

WIND SYMPHONY EXAM FALL SEMESTER 2018.2019

NAME _____

This take-home exam is designed to help us explore what we have learned about music, provide opportunities for you to think and communicate creatively about music and explore interpretive ideas. There is not one single “correct” answer to the questions in this exam. You need to use the musical knowledge, intellect, and intuition you have developed to answer these questions. A good or “correct” answer is thoughtful, imaginative, and is clearly explained and supported in your writing. The way you explain and communicate your ideas is an important part of your answers.

Hopefully, this exam will help us in our efforts to move beyond just playing right notes and rhythms to working more creatively in our rehearsals and performances. The best explanation of our goal may be given to us by Carolyn Barber, she is supper smart, so give this a read:

...Let’s look at it another way – and bear with me, this will make sense in a minute. I suspect virtually everybody is familiar with Lego. Little, colorful plastic interlocking bricks.

How is it that we can spend so much time playing with these little bricks? Well, three of the eight-dot pieces of the same color can be combined in more than one thousand ways. Make that six bricks of the same color, and there are more than 915 million possible combinations.

Amazing as all that is, just ten years ago the company was losing one million dollars a day. Yet in 2014 they became the most profitable toy maker in the world – by far. The story of this astounding turn-around is the stuff of legend in the business community. It’s also the allegory [see metaphor, later in this exam] behind *The Lego Movie*.

If you haven’t seen *The Lego Movie*, don’t worry. Here’s a mash-up of various synopses taken from the internet:

The film follows Emmet, an ordinary, rules-following, perfectly average Lego minifigure who is mistakenly identified as the most extraordinary person – the key to saving the world – *The Special*. He falls, literally, into a creative and diverse fellowship of strangers known as the Master Builders. Their epic quest is to defeat the evil tyrant Lord Business who is bent on gluing all the pieces of the Lego universe in place permanently according to the manufacturer’s instructions – no deviations allowed.



Lord Business was what the Lego Corporation had become in its first forty years. Rule oriented and very protective of the prepackaged building sets. Their philosophy was: just make what’s pictured on the box,

then buy another set and make that. It was a classic modeling mentality. Make the model, put it on a shelf, make another model. They were not at all comfortable with free play, mixing and matching sets (ironically, because the genius of the product is that any piece interlocks with any other). And they turned their backs on the peculiar flights of fancy created routinely by their customers.

The word ‘Lego’ is a contraction of two Danish words meaning “play well”. To play well in the eyes of the old Lego Corporation was to leave the creativity to the manufacturer. They would think of what to do with the bricks, and you would follow their instructions. The company ‘why’ was: because we said so. Because it’s always been done that way. Trust us.

That’s a lot like what happens in most middle and high school music classrooms. The composers create the music, the publishers package it, and the teacher supplies the instructions. The students are expected – indeed rewarded for – doing what they’re told to do. “Here’s some good music (trust me). Decode it correctly, play it well, and the concert will be a success.”

That’s where Lego was ten years ago: losing one million dollars a day. A great product, and people were doing with it exactly what the company felt they should. Buy a set, build it well, buy another set. But building good models well wasn’t enough. And no amount of advocacy could dig them out of the hole they were in.



So how did they turn it around? First they hired a new CEO (only the fourth in the company's history and the first from outside the founding family). Then they set about figuring out what Lego was uniquely about. They didn't worry about attracting new customers (what we'd call advocacy and growing enrollment), but instead focused on serving their core customers better.

They removed limitations. Sure, they still print instructions but if you have the imagination for something different they'll support you. The new Lego Factory online lets you design your own model and then purchase the bricks you need. If the brick you need doesn't exist, draw it and Lego will make it for you. They now sponsor Brick Fests to celebrate the amazing and weird stuff built by Lego enthusiasts, and they began to deliberately recruit and hire Lego fans as employees.

They threw away the glue, sent Lord Business packing, and started encouraging and supplying the Master Builders. **They figured out that what was important wasn't the product, but what the product enabled people to do.** To that end, they crafted a new mission statement and corporate purpose:

To inspire and develop the builders of tomorrow. Our ultimate purpose is to inspire and develop children to think creatively, reason systematically and release their potential to shape their own future – experiencing the endless human possibility.

