

The Big Picture

Or: What, Why, and How

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Part 1



The object of this PDF is to get a huge, 3-dimensional idea and years of multi-media presentations into an easily sharable 2-dimensional format. This is the communication phase of a large creative flow (if you keep reading, that will eventually make more sense). You will see that I draw upon many and diverse sources. I am immensely grateful to all and have made every effort to identify what thoughts belong to whom. If I have missed any, I offer my sincerest apologies and please let me know so I can correct it immediately. My hope is that the ideas herein are positive, practical, accurate, and transformative contributions to the current discourse concerning the role of ensembles in music education, and the nature of music education generally in the 21st century. [\[next slide\]](#)

Scientific Method : The Sciences

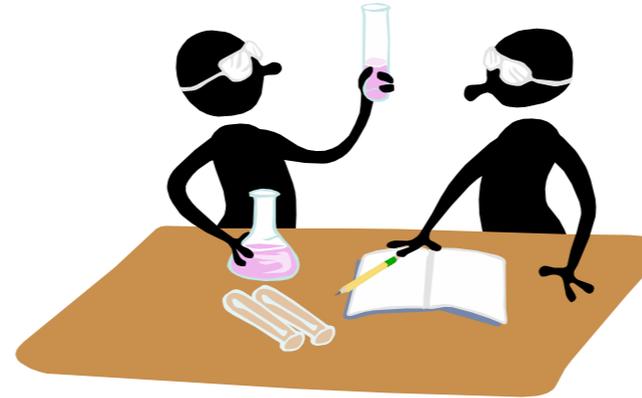
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Creative Process : The Arts

Understanding this [\[screen\]](#) is the goal. The scientific method is to the sciences as the creative process is to the arts. It's as simple as that. It's a way of learning, of testing new information, of solving problems and advancing the human condition. [\[next slide\]](#)

Scientific method:

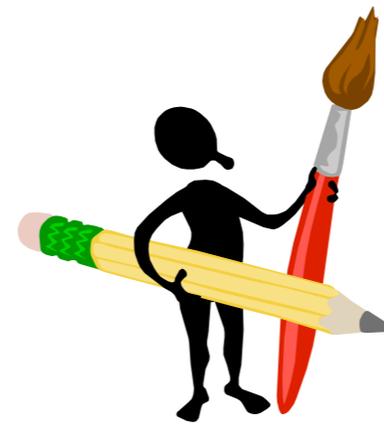
A method of research in which a problem is identified, relevant data are gathered, a hypothesis is formulated from these data, and the hypothesis is empirically tested.



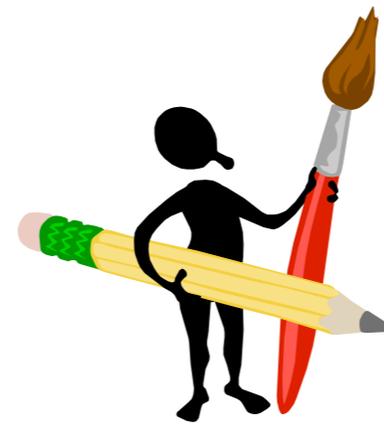
When you ask the online dictionary to define the scientific method, this is what you get. [screen] The scientific method is a flexible system of exploration, inquiry, and problem solving that can be applied to any specific realm of science (botany, physics, chemistry, astronomy, biology, zoology, quantum mechanics...) and it can be translated to virtually any aspect of the human condition. It is a way of knowing. [next slide]

Creative process:

Did you mean sulfate process?



When you ask the online dictionary to define the creative process, this is what you get. [screen] You have to admit that it's creative. Surprisingly, there is no succinct definition for this universal human capacity. [next slide]



Creative process:

The application of simultaneously contradictory cognitive techniques (convergent and divergent) to raw materials gathered through the exercise of craft resulting in flashes of insight that are subsequently developed into new and valuable perspectives, interpretations, and solutions.

So I created one by synthesizing relevant and distinctive aspects from a wide variety of sources. **[screen]** The creative process is a flexible system of exploration, inquiry, and problem solving that can be applied to any specific realm of the arts (music, dance, sculpture, painting, literature...) and it can be translated to virtually any aspect of the human condition. **[next slide]**

Dewey: “reflective experience”

- Perplexity, confusion, doubt...one is implicated in an incomplete situation whose full character is not yet determined
- Conjectural anticipation - a tentative interpretation of the given elements, attributing to them a tendency to effect certain consequences
 - Careful survey (examination, inspection, exploration, analysis) of all attainable considerations which will define and clarify the problem at hand
 - Consequent elaboration of the tentative hypothesis to make it more precise and more consistent, squaring with a wider range of facts
 - Taking one stand upon the projected hypothesis as a plan of action which is applied to the existing state of affairs...thereby testing the hypothesis.



The process I used was essentially Dewey's Reflective Experience. By the way, this is at the heart of all effective score study. But I digress...[\[next slide\]](#)

“Creativity is a form of problem-solving.”

- Mihaly Csikszentmihalyi -



“A discipline [such as music] is a distinctive way of thinking about the world and a distinctive way of analyzing it.”

- Howard Gardner -

I took Csikszentmihalyi and Gardner, among others, and bumped them into Dewey and Bloom, among others, and a definition emerged. By the way, notice that Gardner distinguishes between a discipline and a subject. The term ‘subject’ refers entirely to content, whereas ‘discipline’ refers to process. Disciplines are also disciplined in that they “encourage mastery in a diligent and well-honed manner.” This will come into play later. [\[next slide\]](#)

Scientific method:

Success is not merely a clear result, but an independently replicable result - the same result no matter who carries out the experiment.

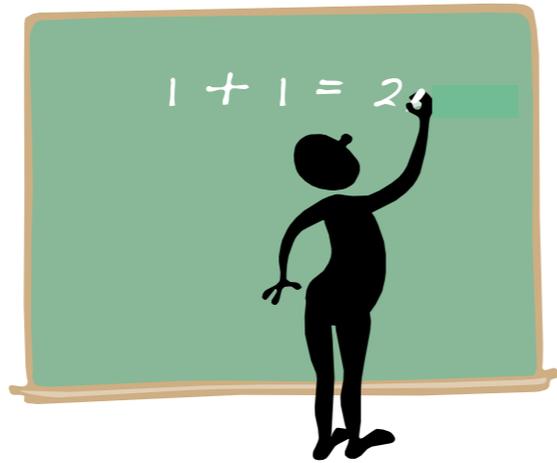
Divergent → Convergent

Creative process:

Success is not merely something new and valuable, but something unique and non-replicable.

Convergent → Divergent

Since the Scientific Method and the Creative Process are both fundamental ways of knowing, what distinguishes the two? This [screen] is too simplistic, but it's on the right track. Both require convergent and divergent thinking, but their aspirations are opposite. [next slide]



Convergent
Thinking



Divergent
Thinking

Convergent thinking is factual and logical. It exercises the left hemisphere of the brain through denotation and literal meanings. One plus one equals two. The goal is a single answer. Divergent thinking is intuitive and analogical. It exercises the right hemisphere of the brain through connotations, association, and metaphor. One cat plus one mouse equals one cat. Or: one drop of water plus one drop of water equals one drop of water. Divergent algebra is chaos, just as surely as convergent art is boring, if not impossible. We need both, but the proportion shifts depending on the task (scientific or artistic). The divergent equivalent of convergent equation $1 + 1 = ?$ would be $? + ? = 1$. An infinite variety of answers for a single question. [\[next slide\]](#)

Scientific method:

Seeks the one correct answer. No matter who solves the equation, the goal is the same answer every time. accuracy is determined by replicability.

$$3 + 3 = 6$$

Creative process:

Seeks any one or more of a spectrum of possible answers. Each person solves it differently. The goal is an unique and insightful answer each time.

$$3 + 3 = 3 \quad 3 + 3 = 1/2 \quad 3 + 3 = 1 \quad 3 + 3 = 8$$

If your divergence isn't fully online yet, here is an answer key for the creative equations above: 3 piles of sand plus 3 piles of sand = 3 larger piles of sand; 3 eggs plus 3 eggs = 1/2 dozen eggs; 3 drops of water plus 3 drops of water = 1 drop of water; take the second '3', flip it so it appears backwards, overlay it on the first '3' and you have a figure 8. [\[next slide\]](#)

List how many uses you can think of for a pen.



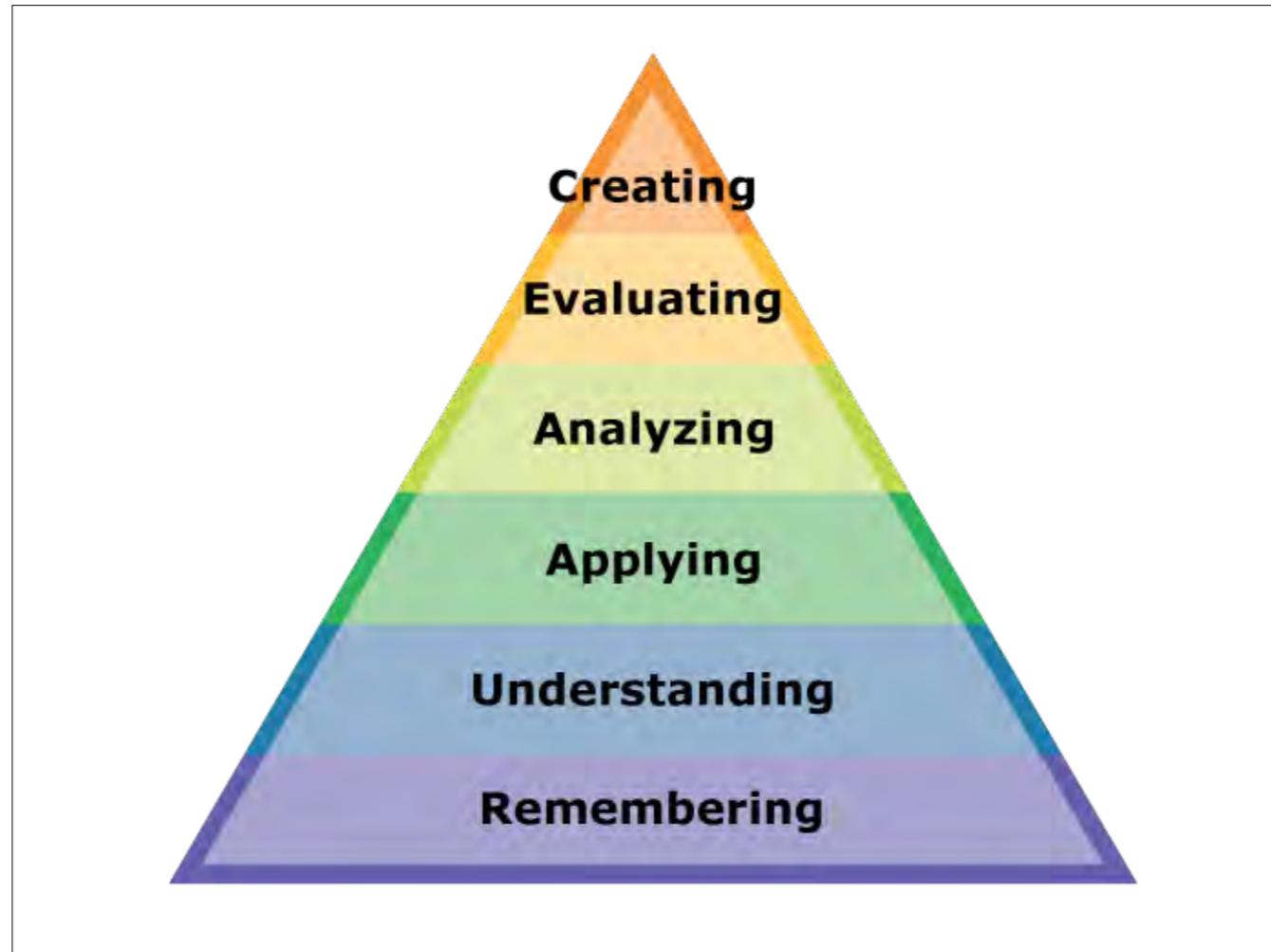
Least transformed



Most transformed

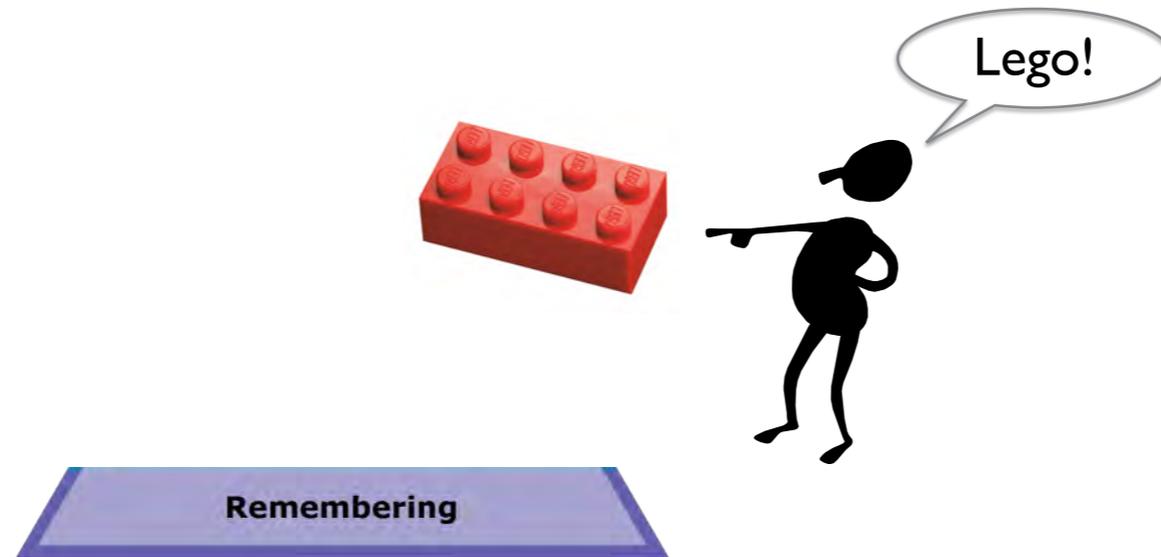


This exercise [screen] provides a useful foundation for a brief exploration of assessment. If we were to take a minute to think of things to do with the Bic pen shown here we would come up with a spectrum of ideas such as: a drinking straw...a shiv...a bubble blower...'ice' in a winter diorama (if you crush the clear plastic part)... a starving Hessian soldier stalking Washington at Valley Forge (it has to do with the shape of the pen cap)...a fingernail cleaner...etc. Consider those answers. Put them on a continuum from the nearest to the original form and purpose (it's a pen, you use it to write) to the most transformed ('ice' in a winter diorama) and you have the beginnings of a valid assessment rubric. Creativity isn't something from nothing, it's seeing possibilities and transforming given materials into something new. [next slide]



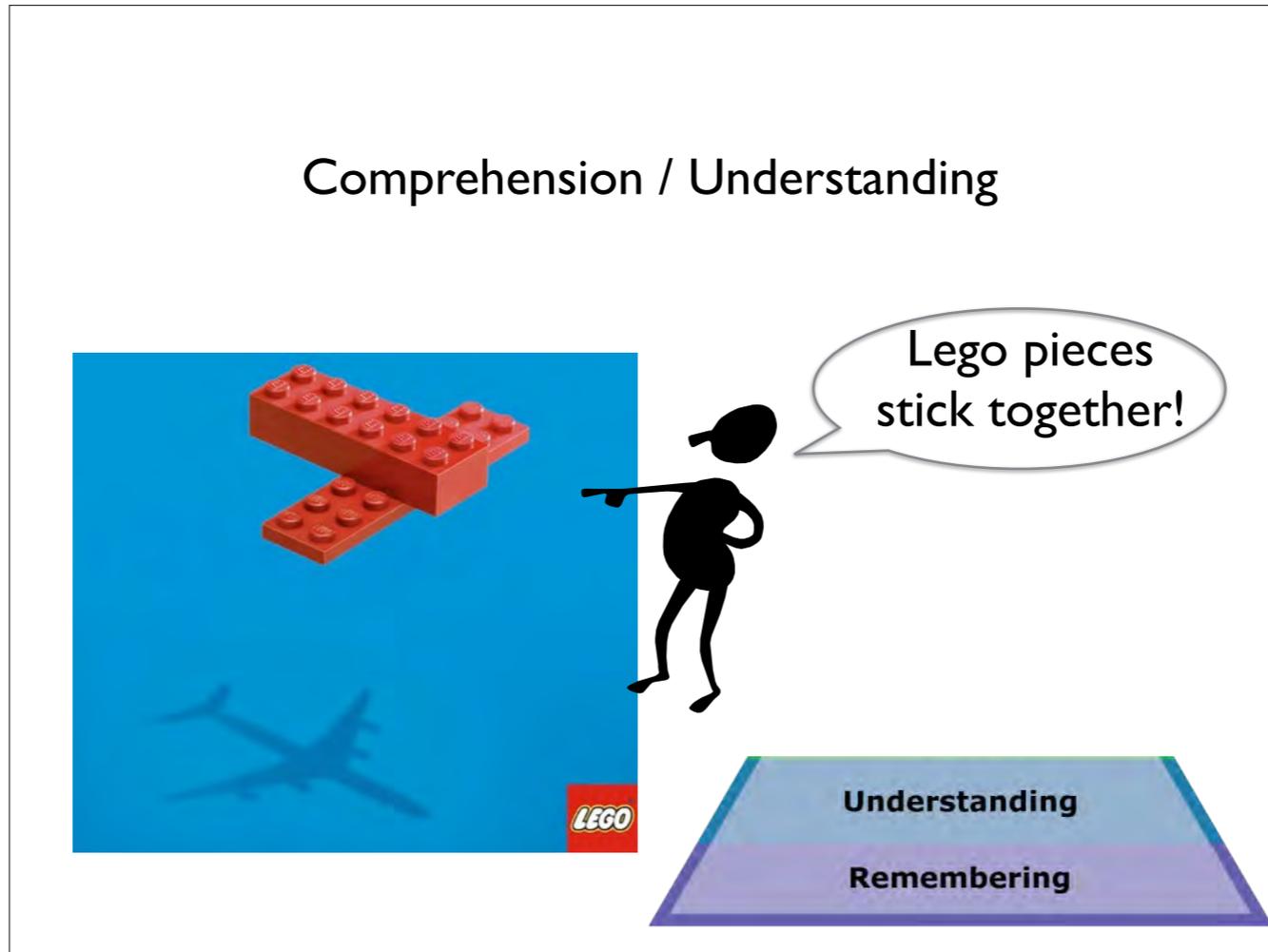
Enter Benjamin Bloom et al. and the Taxonomy of Educational Objectives illustrated above. Overlay the creative continuum (least to most transformed) onto the pyramid and you get the following assessment scheme. [\[next slide\]](#)

Knowledge / Remembering



Working from the base of the pyramid, we start with knowledge. The student can identify the material but not do anything with it. In our exercise, the student would be able to identify the pen as a pen. [\[next slide\]](#)

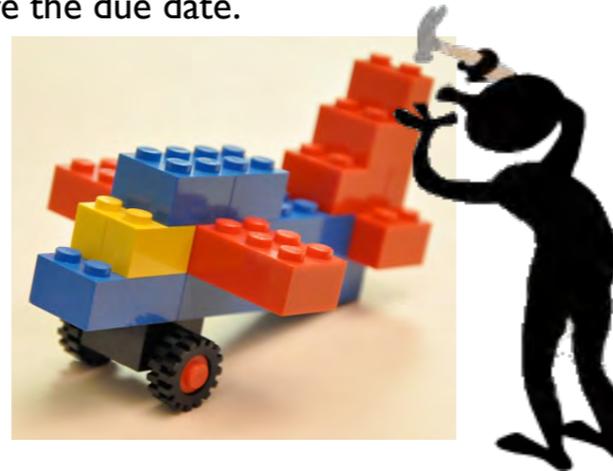
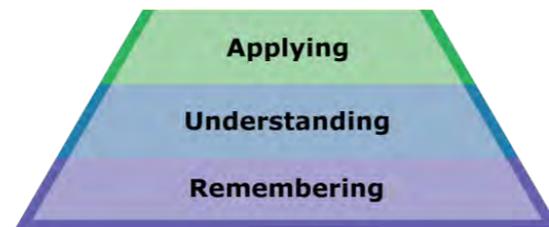
Comprehension / Understanding



Moving upward, we find a slightly higher degree of creative insight. The student understands how the materials work but can't do much with them ("It's a pen. I can write with it!"). [\[next slide\]](#)

Basic Application: following directions

A student can expect to earn a “C” if his or her written work is neat, coherent, accurate, grammatically correct, adheres to the guidelines of the specific assignment and is submitted on or before the due date.



Next we hit average, the middle of the road on a bell curve, normal application of concepts and skills. The student uses the materials as they were intended and follows instructions to the letter. If we were talking about evaluation, this would be a grade of C. “It’s a pen. I can write with it, I can stab somebody with it, I can pick my nose or clean my ear with it.” Multiple different answers, but none of them transform the pen and it is a completely literal interpretation of ‘use’. [\[next slide\]](#)

Beyond application, into analysis:

To achieve an above average grade (B), a student must exceed the above criteria with work that is well and thoughtfully composed, insightful, representative of a creative and thorough use of source materials, and comprehensive in scope.



Moving ever upward, we begin to consider alternatives. The student discovers that the basic materials can be used in a variety of ways, and some ways are better than others. ("I bet that pen could be used as a drinking straw if I remove the ink tube"). The verb expands as the raw material is transformed. [\[next slide\]](#)

Synthesis, Evaluation and...

Creativity Truly superior work (A) would demonstrate the student's ability to reach comfortably beyond the analytical level into the synthesis, evaluation, and transformation of course content.



At the top of the pyramid, we have the Master Builders. Far beyond merely following instructions, they are working with a network of diverse cognitive connections. ("It's no longer a pen, it's the ice in a winter diorama"). But we're not done with assessment yet - there is another pyramid in our future. Stay tuned. [\[next slide\]](#)



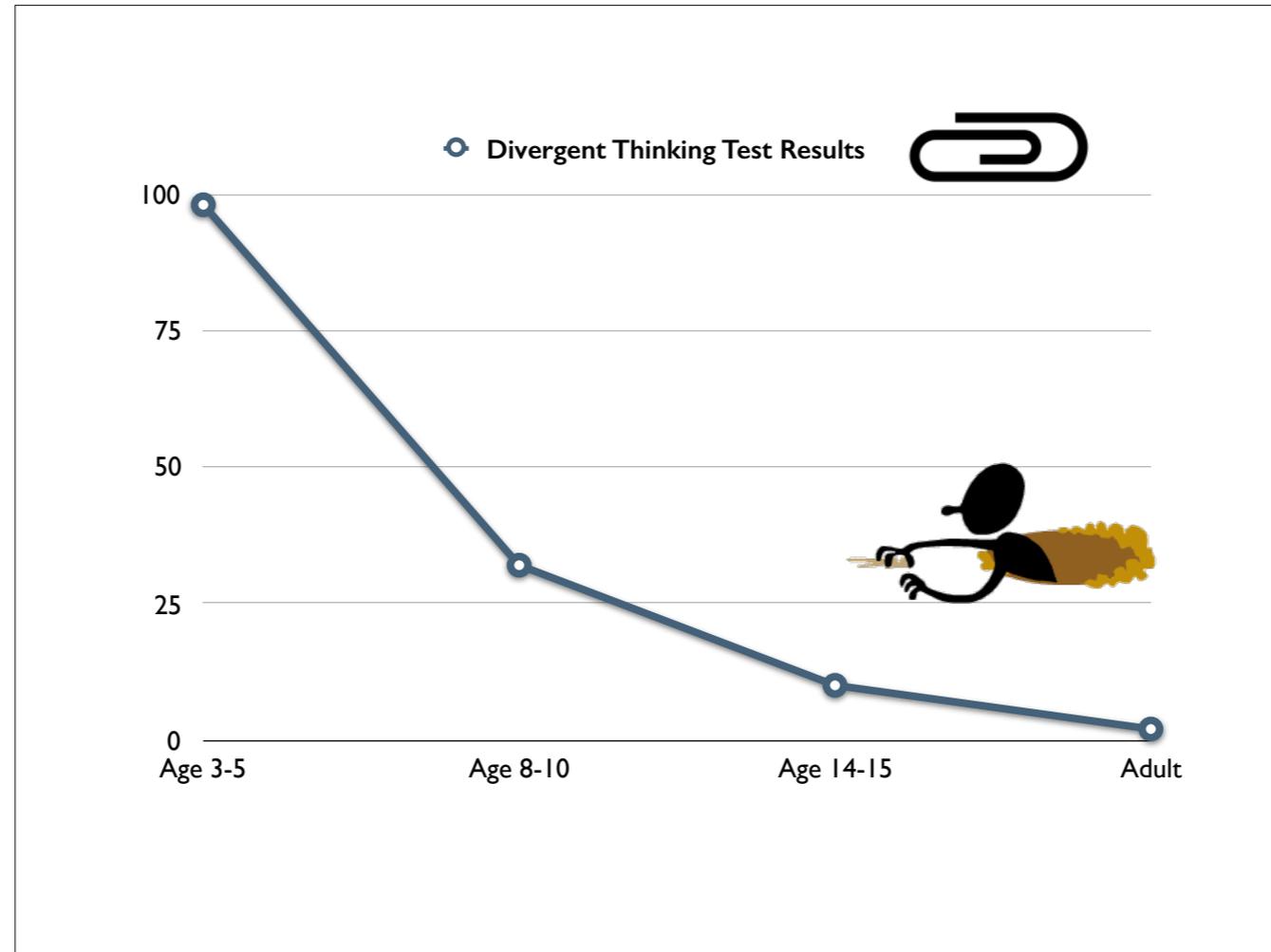
No

Yes

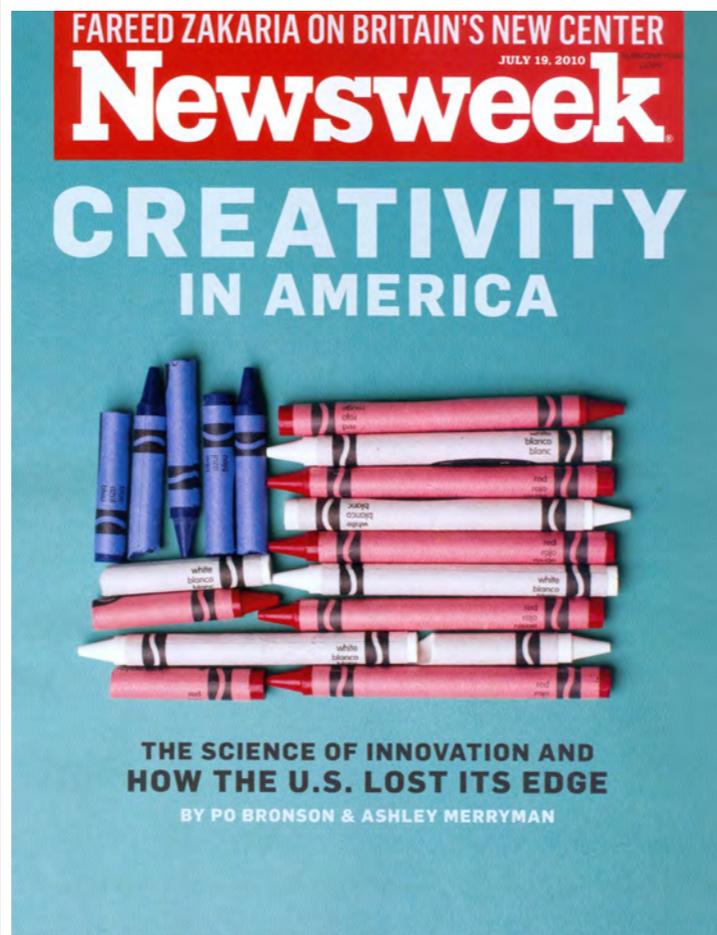


Hopefully all of the preceding makes perfect sense to you. But the long and short of it is this: music in the public schools was never intended to be about artistry or creativity. Its presence was merely to support citizenship through service. And this isn't just a band thing, it was choirs and orchestras too, from Lowell Mason onward.

