

CMP Teaching Plan

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ILCMP Workshop 2015



Whirlwind

Composed By Jodi Blackshaw

FL, OB, BSN, CL, BCL, AS, TS, BS, FH, TPT, TBN, EUPH, TBA, DB, KB, Glock, Drone, SD, MT, BD, SC, TIMP
(Manhattan Beach Music Publishers ISBN 1-59913-024-6)

Analysis

Summary

Noted by the composer, Whirlwind is an opportunity to explore musical independence in both performance and interpretation. All students have the opportunity to make unique decision based on individual and group perspective. The form of the song never repeats, aside from an aleatoric section which will naturally sound different. While a simple melody is repeated throughout the composition, musicians have the opportunity to make thoughtful choices as the line appeals to their perspective. This chaotic performance will be different each time the music is performed. Clearly, the song represents the mystery of wind. The scientific community can explain wind, but not always predict or reason for the effect of wind. Whirlwind captures that chaos in music description.

Type/Genre

Programmatic

Background Information

From composer Jodie Blackshaw:

The theatrical nature created by the soundscapes and the unusual percussion – handmade waterglass and rattle instruments, whirling tubes – allows each student to listen, watch and contribute in order to understand what's happening. As a result, each student gains a sense of empowerment through belonging; the reason for playing in band.

Additional Instrumental Information

- Most obtain enough whirly and whirly musicians. Get students to pick a teacher that is always there for them, like the wind.
- The waterglass chimes should be brought in by students, experiment
- Rattles should be made by students.
- A place in the band room will have to be used to store these devices
- A management procedure for using the odd instruments will have to be made
- Allow students to choose the soloist
- Straight mute for trumpet



Form	Rhythm	Melody	Harmony	Timbre	Texture	Expression
A Section m. 1	Free, conductor cue	Aleatoric	Whirly?	Rattle, Water Chimes	Polyphonic	Unique entrances
B Section m. 2	Quarter, eighths, half notes, dotted half notes	Concert A Minor, no scale degree 2	Whirly?	Solo dependent, student choice	Monophonic	Three phrases, slurred, hairpin dynamics, accelerando
C Section m. 3	Quarter, eighths, half notes, dotted half notes	Inverted from B Solo, sort of, Concert A Minor	Whirly, long tone	All Instruments, dark to bright	Monophonic	Mf, hairpin dynamics
D Section m. 4-23	Rhythmic ostinatos, (typically 2 measure lengths)	Different percussive sounds and entrances	Drone	High, low, dark, light, sustained, short, changing	Polyphonic	Hairpin dynamics,
E Section m. 24-43	Quarter, eighths, half notes, dotted half notes	Concert A Minor, no scale degree 2	Drone	High vs. Low, Percussive effects	Monophony – Canon (2part)	Mp, hairpin dynamics
F Section m. 44-56	Rhythmic ostinatos, (typically 2 measure lengths)	Different percussive sounds and entrances	Drone	High, low, dark, light, sustained, short, changing	Polyphonic	Hairpin dynamics,
G Section m. 57-92	Quarter, eighths, half notes, dotted half notes	Concert A Minor, no scale degree 2	Drone	High vs. Low, Percussive effects	Monophony – Canon (4part)	F, hairpin dynamics
H Section m. 93	Quarter, eighths, half notes, dotted half notes	Inverted from B Solo, sort of, Concert A Minor	Whirly, long tone	All Instruments, dark to bright	Monophonic	Mf, hairpin dynamics
A Section m. 94	Free, conductor cue	Aleatoric	Whirly?	Rattle, Water Chimes	Polyphonic	Unique entrances

Elements of Music

Form:

Whirlwind has many different, unique sections. The unpredictability of the form is synonymous with movement of wind, also chaotic in nature. The song begins and ends with free-form, aleatoric parts. As the piece develops, a melodic statement is used frequently throughout the sections to create continuity. Yet, the piece moves between the melodic statement and percussive effects to continue the theme of wind, varied sounds, and expressions. No section in this piece should sound the same as another, just as wind or the effects of wind, will never create the same melody (moving wind chimes, rustling branches, moving between buildings).

