Level 1

C1.1 Given simple office supplies, students will, in groups, create sounds with their new “instruments” and organize them into a musical composition.

Objectives:

1. Students will actively engage in the creative process of sound discovery.
2. Students will positively contribute to the group effort.
3. Student groups will produce a final group composition meeting the established criteria.
4. Students will approach sound composition in a creative manner.

Preparation:

Teacher prepares one instrument pack for each group. Groups will consist of 4-5 students, and teacher will prepare as many packs as necessary. Each pack includes: 5 stacked paper cups and, within each top cup, 5 paper clips, and 5 rubber bands.

Procedure:

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Pass out materials. Instruct students to not remove anything from the cup until instructed to do so.
* Explain activity.
	+ “Your purpose is to be artists on a budget. Here are the materials for your new instruments that you will be performing with at the end of the activity. You must be creative and make this into music. But before you can make music, you need to find as many musical sounds as you can. The more unique, the better.”
* Explain ground rules and allowances:
	+ No shooting anything through the air.
	+ Do not harm another student or damage any physical property.
	+ You may use your body or other objects around the room in coordination with your instruments, so long as the new instrument is the primary noise maker (no traditional instruments, ie piano).
* 60 seconds to find 5 different sounds. Quick class share.
* 60 seconds to find 5 more sounds.
* 60 seconds to find 5 more sounds.
* 60 seconds to decide on the 3 most unique sounds to share with the class (ones you don’t think anybody else thought of).
* Quick round robin to share unique sounds with the class.
* 5 minutes to prep and practice sound composition (refer students to list of musical elements to consider when composing)
	+ 30 seconds long
	+ At least 5 different sounds utilized
	+ All members of the group must perform
	+ The composition must have a title
* Each group performs their piece for the rest of the class.
* Brief class discussion
	+ What went well during that activity?
	+ What would make that activity more successful in the future?

Assessment:

Student Evaluation

1. Did you actively engage in the creative process? Yes Partly No
2. Did you contribute to rather than distract from the group process? Yes Partly No

Teacher evaluation

1. Did the final product meet the established criteria?
2. Observation of process and product.

C1.2 Students will, in groups, compose a short piece using simple office supplies, and notate their composition in non-traditional music notation.

Objectives:

1. Students will positively contribute to the group effort.
2. Student groups will produce a final group composition meeting the established criteria.
3. Students will notate their composition in non-traditional music notation.
4. Students will approach sound composition in a creative manner.

Preparation:

Same as C1.1.

Procedure:

* As a class, the teacher will walk the class through a simple mouth/body sound composition and notate it on the board as they go. This is done to illustrate one type of notational style. Allow students to discuss to the question, “What else (or how else) could you notate?”
* Separate into groups. Teacher may choose to assign groups (similar or different from last time) or allow student choice.
* Explain activity
	+ “Your task is to create a music composition using these amazing instruments that you mastered last time. The requirements of the piece are the same as last time (30 seconds long, 5 sounds, everybody performs, give it a title), except this time you must notate your piece in some way.”
* Review ground rules
	+ No shooting anything through the air.
	+ Do not harm another student or damage any physical property.
	+ You may use your body or other objects around the room in coordination with your instruments, so long as the new instrument is the primary noise maker (no traditional instruments, ie piano).
* Give students 10-15 minutes to complete the whole process.
* Put a picture of the notated score on the projector for all to see while each group performs their piece.

Assessment:

Student Evaluation

1. Did you contribute to rather than distract the group process? Yes Partly No

Teacher evaluation

1. Did the final product meet the established criteria?
2. Was the final product notated in some way in a score?
3. Observation of process and product.

C1.3 Students will, in groups, notate a composition in non-traditional music notation, pass the notation to another group who will then perform the piece.

Objectives:

1. Students will positively contribute to the group effort.
2. Students will actively participate in performing other groups’ notations.
3. Student groups will produce a final group composition meeting the established criteria.
4. Students will notate their composition in non-traditional music notation.
5. Students will approach sound composition in a creative manner.

Preparation:

Same as C1.1.

Procedure:

* Separate into groups. Teacher may choose to assign groups (similar or different from last time) or allow student choice.
* Explain activity
	+ “Congratulations! A group of musicians in Somewhere-far-away-land heard your music and they want to purchase it from you so that they can perform it! You need to create a piece of music, and notate it so well that even a group across the world can perform it (don’t worry, they speak English).”
* Give 10 minutes to complete.
* Have each group leave their instruments and score where they are, and rotate the musicians to the next group’s spot.
	+ “Now you are the musicians in Somewhere-far-away-land and you just got your piece of music from the composers. It’s your job now to figure it out and get ready to perform it. There are two rules: no communicating with the other group, and do not sabotage their piece. Do your best to make it work as a musical composition.”
* Give 5 minutes for students to interpret and rehearse. “You may not speak with the other groups at all. This is an exercise in notation.”
* Give students a chance to get their own composition back so that they may make any necessary additions, corrections or clarifications to the score.
* Rather than performing this one, keep rotating and perform the last one (or just a later one if there are too many groups to cycle through).
* Put a picture of the notated score on the projector for all to see while each group performs the piece.

Assessment:

Student Evaluation

1. Did you contribute to rather than distract the group process? Yes Partly No
2. Did you actively participate in performing other groups’ notations? Yes Partly No

Teacher evaluation

1. Did the final product meet the established criteria?
2. Was the final product notated in some way in a score?
3. Observation of process and product.

C1.4 Students will invent their own instrument (idiophone, membranophone, chordophone, aerophone, electrophone) and, as a class, will compose a sound composition.

Objectives:

1. Students will actively participate in the class activity.
2. Students will prepare their own non-traditional instrument.
3. Students will approach sound composition in a creative manner.

Preparation:

Students must be instructed ahead of time (preferably 2-3 rehearsals ahead of time) to prepare their own instrument. The activity is only successful if every student has their own instrument. It is acceptable for a student to “wing it” the day of, but this will probably result in a mundane sounding instrument. Giving more time will give the ambitious students opportunity to create something truly creative.

Procedure:

* Explain the activity
	+ “Today, rather than working in small groups, we will be composing a piece all together as a class. We will consider each of the elements of music listed. I will only act as a moderator. I am just a fellow musician today. This piece of music is yours. Be willing to give ideas, and also willing to follow other people’s ideas. Let’s work together to create the next masterpiece.”
* The teacher may choose to notate the work as it unfolds, or task another student to do so.
* The teacher may use prompt questions as needed:
	+ How do we want to organize the instruments?
	+ Should everybody play at the same time, or should there be different groups?
	+ How will we begin the piece?
	+ How will we end the piece?
* After imagining and notating the piece, the teacher may decide to rehearse it in sections (don’t do multiple full run-throughs as it ruins the ending effect) depending on the complexity of the piece.
* Finally, somebody video records as the class performs their piece.

Assessment:

Student Evaluation

1. Did you actively participate in the class activity? Yes Partly No

Teacher evaluation

1. Did the student prepare their own instrument?
2. Observation

C1.5 Students will use their own instrument and, in groups, write a short composition in which the texture changes from monophonic to homophonic to polyphonic (or some other relevant music concept; stark dynamic contrast, changes in tempo, melody and harmony, polyrhythms, ostinato, etc.).

Objectives:

1. Students will actively participate in the group process.
2. Students will prepare their own non-traditional instrument.
3. Student groups will demonstrate understanding of monophony, homophony, and polyphony.
4. Students will approach sound composition in a creative manner

Preparation:

Students must be instructed ahead of time to bring their own instrument to class for this activity.

Procedure:

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Explain the activity
	+ “Today you will be composing a piece of music together in a small group. You don’t need to notate this one, but you may choose to if it will help your performance. Together as a group you will write a piece that shows changes in texture. Start with monophony, with only one instrument playing. Then have all the other instruments join together on that same rhythm; this is homophony. Finally, switch to polyphony, where each instrument is playing a different rhythm. When you are done, set a phone in a position to do a video recording of the group. We will show these recordings on the projector instead of live performances today.”
* Give students 10-15 minutes to complete this activity.
* Return to the classroom to watch performance video recordings.

Assessment:

Student Evaluation

1. Did you actively participate in the class activity? Yes Partly No

Teacher evaluation

1. Did the student prepare their own instrument?
2. Did the group’s performance demonstrate understanding of monophony, homophony, and polyphony?
3. Observation

I1.1 Students will improvise and repeat a one-measure ostinato different from other students’ ostinatos.

Objectives:

1. Students will improvise their own ostinato.
2. Students will be able to define “ostinato”.
3. Students will approach improvisation in a creative manner.

Preparation:

A space should be secured or arranged so that students can sit in a circle. Sitting on the ground is a nice break from the monotony of chairs, but a circle of chairs is fine too.