[next slide]



Our system of public education, which has included music since the 1840s, developed in an age (the Enlightenment) and economic structure (the Industrial Revolution) in which uniformity, conformity, social hierarchy, and a very linear, logical concept of thinking and learning were prized. The outcomes are painfully clear. This graph [\[screen\]](#) shows the results of George Land's famous study, the centerpiece of the book "Breakpoint and Beyond" (1993). This isn't an accident. It's what the system was designed to do. [\[next slide\]](#)



The Torrance Tests of Creative Thinking (TTCT) was developed in 1966 and renormed five times: in 1974, 1984, 1990, 1998, and 2008. The total sample for all six normative samples included 272,599 kindergarten through 12th grade students and adults.

Analysis of the normative data showed that creative thinking scores remained static or decreased, starting at sixth grade. Results also indicated that since 1990, even as IQ scores have risen, creative thinking scores have significantly decreased. The decrease for kindergartners through third graders was the most significant.

In 2010 Newsweek devoted an issue to the subject of creativity. Kyung Hee Kim's research at the College of William and Mary was prominently cited. Her summary is shown above [screen] and it corroborates and extends Land's findings (Land's study was conducted from 1968-1978). The article and subsequent flurry of blogs place the blame squarely at the feet of standardized testing. [next slide]

According to **Newsweek**:



A recent IBM poll of 1,500 CEOs identified creativity as the No. 1 “leadership competency” of the future.

Researchers say creativity should be taken out of the art room and put into homeroom.

The subsequent enthusiasm for the infusion of creativity into the curriculum is very encouraging if you’re on the advocacy team of NAfME. [\[next slide\]](#)



No

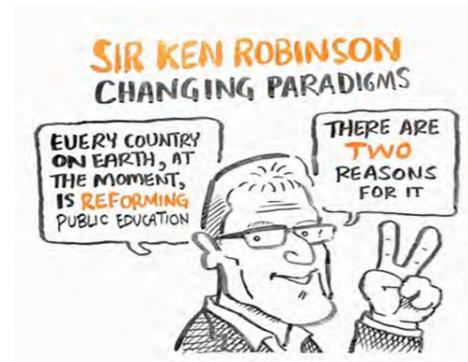
Yes



Until you realize that creativity hasn't been in the art room either. That is the tale Land's and Kim's research tells. [\[next slide\]](#)



[https://www.ted.com/talks/
ken_robinson_changing_education_paradigms](https://www.ted.com/talks/ken_robinson_changing_education_paradigms)



As an aside, Ken Robinson explores and contextualizes eloquently these issues in a variety of media, most notably in his viral TED talk “Changing Educational Paradigms”. [\[next slide\]](#)



It's a safe bet that the educational structure that supports 90% of music teaching K-post doc, wherever it may be in the U.S., follows this pattern [\[screen\]](#). Your ensemble is part of an overall band program, which follows a system-wide curriculum, that is focused on the development and demonstration of technique in the secondary schools, evolving from a focus on music literacy in the primary grades. [\[next slide\]](#)



But what we're about to get into is not just talking about changing the shell or the outer packaging. I'm not proposing new exercises or activities to spice up your rehearsals and keep the students from getting bored. [\[next slide\]](#)



The
Creative
Process:



explored
and
developed
through
music...



as part of a
a system-
wide arts
curriculum...

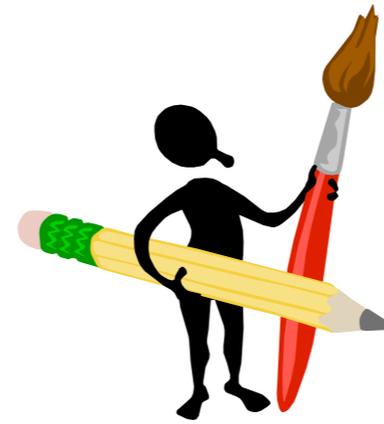


of which
your band
program is
a part...



and your
students apply
and express
through the
cultivation of
ensembleship.

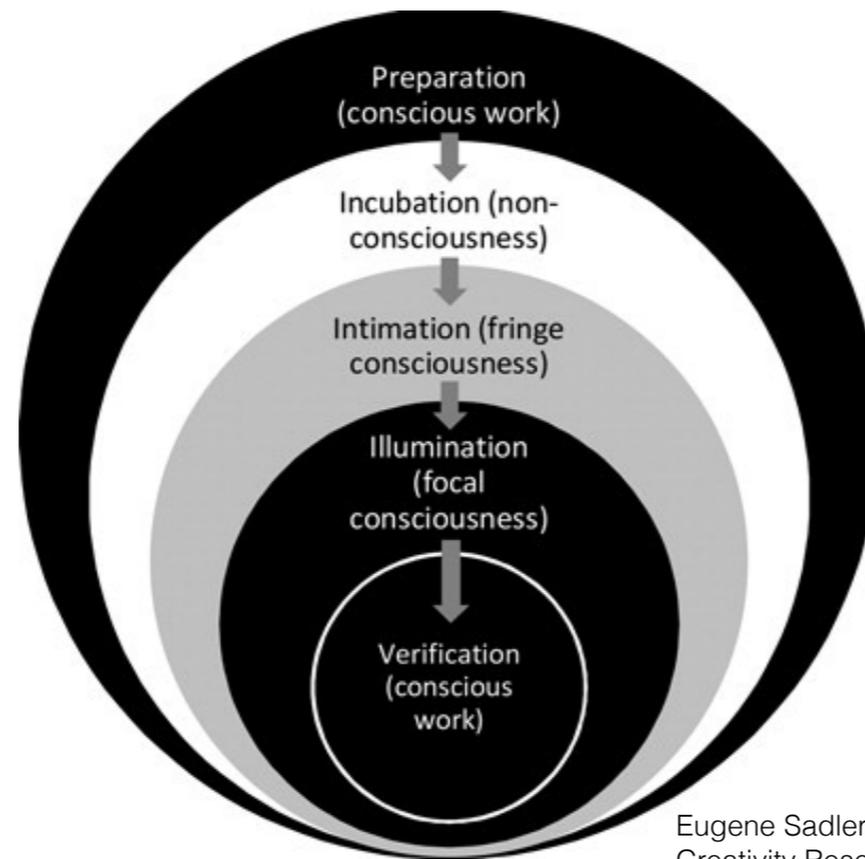
It's a complete reimagining of the form and function of the arts in American public education as manifested in the music curriculum. [\[next slide\]](#)



Creative process:

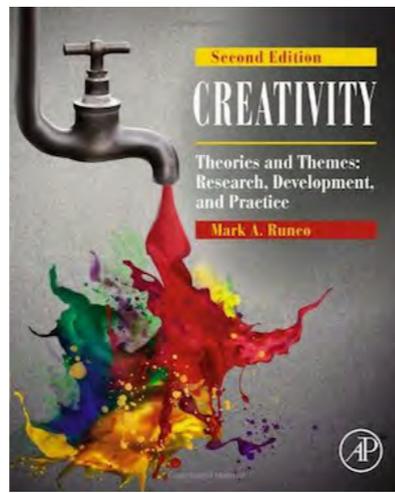
The application of simultaneously contradictory cognitive techniques (convergent and divergent) to raw materials gathered through the exercise of craft resulting in flashes of insight that are subsequently developed into new and valuable perspectives, interpretations, and solutions.

If the foundation is to be the creative process, then a systematic investigation of it is warranted. [\[next slide\]](#)



Eugene Sadler-Smith
Creativity Research Journal, Vol.
27, No. 4, 2015

Graham Wallace published “The Art of Thought” in 1926. He was one of the founders of the London School of Economics, and he was the first to propose the scaffold of the creative process that is still widely cited today. [\[next slide\]](#)



Orientation

- a period of intense curiosity

Preparation

- problem identification & definition

Incubation

Intimation

Illumination (insight)

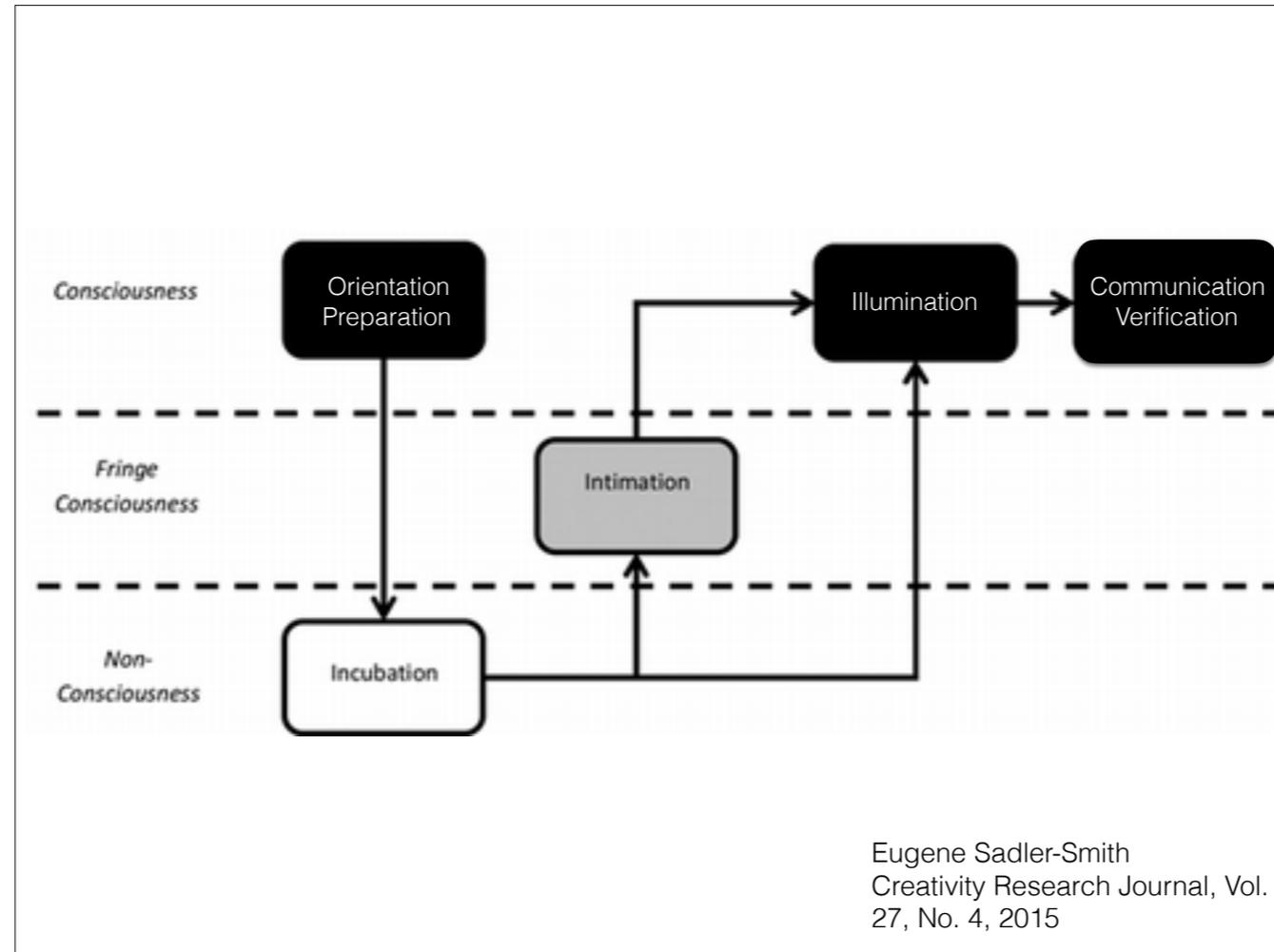
Communication

- work is made available to others
for consideration and evaluation

Verification

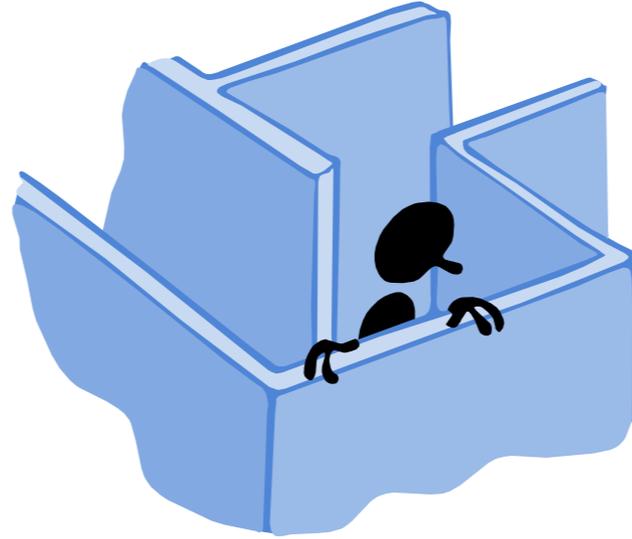
- work is widely available and either
accepted or rejected by society

Recently, scholars such as Mark Runco have modified Wallace's process, expanding the outer phases as shown above. [\[next slide\]](#)



The phases can flow quickly, or elide, or they can end up spread across weeks or even years (what Steven Johnson calls “slow hunches”). However, the skills and states of mind need to be practiced and cultivated when possible. [\[next slide\]](#)

“The disciplinary expert (or skilled person): an individual of any age who has mastered the concepts and skills of a discipline and can apply such knowledge appropriately in new situations.”



Here's Howard Gardner again. The skills of the discipline of music include not only the technique of playing, but the techniques inherent to the phases of the Creative Process. [\[next slide\]](#)



A person is an expert in creativity when:

- they cultivate an intensely curious point of view
- they are able to soften their focus at will
- they can instigate fruitful cognitive collisions among disparate, seemingly unrelated ideas
- they can select the most promising among them, and
- they can apply their technique to developing and refining a unique and valuable contribution to their community or environment.

I would refine Gardner's assertion in this way [\[screen\]](#). This means that if the role of the arts in the curriculum is to develop and exercise the creative process, then we have to redefine what it means to succeed as an art (music) student. It means changing our perspective from teaching a subject to teaching a discipline - from teaching knowledge and skills to teaching a way of understanding the world and functioning within it. More on that later. [\[next slide\]](#)

Orientation

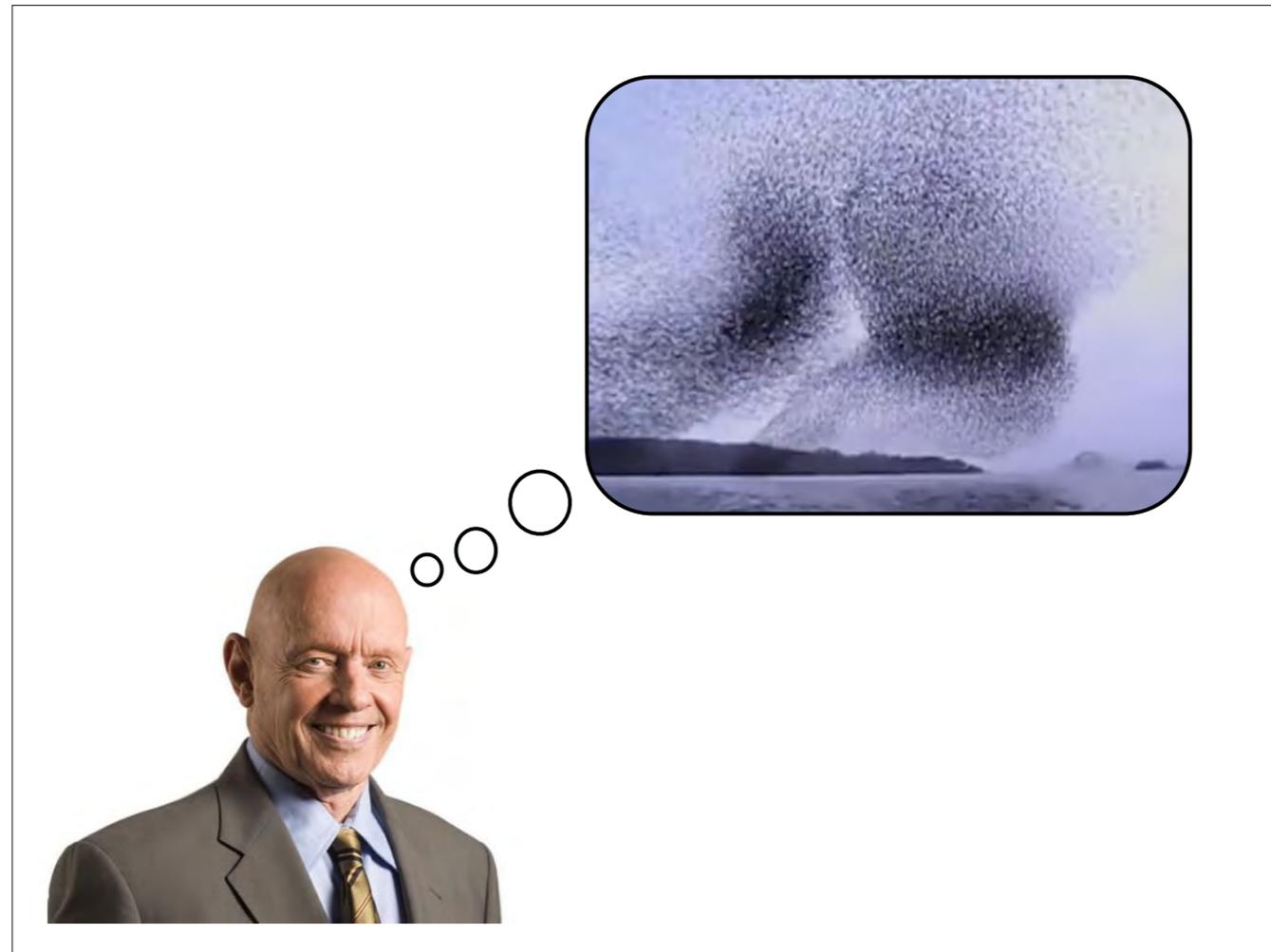
- a period of intense curiosity



Let's look at each of the phases of the Creative Process in more detail. Curiosity is a complex behavior characterized by an exploratory frame of mind linked to the concept of intrinsic motivation (the inherent desire to engage in one's interests and to exercise and develop one's capacities). [\[next slide\]](#)

- autonomy – the desire to direct our own lives
 - mastery – the urge to get better, or develop skills
 - purpose – the need to do what we do for reasons bigger than ourselves.
- 
- relatedness - the desire to interact with and be connected to others, part of a community

In several books and an enormously popular TED talk, Dan Pink has in turn proposed that three elements comprise intrinsic motivation [\[screen\]](#). Deci and Ryan's Self Determination Theory substitutes relatedness for purpose. The latter is particularly apropos for musicians working in an ensemble setting. [\[next slide\]](#)



Steven Covey's 2nd Habit of Highly Effective People is to begin with the end in mind. In the case of the confluence of the Creative Process and music ensembles, the end and the beginning are a perfect match. The hallmarks of the orientation phase are precisely those of 'flocking', a concept we'll investigate in detail later. [\[next slide\]](#)

Preparation

- **problem identification & definition**, development and exercise of craft (e.g. musicianship); voluntary, conscious and regulated



How to...

