

29
Teich



Alte Kamraden

MARSCH
für Pianoforte

komponiert
von

C. TEIKE.

Eigentum des Verlegers für alle Länder.
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(INH. HANS GÜTZKOW)
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Unit Plan by Ronald Atkinson

Alte Kameraden Marsch (Old Comrades March)

Written by Carl Teike. Edited by Charles "Chas" Wiley

This Edition, Published by TRN Music Publisher.

Grade Level: Determined by most arrangers and sources that it's a 3/4. For this arrangement, it's set as a Grade 5 due to the key.

National Music Standards:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Learning Outcomes

1. Students will be able to learn the historical era of World War One, and the events surrounding it.-9
2. Students will be able to focus on balance and blending with the use of dynamics.-2,5,7
3. Students will be able to utilize the D-flat, G-flat, and Chromatic scales.-5
4. Students will be able to compare and contrast different versions of music while analyzing Alte Kameraden.-6,7,8
5. Students will be able to focus on Tone, Timbre, Texture, and Harmony through a March.-2,5
6. Students will be able to connect the piece and tie it in with the movie "All Quiet on the Western Front."-8, 9
7. Students will be able to interpret and analyze the meaning behind the march. -6,7
8. Students will be able to identify the relationships and roles each section has within the ensemble.-4,5,7
9. Students will be able to perform rhythms in a moderate tempo while blending in with the melody.-5,6,7
10. Students will be able to use charts, journals, and handouts to further their knowledge on Alte Kameraden.5,6,8,9

ALTE KAMERADEN MARSCH (Old Comrades, March)

Unit One: The Composer

Carl Albert Hermann Teike was born in Stettin-Altdamm, Pomerania (Germany) February 5th, 1864. Being the fourth of fourteen children, he was born as the son of the blacksmith. He began studying music at the age of 14 years old as he was learning to play the French horn, string bass, and percussion. At the age of nineteen, he joined the army of Wurttemberg as a musician in the 123rd Konig Karls Regiment. He was stationed in the Swabian City, Ulm, where he played French Horn and percussion for the orchestras at local theatres. Teike began writing over 100 marches, and at least 20 concert works, consisting of waltzes, polkas, and mazurkas. After Teike resigned from the army due to the disapproval of Alte Kameraden from his band master, he went on to become a police officer in Ulm, and at the same time, married his landlord's daughter. In 1895, they both moved to Potsdam in which he continued to serve as a police officer, and even composed music off duty. In 1908, due to his illness from the Influenza, he resigned as a police officer and started working as a postal employee in Landsberg an der Warthe in East Brandenburg, where he died up unto his death in 1922.

Unit Two: Composition

Alte Kameraden was one of Teike's earliest compositions at a young age of 25 years old. This piece was written in 1899 for his military band. Carl Teike began writing this piece, but when he had presented this song to his bandmaster, his bandmaster looked at the first few parts and told him "throw this manuscript into the fire." After hearing those words, this led Teike to resign from the Army. Alte Kameraden is German for Old Comrades. It is unsure or not whether this was written for his regiment's band to march, or if it was written as chamber "salon" orchestra used for polkas and bar music. This piece commemorates the lifestyle of soldiers at the time, all in which became very popular during World War One. Teike sold his march to a publisher, and it became one of the world's renowned marches. This piece also includes lyrics for soldiers to sing along to.

Unit Three: Historical Perspective

Though this piece was written before the great wars, it was indeed written around that time period. This means, it was not only inspired with them in mind, or written for them, but it was written about them. It describe their lifestyle even though all the soldiers have experienced the most gruesome time in the war. World War One was a global war that originated in Europe. It had lasted from July, 28th 1914 to November 11th, 1918. The trigger of the war began when Heir to the throne, Archduke Franz Ferdinand was assassinated by Yugoslav nationalist, Gravilo Princip in Sarajevo on June 28th, 1914. After much conflict between Austria-Hungary and Serbia, Austria-Hungary declared war against on Serbia. During the conflict, it had caused tension and Russia, Germany, and the United Kingdom soon started to take allied sides and began to attack each other. As the war begins to rise, many other nations soon got involved, including countries The United States, Africa, The middle east, and Asia.

As the war began to die down, plans were being made by foreign leaders to draft a world proposal known as "The Treaty of Versailles". This included what foreign nations could do, and couldn't do. This meeting also included plans to re-map the continent of Europe. Many Germans thought the Treaty of Versailles

was complete humiliations. This treaty made the Germans lose land, lose soldiers, and also lose weapons for military use. Germany was indeed to payback for the war. One of world war two's most prominent leaders, Adolf Hitler, fought on the battlefield of the first world war, and was indeed furious when he found out what conditions Germany was left in. This was the era where fascism and Nazism was on the rise.

Unit Four: Technical Considerations

This composition begins in the key of D-flat. Up until the trio in measure 103. In the beginning, a lockemarsch is usually played by a piccolo with a snare drum flourished. It isn't written in the score, but it's traditionally added before the start of this march. It is optional. One of the biggest technical considerations to think about, is accenting the note clear, concise, and being able to articulate. In measures 1-4, Trumpets, clarinets, and flutes all play an ascending scale on beat 3. It's not accented as a staccato, but the notes have to be short and separated. Each note within the piece is typically played as a staccato, except for the second and third stanza of the march.

Students must also look at the dynamics of this piece. Looking at the entire score, Alte Kameraden has layers of which instruments are important in the piece. In the first strain of the piece, the euphonium has a melodic, legato melody that carries out as a counter melody ostinato while most instruments are playing the melody. This happens in measures 5-32. It's only done the 2nd time around after the first repeat. While the euphonium solo is going on, the band will need to back out a dynamic softer.