Procedure:

* Instruct students to circle up in the designated space.
* Explain activity
	+ “I’m going to teach you a new word today. The word is “ostinato”. Would anybody like to venture a guess before I just tell you? An ostinato is a repeated musical pattern. It’s usually short and simple, but the important part is that it loops. You may even have heard it called a loop. I am going to make up an ostinato that is 4 beats. Your job is to make up your own ostinato that works with mine but that is completely different. I will loop mine over and over again until everybody has entered with their own ostinato.”
* Teacher audiates, then sings their own ostinato and loops until it appears that everybody has entered.
* The teacher visually gets everyone’s attention, then cuts off the group.
* As a more structured variation, the teacher may instruct that students enter one at a time around the circle, cueing that they have begun singing by looking to the next student in the circle. This ensures that everybody has entered.
* Upon completion, the teacher may use any of the following questions to guide discussion:
	+ Describe what just happened?
	+ What did you experience as you participated?
	+ What went well?
	+ What can we do better next time?
* Launch immediately into a second ostinato, visually cueing students to join in. Depending on how well the class did with the first round, the teacher may choose to do a two-measure ostinato this time.

Assessment:

Student Evaluation

1. Did you join in with your own improvised ostinato (no matter how “good” or “bad” you think it was)?

Teacher Evaluation

1. Students write out their definition of “ostinato”.
2. Observation

I1.2 Students will improvise and repeat a two-measure ostinato different from other students’ ostinatos.

Objectives:

1. Students will participate in the improvisation activity.
2. Students will approach improvisation in a creative manner.

Preparation:

Same as I1.1.

Procedure:

* The teacher may choose to jump right in without any explanation, or use the following prompts to get started.
* “What were some things we learned about group improvisation last time?”
* “This time I am going to do an 8-beat ostinato. You are welcome to make yours 2, 4, or 8 beats long. For now, don’t go any longer. This time, I give you permission to sing the same thing as somebody else if you really like what they’re doing. If you sing it, it makes it stronger so that other people can hear it better.”
* Teacher begins.
* Immediately jump into a second round.
	+ “This time, I want one of you to start. Who will be our first brave volunteer to give us our first ostinato?”
* Immediately jump into a third round using a different student leader.
	+ “This time, we need another leader, but I have a new allowance as well. This time, not only can you sing somebody else’s ostinato, but you can also periodically change what you’re singing. You don’t have to sing the same ostinato the whole time. Now, you have to repeat it at least a little bit, or it wouldn’t be an ostinato. But once you start hearing other parts, you may have a different idea. Feel free to change it up. Listen to each other; respond to one another. Join somebody else if you like their idea, then make up your own. Here we go.”
* Discussion
	+ How was that different from just doing the same repeated ostinato?
	+ How many ostinatos did you sing during that last one? 1? 2-3? More than 5? More than 10?
	+ What are you learning about group improvisation?

Assessment:

Student Evaluation

1. Did you actively participate in the group improvisations? Yes Partly No

Teacher Evaluation

1. Observation

I1.3 Students will improvise and repeat an ostinato different from other students’ ostinatos in a small group.

Objectives:

1. Students will participate in the small group improvisation activity.
2. Students will take their turn leading their group.
3. Students will approach improvisation in a creative manner.

Preparation:

The teacher should anticipate (and possible designate) spaces for each small group to work in. It would be best if there was more space in between them, seeing as they will be making noise and hearing each other would be very distracting. Practice rooms or hallways make for good spaces. Plan group sizes to fit within the number of available spaces.

Procedure:

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Explain the activity
	+ “Today you will be improvising in a small group rather than together with the whole class. Your job is to be improvising the whole time. There is no need to discuss things within your group. Just find your space and somebody start singing. You may choose to make your ostinato either 2, 4, or 8 beats long (regardless of how long others’ are). Once you finish one, jump in with another. Each member of the group must take a turn leading. The leader creates the first ostinato and establishes a tempo by either conducting with their hand or tapping to keep the beat going. They are also in charge of cutting the group off in the end. I will be floating around to different groups to make sure everybody stays on task.”
* Give students 10-15 minutes to improvise.
* Discussion
	+ How was working in a small group different from improvising as a class?
	+ What would make this activity more successful in the future?

Assessment:

Student Evaluation

1. Did you actively participate in the group improvisations? Yes Partly No
2. Did you take a turn as the group leader? Yes No

Teacher Evaluation

1. Observation

I1.4 Student will create 4 overlapping ostinatos (loops) and record them over top of each other in Garageband (or other multitrack recorder).

Objectives:

1. Students will create 4 overlapping ostinatos and record them in Garageband.
2. Students will approach improvisation in a creative manner.

Preparation:

The teacher will need to provide access to Garageband during class by either reserving a school computer lab, computer cart (Macbooks), or iPad cart. Students must be informed ahead of time to bring personal headphones for the day of the activity.

Procedure:

* Explain activity
* Demonstrate technology use
* Describe physical boundaries (where you can and cannot go to work)
* Give 15-20 minutes for students to work.
* Performances
	+ Have each student plug their iPad or computer into the classroom sound system to play their creation.

Assessment:

Teacher Evaluation

1. Did the student recording have at least 4 overlapping ostinatos?
2. Recorded product

P1.1 Students will perform an assigned selection of music once to express sorrow and once to express joy.

Objectives:

1. Students will actively participate in the group activity.
2. Students will perform differently to express different emotions.
3. Students will apply an understanding of musical elements to the music performance.

Preparation:

The teacher must carefully select a passage of music for the students to perform. The selection could be a part of the class’ repertoire, or a common song that all might already know. Teacher also prepares a poster/slide/list of musical elements.

Procedure:

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Explain the activity
	+ “Today’s creative exercise is about you being musicians, not actors. Your job is to perform [the selection] two times: once to express sorrow, and again to express joy. You will have 10 minutes in your groups to prepare. When you feel ready, use a phone to do an audio recording of your group performing. This is why it is a musical exercise and not an acting one: you will only record audio. We must be able to *hear* a difference in the two recordings, not just see it. Every member of the group must actively contribute to the preparation process and participate in the performance. Consider the musical elements as you prepare and perform.”
* Give students 10 minutes
* Performance
	+ Have student plug their phones into the classroom speakers to play their recordings.
	+ Have all students take notes about each performance answering the following question: What changed (musically) between the first and second recording of each group? What made it feel sorrowful? What made it feel joyful?
* Discussion
	+ Ask the same questions and have students volunteer answers.

Assessment:

Student Evaluation

1. Did you actively participate in the performance activity? Yes Partly No

Teacher Evaluation

1. Did the two group performances exhibit musical differences?
2. Observation

P1.2 Students will perform an assigned selection of music as many times as possible to express as many different emotions as possible.

Objectives:

1. Students will actively participate in the group activity.
2. Students will perform differently to express different emotions.
3. Students will engage in the development of fluency and flexibility.

Preparation:

Same as P1.1.

Procedure:

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Explain the activity
	+ “Today we’re going to have a friendly competition. Your group will take [the selection of music] and perform it to express as many emotions as you can in the time given. Not multiple emotions at once, but one run-through for each emotion. Just like last time you will do an audio-only recording of each performance. You can certainly practice all you want. You only have 10 minutes total to record as many different emotion-performances as you can.”
* Give 10 minutes for students to work.
* Performance Game
	+ Have each group play their recordings without telling the emotion yet. After each recording, the class attempts to guess the emotion being expressed (“Everybody think of one emotion, then we’ll all say it on the count of three. 1, 2, 3”). The group gets one point for each different recording (the class decides if it was different enough from their previous ones) and an additional point if the class can guess what emotion was being expressed.
* Discussion
	+ Same as P1.1, but now more emotions were expressed so there should be more variety of musical elements at play.
	+ What went well as you worked together?
	+ What would make this exercise more effective in the future?
	+ What is this exercise teaching you about music?

Assessment:

Student Evaluation

1. Did you actively participate in the performance activity? Yes Partly No

Teacher Evaluation

1. Did the group performances exhibit musical differences?
2. Observation of process and product.

P1.3 In groups, students will decide on where to breathe within assigned class repertoire.

Objectives:

1. Students will actively participate in the group activity.
2. Students will present a marked score showing their decisions.
3. Students will be prepared to explain their choices.
4. Students will apply an understanding of musical elements to music performance.

Preparation:

The teacher must carefully select a passage of music for the students to rehearse. The teacher will want to prepare a rehearsal photocopy for this activity so that students aren’t marking this in their original score.