Rhythm:

The main melodic statement made by the winds is written with rhythmic balance and development. Each statement begins with quarter notes and accelerates to eighth notes, and ends with a long tone. This could be used to represent wind gusts that speed up, and then slow down.

Melody:

The melodic statement is based on four notes from the Concert A minor scale (Scale Degrees 1, 3, 4, 5). The composer slightly alters the melody throughout the piece. Perhaps this is because wind speed, and thus sound, changes rapidly and often never settles. Later, the melody is written in canon to continue to emphasize the trend of changing winds. The pitches in the main melody are mostly the byproduct of wind striking another object, even if only rubbing against it. The composer also uses percussive effects, layered and exposed, as melodic soundscapes to represent the indirect sound the winds creates.

Harmony:

The sound of wind is monophonic. Perhaps a person may hear an overtone, or depth of pitch when listening to a howling breeze. The composer uses a drone and an instrument called a whirly to create this sound. If the sound that

wind creates by striking other objects is considered melodic, then the sound of wind itself is harmonic, and represented with the whirlies and drone through the piece.

Timbre:

The composer uses differences between ensemble tessitura and percussive effects to create the varying sounds of wind. The canons are often split between high, middle, and low instruments. In the percussion interludes, the effects are varied between high mallets, cymbal strikes, and drums. Perhaps the composer wrote with such diversity to exemplify the different surrounds effected be wind. Imagine hearing the same gust of wind in two different places. Does it sound the same? Or, is it different because of the varied surroundings.

Texture:

Most of the composition is written in monophonic texture. Wind is a single entity; when it strikes a different object it creates a polyphonic sound, as represented by the percussive elements of the piece. The density of the song changes throughout the canon part. The parts with a greater density represent the heavy, or more pressing winds.

Expression:

Wind often changes. Whirlwind includes a plethora of written and unwritten hairpin dynamics to showcase that dramatic change.

The Heart Statement

The freely interpreted melodic phrases in “Whirlwind” stir up unique perspectives while maintaining an atmosphere of moving air.

Skill Outcome: Students will learn to adjust pitch as necessary to match intonation. Percussion students will adjust rebound control as necessary to match tone articulation.

Strategies

Same or Different? – When do you want things to be the same, when do you want them to be different. Have students work in pairs and brainstorm when they would want things to be the same or different. Purchase multiple sizes of the same brand of candy bar. As students are answering questions, randomly pass out the different size bars. Eventually, students will realize that some people are getting large bars, while others are getting small bars. Funnel the conversation to discussion about music.

Big or Little Change – Students will examine ways to change intonation, charting the most impactful:

Step 1	Practice breathing the same way. Use the Pop-It exercise from Breathing Gym. Percussionists will play a rebound stroke.
Step 2	Practice singing and internalizing. Use hum, naw, play. Stress relaxing the vocal chords, opening the mouth. When finished, add with Day 1. Percussionists will play a controlled stroke.
Step 3	Practice forming the embouchure without pinching, yet sealing with the lips. When finished, add with Day 1 and 2. Percussionists will play a tap stroke.
Step 4	Students will explore how to change pitch on their instrument. We will use water glasses to teach the idea of matching pitch. Use the same glasses with different amounts of water. Students will strike the glass (using a Moeller Stroke) with a spoon. At first, the water glasses will make a different pitch, as the water amount is varied. Have students try to make the pitches match by adding or taking away water. Ask them how the pitch changes based on adding or taking away water. Move on to using a tuner on the SMARTBoard. Explain how to maneuver pitch change using the instrument. Have students tune each day. Ask students to guide the adjustment procedures, having 4-5 people playing alone with the tuner each time. Percussionists will complete a Moeller stroke. Remind students to follow Day 1, 2, and 3.

Pass the Note – Every student is asked to play the same note one at a time throughout the band. The goal is for everyone to sound the same! This can be done with individuals, groups, sections, etc. Allow students to assess one another by asking for any irregularities they heard. Additionally, ask students to intentionally with one of the Steps incorrect. Can students indicate the difference between musicians? Percussionists will practice playing the four strokes.

