

Wisconsin Arts Celebration Project

Celebrating 50 Years of the Wisconsin Arts Board

6-8 Performance Music Lesson Plan 1



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Lesson Title

New Form = New Story of Wind

Lesson Duration

Unit Plan - designed to be addressed on and off throughout a 6-9 week concert preparation cycle.

Lesson Overview

New Form = New Story of 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 deconstruct the form and instrumentation and reorganize sections of or possibly the entire piece.

Lesson Target(s)

The students will Create: Re-compose the form of the piece, Perform: perform their re-organized work, Respond: reflect and modify their experiments, Connect: connect the relationship between musical form and story plot.

Essential Question(s)

Create - How can I allow my curiosity to inform, and interpret musical ideas?

Present - How can I practice a method of exploration that opens new possibilities?

Respond - How can I reorganize and communicate a new message through my personal interpretation?

Connect - How can I recognize the relationship between musical form and story plot?

DPI Academic Standards Used

Create	MP1.Cr.9.m: <i>Develop musical compositions for voices or instruments.</i>
Perform	MP2.P.20.m: <i>Illustrate how the setting and music elements contribute to the context of the music.</i>
Respond	MP3.R.9.m: <i>Define and demonstrate understanding of foundational musical elements in discussion and written reflections.</i>
Connect	MP4.Cn.10.m: <i>Explain how music relates to self, others, and the world using grade appropriate music vocabulary.</i>

Materials/Equipment

- Score and parts for Like the Wind by Erika Svanoë Band, Choir, or Orchestra
- Motive Sheets
- Lead Sheets
- Form Map
- Pencil and eraser

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- Poem Like the Wind by Dasha Kelly Hamilton

Lesson Sequence/Strategies

Vocabulary words

Form, story, plot, verse, chorus, pre-chorus, A theme, B theme, introduction, development, coda.

Engage: 5-10 min.

Form in music is the story. It is the series of events that allow the plot to unfold, the characters to develop, and the mood to shift.

If the form of a piece of music changes the entire story follows. Take a look at this poem **Love & Hatred**

By Jacqueline Manfro

Forwards

now read it backwards

I wish you would disappear	Although I don't think I am
Don't you ever say	incredibly smart,
"I loved you with all my heart"	and leaving you
You'd be wrong	was terrible,
If you thought I never loved you,	Our relationship
You're right	was the greatest thing in the world
When you say I want you back	To watch you walk away
It's like a knife in my gut	It makes me sick
I have been told I should hate you	But some people say to chase after you
And I've taken that advice	And I've taken that advice
But some people say to chase after you	I have been told I should hate you
It makes me sick	It's like a knife in my gut
To watch you walk away	When you say I want you back
was the greatest thing in the world	You're right
Our relationship	If you thought I never loved you,
was terrible,	You'd be wrong

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and leaving you incredibly smart, Although I don't think I am	"I loved you with all my heart" Don't you ever say I wish you would disappear
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Another fun example:

Backwards by Rascal Flatts - <https://www.youtube.com/watch?v=jSvdgzWgogU>

Explore: 10 minutes - several days - on going.

As an ensemble, perform and discuss the form of *Like the Wind* by Erika Svanoë Band, Choral, or Orchestral.

Guiding questions:

- What happens first?
- When does it change?
 - Does it change enough to be its own thing?
- What do we call this new section?
- When does that change?

Repeat this line of questioning until the ensemble has provided a complete and agreed upon form.

P.S. Erika Svanoë used labels just as Verse 1, Verse 2, Pre-Chorus, Chorus etc.

You could use these labels or use your own formal labels or class labels. I prefer to use the descriptive class labels and then tell the students what the formal names are after we have a complete picture.

Experiment: Ongoing / 15 min - several days

Once all the sections have been labeled it's time to play!

Guide the ensemble through some experiments through a series of "what if" questions:

- What if we played the form backwards?
- What if we played the chorus first?
- What if we skipped the pre-chorus?
- What if we doubled the length of the pre-chorus and went to the verse next, completely skipping the chorus?