Procedure:

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Explain activity
	+ “You get to be the directors today. In your groups, you will be rehearsing [musical selection] and making decisions about phrasing—specifically where to breathe and where not to breathe. Experiment with lots of different possibilities before making your final decision. Everybody needs to be a leader and everybody needs to be a follower. Take turns leading. Try to make sense of the music and the words and how they can best go together. Keep in mind that stagger breathing in a small group is very difficult, so I don’t recommend doing the whole song without breath marks. When you think you’ve decided, write in the breath marks and no-breath marks in the score to show the class at the end. Be ready to explain why you decided what you did.”
* Give 10-15 minutes for students to work in small groups.
* Present
	+ Take a picture of the score and put it up on the projector to show the class. Have the group explain why they chose what they did.
	+ Solicit comments or feedback from classmates
* Discussion
	+ What was your experience working in your groups?
	+ Why did we do this activity?

Assessment:

Student Evaluation

1. Did you actively participate in the performance activity? Yes Partly No

Teacher Evaluation

1. Did the group present a marked score? Yes No
2. Was the group able to explain their choices? Yes Partly No
3. Observation of process and product.

P1.4 In groups, students will decide on tempo modifications within assigned class repertoire (rit, accel., basic tempo).

Objectives:

1. Students will actively participate in the group activity.
2. Students will present a marked score showing their decisions.
3. Students will be prepared to explain their choices.
4. Students will apply an understanding of musical elements to music performance.

Preparation:

The teacher must carefully select a passage of music for the students to rehearse. The teacher will want to prepare a rehearsal photocopy for this activity so that students aren’t marking this in their original score.

Procedure:

* Identical to P1.3, except the students are to mark basic tempo modifications in their score.

Assessment:

Student Evaluation

1. Did you actively participate in the performance activity? Yes Partly No

Teacher Evaluation

1. Did the group present a marked score? Yes No
2. Was the group able to explain their choices? Yes Partly No
3. Observation of process and product.

P1.5 Students will perform a melody with three different articulations.

Objectives:

1. Students will actively participate in the group activity.
2. Students will perform three different articulation modifications with their group.
3. Students will approach performing in a creative manner.

Preparation:

The teacher must carefully select a **small** passage of music for the students to perform. The selection could be a part of the class’ repertoire, or a common song that all might already know. It might be best to choose an upbeat piece for this activity, so that it might lend itself better to varied articulation. The teacher will want to prepare a rehearsal photocopy with three printings of the same lines of music all on one page.

Procedure:

* Similar to P1.3 and P1.4, except that the students are now varying articulation within the selection. Avoid just changing the overall articulation style (legato, staccato, or marcato). Instead, experiment with little articulation changes. What notes/words could you accent? Which parts could be smooth? Could any particular notes be staccato?
* Performances
	+ Take a picture of the score and put it on the projector so that all may see while each group performs for the class.
* Discussion
	+ What is articulation?
	+ What does articulation do to and for our music?
	+ Why are we doing this activity?

Assessment:

Student Evaluation

1. Did you actively participate in the group activity?. Yes Partly No

Teacher Evaluation

1. Did the student perform three articulation variations with their group? Yes No
2. Observation of process and product.

L1.1 Students will create a music map for the first 30 seconds of Strauss’ Blue Danube.

Objectives:

1. Students will create a music map for the first 30 seconds of Strauss’ Blue Danube.
2. Students will participate in the group share process.
3. Students will approach listening in a creative manner.

Preparation:

The teacher must prepare a demonstration music map to show the class. Materials needed: classroom set of black permanent markers, roll of white plastic table cover, scissors, tape. The teacher may choose to pre-cut the maps, or have students help who finish early.

Procedure:

L1.1a Day 1

* Teacher places the demonstration music map at the front of the class (within arms reach). No other verbal introduction is necessary. The teacher begins the music and traces the map as the song unfolds.
* “This is called a music map”
* Discussion
	+ What does a music map show you? (list them on the board)
	+ How would your listening experience have been different if you had not experienced this music map? How did the map change the experience?
* Explain activity
	+ “You will now be creating your own music map. I encourage you to listen in depth and be creative. There are three phases to creating your maps: 1. Brainstorming, 2. Finalizing, and 3. Transferring. First, you brainstorm on scrap paper. Just let your pencil flow and draw out what you hear. It’s okay to make lots of mistakes. Try something crazy—it just might be your best idea. Next, finalize your map. Decide which parts you’re going to keep and which ones you’re going to discard. Also, design how it will look on your map. Lastly, transfer your map over to the white paper. Make it as large as the paper will allow. When you’re done, write your name and the song title on the bottom left corner of the map.”
* Pass out materials
* Begin playing the excerpt of Blue Danube by Strauss. Write the title and composer information on the board for students to copy to their maps when they are finished.
* Move around the room and monitor students as they work.
* Give students between 30-40 minutes to complete their maps.

L1.1b Day 2

* Have students tape their maps to an open space of wall around the classroom (within arms reach).
* Play the song one time while the students trace their own map (to refresh their memories from last time).
* Choose a partner and trace your map for your partner.
* Feedback
	+ Share with your partner one thing you liked about their map.
* Choose another partner and do the same.
* Feedback
	+ Share with your partner what was most unique about their map.
* Choose one last partner and do the same.
* Discussion
	+ What were some things you liked about others’ maps? Give some shout-outs.
	+ Please share any thoughts or feelings that surprised you. Any “aha” moments?
	+ What did you learn about music through this listening activity?
	+ What will you do differently next time?

Assessment:

Teacher Evaluation

1. Did the student create a music map for the first 30 seconds of Strauss’ Blue Danube? Yes No
2. Did the student participate in the group share process? Yes No
3. Observation of process and product.

L1.2 Students will create a music map for the first 60 seconds of Duel of the Fates, from Star Wars.

Objectives:

1. Students will create a music map for the first 60 seconds of Duel of the Fates.
2. Students will participate in the group share process.
3. Students will approach listening in a creative manner.

Preparation:

Teacher must prepare the same materials as in L1.1.

Procedure:

L1.2a Day 1

* Explain the activity
	+ “We’re doing another music map, but this time you have to think quick. This is a speed round. You will only have 20 minutes total to complete your maps. I want you to trust your instincts, don’t hesitate, and let the creativity flow. Don’t worry about it being perfect. When you’re done, make sure to put your name and the title of the piece on the bottom left corner of your presentation map.”
* Pass out materials
* Begin playing the excerpt of Duel of the Fates by John Williams. Write the title and composer information on the board for students to copy to their maps when they are finished.
* Move around the room and monitor students as they work.
* Give students 20 minutes to complete their maps.

L1.2b Day 2

* Have students tape their maps to an open space of wall around the classroom (within arms reach).
* Play the song one time while the students trace their own map (to refresh their memories from last time).
* Have students all rotate clockwise around the room to the next map. Play the music and have the students attempt to trace their neighbors map.
* Feedback
	+ Share with your neighbor one thing you liked about their map.
* Rotate again
* Play and trace
* Rotate again
* This time, do not play the music, but have students trace the map in silence, audiating the music as they go.
* Discussion
	+ How is this experience going for you?
	+ What are some things you are noticing about tracing somebody else’s map?
	+ What does this teach you about music and about creativity?

Assessment:

Teacher Evaluation

1. Did the student create a music map for the first 60 seconds of Duel of the Fates? Yes No
2. Did the student participate in the group share process? Yes No
3. Observation of process and product.

L1.3 Students will create a music map for 60 seconds of a piece of their choosing.

Objectives:

1. Students will create a music map for 60 seconds of a piece of their choosing.
2. Students will present their music map to the class.
3. Students will express their own definition of creative listening.
4. Students will approach listening in a creative manner.

Preparation:

The teacher must assign homework before this lesson. Ask students to bring in a personal music device (smartphone, tablet, mp3 player, personal computer, etc) and headphones. It might be wise for the teacher to provide a few of their own (such as a school iPad cart, or laptop cart) and a few sets of cheap headphones for those students who do not have access to such technology. Instruct the students to brainstorm and plan which song they would like to map. It must be school appropriate (no profanity, vulgarity, sexual innuendo, drug references, racist remarks, etc), but can be from whichever genre they choose.

Procedure:

L1.3a Day 1

* Give students 20 minutes to work on their maps in class. The expectation is that the room is completely silent, as everybody will have headphones on and be completely focused on their maps. Inform students that if they need more time, it will have to be as homework. Hopefully this will inspire them to work hard during that 20 minutes.

L1.3b Day 2

* Presentations
	+ Students will tape their completed map at the front of the classroom for all to see. Plug in the students’ device to the classroom sound system and play their excerpt while the student traces their map.
* Feedback
	+ What do you like about Billy’s map?
	+ What other feedback do you have for Billy?
* Have students present for approximately 20 minutes

L1.3c Day 3 (optional, depending on the size of the class)

* Complete presentations.
* Final Written Reflection
	+ Write your definition of creative listening.
	+ What did you learn from making these music maps?
	+ How has this made you a better person or musician?