In measures 85-Trio, flutes, clarinets, cornets, and trumpets all have a triplet rhythm that will need to be addressed. Students who play this will need to listen, and as a band, line up correctly as they hear the percussion playing. It is however short and staccato articulation, as previously mentioned. Students will be able to use and learn syllables such as "Tuk-a-tuk" or "da-ga-da".

Unit Five: Stylistic Considerations

As mentioned before, the intro is a lockemarsch that is played by a piccolo accompanied by a snare drum. It is optional, but it's also not written in the score. It is available on any online music publishing source. The intro opens with a fanfare sound of trumpets going up three semitones to start the piece. In measure 5, the cornets and trumpets carry on the melody with the flutes and clarinets. The 2nd time of playing the first strain, the Euphonium takes a soaring melody that stands out above all instruments. During this first strain, the tempo should be a moderate tempo. Never fast, and always light. Dynamics are very important, so never ignore what's written. For the crescendos and decrescendos, they only apply to the instrument, not always the entire band. The Tuba, being one of the most brassy and powerful instruments, should play a dynamic louder than what's written. It is important for the bass to stand out. In measures 21-24, trumpets have a fanfare solo consisting of a dotted half-note followed by a triplet. This part of the section needs ring loud, and it's very important because it serves as bugle call for the soldiers.

Second Strain is divided into two separate parts. In the first phrase, all low brass taking over a new melody. In the second phrase, the flutes, clarinets, and cornets take on the triplet melody in measure 85 and on.

Trio: In the trio section, cornets, saxophones, clarinets, and euphonium take on the melody while the other instruments continue to be short and light. Very articulate in the quarter notes.

Last strain: In the grandioso, this piece of the section is very big and bright. This section is supposed to be pompous, and at the same moderate tempo. Dynamics are still important, and most importantly, some instruments will tend to stick out. Those instruments include Euphonium, Trombones, and Tenor Saxophones. Those instruments drive the band forward, and also help grow the crescendos.

Unit Six: Musical Elements

There isn't a specific melody within the march as a whole, but certain instruments in each strain contain a melodic passage which should top the foundation of all instruments that are playing the harmonic contrast. As stated by the editor, Charles "Chas" A. Wiley, it's also stated that every effort was made in this edition to conform to the original German publication of this work, such as maintaining the original key, dynamic markings, accents and style markings, etc. Rehearsal numbers were added. There was no flute part, so a C flute (2nd flute and Piccolo play the lower notes) was made from the original Dd Piccolo part. The original 1st & 2nd Eb clarinet part has been reduced to one part. There were no saxophone nor Bass Clarinet parts in the original, so these parts were added. The Eb flat horn parts were transposed to F parts. The original Flugelhorn parts were re-named 1st & 2nd Cornet. The 3d & 4th Cornet parts were originally for cornet, as were the 1st and 2nd Trumpets originally for trumpet. Cymbals may be added to the Bass Drum part, to your taste. No other parts have been changed or added. If you wish to achieve the original sound of this march, you should use Db Piccolo, no flutes, no Bass Clarinet, no saxophones, and use Flugelhorn instead of Cornet on the 1st and 2nd Parts. The editor believes that this would make little difference in the sound, and that the integrity of Teike's original version would not be lost if all parts were played that are included in this edition.

In this edition, the instrumentation includes the standard American layout for winds, with the exception of Contrabassoons, English Horn, Piano, and Harp. In other words, this includes Db Piccolo (Optional), 1st and 2nd Flutes, C Piccolo, 1st and 2nd Oboes, Eb Clarinet, 1st, 2nd, and 3rd Bb Clarinets, Bb Bass Clarinet, 1st and 2nd Bassoons, 1st and 2nd Eb Alto Saxophones, Bb Tenor Saxophones, Eb Baritone Saxophones, 1st and 2nd Bb Cornet (or Flugelhorn) 3rd and 4th Cornet, 1st and 2nd Bb Trumpet, 1st, 2nd, 3rd, and 4th F Horns, 1st, 2nd, 3rd, and 4th Trombones, Treble Clef and Bass Clef Euphonium, Tuba, Bells, and Percussion (Snare and Bass).

This Edition is great for military bands, school bands, brass bands, and community bands.

Unit Seven: Form and Structure

Introduction: mm 1-4

The introduction is measures 1-4. In this introduction, it seems to have go up by a whole step, creating a chord.

First Strain: This section begins in the key of D-flat major, which is the primary march melody in the piccolo, flute, E-flat Clarinet, Clarinet 1, Alto Saxophone, Cornet 1 and Trumpet 1. When this section is played the second, the Euphonium plays a singing, lyrical melody that should play out above the melody.

Mm 21-28. Primary march melody, D-flat major, same instruments as before with the added fanfare motive in cornets 3, 4, and Trumpet 2.

MM 29-36. Closing melody (Variant of primary melody), upper woodwinds, cornet 1, bells first section is repeated (mm. 37-68), same scoring as mm. 5-36 except added countermelody in bassoon, alto and tenor saxophone, euphonium, mm 37-68.

MM 69-85. Second Strain begins. The Low brass begins a new melody in which it's being answered by the woodwinds in mm. 77-84.

MM 85-101. Flute 1, E-flat clarinet, clarinets 2 and 3, Cornet 1, and Trumpet 1 second section is being repeated.

MM 102-103. The Trio section is being introduced in a new key of G-flat major.

MM 103-119. During the Trio, it's very light marked at a Piano. The main instruments that drive the section are Oboe 1, Clarinets 1,2, and 3, alto and tenor saxophone, Cornet 1 & 2, and Euphonium.