- come together as a team and develop connection through intention
- be flexible in each moment and available to the full spectrum of possibilities
- effect and include through musical interaction

The first aspect of the next phase (preparation) is to identify the problem or question at hand. In the case of ensemble work, the problem is a matter of how to 'flock' musically. Notice that the perfection of technique and the ability to play good music well is not on the list... [\[next slide\]](#)



Playing good music well isn't enough.
(because you don't feel like this just for playing your part correctly)

...because you don't get that shine in the eyes - the physical manifestation of intrinsic motivation - just for decoding notation accurately. [\[next slide\]](#)

Preparation

- problem identification & definition, development and exercise of craft (e.g. musicianship); voluntary, conscious and regulated

Posture and breathing

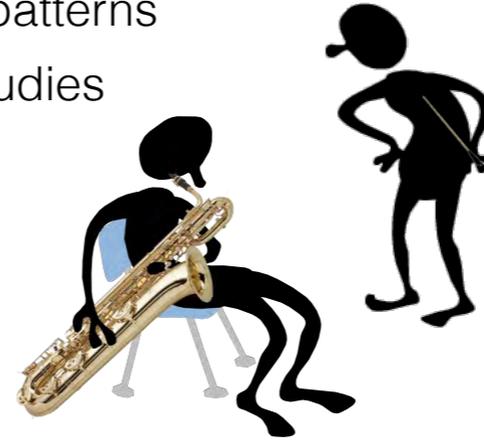
Long tones, lip slurs, Remington exercises

F around the room, unison/4ths/5ths

Articulation patterns, dynamic patterns

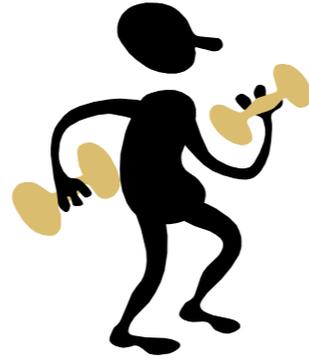
Scales and arpeggios, Clark studies

Chorales



The second aspect of the preparation phase is the most familiar, and the easiest to teach and assess since it tends to be convergent. Warm up exercises, etudes, and technical studies are traditionally designed to emphasize matching and blending. They build a common musical vocabulary, instill healthy and uniform habits, and establish a single target sound concept for the ensemble. [\[next slide\]](#)

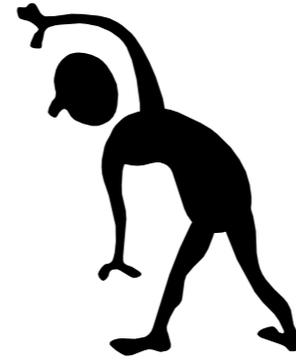
Preparation



Strength, stability

Singular focus

Physical



Flexibility, availability

Soft focus

Cognitive

But there are actually two aspects to preparation. Both are necessary and a balance of the two is essential if you are to engage successfully in the Creative Process. [\[next slide\]](#)

Preparation

- problem identification & definition, development and exercise of craft (e.g. musicianship); voluntary, conscious and regulated

physical
^

Posture and breathing

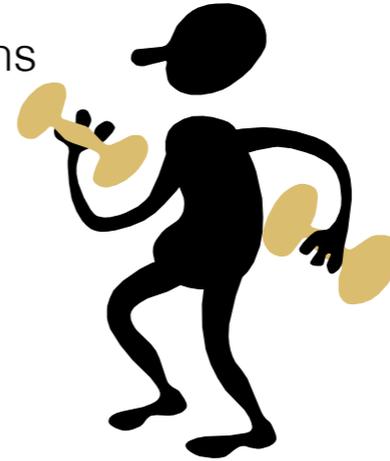
Long tones, lip slurs, Remington exercises

F around the room, unison/4ths/5ths

Articulation patterns, dynamic patterns

Scales and arpeggios, Clark studies

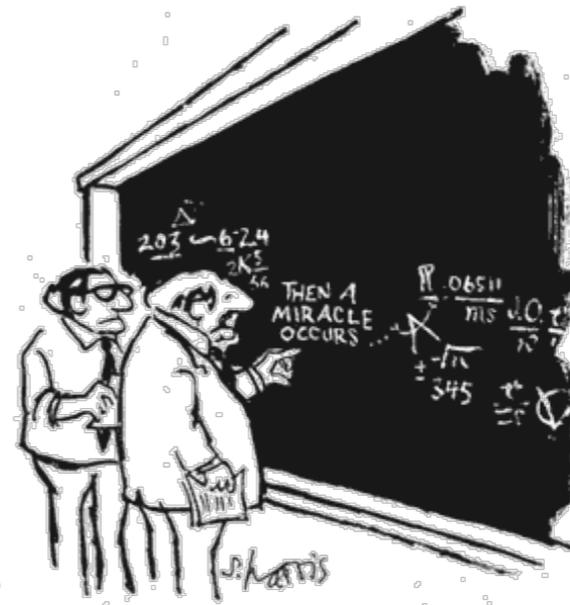
Chorales



However, 99.9% of ensemble warm up routines zero in in true “singular focus” fashion on just one. What we traditionally have viewed as a complete and comprehensive warm up is, in fact, only half of the equation. [\[next slide\]](#)

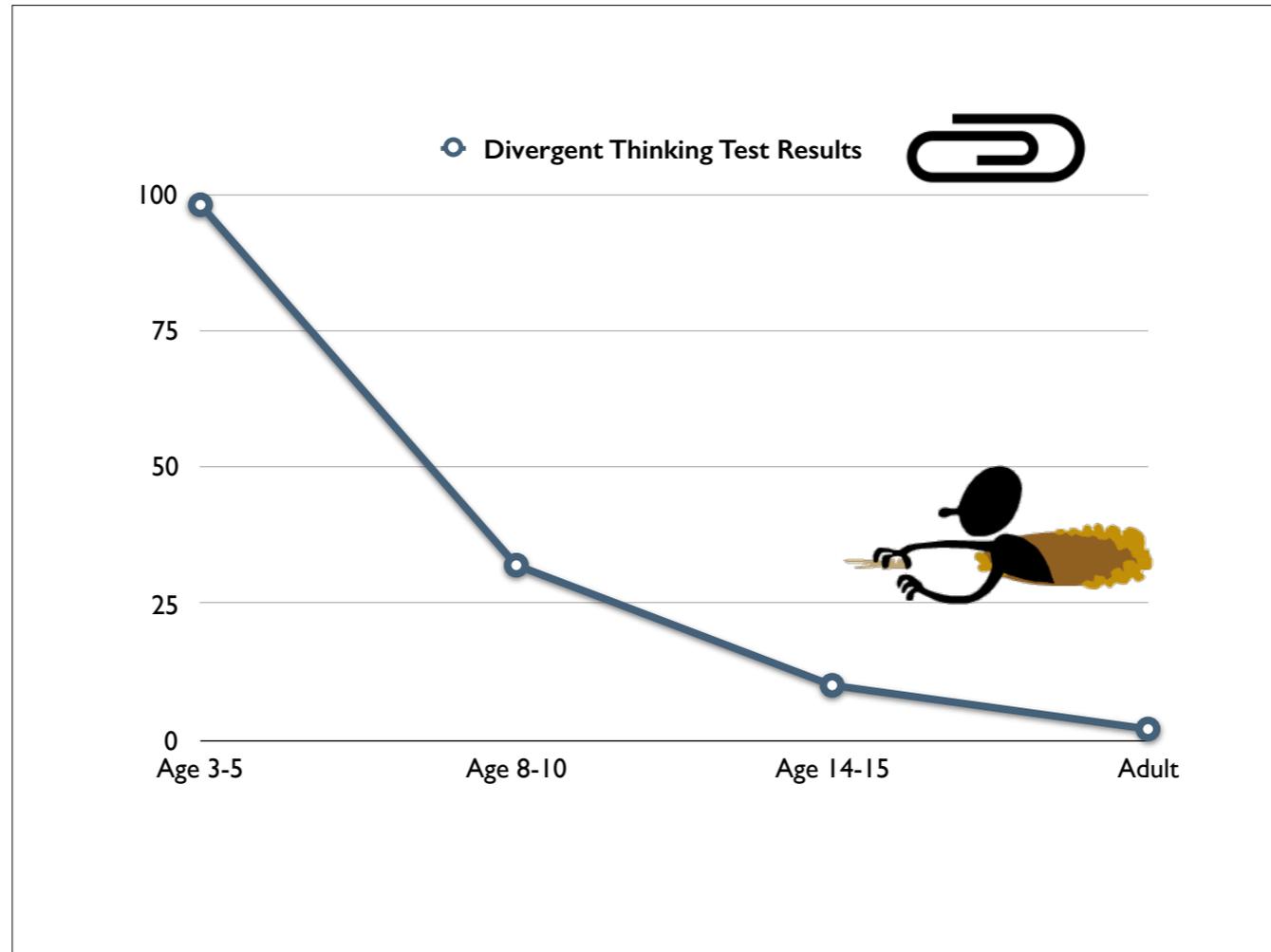


"I expect you all to be independent, innovative, critical thinkers who will do exactly as I say!"



"I THINK YOU SHOULD BE MORE EXPLICIT HERE IN STEP TWO."

These two cartoons summarize the subtext with which we have all been indoctrinated for generations, and that we in turn instill in our students inadvertently with the warm ups we design. 1) What we do here is convergent, convergence is most important, fundamental, reinforced and assessed daily and 2) creativity can't be taught, it's a happy accident, not something that can be practiced or assessed. [\[next slide\]](#)

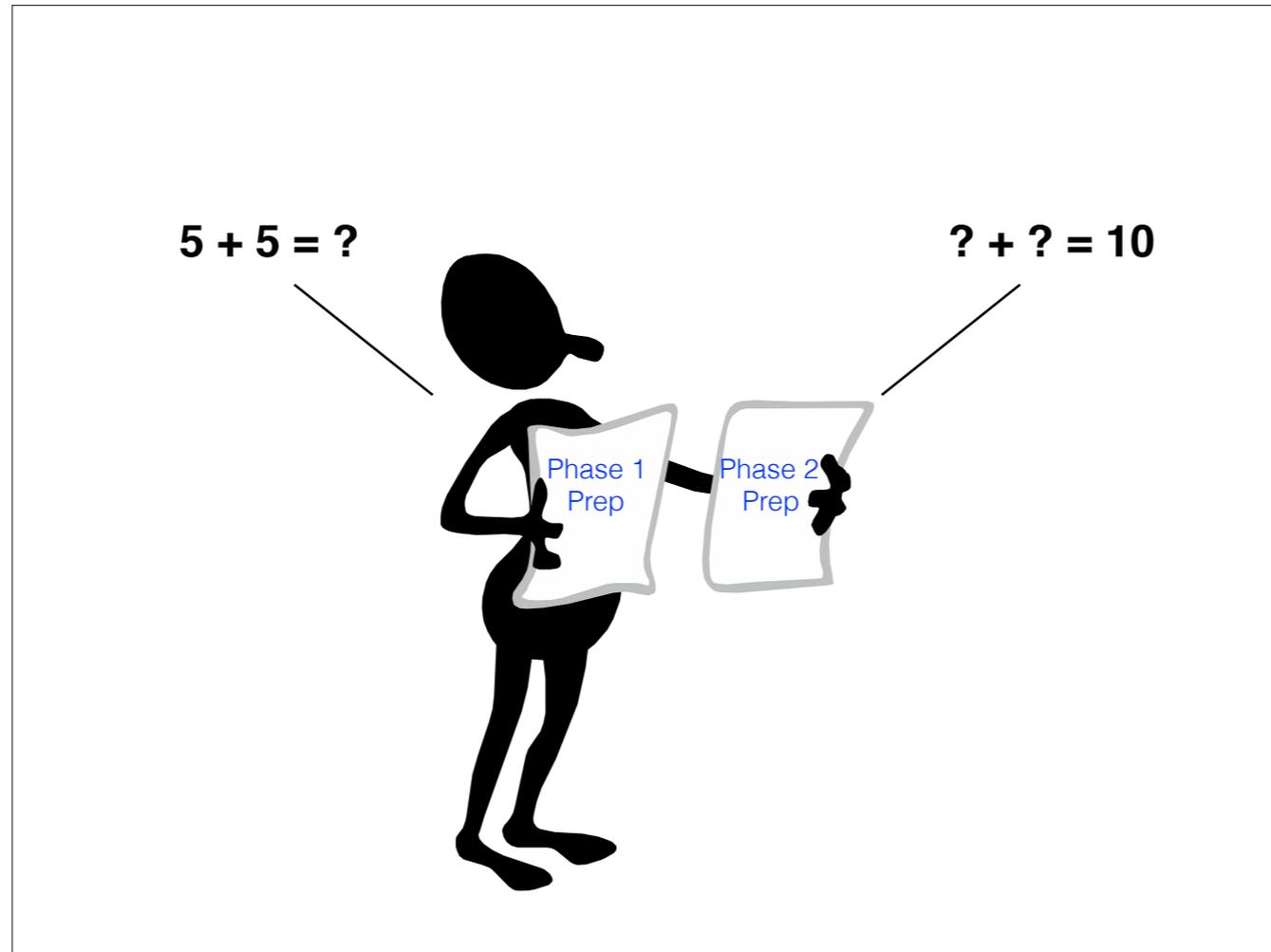


This indoctrination is exactly what the system was designed to do. [\[next slide\]](#)

But why didn't all those great folks in previous generations adjust the system if there really is a better way?



[screen] Why? Because they didn't have access to the data. The research that supports all that we're exploring here hadn't been done yet, or in some cases wasn't accessible. Simply put, we know more than they did. [next slide]



To design a truly comprehensive warm-up all we have to do is to flip the question to exercise convergent thinking on one hand, divergent thinking on the other. [\[next slide\]](#)

Preparation

- problem identification & definition, development and exercise of craft (e.g. musicianship); voluntary, conscious and regulated

cognitive



Riddles, puzzles

Shared line and compound remote associates exercises

Free association, Foley work

Flocking exercises (pitch, rhythm)

Discrimination practice (meter, harmony: Rock/Paper/Scissors)

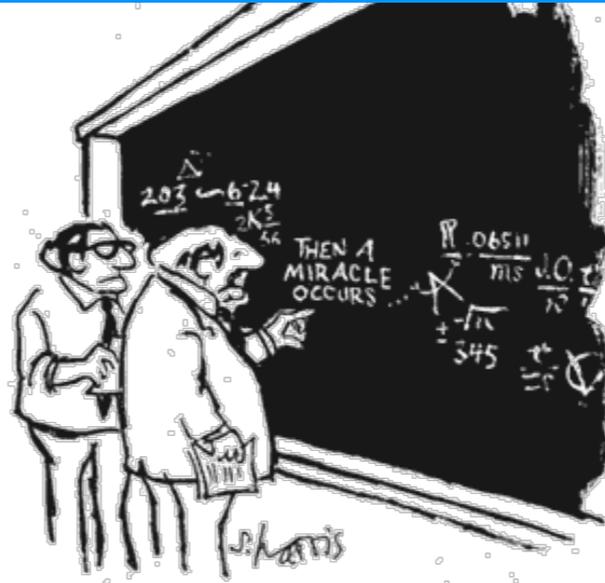
Inflection exercises (Algonquin Round Table)



What does the other, divergent half of the preparation phase look like? One version might be this. [screen] The top two have been around in other contexts for decades. The bottom four, and many relatives not listed, are my own inventions that I've been using with ensembles for years. They are more easily demonstrated than explained so we'll address them at a later time. [next slide]

Incubation

- mental relaxation, non-conscious, or distraction (thinking away from the problem at hand); involuntary, effortless



"I THINK YOU SHOULD BE MORE EXPLICIT HERE IN STEP TWO."

The third phase of the Creative Process is perhaps the least understood. Our 19th century counterparts would have said that genius resides here and left it at that. But curricula can't be based on the hope of a non-conscious process bearing fruit. [\[next slide\]](#)

A Review of Experimental Research on Incubation in Problem Solving and Creativity

Rebecca A. Dodds, Thomas B. Ward, Steven M. Smith



<https://pdfs.semanticscholar.org/25b1/f7904e63271fbb6b106e610b4cd69930bff1.pdf>

Dodds, Ward and Smith provide a helpful summary of research as it relates to incubation and problem solving in the creative realm. Their research reveals “several variables that appear to affect the incubation process. Longer periods of preparation increase the benefits of incubation. Clues given either immediately before or during incubation interact with incubation effects. Effects of the length of the incubation period depend on whether incubation is short- or long-term, with maximal effects at 30 minutes and longer periods of 3.5 and 24 hours still resulting in increased incubation effects. Less influential factors are problem type, activities during the incubation period, ability, and gender.” [\[next slide\]](#)

Intimation

- a state of diffused awareness or “fringe consciousness” (soft focus enabling free connection and combination, lucid dreaming, etc.)



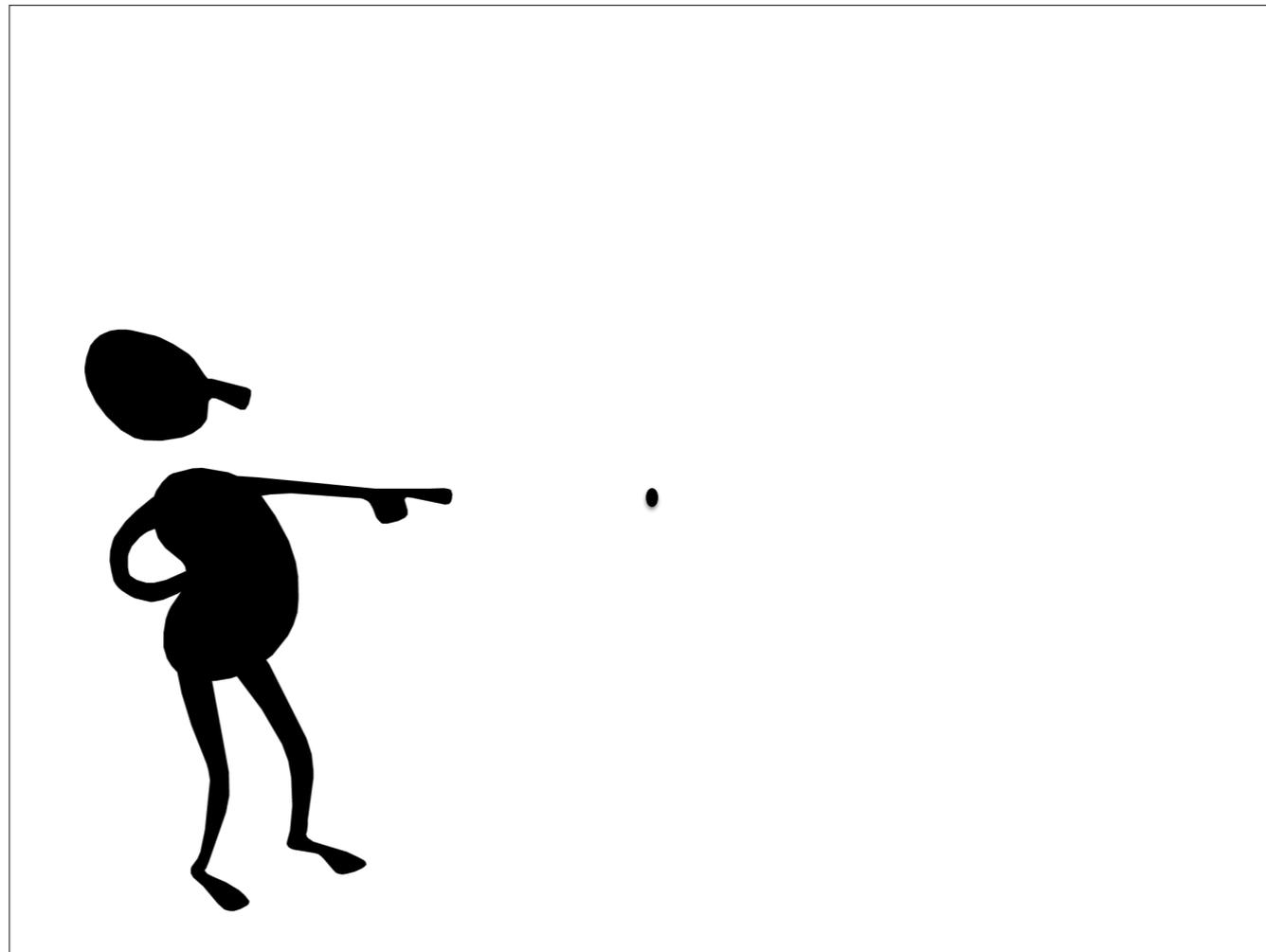
The fourth stage is frequently overlooked in summaries of the Creative Process. However, unlike incubation there are elements of intimation that can be taught and practiced. [\[next slide\]](#)

Sharon Zmigrod, Lorenza S. Colzato, Bernhard Hommel. (2015) Stimulating Creativity: Modulation of Convergent and Divergent Thinking by Transcranial Direct Current Stimulation (tDCS). *Creativity Research Journal* 27:4, pages 353-360.

Zmigrod, Sharon, Lorenza S. Colzato and Bernhard Hommel. "Creativity and tDCS Stimulating creativity: modulation of convergent and divergent thinking by transcranial direct current stimulation (tDCS)." (2015).



Through studies such as these [screen], scientists are on the way to identifying the specific areas of the brain that contribute to convergent and divergent thinking and problem-solving behavior. There is further evidence to suggest that under the demands of a flexible thinking task, healthy adults seem to benefit from a state of lower cognitive control that reflects a lack of regulatory filtering of available information. One manifestation of this state might be described as 'soft focus'. Others include meditation and dreaming. [next slide]



'Soft focus' is easily experienced if you begin with its opposite, 'singular focus.' Stand up and find a spot on the wall. Point to it. As you're pointing, notice everything about it: it's size, shape, color. Memorize it as if you had to pick it out of a line-up later. What you're doing is called 'singular focus'. It excludes everything except that spot. Relax for a moment. Now point to that spot again. This time keep your eye on the spot but let your peripheral vision take in as much around the dot as it can. [next slide]

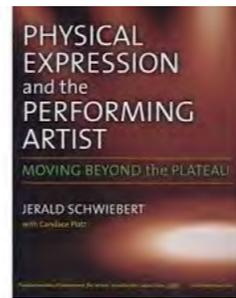


Notice the wall's texture and color. Take in the ceiling and the people standing next to you. Trust the spot to stay put and relax your awareness. This is 'soft focus'. It includes everything along with the spot. You can do this with each of your senses but in order to manage the vast amounts of data flowing in, our brains learn to narrow the focus habitually. We ignore most of the information available to us in any given moment. [\[next slide\]](#)



Ensemble musicians need both singular and soft focus and the ability to toggle back and forth. We have to be able to hear clearly just one flutist as well as the entire group. This skill requires deliberate practice to be able to flip the switch at will. It is a fundamental element of ensembleship, and one of the key ingredients of the Creative Process. [\[next slide\]](#)

“As you gain new awareness and the potential for new movement options, the challenge becomes how to fit this new awareness into your old context of moving habitually, a context made up of how the movement feels to you as well as your concepts and ideas about movement. You can't accomplish this. The more time you spend trying to fit this new information into your old thought streams, the longer the river will become.”



Related to soft focus is a powerful insight from director and acting coach Jerald Schwiebert. Your brain is going to want to categorize immediately the information that's coming in. The object is to become comfortable floating, maintaining an inclusive mindset, letting new ideas remain unattached to old ones for a little while. [\[next slide\]](#)

“The more time you spend trying to fit this new information into your old thought streams, the longer the river will become.”



From a Big Picture standpoint, this means avoiding the urge to wedge new curricular goals into the old format and/or superficially enliven traditional rehearsal habits with a few fun activities. This wedging of new into old is a significant factor in the failure of the National Standards to be adopted with any degree of consistency or success.

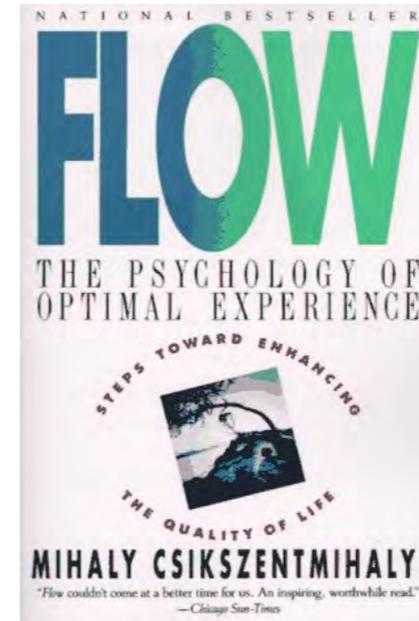
[next slide]

and mind
“The more of the performer’s body that is available to his or her intention and the more specific that intention is, the greater is the performer’s capacity for expression.”

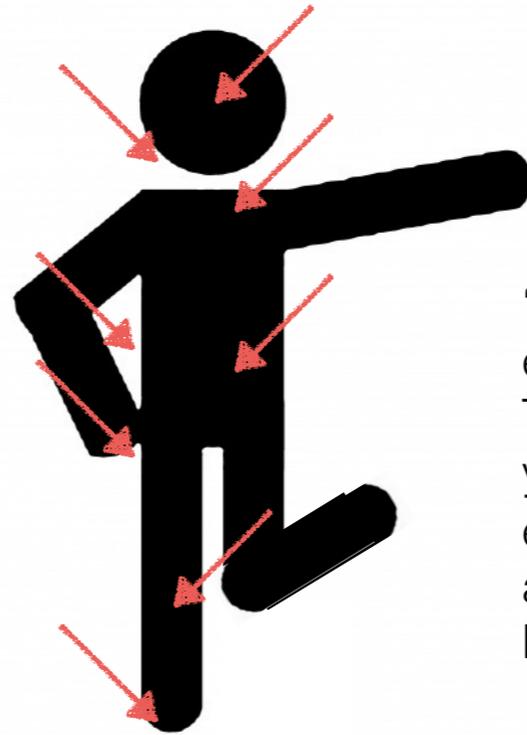


Schwiebert also gives us another crucial aspect of the intimation stage of the Creative Process: availability. Awareness of the whole system as a fluid pattern of motion and cognition increases the availability of options in any given moment. [next slide]

1. Intense and focused concentration on the present moment
2. Merging of action and awareness
3. A loss of reflective self-consciousness
4. A sense of personal control or agency over the situation or activity
5. A distortion of temporal experience, one's subjective experience of time is altered
6. Experience of the activity as intrinsically rewarding, also referred to as autotelic experience



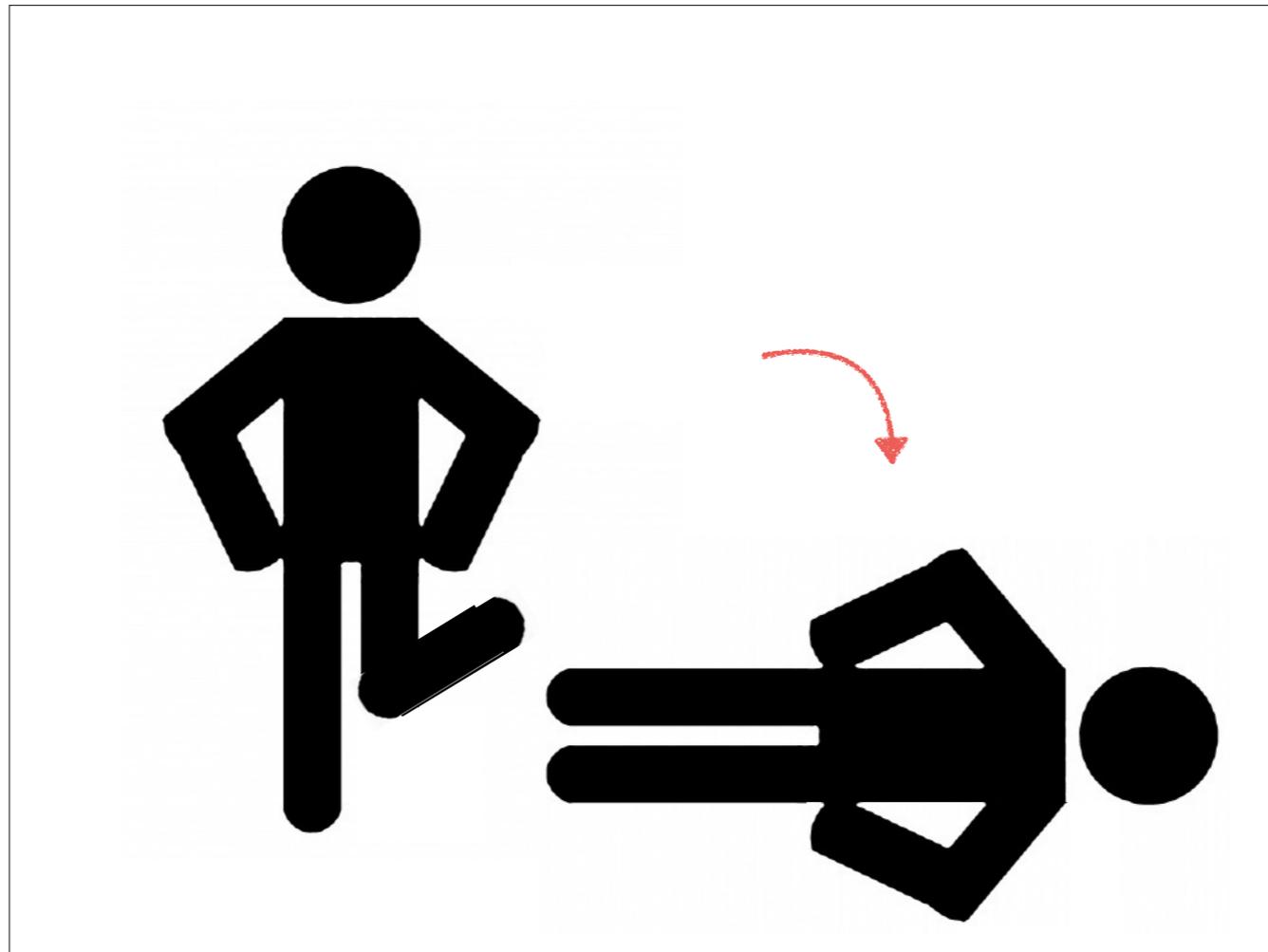
Schiebert's combination of availability and intention is embedded in Csikszentmihalyi's more comprehensive concept of flow, which in turn relates to the concept of flocking that will become an important element later in this presentation. [\[next slide\]](#)