Assessment:

Teacher Evaluation

1. Did the student create a music map for 60 seconds of a piece of their choosing? Yes No
2. Did the student present their map to the class? Yes No
3. Did the student thoughtfully complete the Final Written Reflection? Yes No
4. Observation of product.

Level 2

C2.1 Students will arrange Twinkle Twinkle Little Star to match the assigned adjective.

Objectives:

1. Students will actively participate in the group activity.
2. Students will perform their arrangement with their group.
3. Students will apply an understanding of musical elements to composition.

Preparation:

The teacher must first plan how large the groups will be (4-8 is ideal) and where each group will go so that they may work undistracted by other groups. The teacher also selects the adjectives to be used. It is more fun when the adjectives are more sophisticated than just basic emotions. A list of possibilities is provided below. The teacher writes each adjective on a separate sheet of paper (sticky note).

Possible adjectives: Forlorn.  Exuberant.  Exasperated.  Urgent. Precise.  Vague. Regal. Disgusting.  Enormous. Unusual.

Procedure:

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Explain activity
	+ “Today, you will be arrangers. What is arranging?”
	+ Accept responses
	+ “As an arranger, you are taking a familiar piece of music and making it your own. I encourage you to be VERY creative with this. Think outside the box. There are a few rules though: 1. all of the words of the song must be present, 2. there must be a key center, and 3. every member of the group must participate in the performance. Now, to make this a little more of a game, I will assign you an adjective. You are to arrange the song to match the adjective that you are assigned. Just for fun, don’t tell anybody what your word is so that we can try to guess when you perform. The song that you will be arranging is Twinkle Twinkle Little Star.”
* Dismiss groups to begin working. Have a member of the group grab an adjective paper on their way.
* Give students 10-20 minutes to prepare.
* Performances
	+ Have each group come before the class and perform their arrangement. Have the rest of the class attempt to guess which adjective the group was assigned.
* After every one or two performances (depending on the number of groups), discuss
	+ What did this group do musically to express their adjective?
	+ What musical elements did they alter from the original?
	+ Any other feedback?
* Proceed until every group has performed.

Assessment:

Student Evaluation

1. Did the student actively participate in the group activity? Yes Partly No

Teacher Evaluation

1. Did the student perform their arrangement with their group? Yes No
2. Observation of process and product.

C2.2 Students will create a group composition as a class.

Objectives:

1. Students will actively participate in the group activity.
2. Students will approach composition in a creative manner.

Preparation:

The teacher should prepare a way to notate the composition as it is created so that students may then perform it at the end. It is recommended that the teacher adopt some type of abstract notation, rather than standard music notation for this activity. An iPad using a drawing app projected to the front of the class would be sufficient.

Procedure:

* This activity is very unstructured. The teacher, who acts as facilitator, may vary their instruction as the composition process unfolds.
* Possibilities might include the following:
	+ Students give four random pitches.  This is now the material for our A section.  Discuss how this ‘melodic’ material will be treated.  Only rehearse if necessary. Students give three random sounds (not pitched).  These become the basis of the B section. Discuss how this ‘rhythmic’ material will be treated.  Only rehearse if necessary. Let the C section be less guided. Discuss how the C section could go.  Discuss how it will start and stop. Give the work a title. Perform the group composition.
	+ Ask a random student to make a random sound. Ask the class to make that sound into something musical. This becomes the first theme to be considered. Do this until you have 3-4 short musical ideas. Ask the class how they would like to organize these ideas. Take suggestions and discuss along the way.
* A few suggestions for making this more successful:
	+ For the teacher
		- Do not try to control. Let the students share their ideas. Your job is to keep things progressing, but this is not your composition alone.
		- Notate things simply as the work is being composed. Don’t worry about elegance or beauty.
		- Give as many different students the chance to participate. Do not take repeated hands from any particular student.
	+ For the students
		- Do not try to control. Remember that this a group composition, so allow the group conscious to decide. If an idea is thrown out and nobody nods along to it, then we let it slip to the wayside. As a group, we’ll know when there is an idea that we like.
		- Accept the group decision. Just because it wasn’t your idea, or just because you don’t like the idea, doesn’t mean you can sit and do nothing. When it comes time to perform, be all in. This is your piece of music, because you are a part of this ensemble.
		- Be creative. Be bold. Be artists. Fear will result in a lackluster composition that means nothing.

Assessment:

Student Evaluation

1. Did you actively participate in the group activity? Yes Partly No

Teacher Evaluation

1. Observation of process

C2.3 Students will create a group composition as a class based on how they are feeling.

Objectives:

1. Students will actively participate in the group activity.
2. Students will approach composition in a creative manner.

Preparation:

The teacher must create a simple online survey for students to take (a Google Form is great). There will only be one question on the survey: “In one word, how do you feel right now?” Make this survey available to the students through a classroom or school website. The teacher must also find one of the many online word cloud generators and have it cued up in their browser.

Procedure:

* Instruct students that there is an online survey and direct them where to find it. If students do not have a personal internet connecting device, have them use their neighbors after they are done.
* After a few minutes to complete this, the teacher takes all the responses, copies, and pastes them into the word cloud generator. This will then show the most common words larger than the others. Take the three largest words and write them on the top of the board. “These are now the three sections of our group composition.”
* In a very unstructured and spontaneous way, have students offer ideas of what each adjective might sound like. Keep working, layering, replacing, modifying, and rehearsing ideas until three separate sections have emerged and solidified. Rehearse transitions as necessary. Discuss how the piece will start and stop. Perform the piece.
* Discussion
	+ What went well in this activity?
	+ What can we do differently next time to make this more successful?
	+ What is this teaching you about music?

Assessment:

Student Evaluation

1. Did you actively participate in the group activity? Yes Partly No

Teacher Evaluation

1. Observation of process.

C2.4 Students will create a composition in small groups.

Objectives:

1. Students will actively participate in the group activity.
2. Students will apply an understanding of musical elements to composition.

Preparation:

The teacher must plan how large the groups will be (4-8 is ideal) and where each group will go so that they may work undistracted by other groups.

Procedure:

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Explain the activity
	+ “This exercise is very free. Your task is to compose a piece of music together as a group. There are a few requirements: 1. The piece must be at least 30 seconds long, 2. It must have a title, and 3. Every member of the group must participate in the planning and performance. You’ll have 20 minutes to work. By the end, you must have 2 products: 1. An audio recording of your group performing the piece, and 2. A notated score of some type.”
* Dismiss students to go work.
* Give students 20 minutes to compose.
* Performances
	+ Have each group present their score via the projector at the front of the room while their recording plays through the classroom speakers.
	+ Feedback
		- Describe what was going on musically in this piece?
		- How did it make you feel?
		- What feedback would you give the composers?
* Have all groups present.
* Discussion
	+ What did you learn about composition through this process?

Assessment:

Student Evaluation

1. Did you actively participate in the group activity? Yes Partly No

Teacher Evaluation

1. Observation of process and product.

I2.1 Group improvisation entitled Long Tones.

Objectives

1. Students will participate in the group improvisation.
2. Students will approach improvisation in a creative manner.

Preparation

None

Procedure

* Explain the activity
	+ “Today we’re going to do a short group improvisation. The title is Long Tones. You pick a note and sing it as long as you can.  If you come in on a note and it sounds off, usually going up or down by a half step will make it work.  Remember that sometimes silence is the best way to contribute to the ensemble sound. You might be uncomfortable if you’ve never done something like this before, but I want you to avoid the tendency to be silly. Instead, be an artist. Ask yourself, “How can I make this work?” All music starts and ends in silence.”
* Allow the improvisation to begin. It’s okay if there is awkward silence at first, especially if this is the group’s first group improvisation.
* Discussion
	+ Describe what you just experienced.
	+ What did you notice near you that perhaps people on the other side of the room did not notice?
	+ What would make this exercise more successful in the future?
* If time allows, do another round of the same exercise.

Assessment

Student Evaluation

1. Did you participate in the group improvisation? Yes Partly No

Teacher Evaluation

1. Observation

I2.2 Group improvisation entitled Complexity.

Objectives

1. Students will participate in the group improvisation.
2. Students will approach improvisation in a creative manner.

Preparation

None

Procedure

* Explain the activity
	+ “The name of today’s group improvisation is Complexity. I will sing and loop a relatively simple melodic idea. You will gradually enter with a slightly more complex version of my melody. Once everyone has entered and we have come to maximum complexity, I will cut you off. Consider the elements of music and what complexity might look like within each (refer to poster of music elements).”
* Teacher begins with their simple looped melody.
* Discussion
	+ Describe what you just experienced.
	+ What kind of complexity did you perform or hear performed around you?
	+ Did anything surprise you?
	+ What would make this exercise more successful in the future?
* If time allows, do another round of the same exercise.