MM 119-127. Trio theme, ff, with contrary motion in low brass

MM 127-136. Closing melody, oboe 1, clarinets 1, 2, & 3, Cornets 1 & 2, Trumpet 1. Trio is repeated.

MM 137-168. Closing section, G-flat major, primary melody in upper woodwinds, cornet 1 & 2, bells, counter melody in bass clarinet, bassoon, tenor saxophone, trombone 1,2, euphonium. Closing section is repeated.

Melody

Alte Kameraden is provided with a lot of different melodies, and even countermelodies in each section. Some suggestions include to have the students play the melody in unison, so that students will be able to understand the important parts of the piece. If not, the students will have a hard time to identify the motives.

Harmony

According to the book, Teaching Music through Marches, it states "With the exception of the dominant seventh chord in each key and a secondary dominant seventh in D-flat major, all vertical sonorities are triads." Phrases and larger musical sections are articulated by authentic cadences (V7-1)

Introductory Assessment of Knowledge

In music class, the students will have with them a journal in which they will keep all music handouts, scale sheets, sight-singing pieces, class notes, and also notebook paper to write notes on. This doesn't involve just band, but it will involve any other music class that they are in. These notebooks are a great tool to assess what I know they are writing, as well as, have the resources they need to be a better musician. In case the school is AVID, this is also a great way for parents to see what the students are learning, and administrators.

The Purpose:

These notebooks will serve as a resource tool for their benefit when rehearsing outside of school. They will also serve as an exit ticket, and also an easy way to grade and keep track of assignments.

Pre-Assessment Activity

K-W-L

While the music is passed out on the first day, students will look at the piece before sight-reading. With their journals, students should be able to jot down some notes on what they know about the march. The K-W-L chart will be used all year around.

Procedure

1. Have the students take 3-5 minutes to observe and examine the score, and have them write some notes on what they notice. During the time, ask the questions below, but not limited to..
 - a. What key signature is the piece in?
 - b. What is the title of this piece?
 - c. What do you know about the tempo?
 - d. What genre do you think this march is from?
 - e. What do you think this piece represents?
 - f. If you heard this march before, what do you think this march will relate to, and what type of story is it telling?

2. Pass out sticky notes to each student, and have them write down one thing from their notes onto the sticky note.

3. Have a class discussion about the piece, but first ask the class "What do you know about this piece after looking through it?"
 - a. Call on a student, have them share what they wrote on their STICKY NOTE, NOT Notebook, and then stick it on the K-W-L chart on the wall.

Transition into Sight-Reading

4. Have the students sight-read the piece without discussing any of the warm-ups, routines, etc. This will allow them to hear what the piece will sound like. This will also give them an idea of what to expect IN the music, and able to pick up some technical difficulties they know they will need to work on.

Transition into Post-Assessment Activity

5. Now that students got a sense of what they're playing, this is the time to ask and discuss "What are the technical difficulties?"

- a. Students will raise their hand and answer.

Teacher's self-assessment:

Though I am asking questions, here I am getting a sense of what the students are saying, so I can use them for their benefit. The discussion is for my benefit to help plan and model strategies to use for the upcoming unit.

6. Teacher: "From what we just played, what are some things you would like to learn? Write them down in your journal, but also write them down on your sticky note, and as a ticket out of the classroom, place it on the W-portion of the wall.

Warm-up Strategies

Strategy One: Learning the D-flat and G-flat major scale.

Objective: Using the scale sheet that is provided, students will be able to learn the D-flat and G-flat major scale using whole notes, half-notes, quarter notes, eighth notes, and sixteenth notes.

Step One: Implement a theory lesson by having them say the note names in ascending order of the D-flat major scale. Common Questions.

1. What are the key signatures for the D-flat scale?
 - a. Let the students answer as you say it with them, and then write it on the board so that the students can figure out which note has an added flat.

Step Two: Have the students play the scale in Whole notes ascending up, and then descend back down.

Step Three: Have the students sing their first, play for four counts, and then ask them all to listen to each other and sing the scale going up, and descend back down.

Step Four: Have the students play in half-notes.

Step Five: Have the students play in eighth notes.

- a. Suggestion to students “Play using a staccato articulation.”
- b. Students will play the eighth notes in staccato fashion.
- c. Have students slur the eighth notes.
- d. Have students accent every three beats.

Step Two: Have the students play through the D-flat using whole notes.

D-Flat Major Scale: Director's Score

This image shows a director's score for a D-flat major scale. The score is written for a full orchestra and includes parts for the following instruments:

- Piccolo
- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- Bassoon 1
- Bassoon 2
- E♭ Clarinet
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Clarinet 3
- Bass Clarinet
- Alto Saxophone 1
- Alto Saxophone 2
- Tenor Saxophone
- Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- B♭ Trumpet 3
- F Horn 1 & 2
- F Horn 3 & 4
- Trombone 1
- Trombone 2
- Trombone 3 & Bass Trombone
- Euphonium
- Tuba

The score is written in 4/4 time and D-flat major. The key signature has three flats (B♭, E♭, A♭). The tempo is marked with a common time signature (C). The score is divided into two systems, each containing two measures. The notation includes stems, beams, and notes for each instrument part.

G-flat Major Scale: Director's Score

This image shows a director's score for the G-flat Major Scale. The score is written for a full symphony orchestra and is organized into two systems of staves. The first system includes the Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. The second system includes B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, F Horn 1 & 2, F Horn 3 & 4, Trombone 1, Trombone 2, Trombone 3 & Bass Trombone, Euphonium, and Tuba. The key signature is G-flat major (two flats) and the time signature is 4/4. The score consists of two measures, with the first measure starting on a whole note G-flat and the second measure continuing the scale. The notation is clear and professional, suitable for a conductor's reference.

