

Wisconsin Arts Celebration Project

Celebrating 50 Years of the Wisconsin Arts Board

6-8 General Music Lesson Plan



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Lesson Title

Sample the Wind

Lesson Duration

Unit Plan - this is a unit plan that could last approximately 2 weeks or can provide the ongoing through line for a larger general music course.

Lesson Overview

Sample the Wind - This lesson plan is based on the poem, *Like the Wind*, by Dasha Kelly Hamilton, and uses the Choral, Orchestral, or Band works by Erika Svanoë. In this lesson, students will explore the possibilities within a Digital Audio Workstation (DAW) and create a piece of digital music using samples from the various recordings of *Like the Wind*.

Lesson Target(s)

Students will be able to Create: create a digital composition using samples from the various recordings of *Like the Wind*, Perform: perform their compositions, Respond: respond to their own and the classmates compositions in a *Pixar Braintrust* feedback session, Connect: connect to the relationship between acoustic and digital forms of expression.

Essential Question(s)

Create - How can I recreate the affect of a poem through digital music and sampling?

Present - How can I convey my interpretation of the poem through a DAW

Respond - How can I support my classmates in their creative process by providing nurturing feedback?

Connect - How can I use raw acoustic sounds in a DAW to create something new?

DPI Academic Standards Used

Create	MG.1.Cr.12.m: Arrange short pieces using standard or alternative notation with symbols or technology means using specified guidelines.
Perform	MG2.P.13.m: Discuss own ideas and feedback of others to develop strategies to address technical challenges.
Respond	MG3.R.11.m: Evaluate and critique musical performances, recordings, and compositions using appropriate music terminology and technology.
Connect	MG4.Cn.11.m: Categorize musical connections, similarities, and differences.

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Materials/Equipment

- Recordings of:
 - Like the Wind - Band - Erika Svanoe
 - Like the Wind - Orchestra - Erika Svanoe
 - Like the Wind - Choral - Erika Svanoe
 - Like the Wind - Spoken Poetry - Dasha Kelly Hamilton
- In the one of the following audio file formats:
 - .AIFF, .CAF, .WAV, .AAC
- Computers with a Digital Audio Workstation
 - GarageBand - free on Apple products.
 - BandLab – Music Making Studio 12+ - free web based.
 - Ableton Live 11 Standard, Education.
 - Image Line FL Studio Fruity Edition.
 - Acoustica Mixcraft 9 Pro Studio.
 - Steinberg Cubase Elements 12.
 - FL Studio Mobile.

Lesson Sequence/Strategies

Vocabulary words

Digital Audio Workspace (DAW) Cut, splice, fragment, loop, sequence, layer, form, stretch, compress, build, drop, text painting, sample, pitch frequency, attack, decay, reverb, velocity, sound waveform, audiofield.

Engage: 5-30 min.

Curiosity spark 1

Music in Paper: <https://www.youtube.com/watch?v=cUQltzeBdgg>

Believe it or not every single sound you heard was a recording of the sound paper makes. Every single sound! The artist recorded a variety of paper sounds, pulled them into a Digital Audio Workstation and manipulated things like, pitch frequency, attack, decay, reverb, and velocity to modify the sound waveform enough to get the sound they were looking for. Then they cut, spliced, looped, sequenced, and layered into the musical form they wanted to create the right build and drop they were looking for.

Curiosity spark 2

Sampling is an integral part of digital music making and popular music over the past 40+ years. Take a look at some examples:

18 Songs That Sample Other Songs: <https://www.youtube.com/watch?v=eO5hYlb3uWE>

Explore: 15-30 minutes

Listen to recordings of each

Like the Wind - Band - Erika Svanoe

Like the Wind - Orchestra - Erika Svanoe

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Like the Wind - Choral - Erika Svanoe

Like the Wind - Spoken Poetry - Dasha Kelly Hamilton

Discuss what were interesting moments about each recording, and what could be sampled.

Experiment: 15 min / ongoing

Most of the DAWs listed above are user friendly and most students will be able to explore and discover how to do most of these tasks on their own. However, if the class is brand new to working in a DAW you can scaffold these skills in previous lessons.

Have the students pick a recording to pull into their DAW and manipulate.

Go through the big DAW manipulation actions and see if they can:

- Cut a fragment out of the audio field.
- Loop the fragmented section
- Stretch and/or compress the timing
- Raise and/or lower the pitch
- Copy and layer
- Add a decay or fade

This is just a sandbox play time! After they can do all the DAW manipulation actions listed encourage them to:

- Pull in other sounds/ songs
- Record into the DAW with a mic
- Use a MIDI instrument to record into the DAW
- Pull a loop into the audiofield from the DAWs loop library (if applicable to the DAW)
- Add sound effects to the audiofield from the DAWs effects library (if applicable to the DAW)
- Recording using one of the “Smart” instruments from the DAW (if applicable to the DAW)

Extend/Elaborate/Create: 20 min to several days, depending on the class.

After you have explored all the possible DAW manipulation actions, and external sound addition options it's time to create!!

Re-read the poem, and charge the students with the task to create a piece of digital music to express the poem using samples from any of the *Like the Wind* recordings and their own added recordings, samples, sound effects, or loops.

Evaluate: 5-10 min *Pixar Braintrust Session*

Assessment is feedback that informs the next step. The next step of the teacher, and of the students alike.

Throughout the unit as students are creating their final project, pause every so often (every other day or so depending on the pace of progress), and guide the students through a *Pixar Braintrust Session*.

Pixar Braintrust Session - a meeting of a small group of trusted advisors or colleagues (the students in the class) who provide expertise, insight and advice on new ideas or solutions.

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Rules:

1. Focused on helping identify and solve problems
2. Not criticizing or stating an opinion
3. Focus on the product not the creator
4. No hidden agendas
5. Always congratulate the creator for their efforts (and be specific)

In the final evaluation of the project each student should share their final composition. A successful project will:

1. Show evidence of growth through collaborative feedback
2. Utilize samples from any of the *Like the Wind* recordings
3. Utilize their own added recordings, samples, sound effects, or loops.
4. Keep the poem as the central focus of the work.

References

Catmull, E. (2014). *Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration* :

Overcoming the Unseen Forces That Stand in the Way of True Inspiration. Random House Inc.

Curriculum Author

Tony Kading



Anthony Kading is a Music Educator for the Gale-Ettrick-Trempealeau School District. Beginning his career in Music Education in 2004 after studying Tuba, Composition, and Arts Management at the University of Wisconsin Whitewater, Tony actively composed and presented clinics and workshops on his music and composing with student ensembles for High School and, Middle School Concert Ensembles, as well as Marching, and Jazz Ensembles. This passion for how students are shaped by music and the compositional process lead the way for Mr. Kading to pursue a

formal career in Music Education in 2007. He has since taught a variety of Beginning Bands, Middle School Bands, and High School Bands, in Sun Prairie, Fort Atkinson, Oregon Wisconsin; been an Artistic Director for the Longmont Youth Symphony, and Longmont Youth Wind Ensemble in Longmont Colorado. Tony earned his Masters Degree in Music Education with cognates in Jazz Studies, Literature and Conducting, and Music Education Research. His research focuses on cultivating conducive environments for curiosity and creativity. Tony Currently resides in Trempealeau Wisconsin with his daughter Eleanor and wife Abigail Kading who is an amazing music educator in Onalaska Wisconsin.