That's a long way from "sit still and follow the instructions." Why is playing good music well not enough? Because it stops short of experiencing the endless human possibility, or even acknowledging that such possibility exists.

In music classrooms across North America we were taught, and have taught our students, to be Emmetts. Remember that throughout most of the movie, Emmet is perfectly happy with his mundane existence in Bricksburg and he is extremely uncomfortable – even panicked – when he finds himself without a set of instructions to follow. Go into any school or university and ask an ensemble to form and express a musical point of view and they won't know what to do. I've tried it. If you want to see them panic, ask them to work without notation, or to improvise.



We need to begin to see the possibilities within our medium [music & band], to realize that with the same materials we can build a couch, or a spaceship, or the CN Tower, or a life-sized bust of William Shatner. We need to view the music curriculum as the development of Master Builders, not the indoctrination of Emmett's.

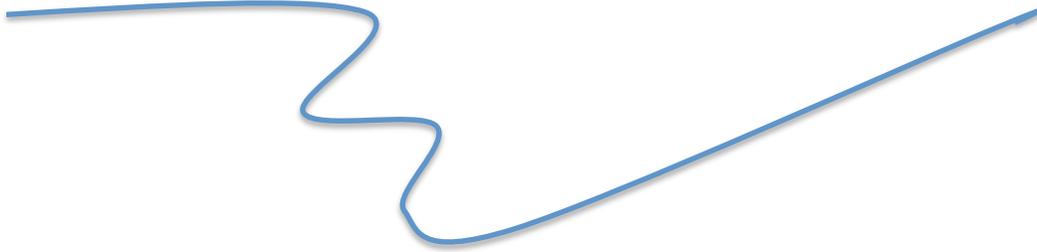
If you're thinking: "That sounds great. But how do we do it?" you've taken the first step. You've embraced 'why' and moved to 'how'. How do you help Emmett imagine more than a couch? How do you let go of the fear that comes from working without instructions to unlock your inner Master Builder? My mission is to develop and share the answers to those questions in collaboration with anyone who is interested. Choral, instrumental, general, elementary, secondary, post-secondary, employed, hoping to be employed, not yet graduated, retired...we are all potential Master Builders. Let's find a way to dissolve the glue.



- Carolyn Barber
Ron & Carol Cope Professor of Music,
Director of Bands,
University of Nebraska- Lincoln
Glenn Korff School Of Music



Okay, so lets take a break from reading for a moment and do something creative. Given the shape below, complete the image (remember, you are the Special!).



*"Good news.
The test results show it's a metaphor."*

Creativity/Interpretation/Metaphor: A metaphor is a figure of speech that identifies something as being the same as some unrelated thing or rhetorical effect, highlighting the similarities between the two. They can make the complex simple and create extraordinary meaning out of the seemingly mundane. Here are a couple of examples:

"Baby you're a firework. Come on, let your color's burst" – Katy Perry, singer

"this girl is on fire" – Alicia Keys, singer

"Somewhere over the rainbow" – Dorothy Gale, farmer & witch exterminator

Do these metaphors mean that people are literally on fire and exploding on the other side of a rainbow? Please explain what you think each metaphor is meant to convey.

If we consider that the title *Sheltering Sky* may be a metaphor, how would you interpret this metaphor/title?

Go to the Wind Symphony web site (<http://www.spbb.org/chums-wind-symphony.html>) and listen to the recordings of *Sheltering Sky* by John Mackey. First just listen to the entire performance and enjoy the music making. Then listen again to the first 16 measures. Mark the following on the score reduction below using the markings listed on the next page (you might listen to these 16 measures several times). We will do one together in class and you will do one on your own.

Recording #1

Sheltering Sky

John Mackey

$\text{♩} = 42$

Flute 1

Flute 2

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Bassoon

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Horn in F

Euphonium

Marimba

Vibraphone

1 2 3 4 5 6 7 8

Increasing musical momentum: =====>

Draw a box around notes that are emphasized:

Decreasing musical momentum: <=====

Add crescendos and decrescendos to match the phrasing

A

Fl. 1
Fl. 2
Ob.
B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Hn.
Euph.
Mrb.
Vib.