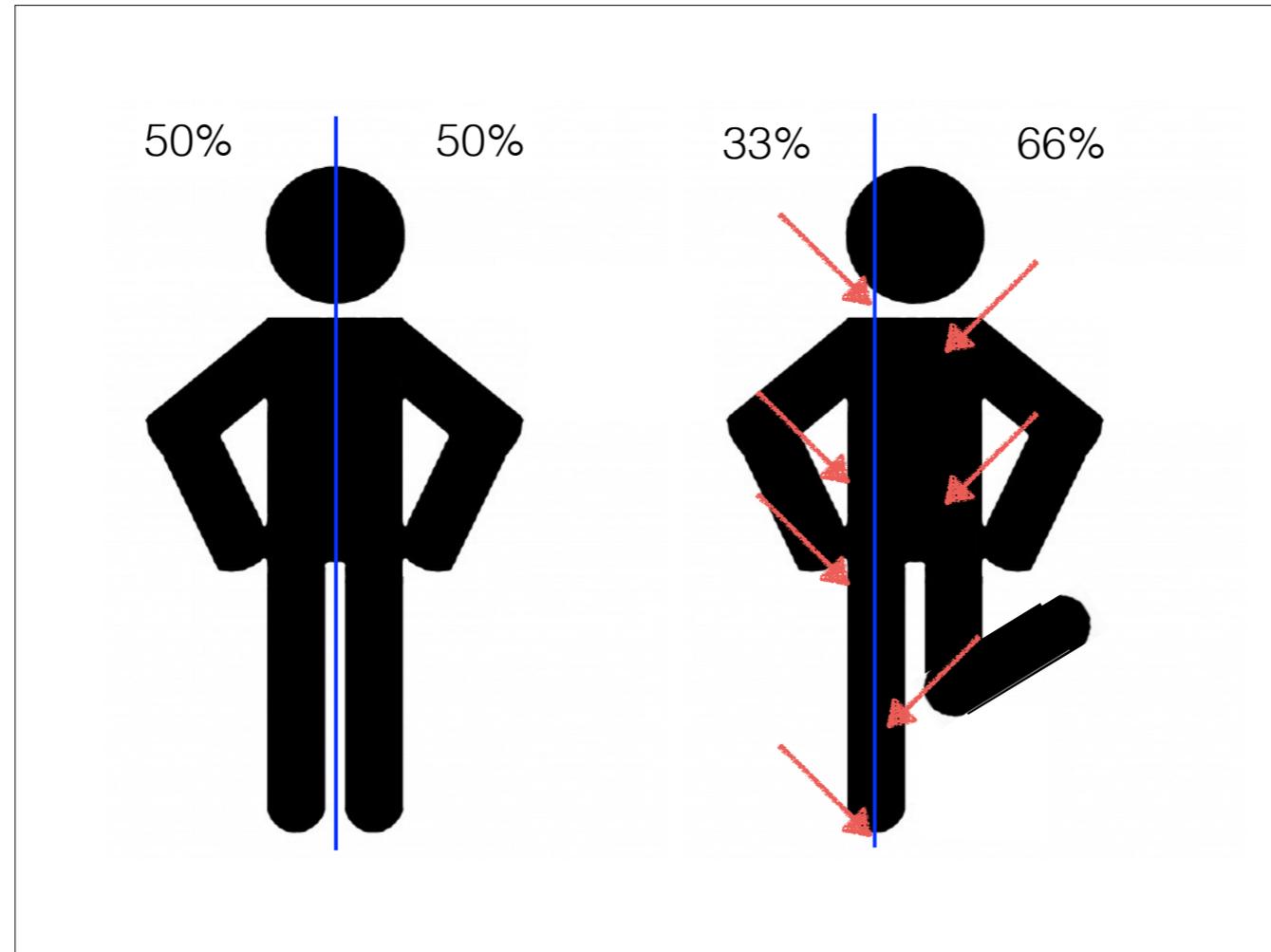
“It takes more work to exclude than to include. To put the focus on yourself, you have to exclude everything else... and exclusion makes the body static.”

Jerald Schwiebert

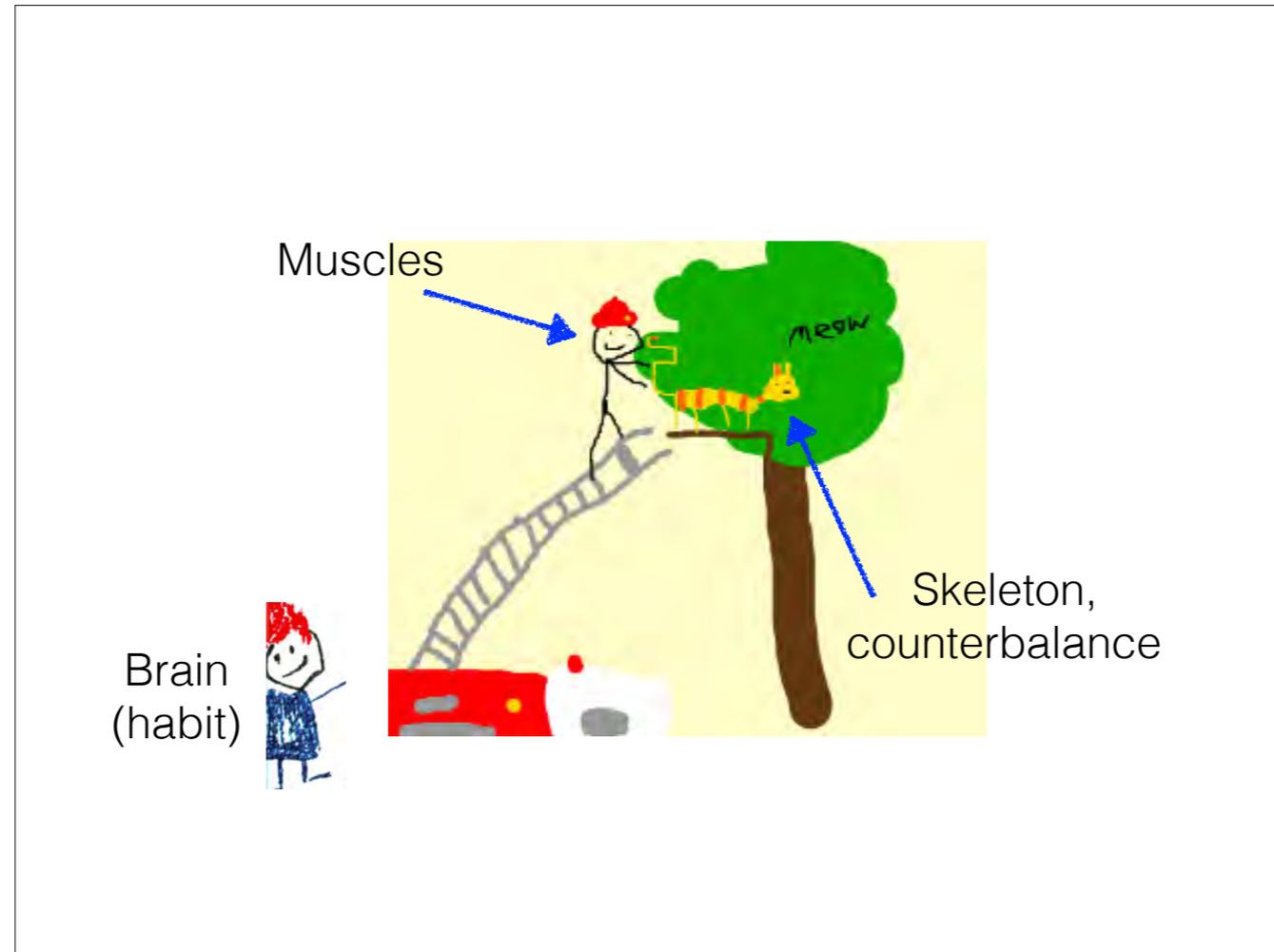
In the meantime, a brief exploration of the concept of availability is warranted, courtesy of Jerald Schwiebert once again. First, allow your weight to balance on your right foot. Next, raise your left arm out to the side. Odds are, this movement originated from stillness and singular focus. That is, you made yourself still by tensing a variety of muscles and then raised your arm. You were probably unaware of the myriad muscles firing to try to get your body to be still (legs, core, back, neck, shoulders, feet, face...) [\[next slide\]](#)



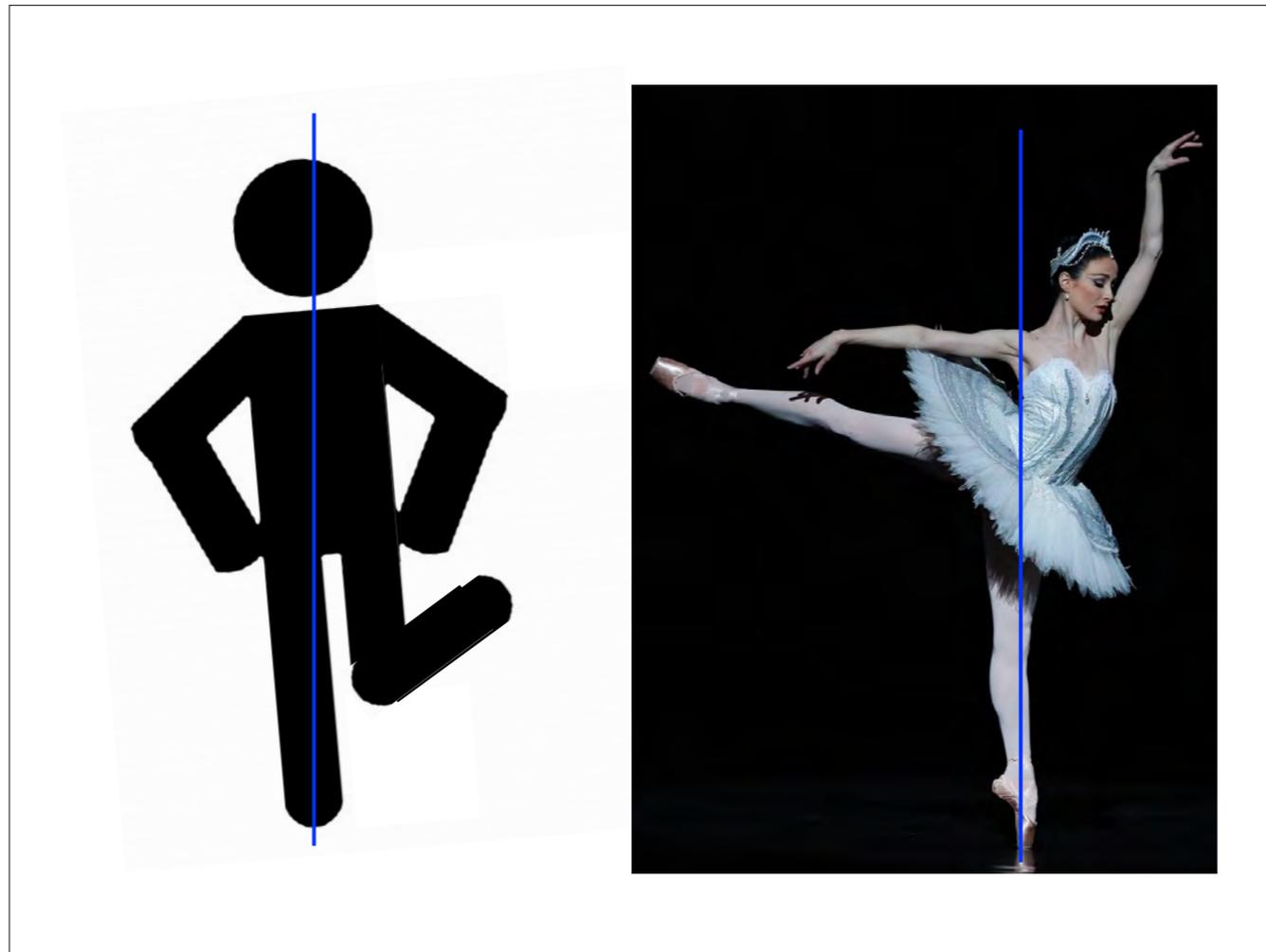
Awareness is fundamental to availability so let's soften the focus a bit. Allow your awareness to include your whole body, and shift your weight to your right leg again. Now consciously release any muscles that are trying to help you stay fixed in one position. This is a good start, but you might fall over because awareness isn't complete yet. [\[next slide\]](#)



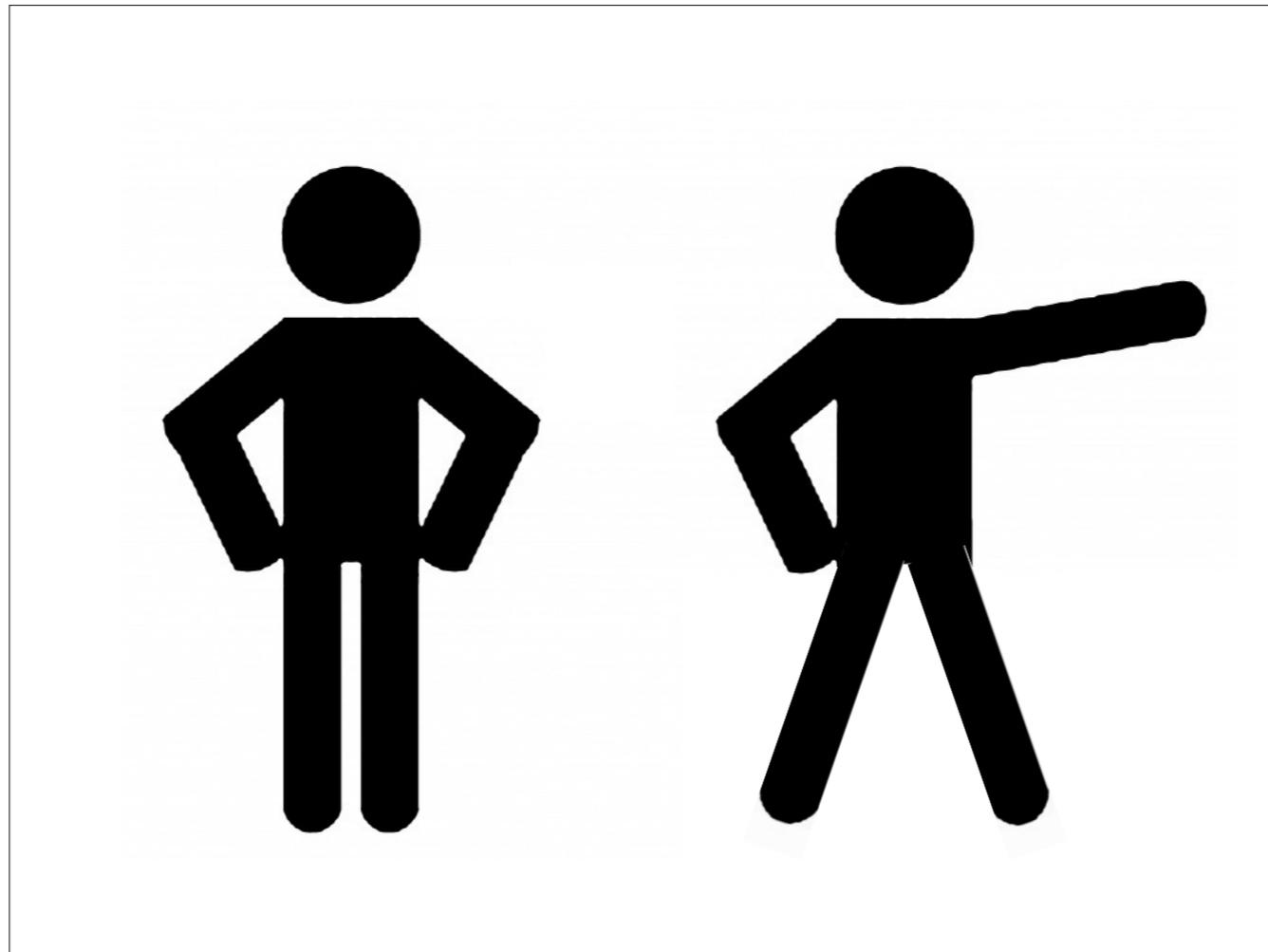
All those other muscles feel the need to help because you've inadvertently set up a physics problem. When you are standing normally, with healthy alignment, your skeleton supports your body. The muscles can relax and let the bones carry the load as they were designed to do. But without soft focus and awareness of the whole system, when you change the equation your muscles feel the need to take over from the skeleton to keep you upright. [\[next slide\]](#)



It's the classic cat in a tree scenario. You don't have to call the fire department. The cat can get down all by itself if you leave it alone. But those habits are deeply engrained - we inadvertently practice them every day. We actively get in the way of what our body will do naturally and automatically if we let it. [\[next slide\]](#)



If you soften your focus, increase awareness of the whole system, and allow the whole system (including the skeleton) to be available, the system rights itself with minimal effort. Awareness and availability enable flow. Flow is fundamental to artistry, as this ballerina's beautiful demonstration of counterbalance illustrates. She is flowing through the arabesque rather than trying to put the parts of her body in a particular position. [\[next slide\]](#)



To practice inducing physical flow, simply shift your weight from one side to the other as you raise your arm. This eliminates stillness. Schwiebert is not advocating that we should always move our hips while moving our arms. The reason for the dynamic (i.e. not static) weight shift is to take the focus off of the arm movement. It allows the system to work in patterns rather than discreet parts. The goal of the exercise is to be available and to allow yourself to experience how different it feels when you make a gesture while moving and without holding yourself still to initiate movement. [\[next slide\]](#)



CORRECT



INCORRECT

Unfortunately, we actually teach and reinforce the opposite of flow every day. I didn't create this image of the two oboe students [screen]. I borrowed it from a well-meaning online oboe method. Believe me, neither of those postures is correct. [next slide] See: *STUDENT RESOURCES: AN INTRODUCTION TO THE OBOE* by Steve Rosenberg <http://www.musicarts.com/>



~~CORRECT~~

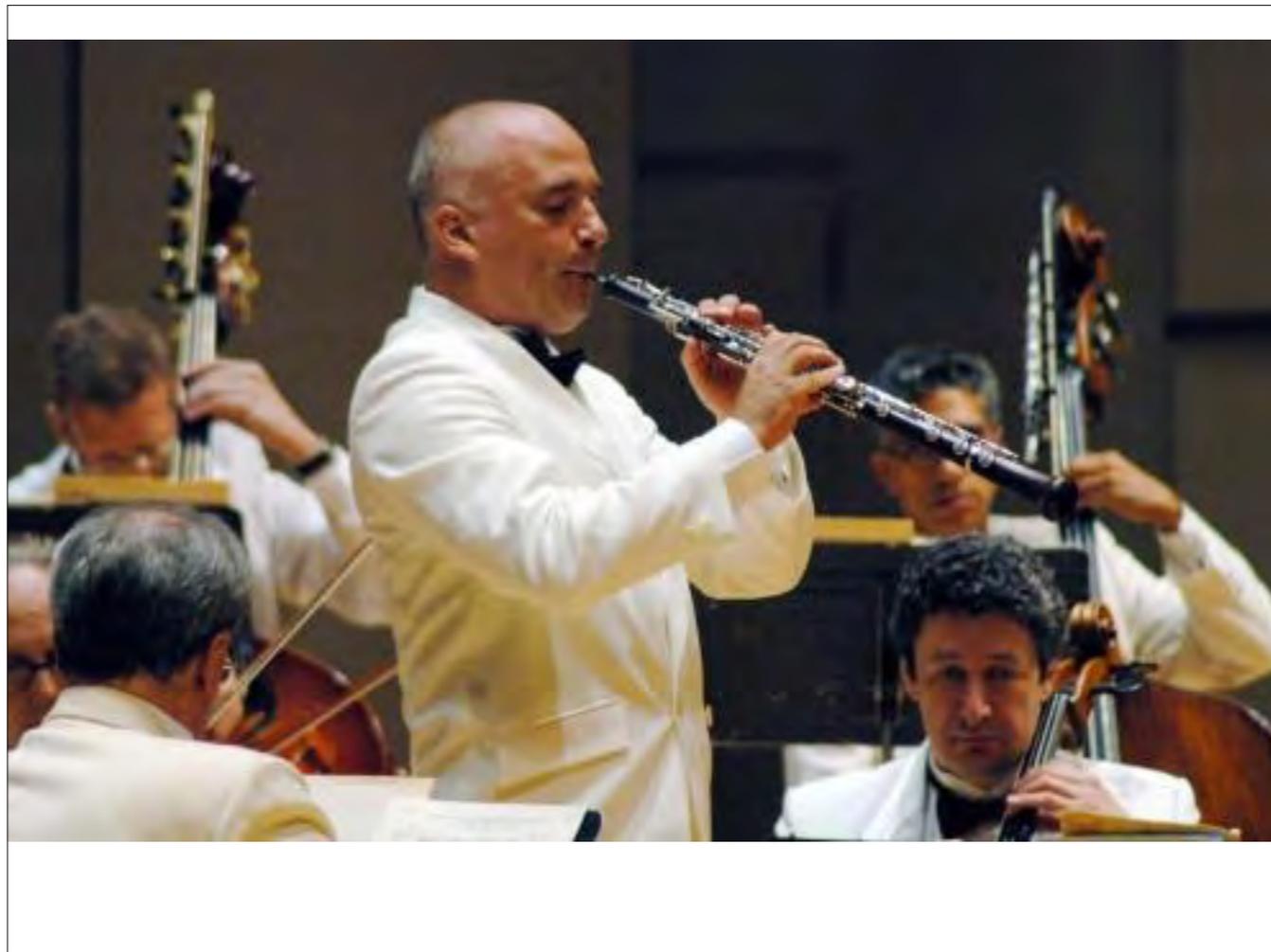


INCORRECT

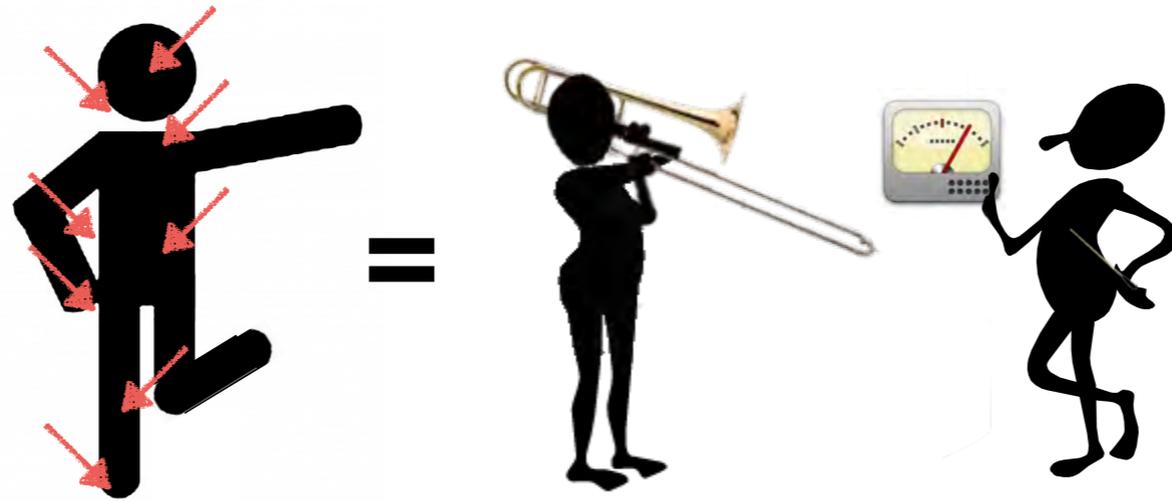
Singular focus, convergent thinking,
the belief that additional effort is good/necessary

$$5 + 5 = ?$$

Hopefully the problems on the right are obvious. The problem on the left is that the body is fixed. The focus on 'sitting up straight' is singular. Note the tension and excess effort in the small of her back. She is bracing herself in the chair as if the oboe weighs a thousand pounds (or as if she is trying to look good, to match a single correct template). [\[next slide\]](#)

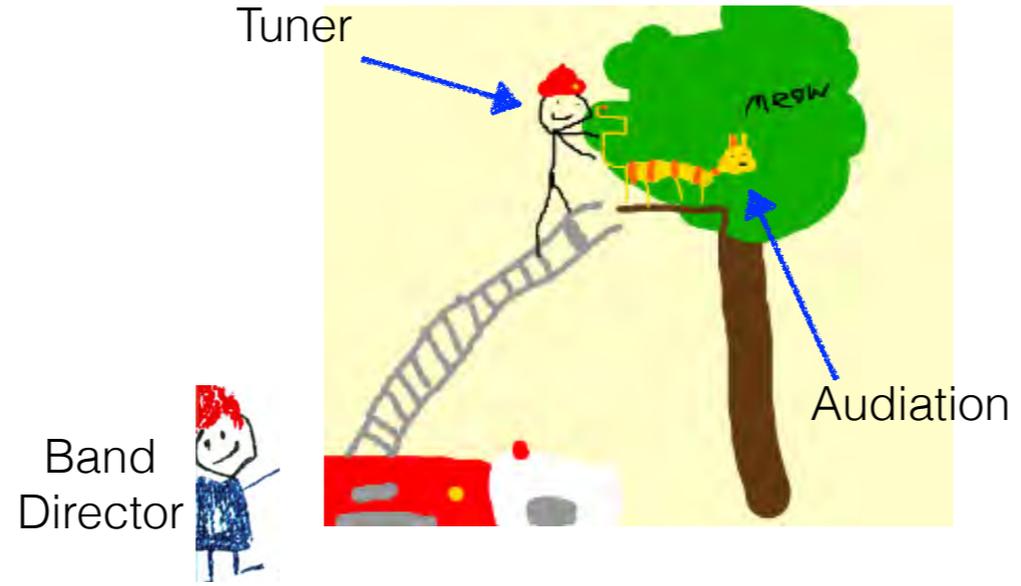


Alex Klein would be an example of healthy artistic flow. Can you see how his entire body is available to counterbalance, like the ballerina's? His posture is flexible, fluid, moving in patterns rather than discreet parts. [\[next slide\]](#)



Singular focus, convergent thinking,
excess effort blocks flow
 $5 + 5 = ?$

Stillness and singular focus inhibit flow by restricting what is available, cognitively and physically, to the artist. Now, all of this has been to set up a metaphor, so here it is straight from a band room near you: Trying to keep the needle on target cognitively and physically instills a habit that ultimately prevents flow. [\[next slide\]](#)



This is just one small example. Does that mean we avoid tuning? Not necessarily. It means we need to redesign our approach to intonation. To do that, we need to reframe the question. [\[next slide\]](#)

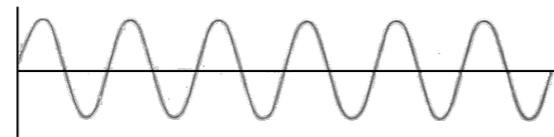


What's the difference?