Assessment

Student Evaluation

1. Did you participate in the group improvisation? Yes Partly No

Teacher Evaluation

1. Observation

I2.3 Group improvisation entitled Overlap.

Objectives

1. Students will participate in the group improvisation.
2. Students will approach improvisation in a creative manner.

Preparation

None

Procedure

* Explain the activity
	+ “The name of today’s group improvisation is Overlap. One student enters with a long held note.  The next student enters on whatever pitch they want, overlapping slightly with the previous.  This continues until everyone has had a chance to participate.”
	+ If energy is lower, begin another overlap on the opposite side of the circle (two simultaneously).  Now students are listening to more than one pitch and are attempting to fit in with it.
	+ If a circle is not possible, or if the class is too large, have the end of each row begin, and let the sound travel down the row. Multiple rows can go simultaneously.
* Indicate who is to begin, await silence, then cue to begin.
* Discussion
	+ Describe what you just experienced.
	+ What would make this exercise more successful in the future?
* If time allows, do another round of the same exercise.

Assessment

Student Evaluation

1. Did you participate in the group improvisation? Yes Partly No

Teacher Evaluation

1. Observation

I2.4 Small group improvisation entitled Parallel.

Objectives

1. Students will participate in the small group improvisation.
2. Students will approach improvisation in a creative manner.

Preparation

The teacher will need to decide on how many groups to create, based on the number of students in the class. 4-10 students per group is ideal. Physical spaces will also need to be planned so that each group is in audible isolation.

Procedure

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Explain the activity
	+ “The name of today’s group improvisation is Parallel. Within your small groups, one person needs to volunteer as the starter. The starter improvises a simple, looped, melodic idea. The other members of the group enter in and move parallel to the first idea, but at whatever interval they would like.  After all the voices are in, then the piece opens up to free improvisation. The starter then decides when to cut everybody off. You’ll have 15 minutes in your groups. Once the first person has gone, take another volunteer to be the starter and go through the same process. Get through as many starters as you can in the 15 minutes.”
* Groups separate to go and improvise.
* Discussion
	+ Describe what you just experienced.
	+ What would make this exercise more successful in the future?

Assessment

Student Evaluation

1. Did you participate in the group improvisation? Yes Partly No

Teacher Evaluation

1. Observation

P2.1 As a class, students will decide on, write in, and perform creative fluctuations in tempo to assigned repertoire.

Objectives

1. Students will actively participate in the class activity.
2. Students will approach performing in a creative manner.

Preparation

The teacher must select an excerpt of repertoire for the class to work on. Class performance repertoire is preferred, but anything familiar could be selected. Be sensitive to select something that lends itself well to the musical topic being explored.

Procedure

* Explain the activity
	+ “In a typical ensemble rehearsal, the director makes all the big decisions. You, as the ensemble, just learn to bend to my will. Well, it’s time to switch roles. I want you to be the directors for a bit. We’re going to rehearse [selected repertoire] for 10 minutes, focusing specifically on fluctuations of tempo. What parts should be faster and what parts should be slower. How fast? How slow? Should there be any accelerandi or ritardandi? If so, where and how much? You decide all these things as a group. Once we’ve agreed on something, we’ll all notate our decisions in our music.”
* Teacher leads activity. Be careful to not take control of the decision making, especially if students flounder. Let them throw out seemingly illogical ideas. Once you perform a section, ask the class to show approval by thumbs up or thumbs down. Keep reworking it until most give thumbs up (you can’t please everybody, so move on eventually).
* Allow different students to give ideas. Try not to take any repeats at all.
* It would be helpful if the teacher could project the score excerpt on the projector screen for all to see while notations are being made.
* Once it’s all done, instruct students to copy the notations over to their score.
* Perform the selected excerpt in its entirety.

Assessment

Student Evaluation

1. Did you actively participate in the class activity? Yes Partly No

Teacher Observation

1. Observation

P2.2 In large groups, students will decide on, write in, and perform creative articulation in assigned repertoire.

Objectives

1. Students will actively participate in the group activity.
2. Students will contribute at least one idea to the group.
3. Students will approach performing in a creative manner.

Preparation

The teacher will need to decide on how many groups to create, based on the number of students in the class. 8-16 students per group is ideal. Physical spaces will also need to be planned so that each group is in audible isolation. Additionally, the teacher must select an excerpt of repertoire for the groups to work on. Class performance repertoire is preferred, but anything familiar could be selected. Be sensitive to select something that lends itself well to the musical topic being explored.

Procedure

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* What did you learn last time as directors?
* Explain the activity
	+ “You get to be directors again today, but you will be in small groups rather than all together as a class. This time, you will rehearse articulation. Be bold and creative. What notes should be legato/marcato/staccato? Should any notes be accented? Once you’ve decided, notate your articulations into your score. You will perform for the class once we return together. The expectations are that everybody participate in the preparation and in the performance. Additionally, each individual MUST contribute at least one idea to the group.”
* Groups separate for rehearsal. Allow 10 minutes of preparation.
* Performances
	+ Each group performs for the others.
* Discussion
	+ Let’s give some shout-outs. What happened that was unique?
	+ How did your group rehearsal go?
	+ How could you make this exercise more effective in the future?

Assessment

Student Evaluation

1. Did you actively participate in the class activity? Yes Partly N
2. Did you contribute at least one idea to the group? Yes No

Teacher Evaluation

1. Observation

P2.3 In large groups, students will decide on, write in, and perform creative dynamics and phrasing within assigned repertoire.

Objectives

1. Students will actively participate in the group activity.
2. Students will contribute at least one idea to the group.
3. Students will approach performing in a creative manner.

Preparation

The teacher will need to decide on how many groups to create, based on the number of students in the class. 8-16 students per group is ideal. Physical spaces will also need to be planned so that each group is in audible isolation. Additionally, the teacher must select an excerpt of repertoire for the groups to work on. Class performance repertoire is preferred, but anything familiar could be selected. Be sensitive to select something that lends itself well to the musical topic being explored.

Procedure

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Explain the activity
	+ “You get to be directors again today. This time, you will rehearse dynamics and phrasing. Be bold and creative. Consider both large scale and small scale dynamics. What phrases should be loud, which soft? Should there be any crescendi or decrescendi? What about individual phrasing and word accent? Once you’ve decided, notate your articulations into your score. You will perform for the class once we return together. The expectations are that everybody participate in the preparation and in the performance. Additionally, each individual MUST contribute at least one idea to the group.”
* Groups separate for rehearsal. Allow 10 minutes of preparation.
* Performances
	+ Each group performs for the others.
* Discussion
	+ Let’s give some shout-outs. What happened that was unique?
	+ What changed about the music because of this added layer of musicality?

Assessment

Student Evaluation

1. Did you actively participate in the group activity? Yes Partly No
2. Did you contribute at least one idea to the group? Yes No

Teacher Evaluation

1. Observation

P2.4 In large groups, students will decide on body and facial expression while they perform assigned repertoire.

Objectives

1. Students will actively participate in the group activity.
2. Students will contribute at least one idea to the group.
3. Students will approach performing in a creative manner.

Preparation

The teacher will need to decide on how many groups to create, based on the number of students in the class. 8-16 students per group is ideal. Physical spaces will also need to be planned so that each group is in audible isolation. Additionally, the teacher must select an excerpt of repertoire for the groups to work on. Class performance repertoire is preferred, but anything familiar could be selected. Be sensitive to select something that lends itself well to the musical topic being explored.

Procedure

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Explain the activity
	+ “You get to be directors again today. This time, you will rehearse bodily and facial expression while performing [selected repertoire]. Be bold and creative. What is the feeling of the music? What is the meaning of the text? What body movement or facial expression might match that feeling or meaning? Is everybody in the group expressing the same amount? Rehearse until you come to unity. You will perform for the class once we return together. The expectations are that everybody participate in the preparation and in the performance. Additionally, each individual MUST contribute at least one idea to the group.”
* Groups separate for rehearsal. Allow 10 minutes of preparation.
* Performances
	+ Each group performs for the others.
* Discussion
	+ Let’s give some shout-outs. What happened that was unique?
	+ What changed about the music because of this added layer of expression?

Assessment

Student Evaluation

1. Did you actively participate in the group activity? Yes Partly No
2. Did you contribute at least one idea to the group? Yes No

Teacher Evaluation

1. Observation

L2.1 Make a list of things you hear, think of, or feel while listening to selected repertoire.

Objectives

1. Students will actively listen to the selected music and participate in the class activity.
2. Students will engage in the development of fluency.