Assessment

Pre-Test (informal)	In Process Evaluation (informal)	Post-Test (formal)
Use the InTune app to see if students can recognize pitch differences. InTune plays two pitches and asks the player to decide if the second pitch is higher or lower. As the game progresses, the two pitches get closer together.	As students tune individually and in the group, check for understanding by listening, asking them to play, and questioning.	Students will work in pairs. One student will tune to a tuner. When ready, that person will tune the second person. When students are ready, they will play for teacher to judge intonation quality.

Knowledge Outcome: Students will develop the facilities to phrase musical statements without written expression marks.

Strategies

-Move with the Change – Ask students to get in groups of four and number off 1-4. The first person will create a movement for a crescendo. The second person will create a movement for a diminuendo. The third person will create a movement for subito piano. The fourth person will create a movement for subito forte. Next, the teacher will play a song on the piano while the students react to dynamic changes (person 1 does their movement during a crescendo, etc).

-Poetry Slam – Ask students to work in groups of two. One person is the coach, the other is the reader. Each group receives a short poem. First, the coach will encourage the reader to be as boring as possible. Next, the coach will have the reader make the poem interesting, using vocal inflection and dynamic change. Teacher will ask groups to volunteer to read their poem for the class, both in a boring and interesting style. Ask students to talk with their partners about what changes and share out with the class.

-Diagram Your Mood – The way you feel is often reflected in the expression of your voice. Ask students to draw how they speak a sentence when they are mad, sad, tired, happy, scared, and other emotions the class and conjure. Ask students to rationalize why they shaped their lines in certain configuration. Next, have students play their moods using the melody from m. 2. Finally, have them draw in dynamic marks below their moods to match what they played.

-Draw the Melodic Line – Have students draw a line to represent the shape and phrase development of the melody. Do not have them write expression marks under the shape, but instead next to it. Ask them to decide what marks would go where, and have them play it.

Assessment

Pre-Test (informal)	In Process Evaluation (informal)	Post-Test (formal)
As students create movement to represent dynamic change markings, check to see if they remember the definitions of dynamic markings.	Students will perform the melodic line in a variety of expressive combinations. Can they identify what dynamic marks do to a melodic line shape?	Students will demonstrate they can play the melody of Whirlwind with unwritten expression marks based on the contour of the phrase.

Affective Outcome: Students will realize and respect the different perspectives valued by their peers in the ensemble.

Strategies

-Agree/Disagree- Pass out note cards to students with AGREE written on one card and DISAGREE written on another. Ask students to close their eyes while the teacher reads a statement. Students should hold their cards up if they agree or disagree. When all cards are up, have students look around the classroom.

-Lockdown- Pass out a new (fake) set of rules and policies for band class. Moreover, make rules that are insensitive and violate personal rights. Run about 10 minutes of rehearsal with the rules in place. Afterwards, talk about how students felt. Talk about value of democracy versus dictatorship. How did you feel when your perspective was ignored, maybe even violated? How would other people feel if you did that?

-I Appreciate- Students will write a note of appreciation to an assigned person in the ensemble, even if they disagree with that person. Before notes are written, brainstorm reasons why you respect the right to individual perspective of all persons, regardless of the belief. Finally, ask students to write parents a note. Begin the note by indicating something they disagree about, and end it by sharing something they agree about.

Assessment

Pre-Test (informal)	In Process Evaluation (informal)	Post-Test (formal)
Observe how students respond to one another while playing the agree/disagree game. Make sure to coach student responses during game as needed.	Notice how students respond to disagreement with each other throughout knowledge strategies and other daily perspective questions. Continue coaching as needed.	Use the I Appreciate strategy to gauge if students truly understand the value of individual perspective.

Introducing the Composition

Move large fans into the band room. Give students various props (paper, wind chimes, sea shells, an open cylinder, packing peanuts, leaves) and ask them to listen to the sound of the props as the wind blows past them. Finally, ask them to answer a journal question, “what is the sound of wind?”