Warm-up: Becoming familiar with articulation

Objective: Students will articulate the rhythm of Alte Kameraden.

Activity: This warm-up is designed for students to sing their parts through word of mouth. That is, able to understand the articulation and rhythm.

Procedure:

1. Ask the students to look at their part, and begin by sizzling what's written.
2. Have the percussion play, but have the students sizzle again.
3. Ask "are the notes a staccato or marcato? Based on what you heard in the percussion, can we make the note values a lot short?"
4. Have the students say "Dut" for individual notes, and "Da-guh" on running notes.
5. Have the students to look at their part again, and have them know where the dynamics are.
6. "With the dynamics that are written, can we place more emphasis on the accented notes and crescendos?"
7. Students will "Dut" their parts along with percussion. Here, they are listening to each other.

Transition into Lesson: This is where the band will have the chance to apply the articulation skills using their instruments. With critical thinking, and the warm-ups they just did, now it's a matter of hearing what it sounds like on their own instrument, as well as listening to each other.

Assessment: While listening to the students, always ask questions about what they hear, as well as what they're doing.

Alternate Transition: See next Warm-up.

Warm-up Strategy Three: Understanding Triplet Eighth Notes.

Objective: Students will be able to articulate the triplet eighth note pattern in mm. (Insert), while keeping in align with each other.

Instruction:

1. Don't have the students look at the score just yet.
2. Teacher will have the students say "Ta-ka-ta".
 - a. Students, can you all say "Ta-ka-ta"?
 - i. Students will repeat.
 - b. "Now let's say 'Tak-ka-ta, Ta-ka-ta'"
 - i. Students will repeat.
3. With a metronome, set the tempo according to the original score, and have the students say "Ta-ka-ta" repeatedly.
4. With their activity sheet, these people will play this rhythm while everyone else claps a steady beat.

40

Picc.

Fl. 2

E♭ Cl.

Cl. 1

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

The image shows a musical score for a warm-up exercise. It consists of eight staves, each representing a different instrument: Piccolo (Picc.), Flute 2 (Fl. 2), E-flat Clarinet (E♭ Cl.), Clarinet 1 (Cl. 1), Alto Saxophone 1 (A. Sax. 1), Tenor Saxophone 1 (T. Sax. 1), Baritone Saxophone (Bari. Sax.), and Trumpet 1 (Tpt. 1). The score is in 3/4 time and features a triplet eighth note pattern. The Piccolo, Flute 2, and Trumpet 1 parts play the triplet eighth notes. The E-flat Clarinet part plays a similar pattern with a sharp sign. The Clarinet 1 part plays a steady eighth note pattern. The Alto Saxophone 1, Tenor Saxophone 1, and Baritone Saxophone parts are silent. The score is marked with a tempo of 40 and includes a repeat sign at the end of each staff.

Strategy Four: Dynamic Contrast Through Chorales.

Objective: Using the Bach Chorale example, students will be able to shape a phrase through dynamics and style.

Procedure:

1. Have students pull out their Bach Chorale. Explain to them that upper woodwinds and trumpets will play the top notes, middle voiced play the alto line, tenor instruments on the tenor line, and bass instruments.
2. Begin by having them hold their first note in what they see.
3. Begin conducting in the standard four pattern as written. Do not shape dynamics yet.
 - a. Ask the students “What can we do to make this become more musical?”
 - b. Let the students answer.
 - c. Ask the students “Can we provide shape to the phrase? Where does the first phrase end?”
 - d. Students will answer “At the fermata.”
4. Begin conducting the pattern, but by beat three, start growing your hands to make the band become a forte, but gradually increase the tempo. Cut off at the first fermata.
 - a. Ask the students “What did I just do here? Were you all watching?”
5. Repeat the same step, but this time, start to decrescendo before the second phrase of the half-notes.
6. Provide the students knowledge that they will always have ways to interpret music to make it sound more musical. Regardless of what is printed, the student should always have to make musical decisions, and this requires listening across the ensemble.
7. Repeat this exercise again, but say “Don’t play any louder than the person next to you. Listen for the middle voices and moving passages.”

1. Wie schön leuchtet der Morgenstern O Morning Star! how fair and bright

Conductor

Philipp Nicolai
English version by
Catherine Winkworth

J. S. Bach

2 - *[Handwritten mark]*

Soprano & Alto Instruments

Tenor & Bass Instruments

Voices*
(Piano or Organ)

[Handwritten: Symph. coll' gva]

[Handwritten: 1 2 SC cut off]

[Handwritten: SC cut off]

[Handwritten: Out-In]

SOPRANO
ALTO
TENOR
BASS

O Morn-ing Star! how fair and bright Thou beam-est forth in truth and light! O
Thou Root of Jes - se, Da - vid's Son, My Lord and Bride - groom, Thou hast won My

[Handwritten: LC]

[Handwritten: SE]

[Handwritten: NC - Hold into Next]

Sov - reign menk and low - ly, Ho - - - ly! Ho - - - ly! Thou art glo - rious,
heart to serve Thee an - - - ly!

[Handwritten: LC cut off]

All vic - - - rious, Rich in bless - - - ing, Rule and might u'er all pos - - - sess - - - ing.

*The vocal score is published as OCTAVO 8812.

Transition:

Have the students tune to a concert D-flat. See next warm-up strategy.

Warm-up Strategy Five: Building the concert D-flat scale.

Objective: Students will blend together and build a D-flat major chord.