Preparation

The teacher must select a piece or excerpt to listen to that is rich with meaning, expression, and musicality.

Procedure

* Explain the activity
	+ “Today we will practice creative listening. This will be a stretch for many of you, as you are used to passive listening. Your task is to make a list of things you hear, think of, or feel while listening to this piece of music. Stretch yourself and see what you notice.”
* Introduce the musical selection
* Play the selection
* Share
	+ The teacher may choose to ask for volunteers to participate, or select students at random.

Assessment

Student Evaluation

1. Did you actively listen and participate in the class activity? Yes Partly No

Teacher Evaluation

1. Observation

L2.2 Make a list of as many things as you can hear, think of, or feel while listening to selected repertoire.

Objectives

1. Students will actively listen to the selected music and participate in the class activity.
2. Students will engage in the development of fluency.

Preparation

The teacher must select a piece or excerpt to listen to that is rich with meaning, expression, and musicality.

Procedure

* Explain the activity
	+ “Today we’re going to do a little listening game. Your task is to write down *as many things as you can* hear, think of, or feel while listening to this piece of music. Stretch yourself and see what you notice. In the end, we’ll see who wrote down the most.”
* Introduce the musical selection
* Play the selection
* Share
	+ “Stand up if you wrote down more than 5 things. Stay standing if you wrote down more than 15. More than 30, etc.”
	+ “Who thinks that they noticed something really unique?” Have them share. “Did anybody else write down something very similar?” Take a few others.
	+ Share with your neighbor a few special things you wrote down.

Assessment

Student Evaluation

1. Did you actively listen and participate in the class activity? Yes Partly No

Teacher Evaluation

1. Observation

L2.3 Write at least one thing you hear, think of, or feel in several of the categories while listening to selected repertoire.

Objectives

1. Students will actively listen to the selected music and participate in the class activity.
2. Students will engage in the development of flexibility.

Preparation

The teacher must select a piece or excerpt to listen to that is rich with meaning, expression, and musicality. Teacher must post John Kratus’ list of categories for flexible listening where all can see (or print and pass out). The categories (with added meanings) are thus:

Rhythm – fast/slow, long/short, repetitive/varied

Melody – smooth/jagged, diatonic/chromatic, simple/complex

Harmony – major/minor, harmonic rhythm, repetitive/varied, simple/complex

Texture – thick/thin, high/low, simple/complex

Dynamics – loud/soft, phrasing, word accent

Form – repetition of sections, eg. ABABCB

Timbre – quality of sound, bright/dark, smooth/brash, instrumentation, vowel color

Process – contrast, imitation, composition, motif

Image/story – though, idea, or visual

Emotion – feeling of music/text or in response to music/text

Style – articulation (legato, staccato, marcato), vocal technique, historic period

Judgment – critique of the performance or composition

Procedure

* Explain the activity
	+ “Today’s listening will be a little different. I have here a list of musical categories. Look this over. Is anything unclear? As we listen, you will write down at least one thing you hear, think of, or feel in several of the categories. Stretch yourself and see what you notice.”
* Introduce the musical selection
* Play the selection
* Share

Assessment

Student Evaluation

1. Did you actively listen and participate in the class activity? Yes Partly No

Teacher Evaluation

1. Observation

L2.4 Write at least one thing you hear, think of, or feel in each of the categories while listening to selected repertoire.

Objectives

1. Students will actively listen to the selected music and participate in the class activity.
2. Students will engage in the development of flexibility.

Preparation

The teacher must select a piece or excerpt to listen to that is rich with meaning, expression, and musicality. Teacher must post John Kratus’ list of categories for flexible listening where all can see (or print and pass out). The categories (with added meanings) are thus:

Rhythm – fast/slow, long/short, repetitive/varied

Melody – smooth/jagged, diatonic/chromatic, simple/complex

Harmony – major/minor, harmonic rhythm, repetitive/varied, simple/complex

Texture – thick/thin, high/low, simple/complex

Dynamics – loud/soft, phrasing, word accent

Form – repetition of sections, eg. ABABCB

Timbre – quality of sound, bright/dark, smooth/brash, instrumentation, vowel color

Process – contrast, imitation, composition, motif

Image/story – though, idea, or visual

Emotion – feeling of music/text or in response to music/text

Style – articulation (legato, staccato, marcato), vocal technique, historic period

Judgment – critique of the performance or composition

Procedure

* Explain the activity
	+ “I want you to develop more creative possibilities while you actively listen. Today we’re going to listen and refer to the same list of categories, but this time, you will write down at least one thing you hear, think of, or feel in *each* of the categories. Stretch yourself and see what you notice.”
* Introduce the musical selection
* Play the selection
* Share

Assessment

Student Evaluation

1. Did you actively listen and participate in the class activity? Yes Partly No

Teacher Evaluation

1. Observation

L2.5 Write more than one thing you hear, think of, or feel in each of the categories while listening to selected repertoire.

Objectives

1. Students will actively listen to the selected music and participate in the class activity.
2. Students will engage in the development of fluency and flexibility.

Preparation

The teacher must select a piece or excerpt to listen to that is rich with meaning, expression, and musicality. For this lesson, it might be best to select a longer piece, as students may need more time to complete the objective. Teacher must post John Kratus’ list of categories for flexible listening where all can see (or print and pass out). The categories (with added meanings) are thus:

Rhythm – fast/slow, long/short, repetitive/varied

Melody – smooth/jagged, diatonic/chromatic, simple/complex

Harmony – major/minor, harmonic rhythm, repetitive/varied, simple/complex

Texture – thick/thin, high/low, simple/complex

Dynamics – loud/soft, phrasing, word accent

Form – repetition of sections, eg. ABABCB

Timbre – quality of sound, bright/dark, smooth/brash, instrumentation, vowel color

Process – contrast, imitation, composition, motif

Image/story – though, idea, or visual

Emotion – feeling of music/text or in response to music/text

Style – articulation (legato, staccato, marcato), vocal technique, historic period

Judgment – critique of the performance or composition

Procedure

* Explain the activity
	+ “For some of you, this creative listening activity is going to be hardest thing you’ve ever done. As we listen, your challenge is to write down *more than* *one* thing you hear, think of, or feel in *each* of the categories.
* Introduce the musical selection
* Play the selection
* Share

Assessment

Student Evaluation

1. Did you actively listen and participate in the class activity? Yes Partly No

Teacher Evaluation

1. Observation

Level 3

C3.1 Given the first phrase of a song, students will compose as many second phrases as possible in 10 minutes.

Objectives

1. Students will spend 15 minutes composing consequent phrases to match a given antecedent phrase.
2. Students will be able to define antecedent and consequent phrasing.
3. Students will engage in the development of fluency and flexibility.

Preparation

The teacher must notate and record an antecedent melodic phrase. This can either be the teacher’s own composition or one from an already existing melody. If the latter, do not select a melody that students will recognize. Make the notated melody and sound recording available on the internet via a classroom website or YouTube channel. If possible, the teacher should reserve a school computer/iPad cart for students to use.

Procedure

* “Music is very conversational. If I ask you a question, you will respond in a way that relates to the question but is slightly different. The same is true in music. Here, sing an answer to this musical question: *do re mi fa sol”.* Students will almost always respond with “*sol fa mi re do*”. Teacher continues: “Woah! That’s an amazing phenomenon. Now, how did you all do that?” Allow student responses. “You’ve heard enough now to understand how to answer a musical question. Can anybody answer it differently? *Do re mi fa sol*?” Let a few volunteer students take turns answering differently. “How many different answers do you think we can come up with in 3 minutes?” Students offer responses and teacher notates them quickly (possibly in shorthand) on a large musical staff (precision is not important).
* Explain the activity
	+ “I’ve created another melodic phrase that I’ve put up on our class website. I’ve written in out in standard music notation and I’ve done a quick audio recording of me singing it. Your job is to create as many second phrases as you can in 10 minutes. You can either notate your responses or just do an audio recording of you singing.”
* Allow students to spread throughout the room, nearby halls, practice rooms, etc to find a semi private space.
* “On a scrap sheet of paper, write down your definition of antecedent and consequent phrasing.”

Assessment

Student Evaluation

1. Did you spend 15 minutes composing consequent phrases? Yes Partly No

Teacher Evaluation

1. Student definitions of antecedent and consequent phrasing.
2. Observation.

C3.2 Given a melody line, students will compose a harmony line to accompany it.

Objectives

1. Students will compose harmony to match a given melody.
2. Students will define harmony.
3. Students will be able to list various types of harmony.
4. Students will apply an understanding of musical elements to harmonizing.

Preparation

The teacher must prepare an example melody for students to work with. Decide how many groups there will be (4-6 singers per group are ideal) and allocate an acoustically isolated space for each.