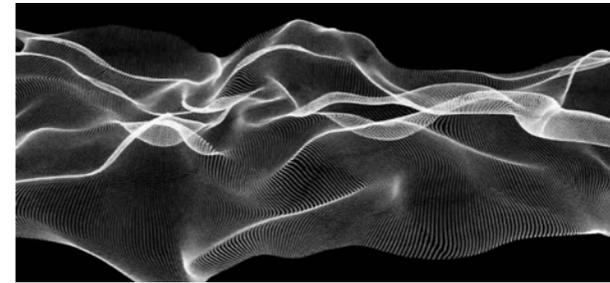


Rather than designing lessons to teach a band to play in tune, flip the question and focus on intonation. You might think this is just semantic trickery. It's not. It's a fundamental shift in philosophy. [\[next slide\]](#)

In Tune



Intonation

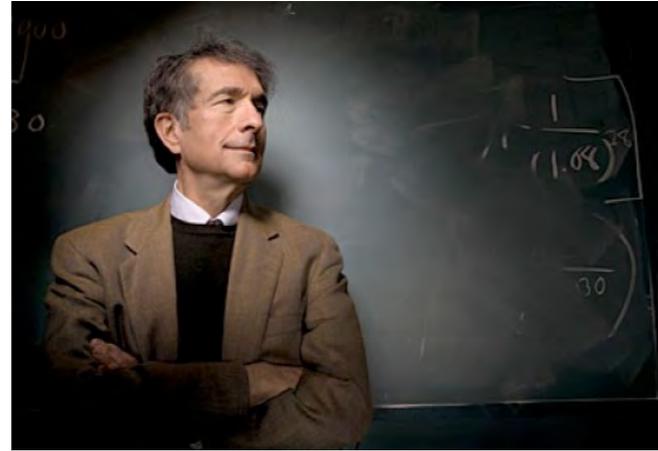


To be 'in tune' is to converge, to match, to align like a skein of geese. It can be measured precisely by comparing wave lengths. That's how a tuner works. Very clean, very simple. But intonation is constantly in flux, like a flock of starlings. It's like quantum mechanics: Schrodinger's cat is alive and dead simultaneously; light is both a particle and a wave; I can play with great intonation yet be technically out of tune. How can that be? Because wave forms in music aren't simple and they aren't static.

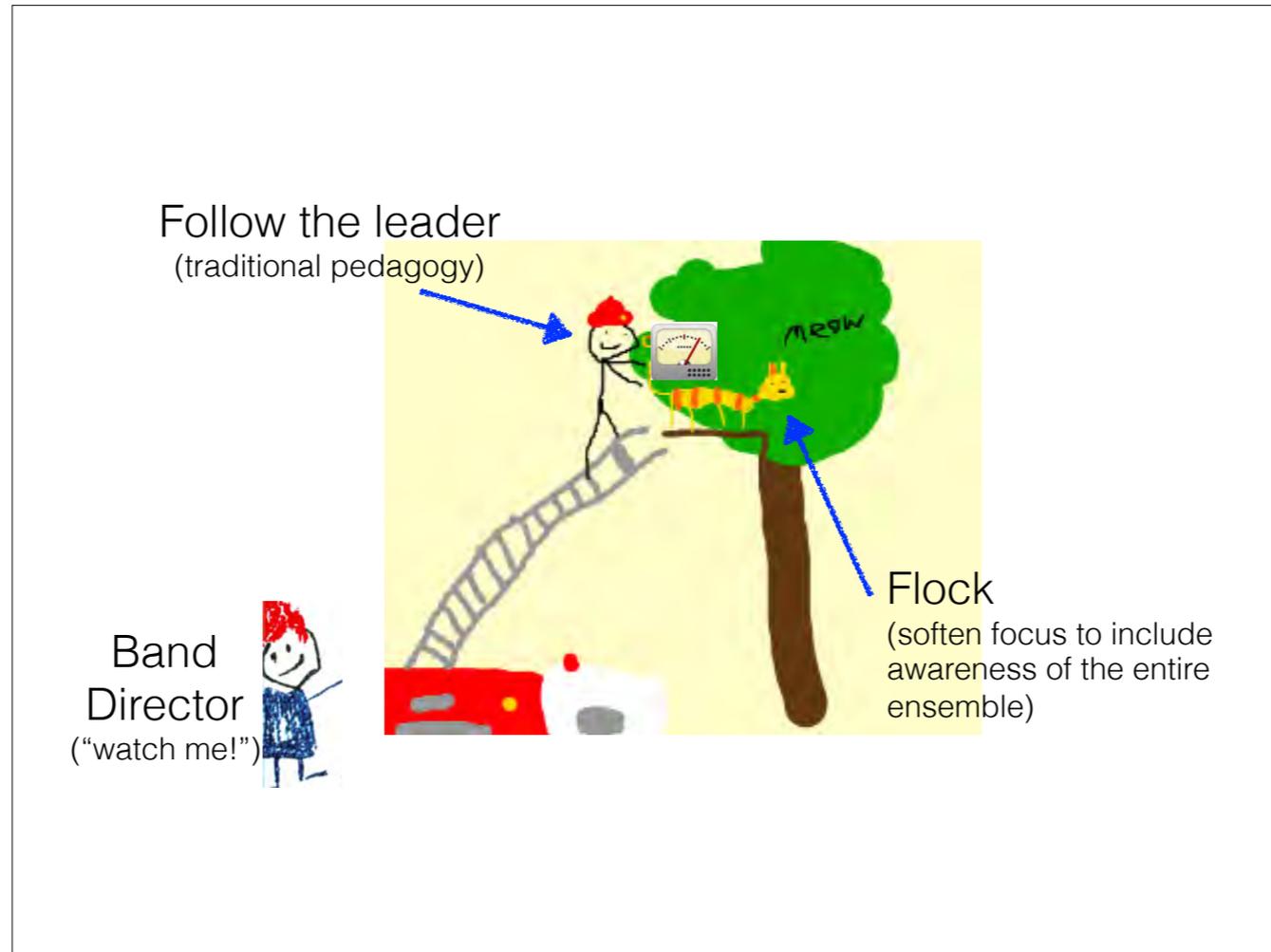
[next slide]

Tuning = A system
Data organized in a particular way.

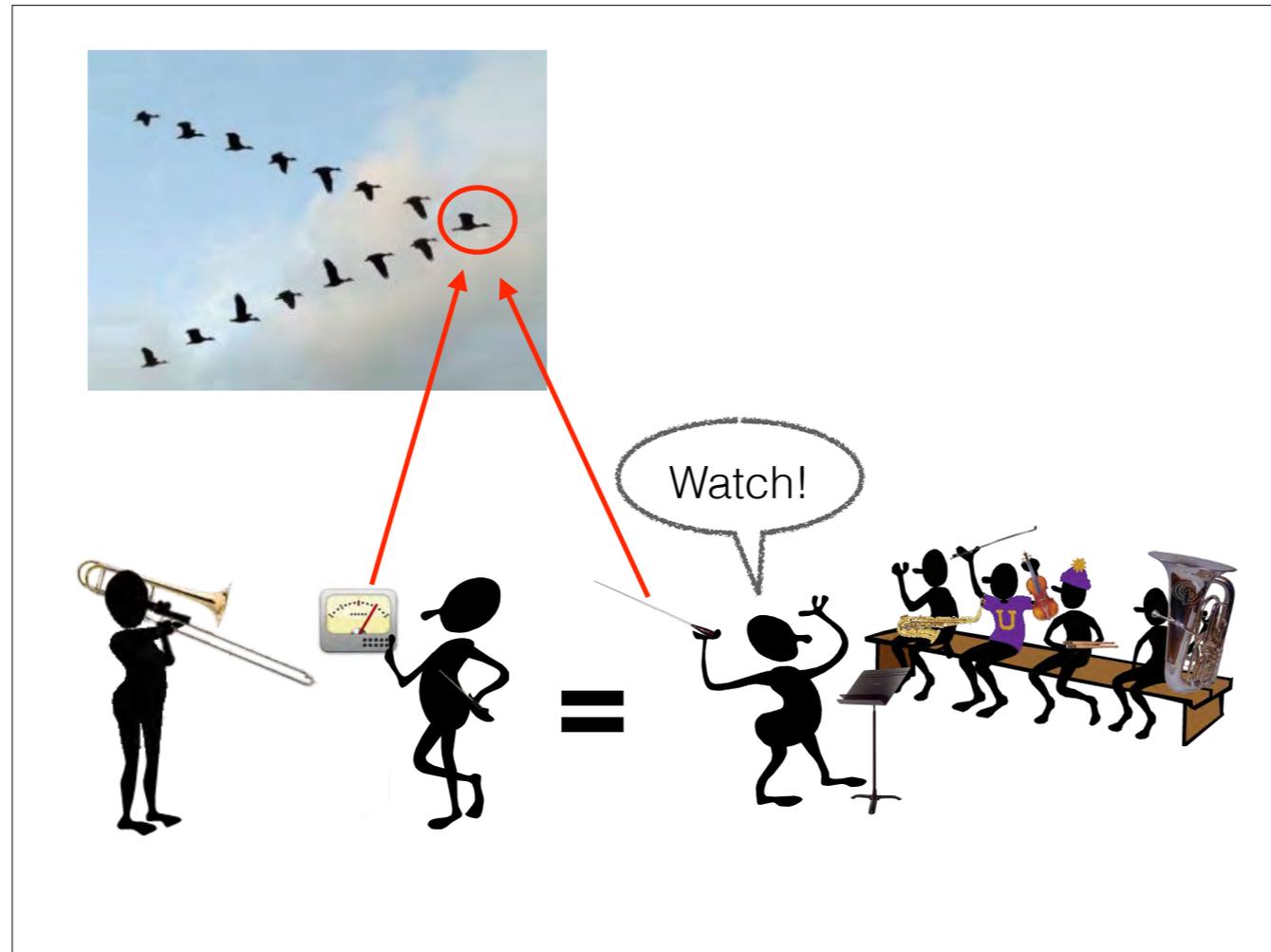
Intonation = A discipline
A distinctive process through which
the data is analyzed and used.



Dr. Gardner might explain it this way [\[screen\]](#). [\[next slide\]](#)



The firefighter and the cat's caretaker are subject-oriented, whereas the cat is discipline-oriented. The cat understands the tree not as a potential trap, but as a playground. [\[next slide\]](#)



Let's pile another metaphor on while we're at it. All of the shortcomings of tuning as we've described it are present when a conductor insists that the ensemble watch him. It doesn't matter how deft you are with Laban, it's simply substituting one singular focal point for another on which the ensemble is to converge. [\[next slide\]](#)



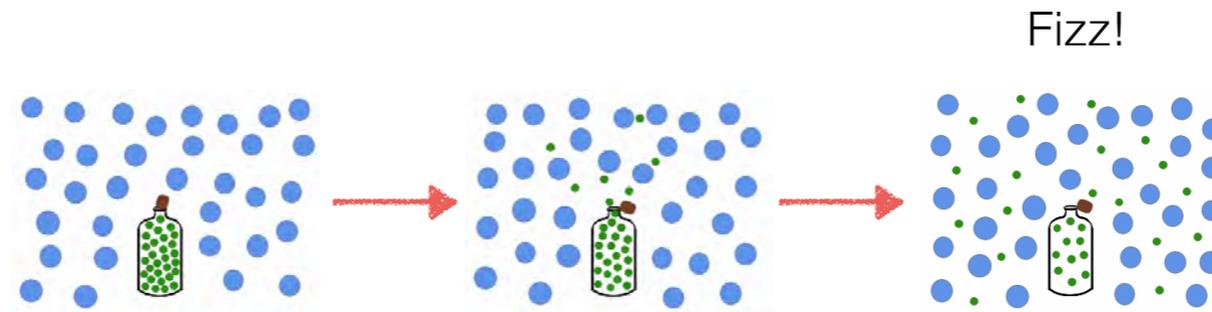
Soften your focus!
Broaden your awareness,
take in more!



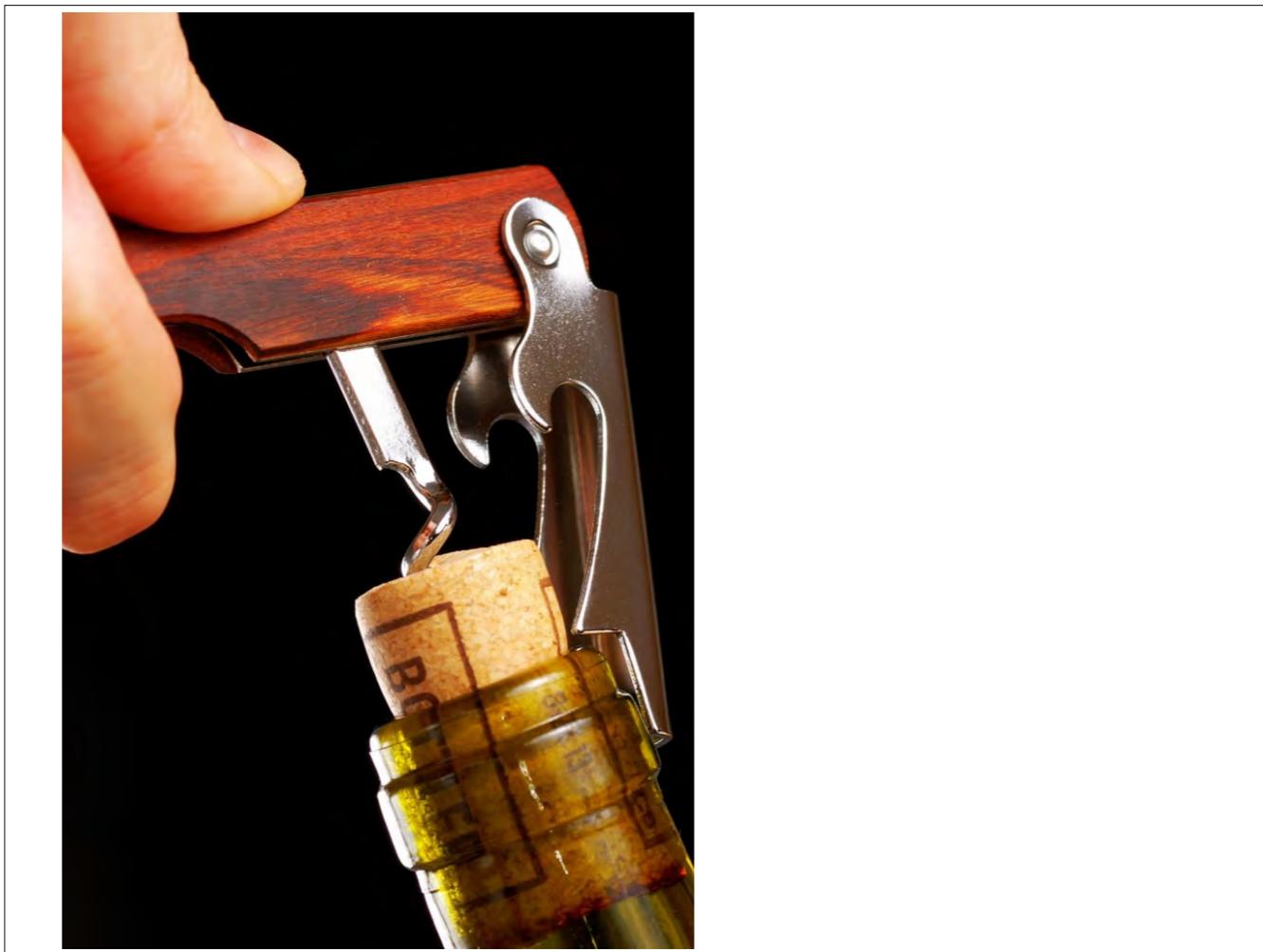
The question becomes how to teach, assess, and evaluate flocking. To do that, we need the Creative Process. And it's a two-for-one deal: we apply the creative process to our teaching and rehearsal design even as our students apply it to their learning strategies. The result is a shift in vocabulary as well as culture. We'll press ahead now and come back specifically to flocking later. [\[next slide\]](#)

Illumination

- Insight, inspiration; the result of collisions in the incubation and intimation phases.; focal consciousness



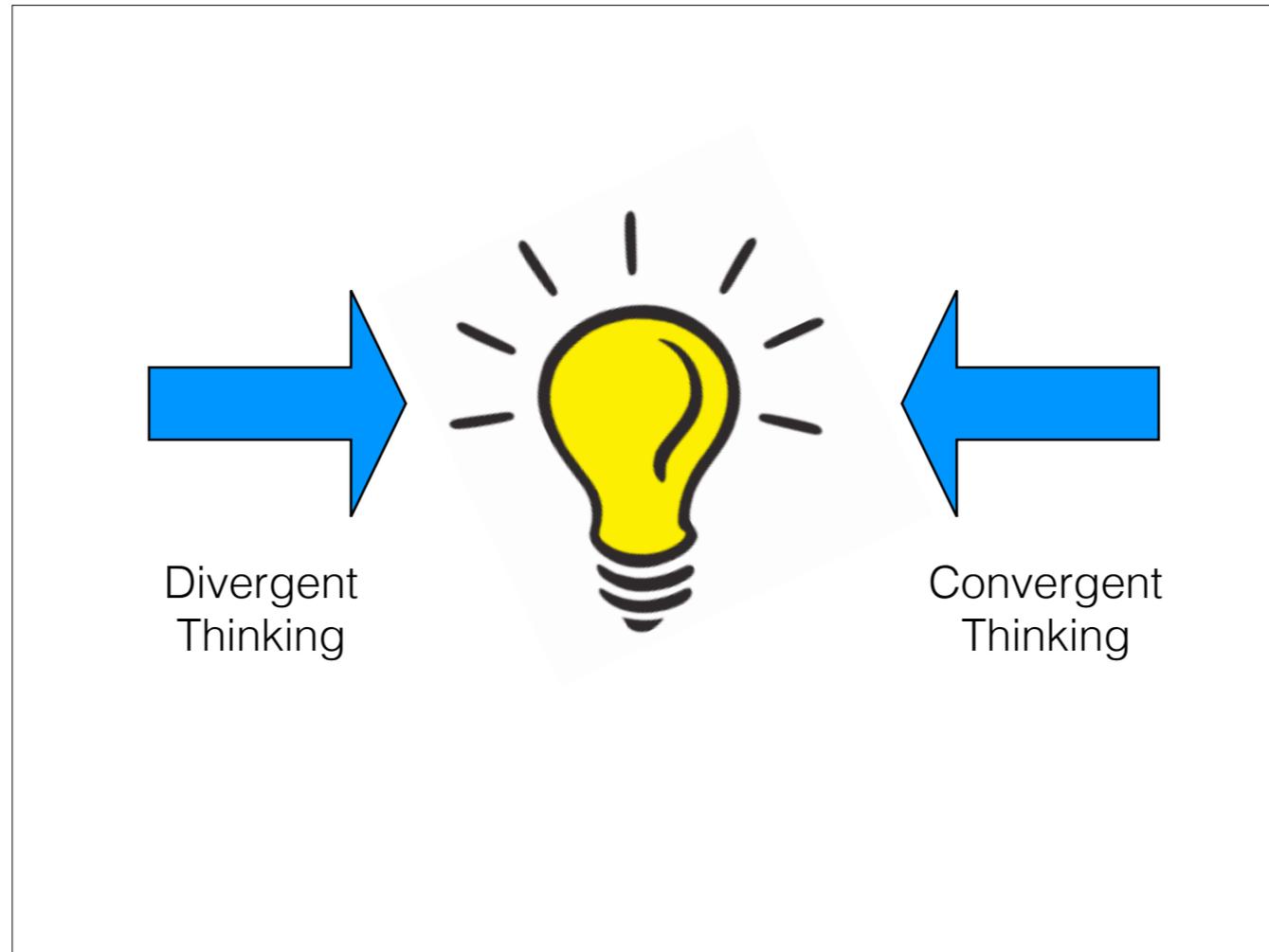
The fifth phase of the Creative Process is illumination. The more we take in, the more opportunity there is for little collisions of insight. Imagine that the bigger blue dots represent what's already on your mind - things you know. Imagine the little green dots are new ideas, impressions, and sensations. Soft focus pulls the cork out of the bottle bringing those green dots into your awareness. As the new ideas bump freely into the older ideas the activity of all the dots increases (cognitive 'fizz' if you will). The rate of collisions speeds up - energy increases. [\[next slide\]](#)



Soft focus is one way to get the cork out of the bottle of new ideas. There are others and people who are masters of creative problem solving employ them as part of their daily routine. [\[next slide\]](#)



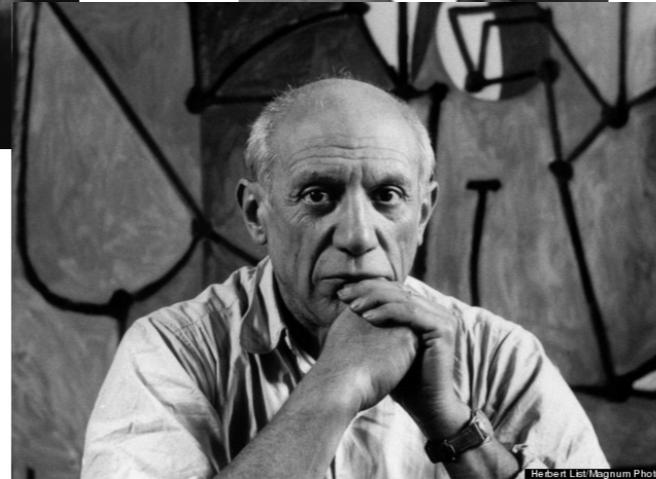
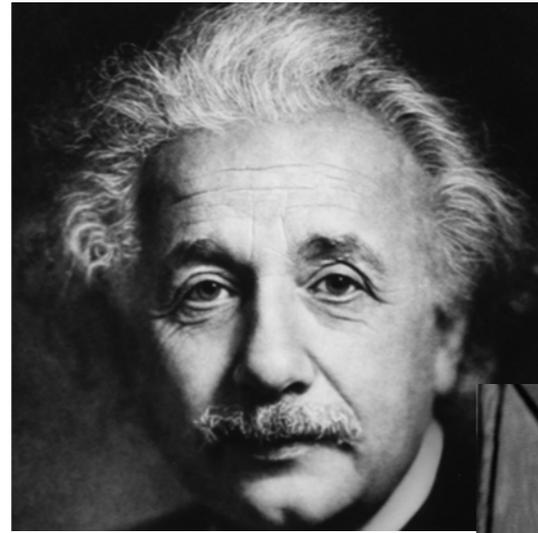
Compound remote associates problems can do the trick (more on those later), or De Bono's 'intermediate impossibles'. Another excellent example is graphic designer Christoph Niemann's "Sunday Sketches" [screen]. He sits down with a blank piece of paper and a randomly selected common object and the collisions begin. [next slide]



Yet another way is to bring together seemingly irreconcilable opposites, to exercise convergent and divergent thinking at the same time. [\[next slide\]](#)



This is one of my favorite examples. Your brain is engaging in this mode of thought as it tries to make sense of that sign [screen]. The name for this is Janus thinking. It is the ability to keep in your mind, and work with, antithetical elements simultaneously.[next slide]



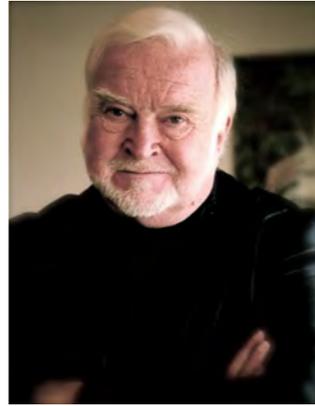
Einstein imagined an object in motion and at rest at the same time. His friend Niels Bohr believed that if you hold opposites together in your mind, then you suspend thought and your mind moves to a new level. The suspension of thought allows an intelligence beyond thought to act and create a new form. His idea that something can exist in both particle and wave form is an example. Pablo Picasso pioneered cubism by imagining the ability to see an object from many perspectives or angles all at once. [\[next slide\]](#)



<https://www.youtube.com/watch?v=5h5Xc-rUef4>

And musicians do this every day when they exercise the ability to function as a part of an ensemble even as they express an independent point of view. To work together and apart at the same time - this is fundamental to ensembleship. A beautiful example is a video of the Norwegian Chamber Orchestra playing Schoenberg. It's one of the most vivid examples of musical flocking I've yet to find.[\[next slide\]](#)

“A self that is only differentiated - not integrated - may attain great individual accomplishments, but risks being mired in self-centered egotism. By the same token, a person whose self is based exclusively on integration will be well connected and secure, but lack autonomous individuality. Only when a person invests equal amounts of psychic energy in these two processes and avoids both selfishness and conformity is the self likely to reflect complexity.”