Procedure

1. Have the students play through the D-flat major scale.
2. On the board, have the low voices play a concert D-flat. Middle voices play an F, and Top voices play an A-flat.
3. Ask the students to hum and sing the pitch, listening to each other.
4. Repeat for singing.

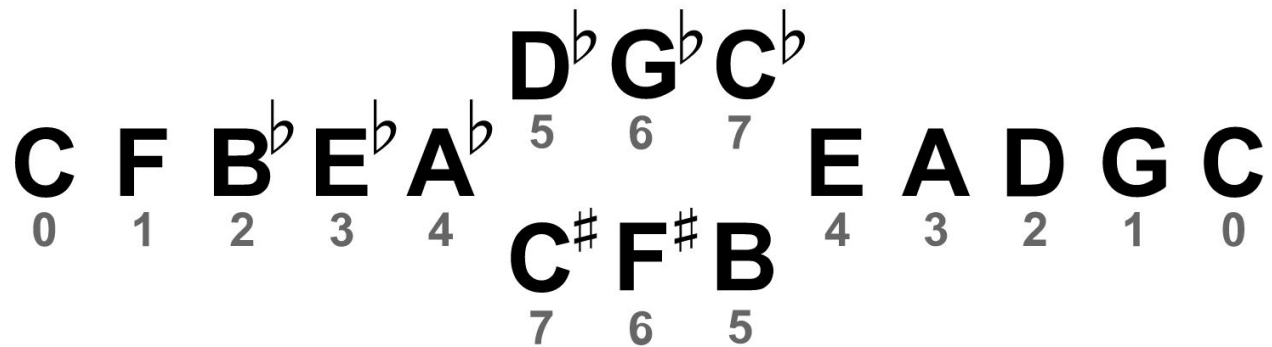
Assessment:

Informally, ask them questions asking them listen, and see if they're in tone, and in tune. Can we balance out the sound of the chord.

Procedure (Cont.)

4. In the music, have the students turn to measures 17-19 (V7-1 in D-flat major), and use those measures to build each note. The students will be able to listen to the chord. As you build the chord, have the students aurally identify what the chord sounds like.

Warm-up Strategy Six: Circle of 4ths and The Chromatic Scale.



The number indicates the number of flats or sharps in the particular scale.

Woodwind Choir

Group 1	Group 2	Group 3	Group 4
Piccolo	2nd Flute	3rd Clarinet	Bass Clarinet
Oboe	2nd Clarinet	Alto Clarinet	Bassoons
Eb Clarinet	2nd Alto Sax	Tenor Sax	Bari Sax
1st Flute			
1st Clarinet			
1st Alto Sax			

Brass Choir

Group 1	Group 2	Group 3	Group 4
1st Cornet	2nd Cornet	3rd Cornet	Baritone
1st Trumpet	2nd French Horn	2nd Trumpet	Euphonium
1st French Horn	2nd Trombone	3rd Trombone	Tuba
1st Trombone		3rd & 4th French Horns	String Bass

Percussion

Vibraphone Xylaphone Marimba

Concept Lessons

Concept One: Understanding the melody

Objective: The students will be able to identify the melody in the first strain, allowing them to fully listen to what the piece will sound like.

Option A: Students will be able to look at *Alte Kameraden* that is provided in front of them, and will be able to sing their parts.

Option B: With a sample warm-up sheet, each member in the ensemble will play the melody while the percussion is playing.

Purpose: The biggest purpose of this exercise, is so that students can identify what the melody sounds like, and how it's different than any other March. Taking different marches that everyone knows, *Stars and Stripes Forever*, students will first sing the melody.

Example Instructions: With a recording of *Stars and Stripes Forever*, students will be asked to sing along the melody of *Stars and Stripes Forever*.

Recording No. Two: With the recording of *Colonel Bogey*, students will also be asked to sing the melody.

Discussion: When talking about the two melodies, the teacher will talk about how a majority of the instruments played by both brass and woodwinds, dominate the bass line while bringing out the melody.

Instructional Overview: In this activity, I listed two options that a director can do. Option One begins as students will be able to look at their parts to sing what is written. However, if students are aurally trained to sing what they see and hear in their head, then that's when Option B comes in handy.

With the given sample provided, the students will play exactly what is written, while percussion is playing along the rhythm provided. This first task is useful for students to know what the melody is. Here, they are listening to each other, and that's what they are assessing.

Now that students have used their sheet to guide them what the melody is, now we take it to the music, and this is where they play their standard written parts. As a teacher, I encourage the students that if you're not playing the melody, or what was written on the melody sheet, play the dynamic at a Piano, or one dynamic at what was written.

Assessment: This is where I assess them informally. Here, I would ask “Raise your hand if you play the melody.” This will let me know that people know have the melody, and also other students to know who has the melody. While putting this all together, students will actually listen across the ensemble, as I encourage that different instruments have different melodies and counter melodies going on.

Concept Two: Understanding Melody-Part Two.

Objective: Using the piano score and a listening map to help guide the students, students will be able to identify the melody in each strain, and know which group will play them.

Instructions: Teacher will have the score on an overhead projector, or all students will have a copy. While listening to the piece, students can write which instruments will have the melody on the score. When the piece is done, have students discuss with their partners in what they hear, which instruments are important, and have a full class discussion to compare the answers from the students. This will result in the students to develop a deeper and understanding meaning of the score.

Alte Kameraden. Marsch.

C. Teike.

Klavier.