Find more questions - Encourage the students to ask the questions.

With each question, explore what that might sound like, and ask follow up questions:

- How did that change the music? How did that change the feeling? How did that change the meaning? Why did that change the feeling? Do we like it? Why? What could be more...?
- Examine the text of the poem - did our version match the intent of the text? Did it mis-match? Did it add an undertone of a secondary meaning? Do we like that?

Take student suggestions and try them all!

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*Note - when you don't take a suggestion seriously (even the ones you *know* are not) you send the message that "some creative endeavors are worthy and some are not", which often connects to "some students are worthy and some are not"

Extend/Elaborate: 30 min to several days, depending on grade level.

As the ensemble gets comfortable with manipulating the form, they start raising questions about the instrumentation. (You will need the motive sheets for this experiment)

- What if this time when we get to the chorus the Tubas take the melody?(!)
- What if everyone plays the verse the first time and only the xylophone plays it the second time?

Find more questions - Encourage the students to ask the questions.

If the project evolves to a performance ready re-creation, play both the original and the re-organized versions back to back on the concert!

Evaluate: Observations for assessment

Assessment is feedback that informs the next step. The next step of the teacher, and of the students alike. The key to this style of learning is simply active participation, curious exploration, and informed experimentation. Every student will look different in these activities. I use the modeled gradual release of responsibility and observe how the student transitions between each layer.

1. I model and demonstrate - specifically in this case curiosity, experimentation, and wonder.
2. I invite the student to make curious observations, and experimentation suggestions with me.
3. I encourage students to make their own observations, and set up their own experiments, while I take more of an observer role.
4. They experiment on their own.

As the we are discussing our experiments:

- I listen for the vocabulary they are using and nudge them to use the musical terminology in tandem with the descriptive language of their own.
- I observe the experiments and watch for how far they will push an idea before they move on, and wonder with them "what if you took the next step?"
- I speculate with them how multiple experiments might yield similar results and what connections might be causing their similarities, and what unique attributes drive the beauty in their differences.

References and other great creative music making materials and inspiration:

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<i>Beyond Measure</i>	Abeles, Vicki
<i>Of Mozart, Parrots and Cherry Blossoms in the Wind</i>	Adolphe, Bruce
<i>The Mind's Ear</i>	Adolphe, Bruce
<i>The Jazz of Physics</i>	Alexander, Stephon
<i>Pathways</i>	Alsobrook, Joseph
<i>Play</i>	Brown, Stewart
<i>Teach Like A Pirate</i>	Burgess, Dave
<i>Creativity Inc</i>	Catmull, Ed
<i>Emotional Intelligence</i>	Coleman, Daniel
<i>7 Habits of Highly Effective People</i>	Covey, Stephen
<i>The Culture Code</i>	Coyle, Daniel
<i>The Talent Code</i>	Coyle, Daniel
<i>Creativity</i>	Csikszentmihalyi, Mihaly
<i>Flow</i>	Csikszentmihalyi, Mihaly
<i>The Art of Happiness</i>	Dalai Lama; Culter, Howard
<i>Habit</i>	Duhigg, Charles
<i>Intelligent Music Teaching</i>	Duke, Robert
<i>Mindset</i>	Dweck, Carol
<i>Music Education and Social Emotional Learning</i>	Edgar, Scott
<i>The Power of Play</i>	Elkind, David

<i>Music Matters</i>	Elliott, David
<i>Range: Why Generalists Triumph in a Specialized World</i>	Epstien, David
<i>Peak</i>	Ericsson, Anders; Pool, Robert
<i>Five Levers to Improve Learning</i>	Frontier, Tony; Rickabaugh, James
<i>Frames of Mind</i>	Gardner, Howard

