

Wisconsin Arts Celebration Project

Celebrating 50 Years of the Wisconsin Arts Board

9-12 Performance Music Lesson Plan 1



9-12 Performance Music Lesson Plan 1

Lesson Title

Re-Compose Like the Wind

Lesson Duration

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

Lesson Overview

Re-Compose Like 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 deconstruct and recompose sections of or possibly the entire piece.

Lesson Target(s)

Students will Create and re-compose the piece, Present their re-composed work, Respond and reflect and modify their experiments, Connect the relationship between creative and scientific methodologies, and Connect the effect of their compositional choices on the musical affect.

Essential Question(s)

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

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

Respond - How can I recreate and communicate the message I intend to convey through my personal interpretation?

Connect - How can I recognize the value in purposeful curiosity in other disciplines of thought?

DPI Academic Standards Used

Create	MP1.Cr.15.h: <i>Compose pieces in a distinct style, using standard and/or alternative notation and technology, demonstrating creativity in the use of the elements of music for expressive effect.</i>
Perform	MP2.P.27.h: <i>Discuss own ideas and feedback of others to develop and implement strategies to address technical challenges.</i>
Respond	MP3.R.16.h: <i>Analyze, critique, and evaluate musical performances, recordings, and compositions using appropriate music terminology, theory, and technology.</i>
Connect	MP4.Cn.15.h: <i>Analyze connections, similarities, and differences in a musical context.</i>

Materials/Equipment

- Score and parts for Like the Wind by Erika Svanoe

9-12 Performance Music Lesson Plan 1

- Motive Sheet for Like the Wind by Erika Svanoe
- Manuscript paper
- Pencil and eraser
- Like the Wind Lead Sheets for each instrument
- Poem Like the Wind by Dasha Kelly Hamilton

Lesson Sequence/Strategies

Vocabulary words

Riff, Imitation, Word Painting, Ornamentation, Fragment, Sequence, Augmentation (melodic and/or rhythmic), Diminution (melodic and/or rhythmic), Inversion, Retrograde, Ostinato, Leitmotif, Fugue, Layers, Call and Response, Extension, Elipse, Tempo, Time, Tonality, Expression

Engage: 5 min.

Why's and What if's - Why did you choose those shoes today? Why, a green shirt? Why not shorts today? What if you wore a scuba suit? What if you shaved your head? Your wardrobe is improvised or composed everyday. Improvisation is observing and responding with appropriate and practiced vocabulary. You chose your wardrobe by observing the weather and fashion trends. You then chose to accentuate your personal style, or mold your style to keep current, or purposefully go against the grain, or some combination. All that being said - it was a choice. Sometimes that choice was simply the top of the laundry pile. Still a choice. This wardrobe choice is practiced and accepted - even if by nobody else but yourself. Composition is simply the presentation of a premeditated series of choices with the intent to connect and communicate. Some of us improvised. Some of you composed. Let's examine Erika's choices, and ask why and what if.

Explore: 10 minutes - several days.

If the music is in a near performable state begin playing the piece one phrase at a time. If the ensemble isn't quite ready for that you can alternate playing the piece with listening to a recording. After each phrase, ask why and what if?

Why do the Flutes have the melody? What if the Tubas had the melody? What does that communicate?

Why is the phrase in Major? What if we lowered the 3rd? How does that change things?

Why is this accidental here? What if we ignored it? What if we raised that pitch instead of lowered it?

Experiment: Ongoing / 15 min - several days

Shake loose the quarter notes

Your starter dough, the shards of

broken hearts to be reimagined with melted gold - Dasha Kelly Hamilton

Kintsugi is a Japanese art of repairing broken pottery by mending the areas of breakage with lacquer dusted or mixed with powdered gold, silver, or platinum; the method is similar to the *maki-e* technique.

As a philosophy, it treats breakage and repair as part of the history of an object, rather than something to disguise.

9-12 Performance Music Lesson Plan 1

A relationship/ or structure that is safer, deeper, richer, and more resilient than the one that existed previously, can be created. The vicissitudes of a committed relationship are recognised and, crucially, hurt is not disowned, dismissed or repressed.

What if we broke this piece into its fragments, examined the possible “what if’s” of each fragment and reassembled the piece?