The musical score is arranged in six systems, each consisting of a treble and bass clef staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The score begins with a piano (p) dynamic marking. The first system shows the initial chords and a melodic line in the treble. The second system features a prominent melodic line in the treble with a slur over several measures. The third system continues the melodic development in the treble. The fourth system shows a melodic line in the treble with a slur and a fermata. The fifth system features a melodic line in the treble with a slur and a fermata. The sixth system concludes the piece with a melodic line in the treble and a final chord in the bass.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a series of chords and some melodic fragments, while the bass staff provides a steady accompaniment with eighth and quarter notes.

Second system of musical notation. The treble staff shows a more active melodic line with some slurs and ties, while the bass staff continues with a rhythmic accompaniment.

Third system of musical notation. The treble staff has a melodic line with slurs and ties, and the bass staff has a consistent accompaniment. A dynamic marking 'p' (piano) is visible in the bass staff.

Fourth system of musical notation. The treble staff continues with a melodic line, and the bass staff provides accompaniment. A dynamic marking 'p' is also present.

Fifth system of musical notation. The treble staff features a melodic line with slurs and ties, and the bass staff has a steady accompaniment.

Sixth system of musical notation, the final system on the page. It includes first and second endings (marked '1.' and '2.') and concludes with a double bar line. A dynamic marking 'p' is visible in the bass staff.

Trio.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic marking. The upper staff features a melodic line with a long, expressive slur over the final two measures. The lower staff provides a steady accompaniment of chords and eighth notes.

The second system continues the musical piece. The upper staff has a melodic line with a slur over the first two measures. The lower staff continues with its accompaniment pattern. The dynamics remain consistent with the first system.

The third system shows further development of the melodic and accompaniment parts. The upper staff has a slur over the first two measures. The lower staff maintains the accompaniment. The overall texture is consistent throughout the Trio section.

The fourth system continues the musical notation. The upper staff has a slur over the first two measures. The lower staff continues with its accompaniment. The dynamics remain consistent with the first system.

The fifth system continues the musical notation. The upper staff has a slur over the first two measures. The lower staff continues with its accompaniment. The dynamics remain consistent with the first system.

The sixth system concludes the Trio section. It features a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to an earlier part of the music, while the second ending provides a final resolution. The upper staff has a slur over the first two measures of the first ending. The lower staff continues with its accompaniment. The dynamics remain consistent with the first system.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the third. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with a slur over the first two measures. The bass staff accompaniment includes a triplet of eighth notes in the second measure.

Third system of musical notation. The treble staff features a melodic line with a slur over the first two measures and a fermata over the third. The bass staff accompaniment includes a triplet of eighth notes in the second measure.

Fourth system of musical notation. The treble staff continues the melodic line with a slur over the first two measures and a fermata over the third. The bass staff accompaniment includes a triplet of eighth notes in the second measure.

Fifth system of musical notation. The treble staff features a melodic line with a slur over the first two measures and a fermata over the third. The bass staff accompaniment includes a triplet of eighth notes in the second measure.

Sixth system of musical notation, concluding the piece. The treble staff features a melodic line with a slur over the first two measures and a fermata over the third. The bass staff accompaniment includes a triplet of eighth notes in the second measure. The system ends with a double bar line and a key signature change to one flat.

R. C. al Fine.

Concept Three: Dynamic Contrast

Using the activity sheet from the next page, this activity will allow the students to come up with the phrasing and style throughout this melody. By conducting them, consider creating your own phrases and dynamic levels. When conducting them, allow the students to see what you're doing so they can grow. The ability is to not only phrase, but to use dynamics. (See score example below.)

Alte Kameraden Melodic Activity

Musical score for 'Alte Kameraden Melodic Activity' (Measures 1-13). The score is for a full orchestra and includes the following parts:

- Piccolo
- Flute 2
- Clarinet in Eb
- Clarinet in Bb 1
- Alto Saxophone 1
- Tenor Saxophone 1
- Baritone Saxophone
- Trumpet in Bb 1
- Horn in F 1
- Trombone 1
- Tuba

The score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The music features a melodic activity for the woodwinds and brasses, with various articulations and dynamics.



Musical score for 'Alte Kameraden Melodic Activity' (Measures 14-21). The score is for a full orchestra and includes the following parts:

- Picc.
- Fl. 2
- Eb Cl.
- Cl. 1
- A. Sax. 1
- T. Sax. 1
- Bari. Sax.
- Tpt. 1
- Hn. 1
- Tbn. 1
- Tba.

The score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The music continues the melodic activity from the previous page, with various articulations and dynamics.

Strategy-Identifying different styles of the same piece.

Activity: Compare and contrast different recordings of the same piece on YouTube.

German Military Band: Light, Pomp, very articulated.

Professional Wind Band: Powerful, melodious in some spots, great contrast of dynamics.

Community Band: Little fuzzy in some spots, but still good. Not as clean.

Orchestral Version: Light, airy, dreamy and fast.

Swing Version: Stylistically different than the original, but keeps the same melody.

Using their journals, students will be watching various YouTube videos. As a teacher, it is critical to discuss how different ensembles play the piece, but know there's always one standard.

Assessment: This will be their exit ticket that will go into their journals. Their feedback is what's important.

German Band	Community Band	Orchestra	Professional Band	Swing Band
Melody: Same or different?	Melody: Same or different?	Melody: Same or different?	Melody: Same or different?	Melody: Same or different?
What's the same?	What's the same?	What's the same?	What's the same?	What's the same?
What's different?	What's different?	What's different?	What's different?	What's different?
Your reaction.	Your reaction.	Your reaction.	Your reaction.	Your reaction.

Understanding Form and Text: Interpreting the lyrics, and breaking down the strains.

Objective: Students will have a chance to understand the lyrics of Alte Kameraden, and use that to determine the meaning behind the lyrics.