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<i>Unschooling Mind</i>	Gardner, Howard
<i>How to Think Like Leonardo da Vinci</i>	Gelb, Michael
<i>David and Goliath</i>	Gladwell, Malcom
<i>Outliers</i>	Gladwell, Malcom
<i>The Energy Bus by</i>	Gordon, Jon
<i>Culturally Responsive Teaching & The Brain</i>	Hammond, Zaretta
<i>Possibilities</i>	Hancock, Herbie
<i>The Practice of Practice</i>	Harnum, Jonathan
<i>Decisive</i>	Heath, Chip; Heath, Dan
<i>Made to Stick</i>	Heath, Chip; Heath, Dan
<i>Switch</i>	Heath, Chip; Heath, Dan
<i>The Power of Moments</i>	Heath, Chip; Heath, Dan
<i>Compassionate Music Teaching</i>	Hendrickson, Karin
<i>In Search of Music Education</i>	Jorgensen, Estelle
<i>The Art of Teaching Music</i>	Jorgensen, Estelle
<i>Thinking Fast and Thinking Slow</i>	Kahneman, Daniel
<i>Wired to Create</i>	Kaufman, Scott
<i>Good Poems</i>	Keillor, Garrison

<i>Punished by Rewards</i>	Kohn, Alfie
<i>The Homework Myth</i>	Kohn, Alfie
<i>Leading Change</i>	Kotter, John
<i>Imagine</i>	Lehrer, Jonah
<i>This is Your Brain on Music</i>	Levitin, Daniel
<i>The World in Six Songs</i>	Levitin, Daniel
<i>Culturally Responsive Teaching in Music Education</i>	Lind, Vicki; McKoy, Constance

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<i>The Creative Director: Alternative Rehearsal Techniques</i>	Lisk, Ed
<i>Imagination First</i>	Liu, Eric
<i>We Want To Do More Than Survive</i>	Love, Bettina
<i>Moving to Higher Ground</i>	Marsalis, Wynton
<i>Carrots and Sticks Don't Work</i>	Marciano, Paul
<i>The Listening Book</i>	Mathieu, William
<i>Thinking In Systems</i>	Meadows, Donella
<i>Chop Wood Carry Water</i>	Medcalf, Josh
<i>Brain Rules</i>	Medina, John
<i>Rehearsing the Middle School Band</i>	Meyer, Stephen
<i>Acting Your Inner Music</i>	Moreno, Joseph
<i>Creative Thinking</i>	Nightingale, Earl
<i>A Peace of My Mind: American Stories</i>	Noltner, John
<i>Shaping Sound Musicians</i>	O'Toole, Patricia
<i>The Courage to Teach</i>	Palmer, Parker
<i>Think Like Socrates</i>	Peeples, Shanna

<i>A Whole New Mind</i>	Pink, Daniel
<i>Drive</i>	Pink, Daniel
<i>To Sell Is Human</i>	Pink, Daniel
<i>When</i>	Pink, Daniel
<i>Blueprint</i>	Plomin, Robert
<i>Musicianship: Composing in Band and Orchestra</i>	Randles et al
<i>The Death and Life of the Great American School System</i>	Ravitch, Diane
<i>A Philosophy of Music Education</i>	Reimer, Bennett
<i>Creative Schools</i>	Robinson, Ken

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<i>Element</i>	Robinson, Ken
<i>Out of our Minds</i>	Robinson, Ken
<i>You Your Child and School</i>	Robinson, Ken
<i>Musicophilia</i>	Sacks, Oliver
<i>Start With Why</i>	Sinek, Simon
<i>The Conductor's Companion</i>	Stith, Gary
<i>Musicianship: Improvising in Band and Orchestra</i>	Stringham et. al
<i>Bounce</i>	Syed, Mathew
<i>Creating Innovators</i>	Wagner, Tony
<i>Teach Like Finland</i>	Walker, Timothy
<i>Discipline Equal Freedom</i>	Willink, Jocko
<i>The Music Lesson</i>	Wooten, Victor
<i>The Art of Possibility</i>	Zander, Ben; Zander Rosamund

Curriculum Author

Tony Kading



Anthony Kading is a Music Educator for the Gale-Etrick-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.