9 10 11 12 13 14 15 16

Go to the Wind Symphony web site (<http://www.spbb.org/chums-wind-symphony.html>) and listen to the recordings of *Sheltering Sky* by John Mackey. First just listen to the entire performance and enjoy the music making. Then listen again to the first 16 measures. Mark the following on the score reduction below using the markings listed on the next page (you might listen to these 16 measures several times). We will do one together in class and you will do one on your own.

Recording #2

Sheltering Sky

John Mackey

♩ = 42

Flute 1

Flute 2

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Bassoon

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Horn in F

Euphonium

Marimba

Vibraphone

1 2 3 4 5 6 7 8

Increasing musical momentum: =====>

Draw a box around notes that are emphasized:

Decreasing musical momentum: <=====

Add crescendos and decrescendos to match the phrasing

A

Fl. 1

Fl. 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Hn.

Euph.

Mrb.

Vib.

9 10 11 12 13 14 15 16

Do you notice any similarities in the musical interpretations in the two recordings or were both unique in their interpretation? Support your answer.

Which interpretation connects the most strongly with you? Which seems the most natural? Please explain what you noticed in the interpretation that speaks to you (your interpretation of the title/metaphor may influence your answer).

Take a break and do the next section of the exam at another time!

Making your own interpretive choices

The Treachery of Images by Rene Magritte



"This is not a pipe"

Do you think this work by Magritte is a simple statement that the painting of the pipe is not actually a pipe but just a representation or do you think it is an invitation to consider how we perceive the world (perspective) or to consider the role of image in our lives? Could it be both?

New, original or unique solutions to problems or ideas = creativity

Creating music is a thoughtful balance of convergent thinking (factual and logical – one single right answer) and divergent thinking (intuitive and creative – multiple options, interpretive or metaphorical). Consider these two approaches to the math problems below.

Convergent Thinking

$$1+1=2$$

$$3+3=6$$

$$1+3=4$$

$$3+3=6$$

Divergent Thinking

$$1+1=1$$

(if you add 1 mouse to 1 cat you get, 1 cat...)

$$3+3=1/2$$

(3 eggs plus 3 eggs = ½ dozen eggs)

$$1+3=1$$

(1 drop of water plus 3 drops of water = 1 bigger drop of water)

$$3+3=8$$

(take the second 3 and flip it so it appears backwards and then overlay it on the first three to create an 8)

Can you think of a divergent thinking math problem?

There is a time and place for both kinds of thinking. Divergent algebra is chaos and convergent music is boring. Explain how you think we can balance convergent thinking and divergent thinking in our music making to express something cohesive (works/fits together) but with opportunity for interpretive/creative expression (something new and valuable but also unique to your performance/interpretation)? You might have observations from your analysis of the two interpretations of *Sheltering Sky* earlier in this exam to help support your answer to this question.

Do you find any parallels or similarities in interpreting music, metaphor, painting, or divergent math? Explain your answer.

Costa's Levels of Questioning (learning) – Music

(not stolen from Carolyn Barber, just adopted from Costa's Levels of Questioning)

Level 3 (the highest level) requires one to apply the information – creating music

Level 2 (the middle level) requires one to process the information – developing music & ensemble

Level 1 (the lowest level) requires one to gather information – the mechanics of music