Purpose: The purpose is so that students can get a sense of what the lyrics are, and how it relates to the march. Like the march, how is each stanza different?

Activity: With your partner, analyze each stanza into your own words, and come up with a meaning behind what it says. There are two sets of lyrics. The original lyrics, and the modern lyrics.

Original World War 2 Lyrics

Literal English Translation.

<p>Alte Kameraden auf dem Kriegespfad In alter Freundschaft felsenfest und treu. Ob in Kampfe oder Pulverdampf, Stets zusammen halten sie auf's neu.</p> <p>Zur Attacke geht es Schlag auf Schlag, Ruhm und Ehr muß bringen uns der Sieg, Los, Kameraden, frisch wird geladen, Das ist unsere Marschmusik.</p> <p>Nach dem Kampfe geht das ganze Regiment Ins Quartier ins nächste Dorfhauselement Und beim Wirte das geflirte Mit den Mädels und des Wirtes Töchterlein.</p> <p>Lachen scherzen, lachen scherzen, heute ist ja heut' Morgen ist das ganze Regiment wer weiß wie weit.</p> <p>Das, Kameraden, ist des Kriegers bitt'res Los, Darum nehmt das Glas zur Hand und wir sagen "Prost".</p> <p>Alter Wein gibt Mut und Kraft, In dem steckt der wahre Lebenssaft. Und das alte Herz bleibt jung Und gewaltig die Erinnerung.</p> <p>Ob in Freude, ob in Not, Bleiben wir getreu bis in den Tod. Trinket aus und schenket ein</p>	<p>Old comrades on the war path in old friendship firmly and faithfully. Whether in battle or gunpowder, always keep them together again on's.</p> <p>To attack it goes very fast, fame and honor must bring us the victory, Los, comrades, fresh Loading, This is our marching music.</p> <p>After the battle the whole regiment goes Ins Quartier to the next village house element And the hosts the flirting with the girls and the host's daughter.</p> <p>Joking laughing, joking laugh, today's today ' Tomorrow is the whole regiment who knows how far.</p> <p>That, comrades, is the warrior bitt'res lot, why the glass take the hand and say "Prost".</p> <p>Old wine is courage and strength, in which the true lifeblood infected. And the old heart stays young and formidable memory.</p> <p>Whether in joy if in need, we remain faithful unto death. A trinket and Bestow And let us be old comrades.</p>
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Und laßt uns alte Kameraden sei	
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Modern lyrics

English Interpretation.

<p>Alte Kameraden auf dem Marsch durchs Land Schließen Freundschaft Felsenfest und treu. Ob in Not oder in Gefahr, stets zusammen Halten sie aufs neu'.</p> <p>Zur Attacke geht es Schlag und Schlag, Ruhm und Ehr' soll bringen uns der Sieg. Los, Kameraden, frisch wird geladen, Das ist unsre Marschmusik.</p> <p>Alter Wein gibt Mut und Kraft; Denn es schmeckt des Weines Lebenssaft. Sind wir alt, das Herz bleibt jung Und gewaltig die Erinnerung.</p> <p>Ob in Freude, ob in Not, Bleiben wir getreu bis in den Tod. Trinket aus und schenket ein Und laßt uns alte Kameraden sein.</p> <p>Sind wir alt, das Herz bleibt jung, Schwelgen in Erinnerung. Trinket aus, schenket ein Und laßt uns Kameraden sein.</p>	<p>Old comrades on the march through the country Close Friendship rock hard and true. Whether in need or in danger, always together and hold them on the new '.</p> <p>To attack it is shock and impact, fame and honor to bring us the victory. , Lot, comrades fresh loading, this is our marching music.</p> <p>old wine gives courage and strength; . Because it tastes the wine lifeblood are we old, the heart stays young . and tremendous memories</p> <p>whether in joy if in need, Let's stay faithful unto death. trinket and Bestow a and let us be old comrades.</p> <p>Are we old, the heart remains young, reveling in memories. trinket from a Bestow and let us be happy.</p>
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Assessment: Being able to listen to what the students come up with in their answers, and answer how does it relate to the music.

A Soldier's Journey

Using the lyrics of interpretation, the students will be able to create a comic story about their own soldier going through many adventures. Since Alte Kameraden is divided into three sections, the student will tell their story in pictures using three phases of life. Before military, during military, and retirement. When telling their story of the soldier through pictures, there must be an inclusion of friends.

Integration of Technology and Literacy: Historical Concept

Objective: Students will learn about Alte Kameraden through a historical standpoint. In this case, students will learn through both literacy and visually, the lifestyle of Germany, and German soldiers.

The Purpose.

It is very important to include literacy of some sort. One of the best ways a student can relate to Alte Kameraden, is to see it through a movie, and also hear it through words. All Quiet on The Western Front is a great literary source that allows students at a high school/college age level hear the words from a soldier of the same age. In the book and movie, it not only shows the fun times, but also the hard times of war. This is also a great way to introduce and include this source/text, because it's one of the few movies and books that deals with historical life and references of the first world war, and not any other modern war. Students will also be introduced to the fact that they're seeing/hearing it from a life of a German soldier, rather than an American soldier. Just like an American march differs from a German march, students will see a differences.

Procedure:

This procedure is something that may last almost half of the semester, depending on integrating the novel of All Quiet on the Western Front.