- Mihaly Csikszentmihalyi -

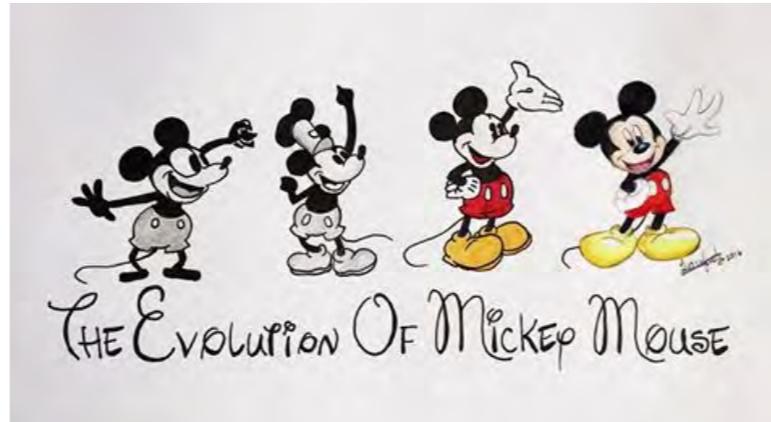
Dr. Csikszentmihalyi might explain it this way [\[screen\]](#). [\[next slide\]](#)

Evaluation, Elaboration

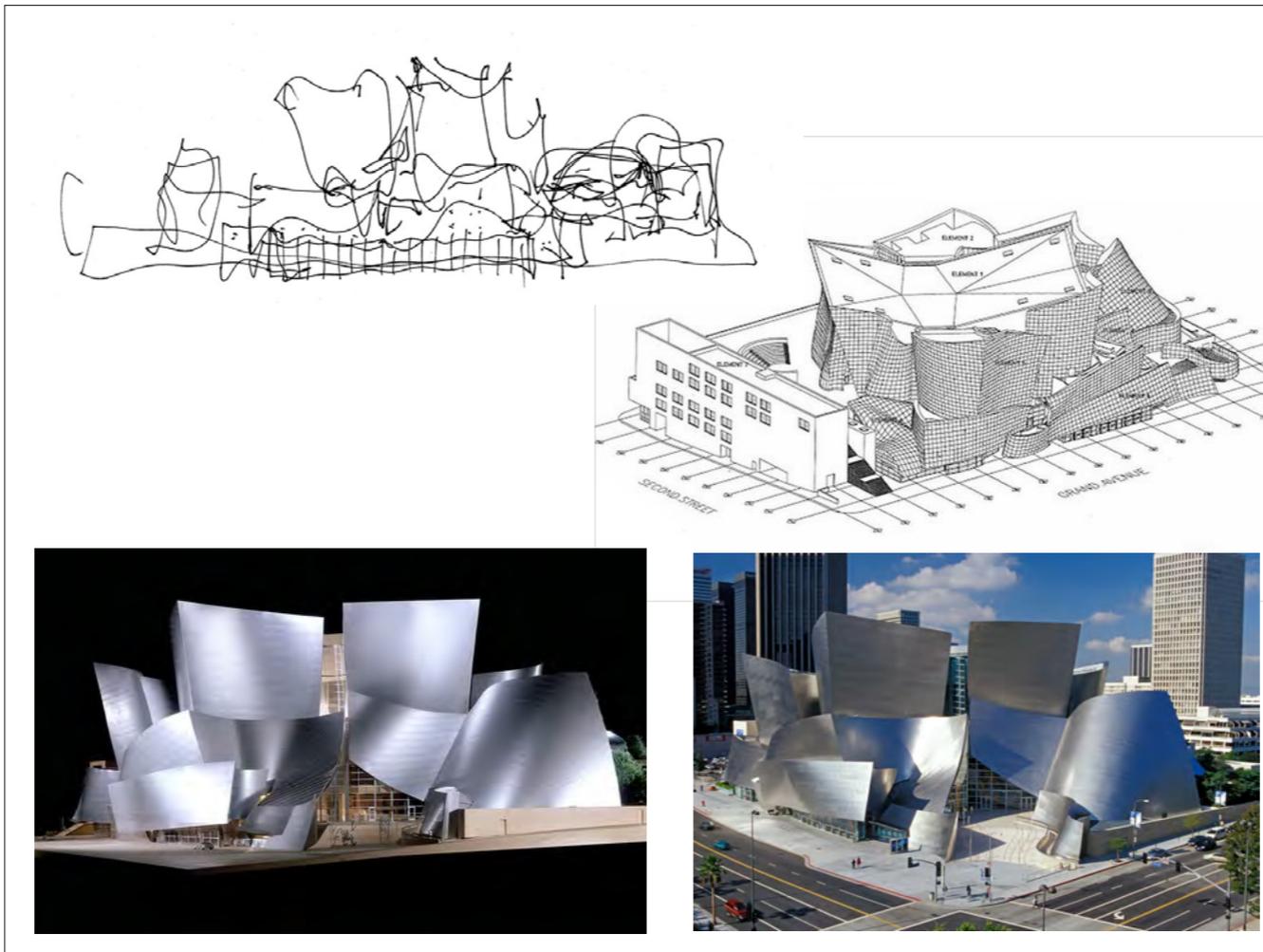
- Developing and refining insights to bring into being something of value that didn't exist before; conscious work

Communication & Verification

- work is made available to others for consideration and evaluation
- work is widely available and either accepted or rejected by society

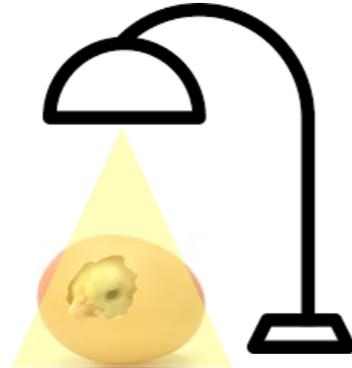
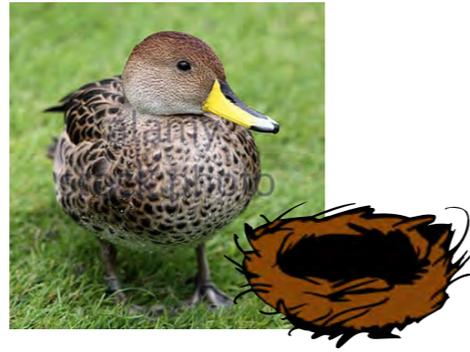


The sixth and seventh phases of the Creative Process were originally called verification (sometimes called implementation). It has been expanded in recent years in several different ways [screen]. For our purposes, we're going to keep them all bundled together because they don't necessarily occur as discreet steps. Bundling also reinforces the fact that this phase doesn't mean success, it simply means taking a whack at it and seeing what happens. This is why there are many versions of Mickey Mouse, for example. [next slide]



Another vivid example would be the various renditions of Frank Gehry's design for the Walt Disney Concert Hall in Los Angeles. [\[next slide\]](#)

?



Ideas may move smoothly from orientation to preparation to incubation to intimacy to illumination through verification and come out the other side beautifully... but this rarely happens. Most of the time they have to go back under the heat lamp for a bit, bump around with others for awhile, try to fly - crash, try to fly - crash, and finally take off. [\[next slide\]](#)

Tina Seelig's **Innovation Engine**



Internal Aspects:

- Your knowledge provides the fuel for your imagination.
- Your imagination is the catalyst for transforming knowledge into ideas.
- Your attitude is the spark that sets the Innovation Engine in motion.

External Aspects:

- Resources are all the assets available to you.
- Habitat includes the space, rules, constraints, and people around you.
- Culture is the collective beliefs, values, and behaviors of your community.

Tina Seelig's "Innovation Engine" illustrates this tangled process beautifully. Note that the inside aspects (attitude, knowledge, imagination) and outside aspects (culture, resources, habitat) are woven together in Möbius Strip fashion because nothing can be looked at in isolation. [\[next slide\]](#)

$$? + ? = 10$$

Opportunities for individuals, small and large groups to:

- Prepare physical and mental technique/craft
- Incubate ideas over time, revisit old hunches, toss in new ideas
- See others' work in progress, merge or spin off initiatives
- Experiment, evaluate, and elaborate flexibly, including opportunities to present/perform/display work

We've already been working with another of Dr. Seelig's insights: the tactic of flipping the question (moving from convergent to divergent). The question at which we have arrived is, in the broadest sense, how can music teaching and learning be organized for maximum flexibility, recognizing that essential components of creative work are irregularity, individuality, and divergence? We know the characteristics of the end product [\[screen\]](#) so it's simply a matter of applying the Creative Process to find some of the possible solutions. [\[next slide\]](#)

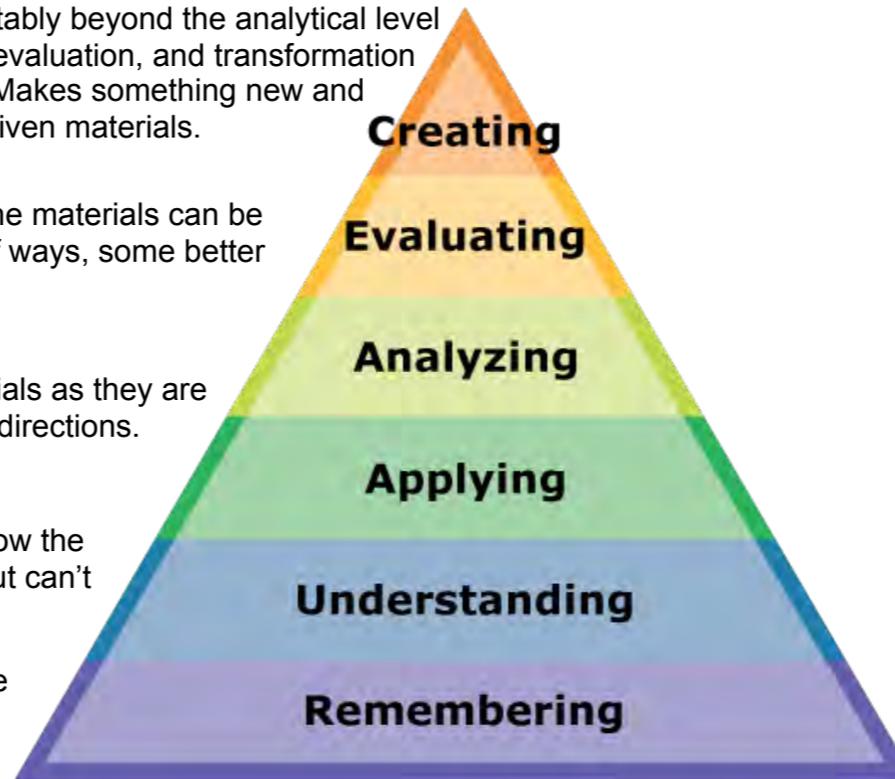
5. Reaches comfortably beyond the analytical level into the synthesis, evaluation, and transformation of course content. Makes something new and valuable from the given materials.

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

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

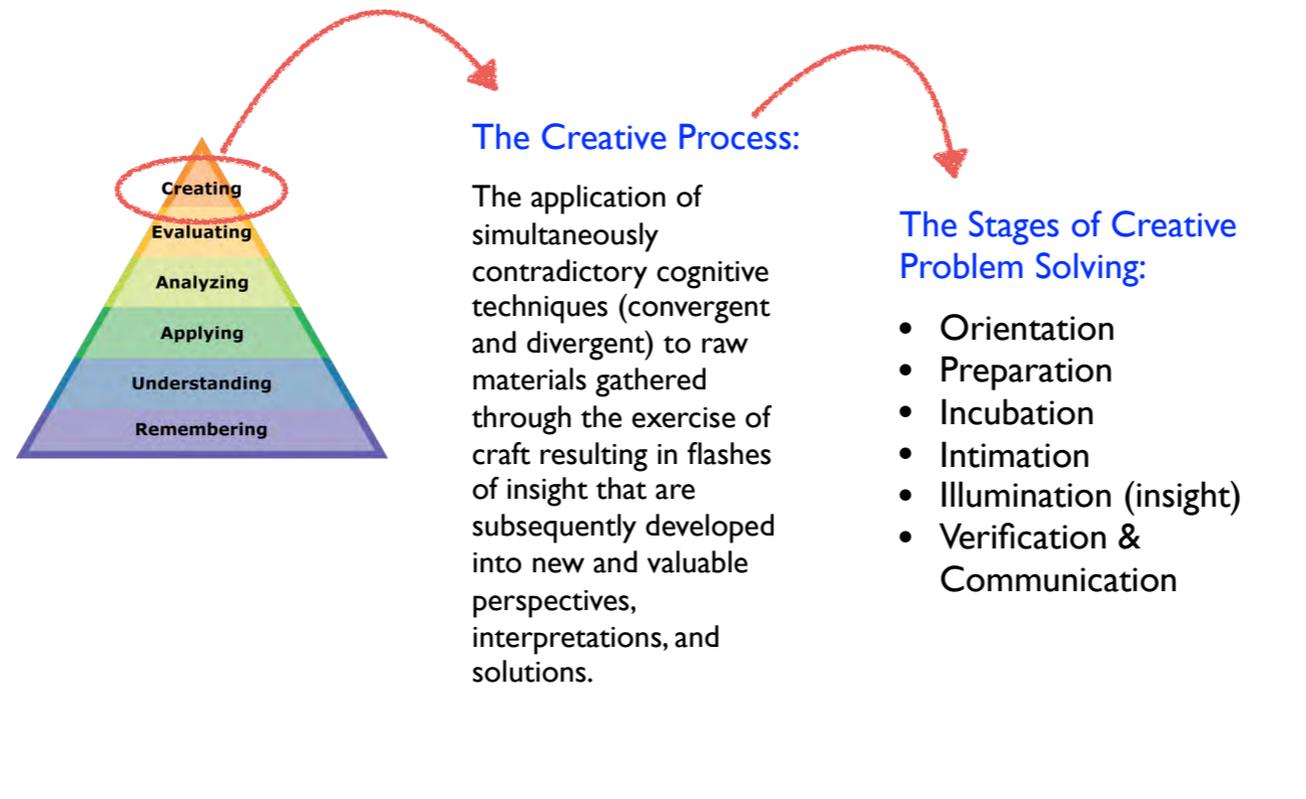
2. Understands how the materials work, but can't do much with it.

1. Can identify the material.

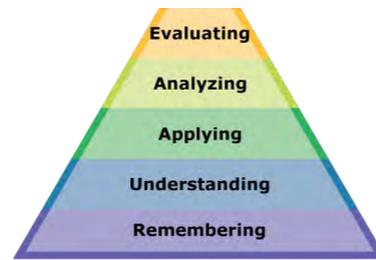


With that in mind, let's revisit Bloom's "Taxonomy of Educational Objectives" (cognitive domain) to begin the curricular transformation in earnest. Take a moment to review.

[next slide]

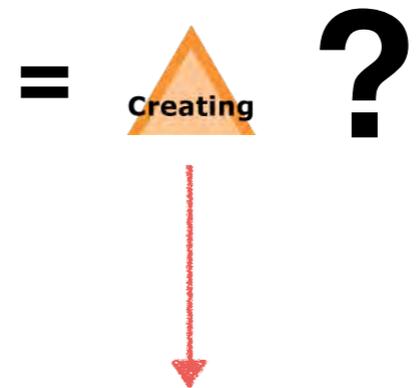


Now allow that information to collide with the newly formed definition of the Creative Process, derived from Wallace's original supposition. A question emerges. [next slide]



The Stages of Creative Problem Solving:

- Orientation
- Preparation
- Incubation
- Intimation
- Illumination (insight)
- Verification & Communication



Creativity = Artistry = Expertise



Is Bloom's pyramid intended to be descriptive of the creative process in the sense that 'creating' is the sum of the underlying six stages? This is unlikely in that Bloom et al. were striving to distinguish between higher- and lower-order thinking skills with a scaffold that could be applied to three domains of learning (cognitive, affective, and psychomotor). Thus 'creating' would be the highest order of thinking in the cognitive domain rather than a discreet discipline. One outgrowth of this line of reasoning is the conflation of creativity, artistry, and expertise in modern parlance, as in Subway's trademarked "sandwich artist" designation for their employees. The person that makes your sandwich may be skillful, but his intention is expressly convergent (to fill the customer's order accurately) therefore he is neither creative nor artistic. [next slide]

Artists are “individuals who have developed the ideas, the sensibilities, the skills, and the imagination to create work that is well proportioned, skillfully executed, and imaginative.”

- Elliott Eisner -



Eisner does a nice job of focusing the term ‘artist’ but in this quotation he stops short of an important distinction between what it is to be an artist (one who engages in the discipline of an art form) and what it means to demonstrate artistry. [\[next slide\]](#)

Artistry

...refers to a person's ability to affect others
(to influence, move, or produce a change)
through deliberate aesthetic effort.
(pertaining to the senses)

Aesthetic:
engaging the senses



Anesthetic:
disengaging the senses



What distinguishes artistry from creativity and expertise is the specific intention to affect others. [\[next slide\]](#)

Expertise

“The disciplinary expert (or skilled person): an individual of any age who has mastered the concepts and skills of a discipline and can apply such knowledge appropriately in new situations.”

Howard Gardner

Creativity

A person is an expert in the discipline of creativity when:

- they are able to soften their focus at will,
- instigate fruitful cognitive collisions among disparate, seemingly unrelated ideas,
- select the most promising among them, and
- apply their technique to developing and refining a unique and valuable contribution to their community or environment.

Artistry

Artistry refers to a person’s ability to affect others through deliberate aesthetic effort.



Expertise + Creativity
+ **Aesthetic Intention**

While expertise is a degree of skill, artistry is not a degree of creativity. One can be expert but neither creative nor artistic (as the sandwich maker mentioned earlier). One can be creative but neither expert nor artistic (as someone packing a lunch for himself to take to work). And while it is tempting to view artistry as the sum of expertise and creativity, it is more than that. It requires aesthetic intention. Thus someone who is creatively expert is not necessarily an artist. [\[next slide\]](#)

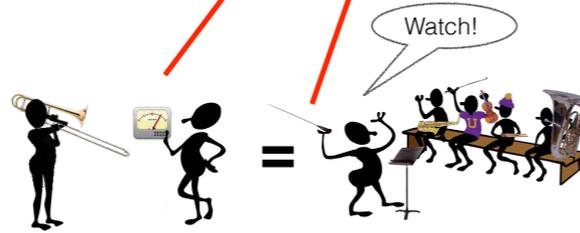
and Krathwohl's and Harrow's

Bloom's Taxonomy

Levels of Cognitive, Psychomotor and Affective Domain

Cognitive	Affective	Psychomotor
Remembering	Receiving	Imitation
Understanding	Responding	Manipulation
Applying	Valuing	Precision
Analyzing	Organizing	Articulation
Evaluating	Characterizing	Naturalization
Creating		

Which begs the question why I have chosen the cognitive domain rather than the affective domain around which to organize my position thus far. Notice that the cognitive domain is the only one that includes creating. Also, Bloom et al.'s use of the term 'affective' refers to the beliefs, attitudes, and values of the learner. 'Affective' in the artistic sense refers to the artist's ability to influence or have an effect upon the emotions of someone else. [\[next slide\]](#)



Precludes artistry



Develops artistry

Which brings us back to an earlier analogy. The singular, exclusive focus of traditional music pedagogy is an obstacle to the development of artistry. If artistry is a valued outcome of the arts education process, then the arts curriculum must address the development and application of aesthetic intention through the inclusive awareness of the creative process. [\[next slide\]](#)



Playing good music well isn't enough.
(because you don't feel like this just for playing your part correctly)

Or, to put it another way...[\[screen\]](#) [\[next slide\]](#)

“Creativity is not a talent...It is a way of operating...It is not an ability that you either have or do not have...It is...absolutely unrelated to I.Q.”



At this juncture it is essential to reiterate that creativity is available to all and that everyone can develop artistic capacity. This quotation comes from John Cleese [\[screen\]](#). In his brilliant lecture through VideoArts.com, he goes on to reveal that research has shown that the most creative people have acquired a facility for getting themselves into a particular mood - a way of operating, an ability to play, to be childlike. [\[next slide\]](#)



1. Space

“You can’t become playful, and therefore creative, if you are under pressure.”

2. Time

“It’s not enough to create space; you have to create your space for a specific period of time.”

3. (More) time

“Giving your mind as long as possible to come up with something original,” and learning to tolerate the discomfort of pondering time and indecision.

4. Confidence

“Nothing will stop you from being creative so effectively as the fear of making mistakes”

5. Humor

“The main evolutionary significance of humor is that it gets us from the closed mode to the open mode quicker than anything else.”

<https://www.youtube.com/watch?v=Pb5oIIPO62g>

Cleese outlines 5 conditions that lead to what he describes as “getting into the open mode” (soft focus), and he discusses at length and with great humor the need to be able to switch between the open and closed mode (soft and singular focus). [\[next slide\]](#)

“The disciplinary expert (or skilled person): an individual of any age who has mastered the concepts and skills of a discipline and can apply such knowledge appropriately in new situations.” Howard Gardner



A person is an expert in creativity when:

- they cultivate an intensely curious point of view
- they are able to soften their focus at will,
- they can instigate fruitful cognitive collisions among disparate, seemingly unrelated ideas,
- they can select the most promising among them, and
- they can apply their technique to developing and refining a unique and valuable contribution to their community or environment.