You can ask the following questions of each phrase and/or motive (and plenty more questions for fun)

- What if we turned this fragment/phrase into a repeated riff for the melody to play over? (Riff)
- What if we found a way to imitate this fragment/phrase echoed in a second layer? (Imitation)
- What are the lyrics here? What if found an accompaniment that was more literal to the sounds the poem is referencing? (Word Painting)
- What if we fill in the spaces available in this fragment/phrase? (Ornamentation)
- What if we broke it down even further and repeated the smaller parts? What if we repeated them in different pitch classes? (Fragment and sequence)
- What if we stretch the intervals in this phrase, and make this leap of third into a fifth? (Melodic Augmentation)
- What if we stretch the rhythms and play everything twice as slow (Rhythmic Augmentation)
- What if we compress the intervals in this phrase, and make this leap of third into a second? (Melodic Diminution)
- What if we compress the rhythms and play everything twice as fast (Rhythmic Diminution)
- What if we play it upside down? (Inversion)
- What if we play it backwards? (Retrograde)
- What if we find a phrase we could use as a bass line or rhythm on repeat? (Ostinato)
- What if everytime the poem says (*Blank*) we play this phrase in another layer? (Leitmotif)
- What if we stagger and layer our entrances on different pitch-classes? (*Faux Fugue*)
- What if we add or subtract layers of each melody one at a time on repeat? (Layers)
- What if we write a response to each melodic fragment/phrase? (Call and response)
- What if we found a way to extend this phrase? (Extension)
- What if we start the next phrase at the same time this one is ending so they overlap? (Elipse)
- What if we played it fast or slower or sped up or slowed down gradually? (Tempo)
- What if we played this phrase in a different time signature? (Time)
- What if we added flat 3s, or flat 6s, or flat 7s , or sharp 4s ect.? (Tonality)
- What if we changed the articulations and dynamics? (Expression)

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?

9-12 Performance Music Lesson Plan 1

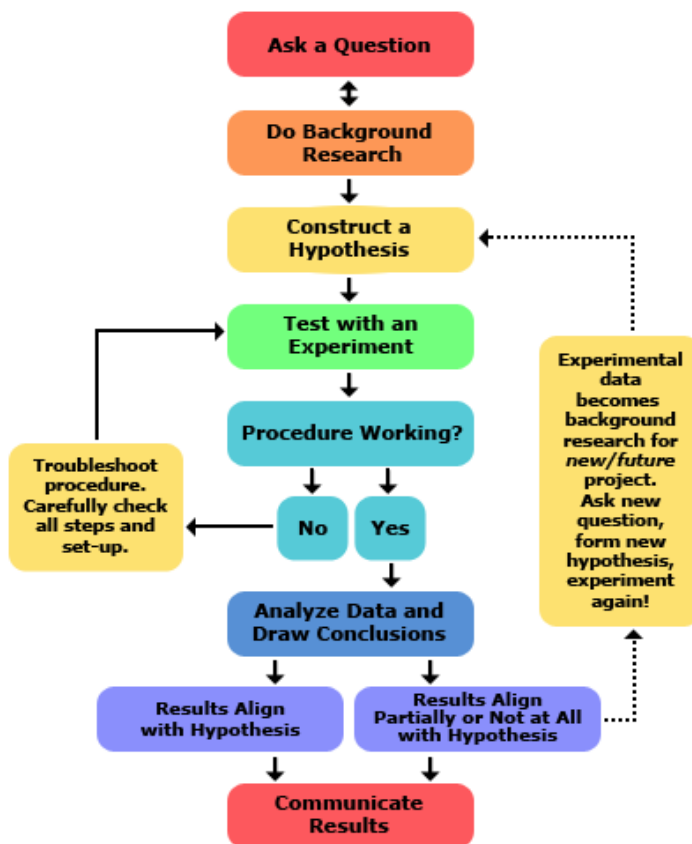
Take student suggestions and try them all!

*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.

After you have experimented with enough possibilities that the students feel comfortable exploring on their own and are equipped with a variety of questions and experiments, divide the ensemble into mixed instrumentation groupings - Chamber Ensembles.

1. Assign or have the student pick a section of the piece they would like to re-compose.
2. Allow the students to devise and create their own experiments with the end goal being a new way of approaching their section AND write it down or be able to explain how and why they did what they did.
 - a. Assist groups as needed
 - b. Don't fixate on how they write it down, so long as they know what they wrote and can interpret their writing.
3. Give each group the opportunity to perform and present their re-composed section.
4. After each section has been presented, discuss what they were hoping to communicate, if it was successful, and what could be edited to be more successful.



5. Discuss as a class how to put all the pieces together, what to keep and what to edit.
6. At the concert you could play both the original work and the student re-composed work.

9-12 Performance Music Lesson Plan 1

Connect: creativity and the scientific method

As we explore all the possibilities and decisions made in creating a piece of music I like to connect it to the scientific method to encourage the students to exasperate every possible permutation.

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:

<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

9-12 Performance Music Lesson Plan 1

<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
<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

9-12 Performance Music Lesson Plan 1

<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
<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

9-12 Performance Music Lesson Plan 1

<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
<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

9-12 Performance Music Lesson Plan 1

<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-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.