Procedure

* “I’m going to sing a simple melodic loop. I want one of you to sing some harmony to go with it.” The teacher improvises a simple melodic loop and waits for a student to volunteer to harmonize. Applaud the student for their bravery and the teacher classifies the student’s harmony as one of the following: parallel, contrary, mixed, polyphonic, imitative, pedal, or bass line. “I want somebody else to add some harmony to ours.” Specify which type. Take a few more of these. If students do not explore varying types, the teacher may need to suggest them as possibilities.
* “I’m going to have you break into small groups and harmonize a common melody. Once you’ve worked something out, have somebody record it. When everybody is back here together, we will play the recordings for each other.”
* Separate into groups. Teacher may choose to assign groups or allow student choice.
* Give 10 minutes for groups to work.
* Play recordings
* Writing
	+ What is harmony?
	+ Write as many different types of harmony as you can think of.

Assessment

Student Evaluation

1. Did you actively participate in the group activity? Yes Partly No

Teacher Evaluation

1. Student definitions of harmony.
2. Student lists of types of harmony.
3. Observation

C3.3 Given a melody line, students will compose a harmony line and a bass line to accompany it.

Objectives

1. Students will compose a harmony line and a bass line to accompany a given melody.
2. Students will apply an understanding of musical elements to harmonizing.

Preparation

The teacher must prepare an example melody for students to work with. Record the melody and make the recording available to students via a classroom website or dropbox. The teacher must also reserve a school computer or iPad cart for students to use.

\*This whole activity could be done as homework if students have access to the appropriate technology at home.

Procedure

* “I want to hear everybody’s individual creativity this time. I’ve posted a recording of me singing a simple melody on the class website. Your challenge is to add a harmony line and a bass line. Your final product should be a 3-part music notation or sound recording, where you composed two of the parts.”
* The teacher should provide some training and explanation of various software that the students could use to complete this assignment. GarageBand is ideal, and comes on a variety of platforms. The Acapella app works well and is free. Soundtrap is an online DAW, with a limited free version. Any other multitrack recorder will be just fine. For notation software, Noteflight is a free online platform. Students may also hand write.
* Give 10 minutes for students to work.
* Play recordings (or show notation) for the class
* Discussion
	+ Let’s give some shout-outs. What did you like about each other’s harmony?
	+ What are you learning about harmony?

Assessment

Teacher Evaluation

1. Did the student add a harmony and bass line to the melody? Yes No
2. Observation

C3.4 Students will take a popular melody and arrange it for unaccompanied voices (30-60 seconds of material).

Objectives

1. Students will arrange a popular melody for unaccompanied voices.
2. Students will apply an understanding of musical elements to arranging.

Preparation

None

Procedure

* This is intended to be a homework assignment with a deadline of approximately 1 week.
* Guidelines
	+ Your arrangement must be at least 3-part harmony, but may be up to 5.
	+ You may arrange for mixed ensemble, men’s voices, or women’s voices.
	+ The final product should only be 30-60 seconds of arrangement.
	+ You may choose to notate your arrangement, or record it in a multitrack recorder.

Assessment

Teacher Evaluation

1. Did the student complete the assignment? Yes No
2. Observation

I3.1 Students will participate in a teacher led circle song improvisation.

Objectives

1. Students will actively participate in a structured group improvisation.
2. Students will approach improvisation in a creative manner.

Preparation

The teacher should be familiar with the circle song method and comfortable leading a circle song.

Procedure

* The teacher leads a group circle song improvisation.

Assessment

Student Evaluation

1. Did you actively participate in the improvisation? Yes Partly No

Teacher Evaluation

1. Observation

I3.2 Students will participate in a circle song improvisation where one student leads within their section.

Objectives

1. Students will actively participate in a structured group improvisation.
2. Students will approach improvisation in a creative manner.

Preparation

The teacher should be familiar with the circle song method and comfortable leading a circle song.

Procedure

* “We will be doing another circle song today, but a little different. Rather than me making up all the material, I need your help. I’m going to start. Each section will designate a leader (volunteer) to improvise their section’s musical material. I’ll loop my part, then we’ll add one section at a time until everybody is singing.”
* Discussion
	+ Why are we doing this?
	+ What are you learning?

Assessment

Student Evaluation

1. Did you actively participate in the improvisation? Yes Partly No

Teacher Evaluation

1. Observation

I3.3 Students will participate in a small group circle song improvisation where each student creates their own part.

Objectives

1. Students will actively participate in a structured group improvisation.
2. Students will approach improvisation in a creative manner.

Preparation

The teacher must decide on how many groups there will be (4-6 students per group are ideal) and allocate an acoustically isolated space for each.

Procedure

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* “Today you get to do a circle song in a small group. Rather than having one leader, you will all improvise your own part. One person needs to volunteer to start it off, then everybody else will add in one at a time. Work together, listen to each other, and make some great music together.”

Assessment

Student Evaluation

1. Did you actively participate in the improvisation? Yes Partly No

Teacher Evaluation

1. Observation

I3.4 Students will participate in a small group circle song improvisation taking turns being the group leader.

Objectives

1. Students will actively participate in a structured group improvisation.
2. Students will each take a turn being the circle song leader.
3. Students will approach improvisation in a creative manner.

Preparation

The teacher must decide on how many groups there will be (4-6 students per group are ideal) and allocate an acoustically isolated space for each.

Procedure

* Separate into groups. Teacher may choose to assign groups or allow student choice.
* “Today you get to do a circle song in a small group. Each of you will take a turn being the group leader. You get to make up all the musical material for your small ensemble. You, as the leader, get to decide on how many parts there are and who is singing each part. You also get to “conduct” the group and cut them off at the end. Since we need to get to everybody in about 15 minutes, you will just have enough time to teach everybody their part, enjoy a few more loops, and then cut them off. Don’t waste time trying to make it perfect. Just sing something. You’ll learn more from failure than from immediate success.”

Assessment

Student Evaluation

1. Did you actively participate in the improvisation? Yes Partly No
2. Did you take a turn being the leader? Yes No

Teacher Evaluation

1. Observation

I3.5 Students will participate in a circle song improvisation as a class taking turns being the group leader.

Objectives

1. Students will actively participate in a structured group improvisation.
2. Students will be able to define improvisation.
3. Students will be able to discuss the challenges and joys of circle song improvisation.
4. Students will approach improvisation in a creative manner.

Preparation

None

Procedure

* Students take turns leading the class in a circle song. Only spend 10-15 minutes, which may be 2-5 different rounds.
* Discussion (after each round)
	+ Describe the music you just experienced?
	+ What did you like about the music or the leadership?
* Writing
	+ What is improvisation?
	+ What are the challenges and joys of circle song improvisation?

Assessment

Student Evaluation

1. Did you actively participate in the improvisation? Yes Partly No

Teacher Evaluation

1. Student definitions.
2. Student writing.
3. Observation

I3.6 Students will participate in a free improvisation as a class.

Objectives

1. Students will take risks and actively participate in the group improvisation.
2. Students will approach improvisation in a creative manner.

Preparation

None

Procedure

* “Circle songs are a great way to get your feet wet with improvisation. It’s like putting scaffolding around a building while you build it. Eventually, it has to come down so that the building can stand on its own. Today, we will take *almost* all of the scaffolding down. We will now do our first free improv. I’ll give you a prompt and then we’ll start making music. This will probably feel very uncomfortable for many of you. I encourage you to take risks and be bold. Remember: there can be no creativity without failure.”
* For the first free improvisation, the teacher will provide a prompt as inspiration. The best prompts are simple imagery with which everybody has extensive experience. Seasons are great (winter, spring, etc). Colors are more abstract, but fun. An adjective or descriptor can be sufficient.
	+ Variations for future free improvisations
		- Teacher gives prompt or students offer prompts
		- Group discusses beforehand or no discussion
		- Various prompts for different sections of the improv (an A section and a B section)
* “All music starts and ends in silence. I anticipate that our performance will last 2-4 minutes.”

Assessment

Student Evaluation

1. Did you actively participate in the group improvisation? Yes Partly No

Teacher Evaluation

1. Observation

I3.7 Students will participate in a free improvisation in small groups.

Objectives

1. Students will take risks and actively participate in the group improvisation.
2. Students will be able to discuss the challenges and joys of free improvisation.
3. Students will approach improvisation in a creative manner.

Preparation

The teacher must decide on how many groups there will be (5-10 students per group are ideal) and allocate an acoustically isolated space for each.

Procedure

* Explain the activity
* The teacher may choose to provide prompts for each group (even related ones, like months of the year, personality types, etc.) or let the individual groups come up with their own.
* The teacher may choose to not give any more instruction than just “Go improvise” and see what the students decide to do.
* Discussion
	+ How did it go in your groups?
	+ What skills or abilities make this more successful?
* Writing
	+ What are the challenges and joys of free improvisation?