→ **New situation = Music**



Music is an agile and versatile vehicle in which to explore the creative process, and ensemble work is ideally suited to the extension of creativity toward artistry due to its fundamentally interactive (inclusive) nature. [\[next slide\]](#)

Creative Process

Development of Artistry

Verification & Communication
(implementation, evaluation,
elaboration)

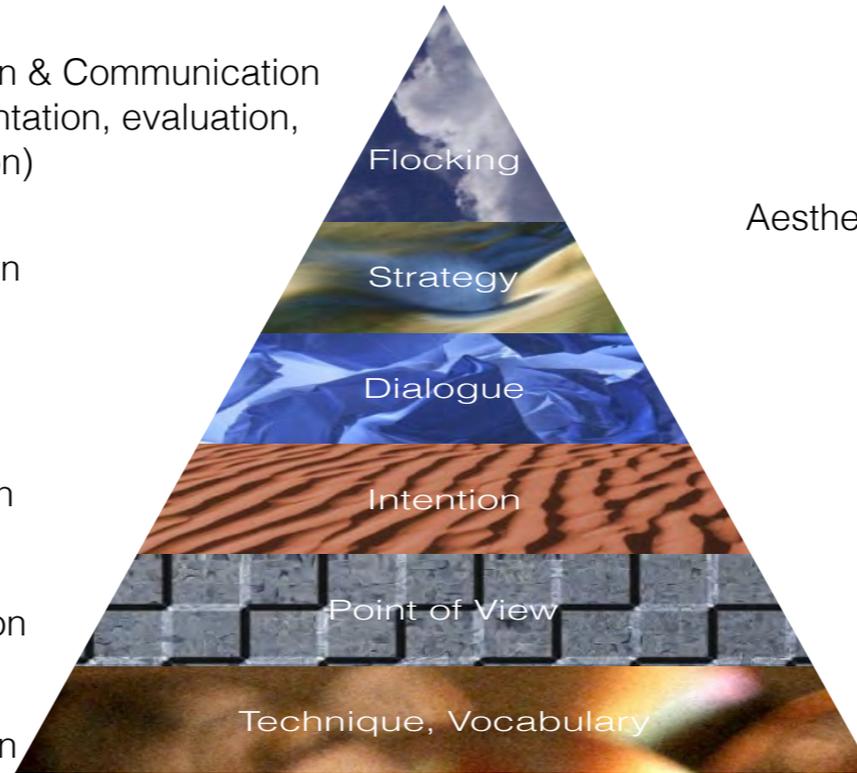
Illumination

Intimation

Incubation

Preparation

Orientation



Flocking

Strategy

Dialogue

Intention

Point of View

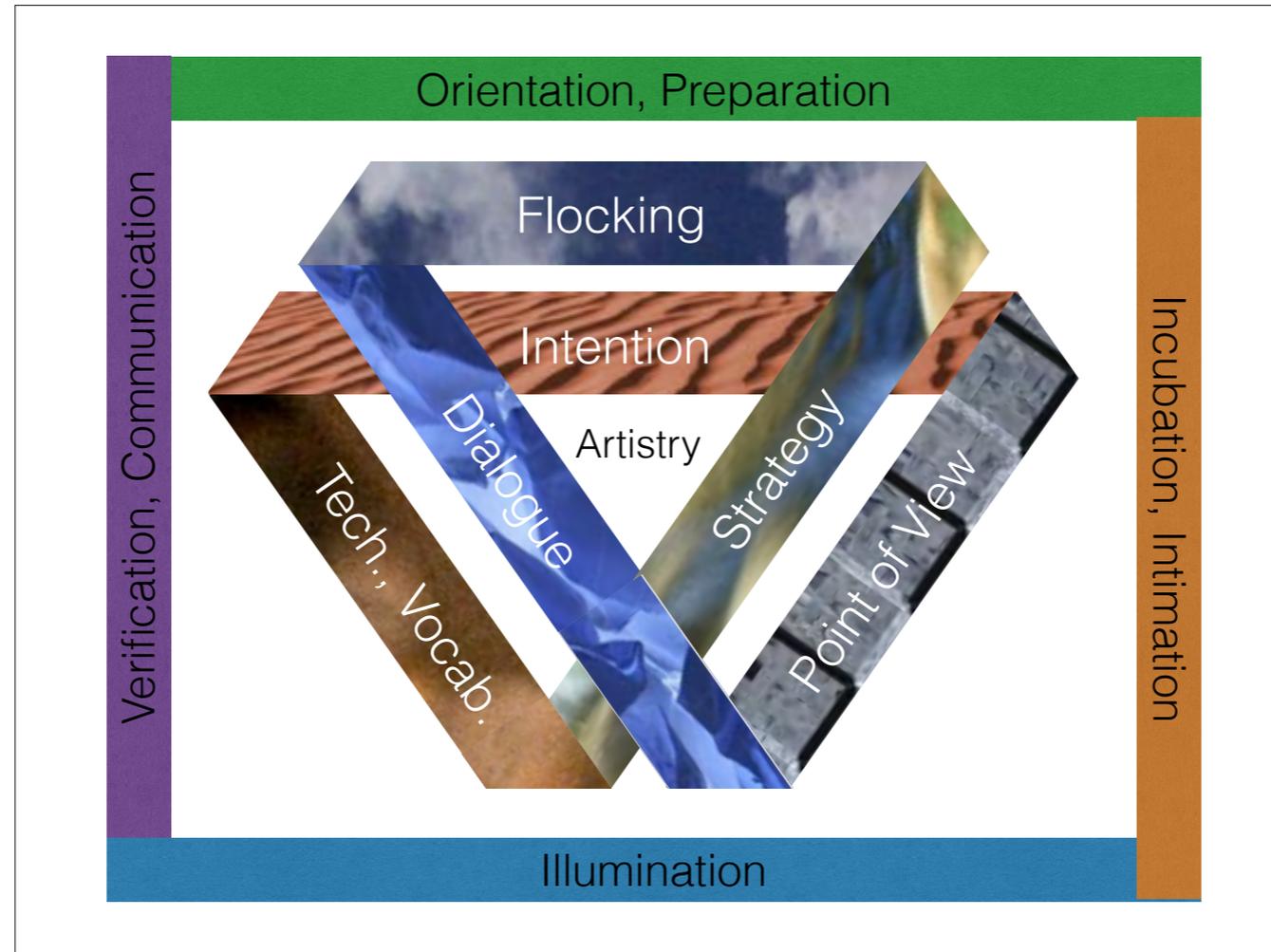
Technique, Vocabulary

Aesthetic intention

Creativity

Expertise

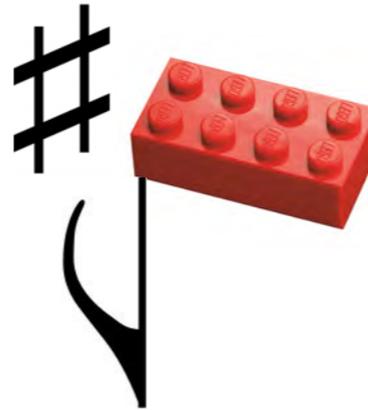
This adaptation of the familiar taxonomic model [screen] will serve as a focal point for the next chapter of this presentation. [next slide]



However, the pyramid shape is deceptive. Just as the various phases of the creative process overlap, so too can the aspects of ensembleship. In this sense Seelig's intertwined knot within the frame of the Creative Process is a better model. One doesn't have to wait for technique in order to explore strategy. The engine can start anywhere. However, for curricular purposes a progression is helpful. [\[next slide\]](#)

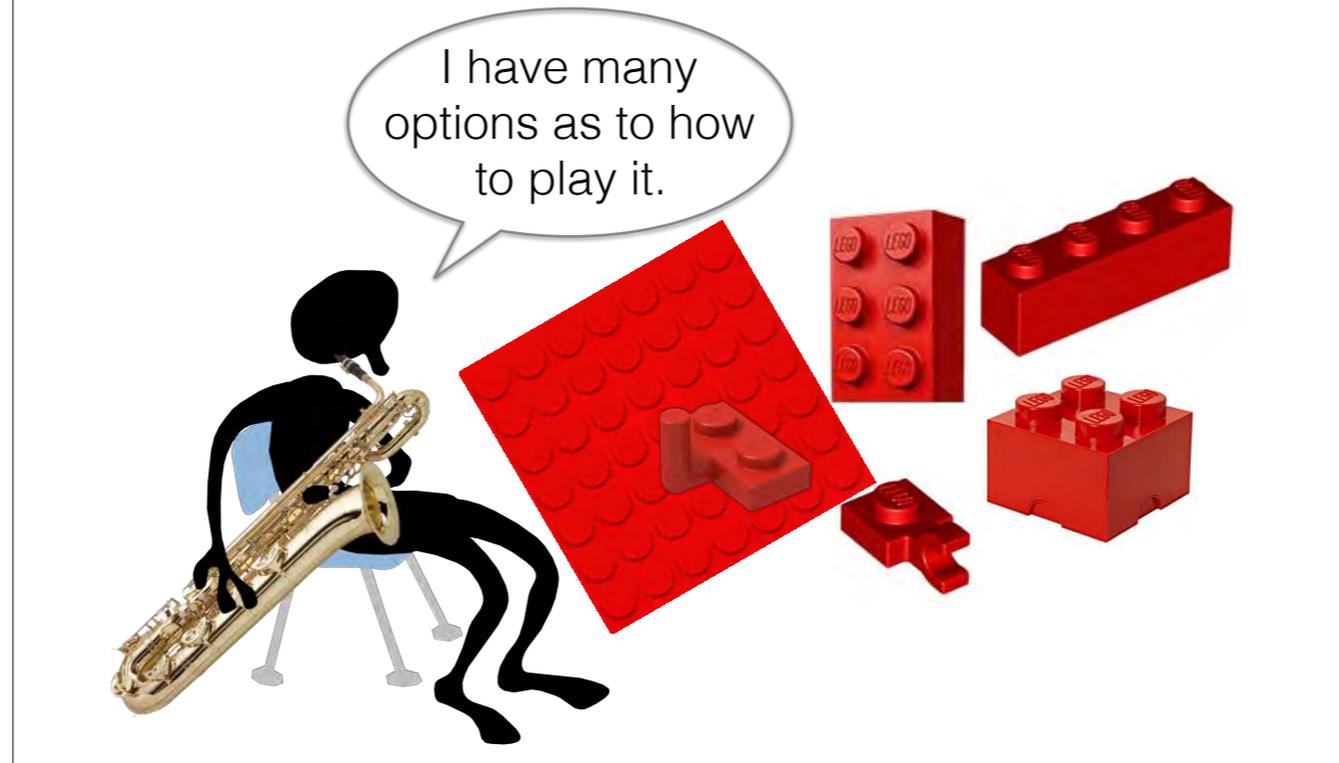
Technique, Vocabulary

That's G#!
It sounds like this...



Working from the base of the pyramid, we start with technique and vocabulary, musicianship in its most fundamental form. [\[next slide\]](#)

Point of View



Next might come a slightly higher degree of creative insight. The students are aware of options and able to choose among them when supplied with clear parameters. [\[next slide\]](#)

Intention

I have chosen to play it like this because of what the composer is trying to convey.

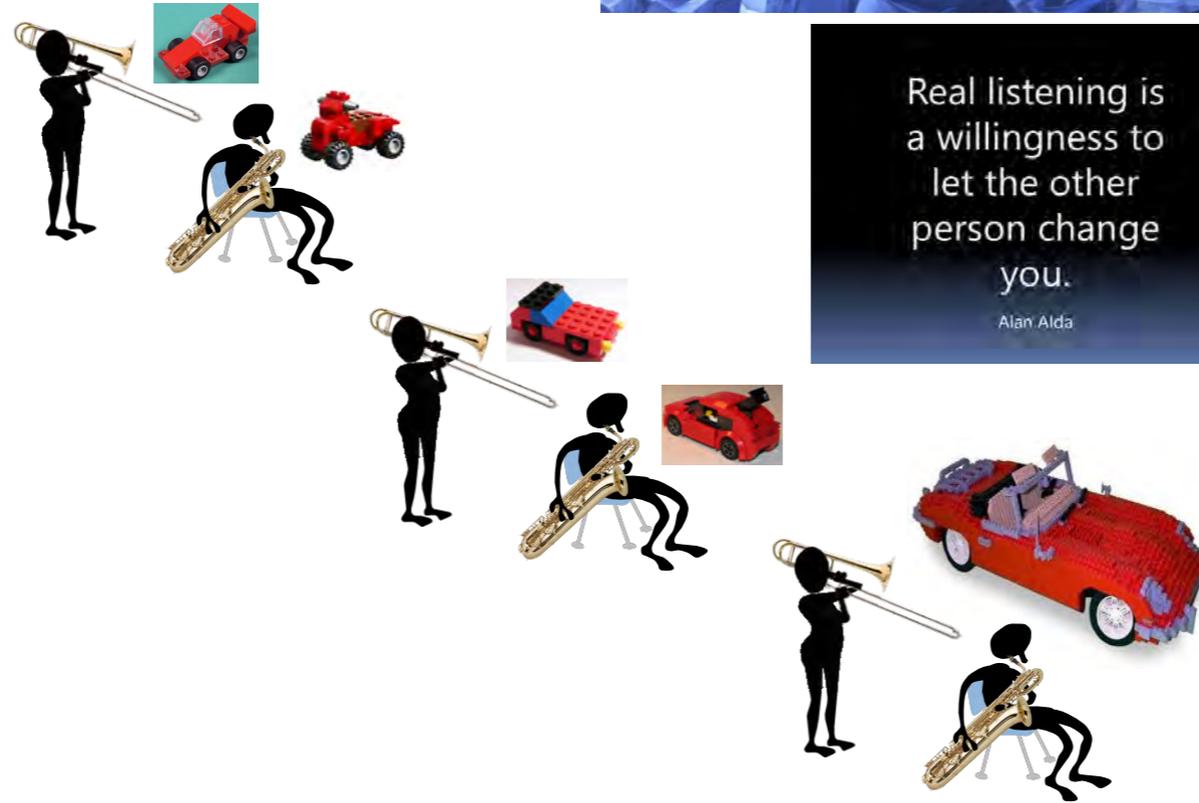


Next we hit average, the middle of the road on a bell curve, normal application of concepts and skills. Students apply their musicianship appropriately within a variety of musical contexts. Here artistic thought begins to distinguish itself from simple creativity. [\[next slide\]](#)

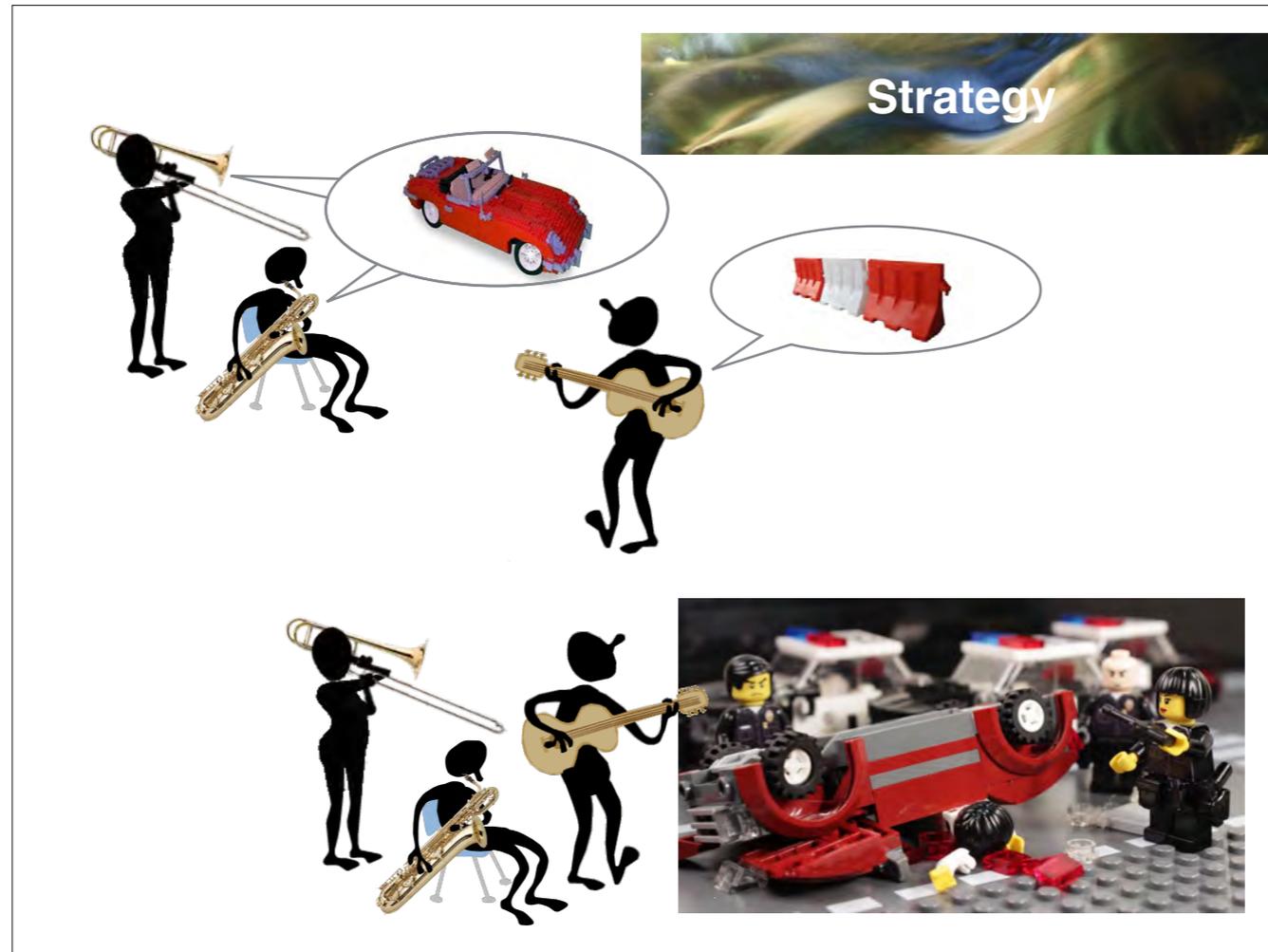
Dialogue

Real listening is
a willingness to
let the other
person change
you.

Alan Alda



The change aspect in the dialogue phase is essential. The students begin to react and respond to each other, shifting point of view flexibly. The dialogue phase is the beginning of the inclusive awareness that leads to flocking and artistry. [\[next slide\]](#)



With the application of strategy to their interactions, students are able to influence deliberately the trajectory of musical flow, thereby developing the aesthetic intention necessary for artistry. [\[next slide\]](#)

Flocking

Craig Reynolds,
Computer Graphics,
21(4), July 1987



A flock exhibits many contrasts. It is made up of discrete birds yet overall motion seems fluid; it is simple in concept yet is so visually complex, it seems randomly arrayed and yet is magnificently synchronized. Perhaps most puzzling is the strong impression of intentional, centralized control. Yet all evidence indicates that flock motion must be merely the aggregate result of the actions of individual animals, each acting solely on the basis of its own local perception of the world.

Scientists speculate that flocking behavior includes an emergent property, in which the whole is much greater than the sum of its parts. It is a complex system. In contrast, a complicated system is precisely the sum of its parts. [\[next slide\]](#)



Complicated System

Complex Adaptive System



In the Harvard Business Review (2011) Gökçe Sargut and Rita Gunther McGrath explain: “Practically speaking, the main difference between complicated and complex systems is that with the former, one can usually predict outcomes by knowing the starting conditions. In a complex system, the same starting conditions can produce different outcomes, depending on the interactions of the elements in the system.” [\[next slide\]](#)



Complex Adaptive System

“The system is predictable not because it produces the same results from the same starting conditions but because it has been designed to continuously adjust as its components change in relation to one another.” In other words, every result is different but can be anticipated to a certain degree - like great performances of music.

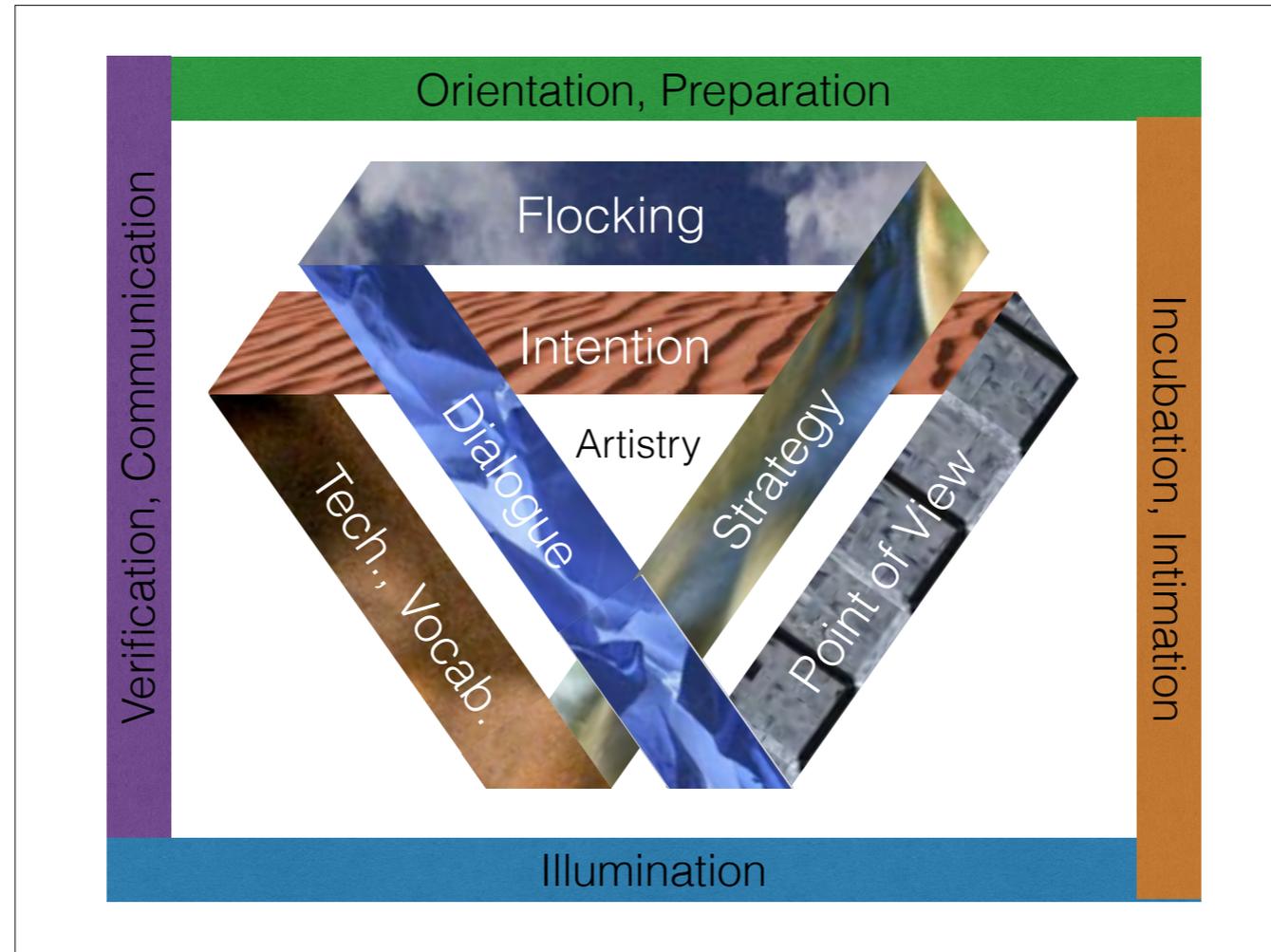
[next slide]



1. Separation (autonomy): avoid crowding neighbors (short range repulsion)
2. Alignment (mastery): steer towards the average heading of neighbors
3. Cohesion (relatedness): move toward the average position/center of mass of neighbors (long range attraction)

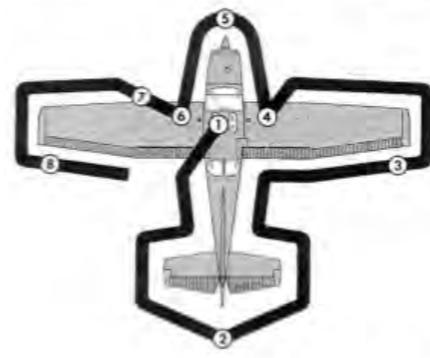
1. Divergence: maintain an individual point of view (short range repulsion)
2. Alignment: work within the established pulse and texture
3. Convergence: adjust to establish and maintain intonation, balance, blend (long range attraction)

Flocks interact according to three simple rules. Each has a musical counterpart in an ensemble setting, and each is analogous to an aspect of intrinsic motivation. Thus, we find ourselves back where we began in the orientation phase of the Creative Process. [\[next slide\]](#)



This new pedagogical design calls for new methods of assessment. The creative continuum mentioned previously will certainly come into play. [\[next slide\]](#)

Complicated



CHECKLIST PROCEDURES

PREFLIGHT INSPECTION

- ① CABIN
 1. Control Wheel Lock -- REMOVE.
 2. Ignition Switch -- OFF.
 3. Avionics Power Switch -- OFF.
 4. Master Switch -- ON.
 5. Fuel Quantity Indicators -- CHECK QUANTITY.
 6. Master Switch -- OFF.
 7. Baggage Door -- CHECK, lock with key if child's seat is to be occupied.
- ② EMPENNAGE
 1. Rudder Gust Lock -- REMOVE.
 2. Tail Tie-Down -- DISCONNECT.
 3. Control Surfaces -- CHECK freedom of movement and security.
- ③ RIGHT WING Trailing Edge
 1. Aileron -- CHECK freedom of movement and security.
- ④ RIGHT WING
 1. Wing Tie-Downs -- DISCONNECT.
 2. Main Wheel Tire -- CHECK for proper inflation.
 3. Before first flight of the day and after each refueling, use sump cup and drain small quantity of fuel from fuel tank sump quick-drain valve to check for water, sediment, and proper fuel grade.
 4. Fuel Quantity -- CHECK VISUALLY for desired level.
 5. Fuel Filter Cap -- SECURE.
- ⑤ NOSE
 1. Engine Oil Level -- CHECK, do not operate with less than four quarts. Fill to six quarts for extended flight.
 2. Before first flight of the day and after each refueling, pull out strainer drain knob for about four seconds to clear fuel strainer of possible water and sediment. Check strainer drain closed. If water is observed, the fuel system may contain additional water; and further draining of the system at the strainer, fuel tank sumps, and fuel selector valve drain plug will be necessary.



