed around the dance floor.

Austria was the capital of Austria, has been a center of music and art since the rise of the Habsburgs, who were great patrons. Many famous classical composers of the 18th and 19th centuries were born or lived there, including Mozart, Beethoven, and Haydn. Vienna became an established location of great symphonies, ballet companies, and operas. Austrian folk music filtered into classical music, particularly in the form of the waltz, a balroom dance in 3/4 time. Originating in rural villages in Austria in the 18th century, the dance was originally considered to be indecent. By the 19th century, composer Johann Strauss II, known as “The Waltz King,” popularized the waltz throughout Europe. His waltzes increased the speed and lightness of the music, so that dancers were twirling at lightning speed around the dance floor.

Quick Facts

Language: German

Area: 32,000 sq. mi.

Population: 8 million

Climate: Temperate and Alpine

Quick Facts

Language: German

Area: 32,000 sq. mi.

Population: 8 million

Climate: Temperate and Alpine

Applying Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

1) What does “Austria” mean?
2) Name three composers who were born or lived in Austria.
3) What is a waltz and why did it become popular?
4) Imagine you had the opportunity to travel to Austria. What would you like to see and do?


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Interactive Practice Studio

FRANCE

People and Culture
France is located on the western coast of Europe, with the Atlantic Ocean to the west and the Mediterranean Sea to the south. France is known for its rolling river valleys, the majestic Alps mountain range to the southeast, and its glamorous sandy beaches on the south coast. The French boast a history of rich and powerful kings who built lavish palaces, like Versailles outside Paris, but this reign of monarchs ended with the bloody beheading of King Louis XVI after the French Revolution in 1789. However, the elegant French taste for refinement and beauty – in their art, music, fashion, and cuisine – continues to influence Western culture today.

Art and Music
The French tradition of the chanson [shan-SOHN], or song, dates back to the Middle Ages. These lyrical songs were long poems performed by traveling minstrels, telling stories of legendary heroes or unrequited love. The passion for the solo song or three- or four-part harmony continues today in contemporary French folk music. French classical music began to blossom in 17th century, when composers began writing light, comedic operas to entertain the wealthy nobility of France. Jacques Offenbach, in the 19th century, continued this French tradition of vocal music in his operettas, in which he wrote sharp political and social satires (see page 23 of Tradition of Excellence, Book 1).

Language Lesson
French is the official language of France. Socializing in sidewalk cafés is very popular among young people in France. Practice these common phrases.

Bonjour! [bon-ZHOOR!] Hello!
Comment ça va? [koh-mahn sa va?] How are you?
Je voudrais du café et un croissant. [zhuh voo-DREH dew kah-FAY eh uhn kroah-SAN] I would like coffee and a croissant.
Merci! [mehr-SEE] Thank you!

Quick Facts
Capital: Paris
Location: Western Europe
Area: 211,000 sq. mi.
Climate: Mediterranean
Population: 65 million
Language: French
Currency: Euro
Government: Republic

Apply Your Knowledge!
Write your answers on the back or on a separate sheet of paper.

1) When was the French Revolution?
2) What is a chanson?
3) Describe the kind of operas written by French composers.
4) If you visited France, what would you like to see and do?

Play music from France on pages 22 and 23 of Tradition of Excellence, Book 1.

Trivia
• The children's song "75: Fais Dodo," meaning "go to sleep," is a popular lullaby sung by parents to their children. Play this melody on page 22 of Tradition of Excellence, Book 1.
• The Tour de France, a yearly bicycle race across France, was first held in 1903. American cyclist Lance Armstrong has won the race a record seven times.
• The French love cheese; there are over 1,000 different kinds of cheese available in France.

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131. Skill Builder: Habanera from “Carmen”
Moderato

Georges Bizet (1838–1875)
French Composer

B♭ Clarinet Book 2, page 29
Jamaican music was heavily influenced by the music of other Caribbean countries, such as the Calypso music of Trinidad and Tobago.

Jamaica Folk Song

114. Water Come a Me Eye — Duet
Moderato

1. div.

Jamaican music was heavily influenced by the music of other Caribbean countries, such as the Calypso music of Trinidad and Tobago.

Jamaican Folk Song

114. Water Come a Me Eye — Duet

Moderato

1. div.

Interactive Practice Studio

Name _______________________________________________________ Date ______________________

People and Culture

This tropical, sandy isle in the Caribbean Sea has given birth to some of the most influential music and dance styles in the world. Originally peopled by Arawak Indians, Jamaica was discovered by Christopher Columbus in 1494, who claimed it for Spain. In 1655, the English seized the island from Spain and began a 200-year rule. During this time, Jamaica became one of the world’s leading sugar exporters and was dependent on slave labor from Africa to do this. Today, the majority of Jamaicans have African ancestry, although there are small numbers of immigrants from Europe, the United States, and Asia. Jamaica is now an independent nation that is part of the British Commonwealth.

Art and Music

The Jamaican folk song Banana Boat Song on page 21 of Tradition of Excellence, Book 1, is an example of mento, a style of folk music specific to Jamaica. Unlike other islands of the Caribbean, which had Spanish influences, Jamaica was under English rule and developed its own unique musical styles in combination with African influences. Mento is an informal, rural style of music performed with acoustic instruments, including the banjo, acoustic guitar, hand drum, and the rhumba box, a kind of xylophone that you can sit on while playing. The lyrics of the songs comment on poverty and the trials of everyday life. Banana Boat Song, particularly, is sung from the point of view of dock workers loading bananas onto boats during the night shift.

Feature

The syncopated melody of mento is the precursor to popular forms of music today, such as ska and reggae, which are also native to Jamaica. Ska is a type of music from the 1950s that combined Jamaican mento with US American blues and jazz. The music is distinctive because the accents are on the upbeats, creating lively, rhythmic music to dance to. Reggae developed out of ska in the 1960s and has a very distinctive sound. Reggae also features accents on the upbeat, but the music is much slower paced and, most important, the bass drum is dropped on the first beat, creating a delayed, off-beat effect. The most prominent reggae musician from Jamaica was Bob Marley (1945–1981). Ska and reggae went on to influence US American punk and rap music.

Quick Facts

Capital: Kingston
Location: Caribbean Sea
Area: 4,000 sq. mi.
Climate: Tropical
Population: 2.8 million
Language: English
Currency: Jamaican dollar
Government: Parliamentary Democracy and Constitutional Monarchy

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper:
1) What does the name “Jamaica” mean?
2) What style of folk song is Banana Boat Song?
3) Describe two unique characteristics of reggae music.
4) Name three facts you learned about Jamaica after reading this page.

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9. Content Standard: Understanding music in relation to history and culture

Achievement Standards

Identify by genre or style aural examples of music from various historical periods and cultures.

Conductor Score Book 1, page 374

See, the Conquering Hero Comes
from “Judas Maccabaeus”

George Frideric Handel (1685–1759)
English Composer
arr. Ryan Nowlin

Maestoso (\(J = 112\))

Introduction

Maestoso (\(J = 112\))

Section A

\(5\)