Assessment

Student Evaluation

1. Did you actively participate in the improvisation? Yes Partly No

Teacher Evaluation

1. Student writing.
2. Observation

P3.1 Students will perform a section of a piece with creative dynamics and phrasing.

P3.2 Students will perform a section of a piece with creative articulation.

P3.3 Students will perform a section of a piece with creative tempi.

P3.4 Students will perform a section of a piece with their own interpretation (dynamics, articulation, tempi, phrasing, etc.)

Objectives

1. Students will approach performance in a creative manner, making creative musical decisions about various performance aspects.
2. Students will be able to express their creative decisions both in performance and in written reflection.
3. Students will apply an understanding of musical elements to performance.

Preparation

The teacher must carefully select excerpts of repertoire for the students to prepare. Such excerpts should be familiar enough that the student is able to focus on more than just the notes. The teacher must also decide on how many of these lessons to execute in groups vs alone (and which ones).

Procedure

* Explain the assignment
	+ “It’s your turn to be the director. Rather me telling you what to do, I want you to decide. Be creative. Be bold. Go big. Your task is to take [selected excerpt] and rehearse [selected performance aspect(s)].”
* The teacher may choose to have students perform for the rest of the class, or by submitting a recording for only the teacher to assess.
* Written Reflection
	+ What creative decisions did you make during your rehearsing? Did these come across in your performance? Why or why not?

Assessment

Student Evaluation

1. Did you engage with this exercise in a creative and purposeful way? Yes Partly No

Teacher Evaluation

1. Student writing.
2. Observation

L3.1 Students will isolate a particularly interesting or noteworthy section of the music and identify what makes it such.

Objectives

1. Students will analyze, discuss, and elaborate on musical ideas.
2. Students will engage in the development of elaboration.

Preparation

The teacher must select a piece of music (full or in part) for the class to listen to. It is better for it to not be too long, as students will be listening to it twice. It is preferred that students also have access to a score to follow along with, either hard copy or projected at the front.

Procedure

* Explain the first listening task
	+ “I want to show you a great piece of music. It is called [title] by [composer]. [Brief background about the piece or the composer]. We’re going to listen to the piece twice (because it’s that good!). This first time through, you will write down very little. I want you to listen for what you think is the most interesting or noteworthy section of this piece. Once you’ve heard the whole piece, jot down one note (or circle it in your score) to indicate what section of music you identified.”
* Play recording while students listen and write
* Share what students identified, taking interest in patterns of responses. Do not yet discuss why. Correct students who may have identified general characteristics rather than a specific section.
* Explain the second listening task
	+ “Now we will listen again. I want you to write down what made that part of the music interesting or noteworthy. Use musical vocabulary rather than worthless filler (“it was really cool”, or “I liked it”). Use the Music Elements poster to help you think. Be prepared to share at the end.”
* Play recording a second time while students listen and write
* Have students share what they wrote with a partner, or in a small group.

Assessment

Teacher Evaluation

1. Student discussion and writing.
2. Observation

L3.2 While listening to a section change in music, students will write down as many things as they hear, think of, or feel pertaining to the section change.

Objectives

1. Students will analyze, discuss, and elaborate on musical ideas.
2. Students will engage in the development of fluency, flexibility, and elaboration.
3. Students will apply an understanding of musical elements to listening.

Preparation

The teacher must select a piece of music (full or in part) for the class to listen to. For this exercise, the piece must exhibit stark contrast between sections.

Procedure

* Explain the activity
	+ “As we listen today, I want you to listen a little differently. In this piece, there is a big difference between the two sections. Listen for that (I’ll signal visually when we get to the change) and write down as many things as you hear, think of, or feel pertaining to that section change. Use all that musical vocabulary that you know. Use the Music Elements poster to help you think. Be prepared to share your thoughts at the end.
* Play recording while students listen and write
* Discuss findings as a class

Assessment

Teacher Evaluation

1. Student discussion.
2. Observation
3. Observation

L3.3 Students will write things they hear, think of, or feel that they don’t think anyone else in the class will write.

Objectives

1. Students will stretch themselves to generate original ideas in response to music listening.
2. Students will engage in the development of originality.

Preparation

The teacher must select a piece of music (full or in part) for the class to listen to.

Procedure

* Explain the activity
	+ “We are focusing on originality as we listen today. I want you to write down things you hear, think of, or feel that you don’t think anyone else will write. The game is to see who is able to come up with the most number of original responses to the music. At the end, we will share them as a class.”
* Play recording while students listen and write
* Share responses Scatergories style
	+ One student shares everything they wrote down one at a time. Everybody who wrote something similar puts a check by theirs. The next student reads off all of their answers that aren’t already checked off. This continues around the classroom until nobody has any unchecked responses left. The student with the most unchecked responses wins.

Assessment

Teacher Evaluation

1. Student participation.
2. Observation

L3.4 Students will write out a scene that accompanies the music being heard.

Objectives

1. Students will participate in the class activity.
2. Students will approach listening in a creative manner.

Preparation

The teacher must select 3 short excerpts of music to listen to. For this exercise, it is best that the excerpts be of different genres, tempi, style, timbre, etc.

Procedure

* Explain the activity
	+ “We’re going to practice creative listening today. I’m going to play a series of short music clips. While you listen, describe a scene (like in a movie) that might accompany this music. Put as much detail as you can in the time that the music plays. I’ll give a short break between songs for you to finish up your writing, then we’ll move on to the next example. Be creative.”
* Play recordings one at a time while students listen and write. Allow a short break in between songs and announce before playing the next one.
* Partner share
* Group discussion
	+ What about the music made you write down what you did? Discuss each scene individually.

Assessment

Student Evaluation

1. Did you participate in the class activity? Yes Partly No

Teacher Evaluation

1. Observation of partner share, and class discussion.

Variation:

Write details for multiple scenes for a single excerpt of music. Students will demonstrate fluency, flexibility, elaboration, and originality.

L3.5 Students will create a mini Rothko style painting based on the music being heard.

Objectives

1. Students will participate in the class activity.
2. Students will approach listening in a creative manner.

Preparation

The teacher must select music to listen to. The teacher may choose to play multiple excerpts or one entire piece. Additionally, the teacher must prepare coloring materials (crayons, colored pencils, markers, finger paint) and blank paper.

Procedure

* Intro to Mark Rothko
	+ Modern artist who uses large blocks of color.
	+ “I'm not an abstractionist. I'm not interested in the relationship of color or form or anything else. I'm interested only in expressing basic human emotions: tragedy, ecstasy, doom, and so on.”
* Explain the activity
	+ “Today you are going to make your own Mark Rothko style paintings, as inspired by the music we listen to. This does not require you to be a great painter, just a creative artist. After you collect your materials, choose a place around the room where you can really get into your creative element. There no sense in looking at others’ paintings. Just focus on your own work. When we’re done, we’ll share our work with each other.”
* Play recording(s) while students listen and paint. If doing multiple excerpts, allow a short break in between songs and announce before playing the next one.
* Have each student put their name on the back of their work, then tape them all to a wall in collage style.
* Take interest in similarities and differences.
* Group discussion
	+ What might account for the similarities or differences present?

Assessment

Student Evaluation

1. Did you participate in the class activity? Yes Partly No

Teacher Evaluation

1. Students’ created product, and class discussion.

L3.6 Students will complete the Respond to Music assignment to creatively show understanding of music being listened to.

Objectives

1. Students will approach listening in a creative manner.
2. Students will complete the Respond to Music assignment.

Preparation

Teacher must photocopy the Respond to Music assignment handout for each student (see Appendix L).

Procedure

* This activity takes at least three steps: 1. Explanation, 2. Students complete assignment (preferably as homework), and 3. Presentations.
* Explanation
	+ “Sometimes when we do listening activities, I want you to think or act in a certain way. I’m trying to guide you to discover new angles and insights of the music. This assignment is different. This time, you get to choose how to respond to the music. I have listed a number of different possibilities, but you are welcome to think of your own as well. The purpose is to be creative and to respond creatively to the music.”
	+ Teacher leads review of the assignment handout by reading through and discussing each point.
	+ Responses from previous students may be shown to the class if they are available.
* Students complete assignment
	+ The teacher may choose to give students class time to complete the assignment, or give as homework.
	+ If giving the assignment as homework, the teacher must make a recording of the music available for the students to access from outside the classroom.
* Presentations
	+ Students will present their response for the class. This may be in the form of playing a video they recorded, reading what they wrote, or simply discussing their feelings. All types of presentations are valid as long as they show evidence of creative listening.

Assessment

Teacher Evaluation

1. Student presentations.
2. Student presentations.