1. Introduce the history of the composition, and explain about the composer's life.
2. Talk about World War One, and the lifestyle of the soldiers. Introduce a map of Europe and what sparked the World War One.
3. Introduce the book "All Quiet on the Western Front" and read some selections from the class. If possible, allow the final ten minutes of class to be dedicated to each chapter, or have the students check out the book for take home purposes. Read a chapter a night, and discuss about it during the last ten minutes in class. K-W-L chart is also a great tool to incorporate the book.
4. Allow two class periods to show the film version of All Quiet on the Western Front, as they fill out their questionnaire.
5. Incorporate other activities for the students such as "A Soldier's Journey" and Interpreting the lyrics of Alte Kameraden.

Assessment:

Students will use various classwork sheets, journal/notebook entries to showcase what they learn about the piece, book, and movie.

Ask the students "How does the music relate to World War One? How does the music relate to the movie. Allow for verbal feedback, or a essay.

Name _____

All Quiet on the Western Front Movie Questions

Answer the following questions as you watch the movie. Please make sure to write in full sentences.

1. What is the title of this film? When was it made? Who wrote the original novel?
2. Why did the students join the army?
3. What role did the mailman (Himmelstossess) have? Was he particularly mean to these recruits? Give an example.
4. How were the conditions at the Western Front different from their expectations in the training camp?
5. What was the impact of the shelling on the new recruits?
6. What happened after bombardment?
7. In the attack, what did the machine gun do to the glory of war and individual heroism?
8. How many of the company died in the first battle? How do you know? Why were they able to eat so well finally?

9. Who did they blame for this war? Who did they omit in their list of potential villains?
10. What happened to Kemmerich's boots? How did the doctors' react to Kemmerich's plight?
11. How was Sgt. Himmelstoess received when he arrived at the front
12. What was the pattern of a battle? What preceded the attack? What followed it?
13. What happened to Paul Baumer when he found himself in a shellhole in No Man's Land with the French soldier?
14. Why did the French girls-ostensibly the enemy-accept the German soldiers?
15. After four years of war, how has the German homefront been affected? Were there still parades, crowded streets, and joyous sounds of going off to war?
16. What were the attitudes of the men in the beer hall? Were they willing to listen to what Paul had to say?
17. How does Paul Baumer confront his former teacher? How do the young students react to his vision of the war?
18. How has the company changed during Paul's absence?

19. What is ironic about Kat's and Paul's deaths?

20. Describe the attitude of this movie towards World War 1 and all wars.

21. How does this relate to the music that we're playing in class?

Concept: Understanding the Texture, and creating a new timbre.

Objective: Students will be able to listen across the ensemble in terms of tone and texture.

Procedure:

This activity can turn into a suggestion for ensemble usage.

1. Have the students to look at the last section at mm. 103-The key change.
2. Beginning with the pick-up to mm. 104. Have everyone play exactly what is written.
3. Ask the students
 - a. “What instruments do you hear sticking out?”
 - b. Students will answer.
 - c. “If you think you’re the melody, let’s all play it. Those only who think they have the melody.
 - d. Technically, the people are Clarinets, Bassoons, Saxophones-Alto and Tenor, Trumpets, and Euphonium.
 - e. Ask “which group(s) had the melody?”
 - f. Students will answer-Clarinets, Bassoons, Saxophones, Trumpets, and Euphonium.
4. Trying something new-Creating a new timbre. This time, while playing it the second time, omit cornets 1&2, Trumpet 1 bassoons, Euphoniums. The 2nd time, students will hear a different sound in the melody. The dynamic level will be at a pianissimo, and the harmonies will be heard. This will happen until measures 111. At that measure, allow everyone to come back in and grow the dynamics.

Assessment: Ask the students how did they like it, and ask them what was different in comparison to the first time playing it. Student Feedback will be the assessment.

Assessments

Name _____

Practice/Rehearsal Goals

Be specific when identifying location in the music and areas to be addressed. Write down goals on what you need to work on, and turn it in on a bi-weekly basis.

Composition

What to practice.

Reaction

Composition	What to practice.	Reaction

Name _____

Practice Record

Using this sheet, record the number of minutes you practiced, as well as the time and day, and where (Home or School). These will be turned in Bi-weekly along with your rehearsal logs.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Rate your overall practice sessions below.

Unsatisfactory

Average

Above Average

Explain what you worked

Explain what you can do better.

Director's comments.

Individual Progress Report for playing tests

Unable to show through work	Meets satisfactory, but slowly aiming towards progress.	Satisfactory	Beyond Satisfactory
Note Accuracy/Tone			
Breathing			
Written work/Activities			
Class Participation			

Glossary of Terminology

Alte: German for Old.

Kameraden: German for Comrade

Comrade: A companion who shares one's activities or is a fellow member of an organization.
Fellow soldier of the armed forces.

Melody: A sequence of notes that develop a phrase in music

Deutschland: The German pronunciation of Germany.

Dolce: Italian word meaning Sweet

Alle Breve: A time signature indicating 2 or 4 half-note beats in a bar.

Fanfare- Flourish of trumpets, or other instruments in imitation of them, as a means of proclamation, such as a military signal.

Other Resources

Reference Recordings

Band of Berlin Guard, March Time in German, Telefunken TP2508, 1960. LP

Band of the Coldstream Guards-Roger Swift, conductor. Marche II, American and European.

Berlin Philharmonic Orchestra-Herbert Von Karajan, Conductor, Prussian and Austrian Marches.

Pro Wind 023 Japanese Band-YouTube.

Andre Rieu, Vienna Philharmonic Orchestra

Heeresmusikkorps 300, Military band

Alte Kameraden" by Musikkorps der 11. Panzer-Grenadier-Division, Marine-Musikkorps Nordsee & Luftwaffenmusikkorps 4.

Books

Teaching Music Through Performing Marches

All Quiet on the Western Front