<h2>3 – Applying</h2> <ul style="list-style-type: none"> • Moving from analytical to artistic/holistic • Connecting to the creative process & potential • Thinking both convergently & divergently (simultaneously!) • Find a broad spectrum of possibilities in simple items or situations • Artistry – a person's ability to affect others though a deliberate aesthetic effort • Creative process: applying simultaneously contradictory cognitive techniques (convergent and divergent) to raw materials gathered through development of skills/craft resulting in flashes of insight that are subsequently developed into new and valuable perspectives, interpretations, and solutions. 		
Creativity	Imagery	Interplay fuels creation
Artistry	Communicating	Creating within the moment
Visualization	Embrace changeability &	"if...then..."
Engaging an informed intuition	adaptability	Connecting yourself to music
	Emotional engagement	
<h2>2 – Processing</h2> <ul style="list-style-type: none"> • Directed listening & adjusting • Critical listening • Discover composer's intent • Developing Ensembleship • Discovery of other parts • Search for implied meaning • Interactive & adaptive 		
Harmony	Unity (concepts, message)	Horizontal sound structure
Texture	Developed	Vertical sound structure
Form	Ensemble Interpretation	Intonation
Collaboration	Group timbre/color	Balance & blend of sounds
Synthesis	Engage in music as a listening art	Reflection & analyses
<h2>1 – Gathering</h2> <ul style="list-style-type: none"> • Technical • Develop/learn musical vocabulary • Developing skills/craft • Build muscle & musical memory • Preparing your contribution to the ensemble • Gathering information & developing a plan for success • Practicing on your own • Repetition – slow & controlled • Solve individual problems • Develop Consistency 		
Rhythmic values (sound & silence)	Dynamics	Melody/phrasing
Key Signatures/Tonality	Range	Historical Influences
Notes/Fingerings/Stickings	Subdivisions	Cultural Influences
Articulation	Timbre/color	Performance Practice
Intonation		

Assessing Creativity

(stolen from Carolyn Barber, with additional Lego)

5. Reaches comfortably beyond the analytical level into the synthesis, evaluation, and transformation of music. Creates something new and valuable from the given materials.



3. Uses the materials as they are designed, follows directions.



I'm Lego Batman

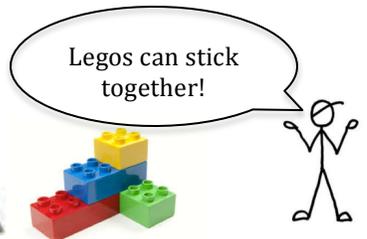


Would you like a ride in my outer space Lego Winnebago?

4. Discovers that the materials can be used in a variety of ways, some better than others.



2. Understands how the materials work, but can't do much with it.

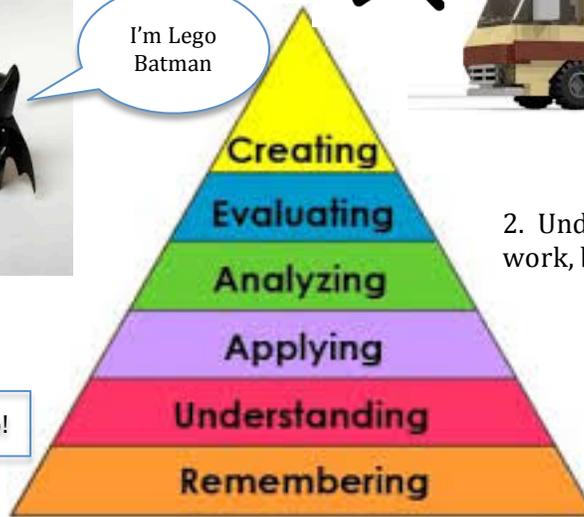


Legos can stick together!

1. Can identify the material.

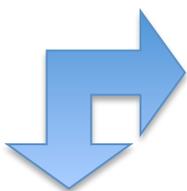


Hey, look, a Lego!



Bloom's Taxonomy of Learning

Expectations for Ensemble Participation

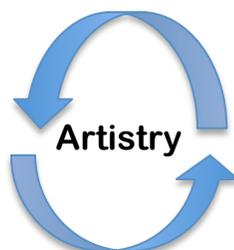


Individual Preparation: (1-3: Remembering, Understanding, Applying – level 1 in Costa's, *Gathering*)

- To achieve complete flexibility and facility
- To amass vocabulary (aural, technical & stylistic)
- To evoke and work effectively within the context created by the composer

Personal Engagement: (4: Analyzing & Evaluating – level two in Costa's, *Processing*)
Evaluation, emulation, absorption, and transfer throughout the rehearsal process.

Confident Point of View:
(5: Creating – level 3 in Cost's, *Applying*)
To support musical conversation, persuasion, influence, reaction, and rebuttal. Communication and influence through music



Performance
(maybe, optional)