

Wisconsin Arts Celebration Project

Celebrating 50 Years of the Wisconsin Arts Board

6-8 Performance Music Lesson Plan 2



6-8 Performance Music Lesson Plan 2

Lesson Title

Notate the Wind

Lesson Duration

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

Lesson Overview

Notate 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 Svanoe. In this lesson, students will construct their own system for musical notation and add possible extra musical layers to their performance.

Lesson Target(s)

Students will construct their own musical notation, Perform their notation through performance, Respond to the effectiveness of their notation and interpretation and Connect the visual notation and auditory representation.

Essential Question(s)

Create - How can I create a notation system that conveys the musical intent?

Present - How can I perform the notation system convincingly?

Respond - How can I react to the visual presentation of sound?

Connect - How can I strengthen the relationship between visual notation and auditory representation?

DPI Academic Standards Used

Create	MP1.Cr.11.m: <i>Compose short pieces using standard and/or alternative notation and technology within specified guidelines, demonstrating the use of the elements of music.</i>
Perform	MP2.P22.m: <i>Perform collaboratively, as a part of an ensemble, demonstrating well developed ensemble skills.</i>
Respond	MP3.R.10.m: <i>Express musical ideas through verbal, movement, written, artistic, or technological means</i>
Connect	MP4.Cn.11.m: <i>Categorize musical connections, similarities, and differences.</i>

Materials/Equipment

- Score and parts for Like the Wind by Erika Svanoe Band, Choir, Orchestral
- Motive Sheet for Like the Wind by Erika Svanoe
- Manuscript paper
- Pencil and eraser

6-8 Performance Music Lesson Plan 2

- Like the Wind Lead Sheets for each instrument
- Poem Like the Wind by Dasha Kelly Hamilton

Lesson Sequence/Strategies

Vocabulary words

Graphic Notation, pitch, duration, volume, intensity, viscosity, buoyancy, time, texture, collective, individual, modulation.

Engage: 5-20 min.

Curiosity Perk 1

Thunderstorm by Alex Chorley

<https://www.youtube.com/watch?v=bBawmitub64>

What? What did the dots mean? Why were they red... only some of them? Why did they get closer together? What's up with the green rectangles? Yellow ovals? Blueish purple triangles? Black squiggly lines on the outside? Why was it moving like a clock? How can listening to the music answer our question?

This is *Thunderstorm* by Alex Chorley age 12. This is an example of graphic

Curiosity Perk 2

Sliding Graphic Score april 2020

<https://www.youtube.com/watch?v=hs6BFS0Tc64>

This was *Sliding Graphic Score* april 2020. This was made during the lockdown. Some of these musicians knew each other, some didn't. None of them talked about what to play or how to interpret or interact with each other as the video played and the Graphic Score slid.

How did everyone know what to play? *Did* they know what to play? Did they all play the same thing? Did it line up for the most part? Was it interesting? Did it make you think? What's up with the red line? What did all the black drawings mean?

This first example was *Thunderstorm* by Alex Chorley age 12. These are examples of graphic notation.

Graphic notation is an invented way of writing musical notation that allows the performer to interpret what they see and turn it into musical sound.

Explore: 10 minutes - several days.

In order to make our own musical notation we need to reverse engineer that thought process.

What are some things that graphic notation needs to inform the performer?

Possible probing questions:

- How can we represent pitch? Do we need/want to?

6-8 Performance Music Lesson Plan 2

- How can we represent duration? Do we need/want to?
- How can we represent volume? Do we need/want to?
- How can we represent intensity? Do we need/want to?
- How can we represent viscosity? Do we need/want to?
 - What does viscosity mean?
 - How does that sound?
- How can we represent buoyancy? Do we need/want to?
 - What does buoyancy mean?
 - How does that sound?
- How can we represent time? Do we need/want to?
- How can we represent texture? Do we need/want to?
- How can we represent collective vs individual? Do we need/want to?
- How can we represent modulation? Do we need/want to?
 - What does modulation mean?
 - Modulation in what? Time, tone, keys, rhythm...?

Experiment: Ongoing / 15 min - several days

- Draw an image on the board and ask the students to play it.
 - What does that mean?
 - Why did they play what they played?
- Have 2-3 students draw more images on the board.
 - Ask the students to play it.
 - What does that mean?
 - Why did they play what they played?
- Create a simple (or complex) form using the images on the board.
 - Which one comes first and where does it go?
 - What's the order of events?
- Did that create a story?
 - What's the story?
 - How can we change it?

This experiment could be a simple daily warm-up or a full project piece.

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

As the students get comfortable with graphic notation, bring up the text to *Like the Wind* by Dasha Kelly Hamilton.

- What sorts of wind is mentioned in the poem?
 - What would those winds sound like?
 - What would the graphic notation for those winds look like?
- What other images does she mention that could have sound?
 - How could we create those sounds?
 - What would the graphic notation for those sounds look like?

6-8 Performance Music Lesson Plan 2

Keep this line of questioning going until you have gone through the whole poem and found all the sounds and graphic notation needed.

When the ensemble has a vocabulary of sounds and graphic notations:

Try to perform the piece *Like the Wind* by Erika Svanoe Band, Choir, or Orchestra while pausing every time a graphic notation sound is mentioned in the poem/ lyrics

OR

Try to perform the piece *Like the Wind* by Erika Svanoe Band, Choir, or Orchestra while every time a graphic notation sound is mentioned in the poem/ lyrics the sound is layered on top of the score.

- Which do we like better?
- Are there some sounds that work better than other in the score?
- Do we like to pause or layer?

When you've answered all these questions have the class write out a full graphic notation score on top of the original score.

First sketch it out on the board, then after it's been finally edited transfer it to the score.

You could perform both versions at the concert. The original and the graphic notation enhanced while displaying the graphic notation score for the audience.

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 students are discussing their observations and 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:

6-8 Performance Music Lesson Plan 2

<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

6-8 Performance Music Lesson Plan 2

<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

6-8 Performance Music Lesson Plan 2

<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

6-8 Performance Music Lesson Plan 2

<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.