Complex



Another important consideration will be the nature of the desired outcome (flocking). Instead of assessing if the students are functioning according to specifications as in a preflight inspection of an airplane, the object will be to assess the nature and effect of their interaction within a given context. Are they adapting to new input? What is their intention? Do they have and can they project a clear point of view? Are they affecting others? [\[next slide\]](#)

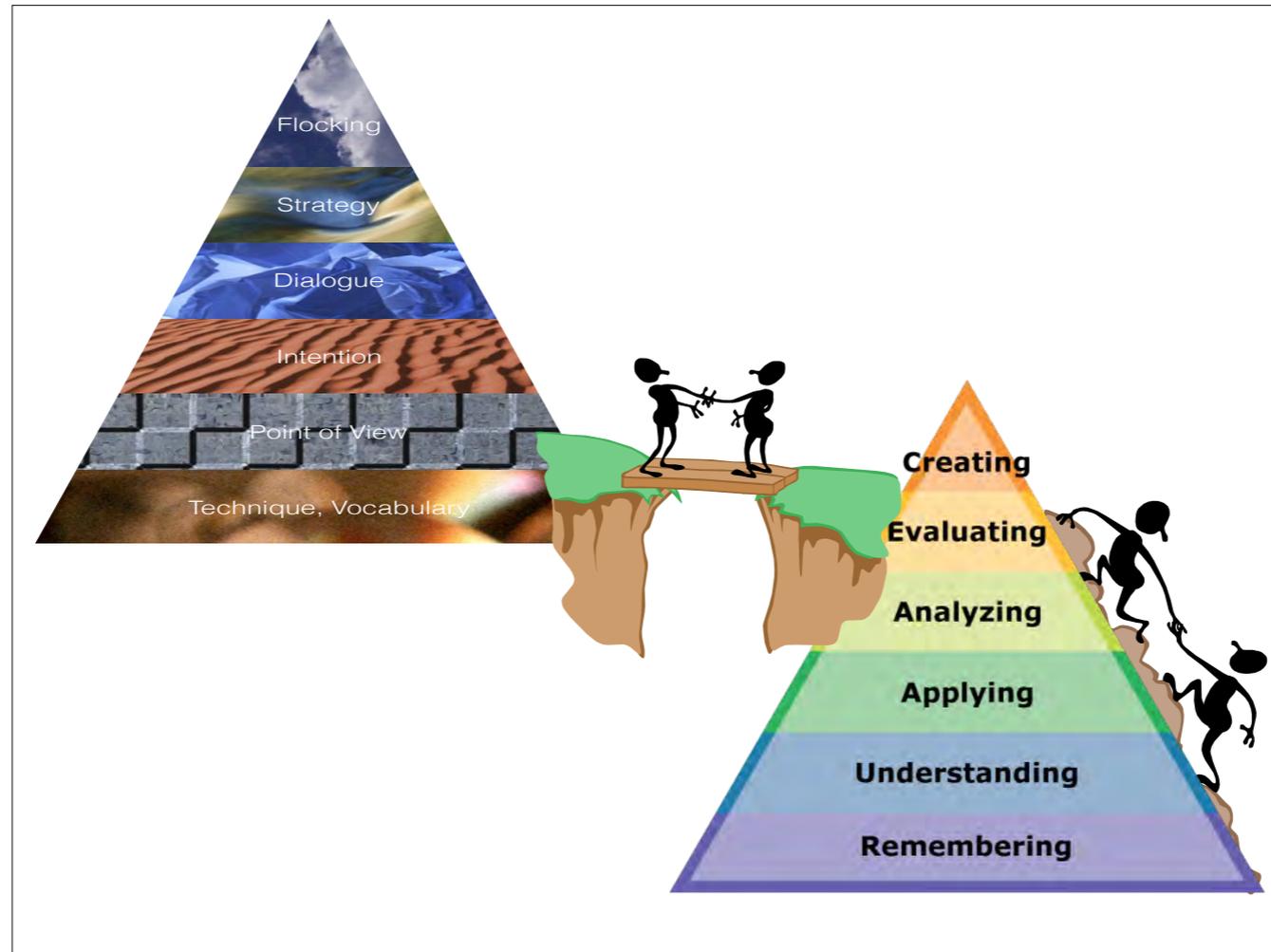


This recommends not only different course content and instructional strategies, but a different set of priorities through which to organize it all. Technique and vocabulary become fuel for the more important and ongoing work of creating and interacting. [\[next slide\]](#)

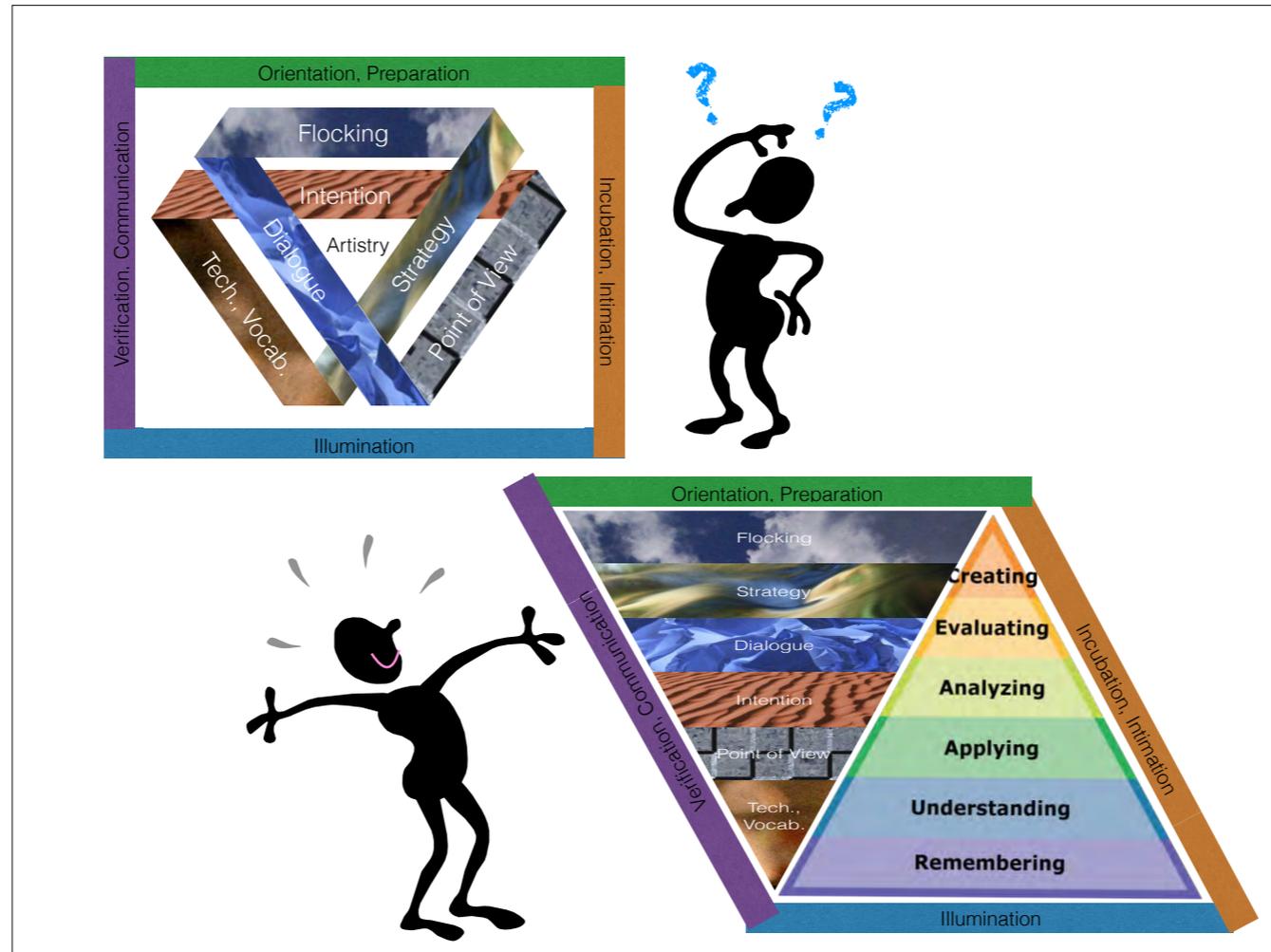
Part 2



If you haven't read Part 1 yet please do, otherwise you'll be jumping in mid-stream and there are some big rocks ahead. [\[next slide\]](#)



If you believe that a fully formed technique must be in place before creative and interactive work can begin, you've set yourself up for a long climb indeed. This is where even strong music programs falter. This may be one reason why only "one out of six possible candidates opts to become involved in band, orchestra, or choir, and over half of the students who enroll in a beginning music program during the middle school years do not participate during their high school careers. For various reasons, they opt to drop their study of music within the first two years." [see <http://www.musicforall.org/who-we-are/advocacy/why-music-why-band>] [next slide]



If the complete reimagining of music education remains elusive for the moment, an intermediate step to help us move toward 'how' might simply be an exercise in geometry: a taxonomic rhombus! [\[next slide\]](#)

Preparation

- problem identification & definition, **development and exercise of craft** (e.g. musicianship); voluntary, conscious and regulated

physical

Posture and breathing

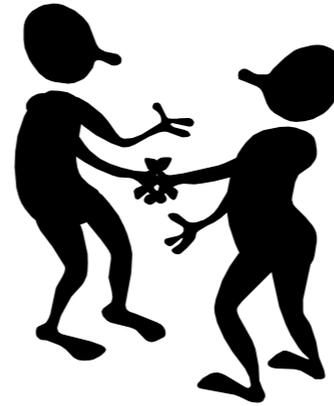
Long tones, lip slurs,
Remington exercises

F around the room,
unison/4ths/5ths

Articulation patterns,
dynamic patterns

Scales and arpeggios,
Clark studies

Chorales



cognitive

Riddles, puzzles

Shared line and compound remote
associates exercises

Free association, Foley work

Flocking exercises (pitch, rhythm)

Discrimination practice (meter,
harmony: Rock/Paper/Scissors)

Inflection exercises (Algonquin
Round Table)

The rhombus shows that the development of artistry and the development of technique are partners, hand in hand. They happen concurrently within the Creative Process. The easiest place to see this is in the warm-up (second half of the preparation phase). We'll explore this in detail in a moment. **[next slide]**

Preparation

- **problem identification & definition**, development and exercise of craft (e.g. musicianship); voluntary, conscious and regulated



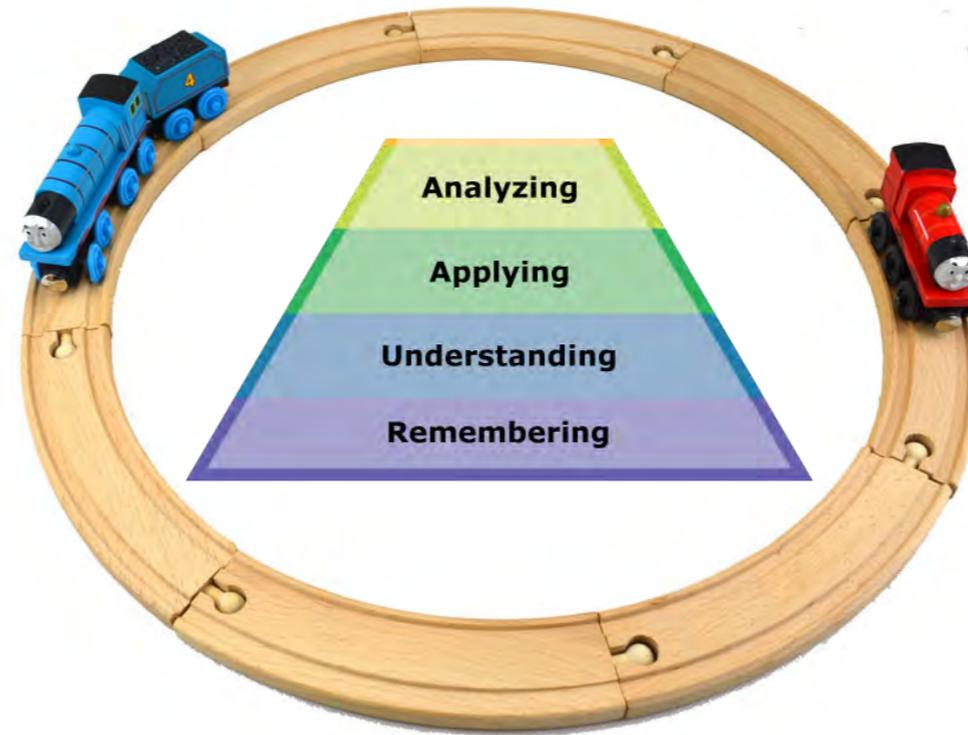
How to...

- come together as a team and develop connection through intention
- be flexible in each moment and available to the full spectrum of possibilities
- effect and include through musical interaction

But before we do there are a few problems to define. We already know one: how do we teach and exercise 'flocking' musically in ensemble settings? Underlying that problem is another related to philosophy. [\[next slide\]](#)

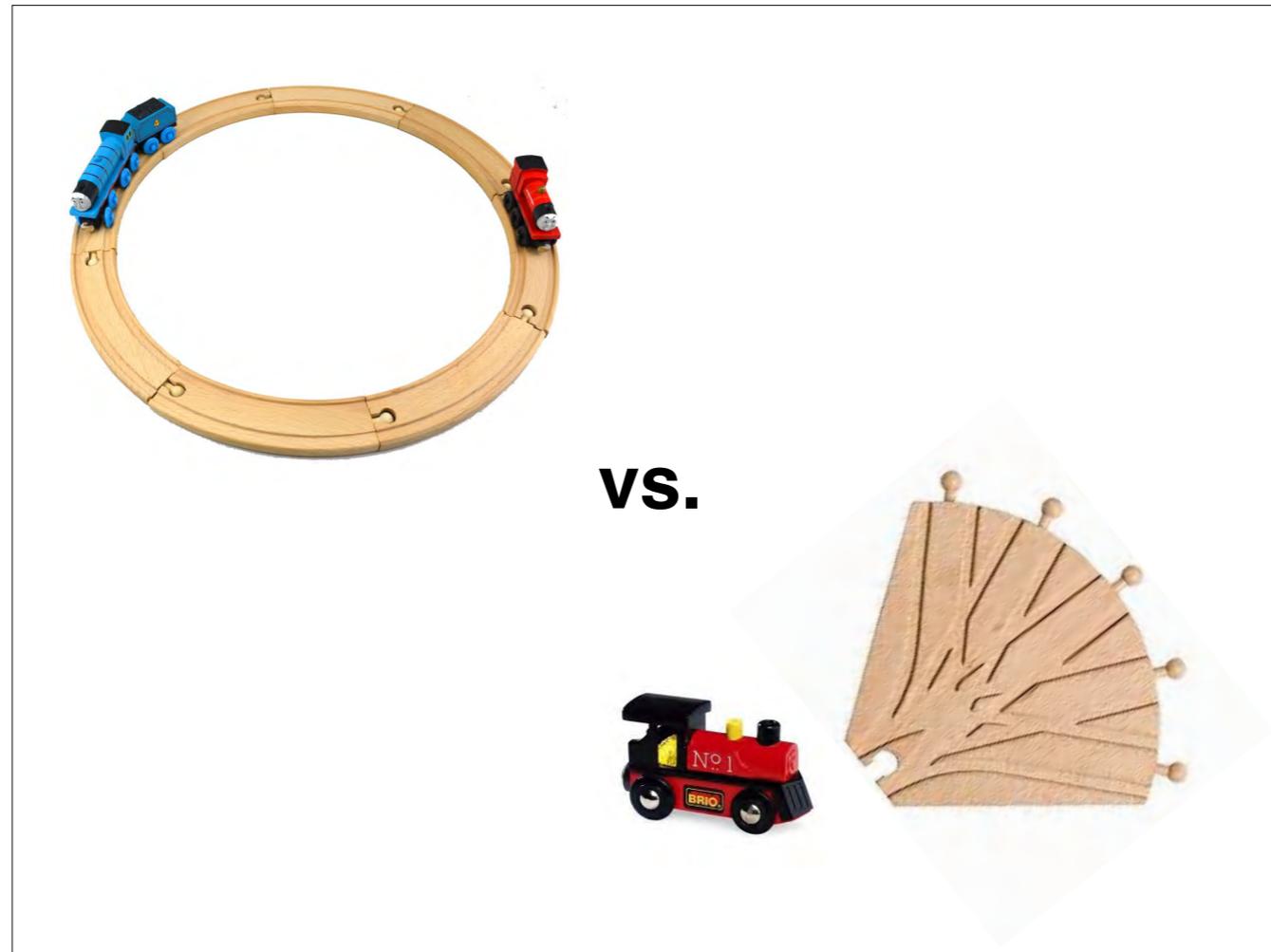


I was chatting with a fellow band director a little while ago immediately following one of these sessions. I'll quote him directly because it summarizes the philosophical crack in our professional foundation. "That's all really great, but I'm not going to do it because I don't want my concert to suck." This was said without sarcasm or malice. I've heard many similar comments so this wasn't surprising. My first thought was - without sarcasm or malice - "So you think your concerts don't suck?" Were it not for the lack of sarcasm, this might have been a conversation between JK Simmons and Simon Cowell. [\[next slide\]](#)



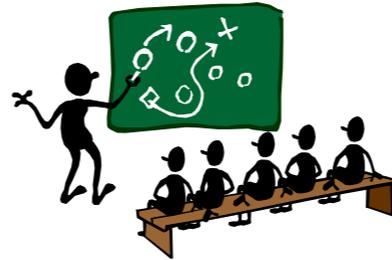
Uses the materials as they are designed, follows directions.

Generation after generation of band directors have been taught and rewarded for a philosophical system that values the perfection and demonstration of technique above all else. Pure convergence in a logical, linear, sequential format. Comfortable, predictable, safe, and measurable. The thinking behind this is that technique must be in place before expression or artistry is possible. [\[next slide\]](#)



But once you take the fear away (fear of failure, fear of being perceived as having low standards, fear of the unpredictable), here's what it comes down to: this definition of "not sucking" is a predictable, repetitious, well-worn circular path that cannot lead to artistry no matter how many laps you take. The alternative is...well, by now you should have a pretty good idea. It's a profound difference of opinion as to the role of musicians and educators. [\[next slide\]](#)

Customary Game Plan



Or: what we're used to
(conditioning)

The circular track philosophy is so deeply embedded in our system of music education that it is now, and has been for generations, self-perpetuating. If you were to ask virtually any musician (student, amateur or professional) to define what it means to rehearse they would cite the same game plan. [\[next slide\]](#)



*Convergent -
Players follow instructions*

- Conductor (coach) is calling in the plays
- Conductor/ Coach evaluates plays - changes call as needed

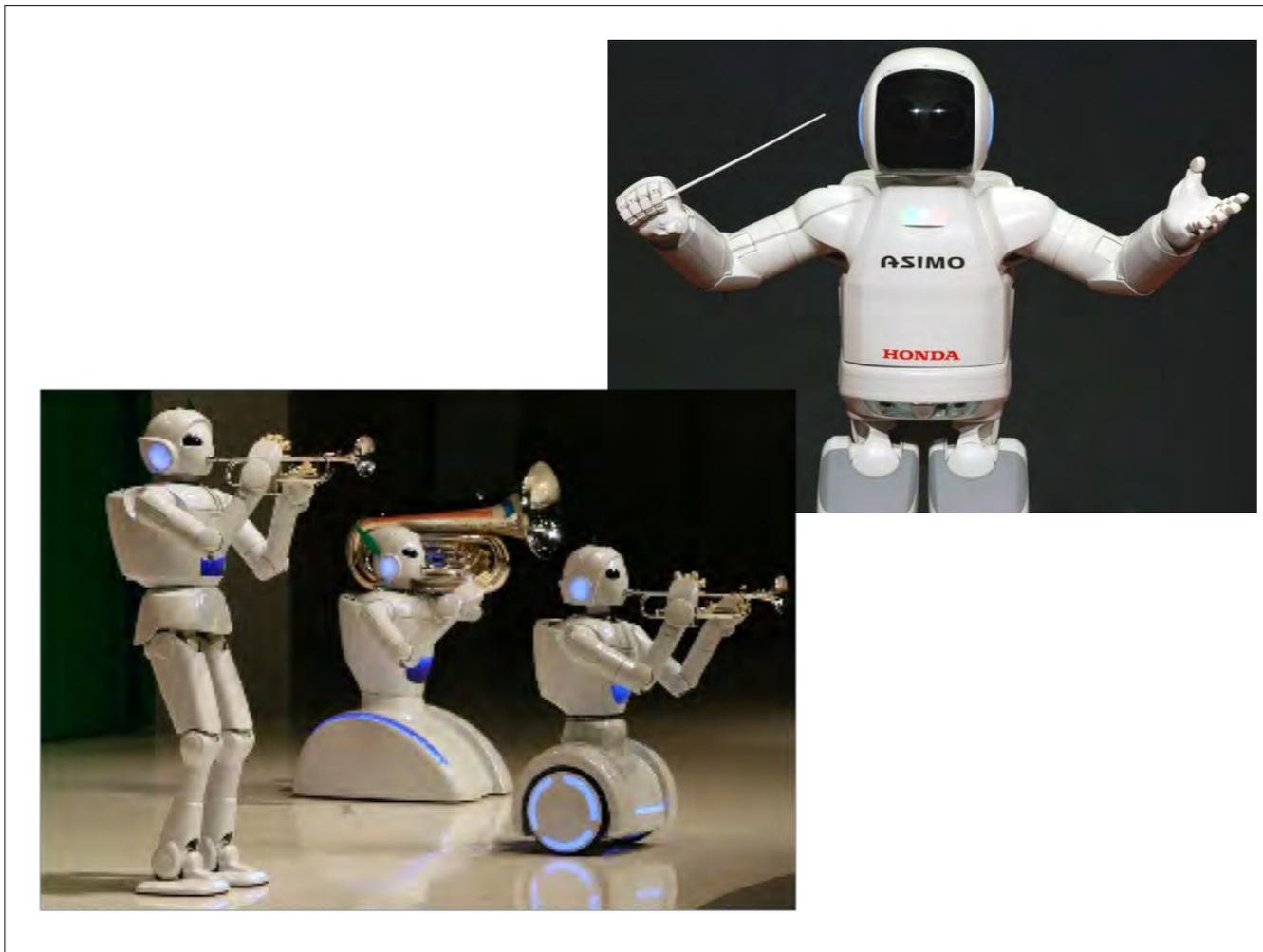
The conductor calls the plays and the ensemble executes them. But any ensemble resting on this foundation can't build - it can only reinforce. [\[next slide\]](#)

- Conductor (quarterback) is a player on the field
- Every player adjusts as new plays (audibles) are called



More flexible, but the routes remain pre-determined

A general and positive trend toward less autocratic conductors has elicited a slight improvement to the basic model resulting in greater flexibility and more potential for growth. But it, too, strictly limits divergence. [\[next slide\]](#)



In the best cases, the result is very impressive and can be truly inspiring, but it still falls far short its potential. I am reminded of a session at the Midwest Clinic years ago when a well known member of the Chicago Symphony's horn section was asked how often that ensemble was working at peak artistry (i.e. in flow, flocking). The answer was, "less than a handful of performances in my career." And this person had been a member of the orchestra for more than 30 years. [\[next slide\]](#)

“If everyone has to think outside of **the box**,
maybe it is the box that needs fixing.”

- Malcolm Gladwell



To be fair, the CSO's concept of a peak experience is doubtless quite different than the typical middle school band's - or is it? Hackman, Allmendinger and Lehman's research revealed that professional orchestral musicians scored high in terms of intrinsic motivation. However when asked whether they were generally satisfied with their job, they ranked seventh out of 13 categories, below federal prison guards and just above industrial production teams. When asked whether their job provided personal growth and development, orchestral musicians ranked ninth (below operating room nurses). **[next slide]** Allmendinger, Jutta; J. Richard Hackman; Erin V. Lehman. "Life and Work in Symphony Orchestras." *The Musical Quarterly*. Volume 80, No. 2, Orchestra Issue (Summer 1996).

Harmony
FORUM OF THE SYMPHONY ORCHESTRA INSTITUTE
NUMBER 2 • APRIL 1996

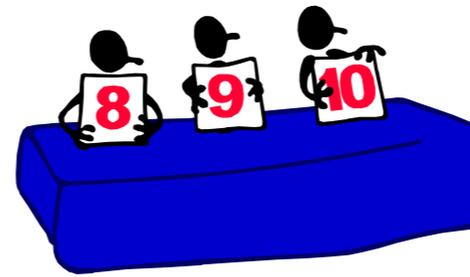
Pure Gold: The Fleischmann–Lipman–
Morris Debate of 1987-89



In a similar vein, Los Angeles Philharmonic Orchestra Managing Director Ernest Fleischmann famously stated, ". . . life even in some of the great orchestras [has become] increasingly frustrating: repetitive or boring repertoire, loss of musical identity, particularly for string players, incompetent conductors, bad hall, not enough money, much stress...with little opportunity to develop as an artist, let alone as a human being." Although he made that statement 30 years ago, the spate of professional orchestras striking and/or going bankrupt since 2010 suggests the problem is still evident, and perhaps worse. [\[next slide\]](#)

- autonomy – the desire to direct our own lives
- mastery – the urge to get better, or develop skills
- purpose – the need to do what we do for reasons bigger than ourselves.
- relatedness - the desire to interact with and be connected to others, part of a community

aka “not sucking”

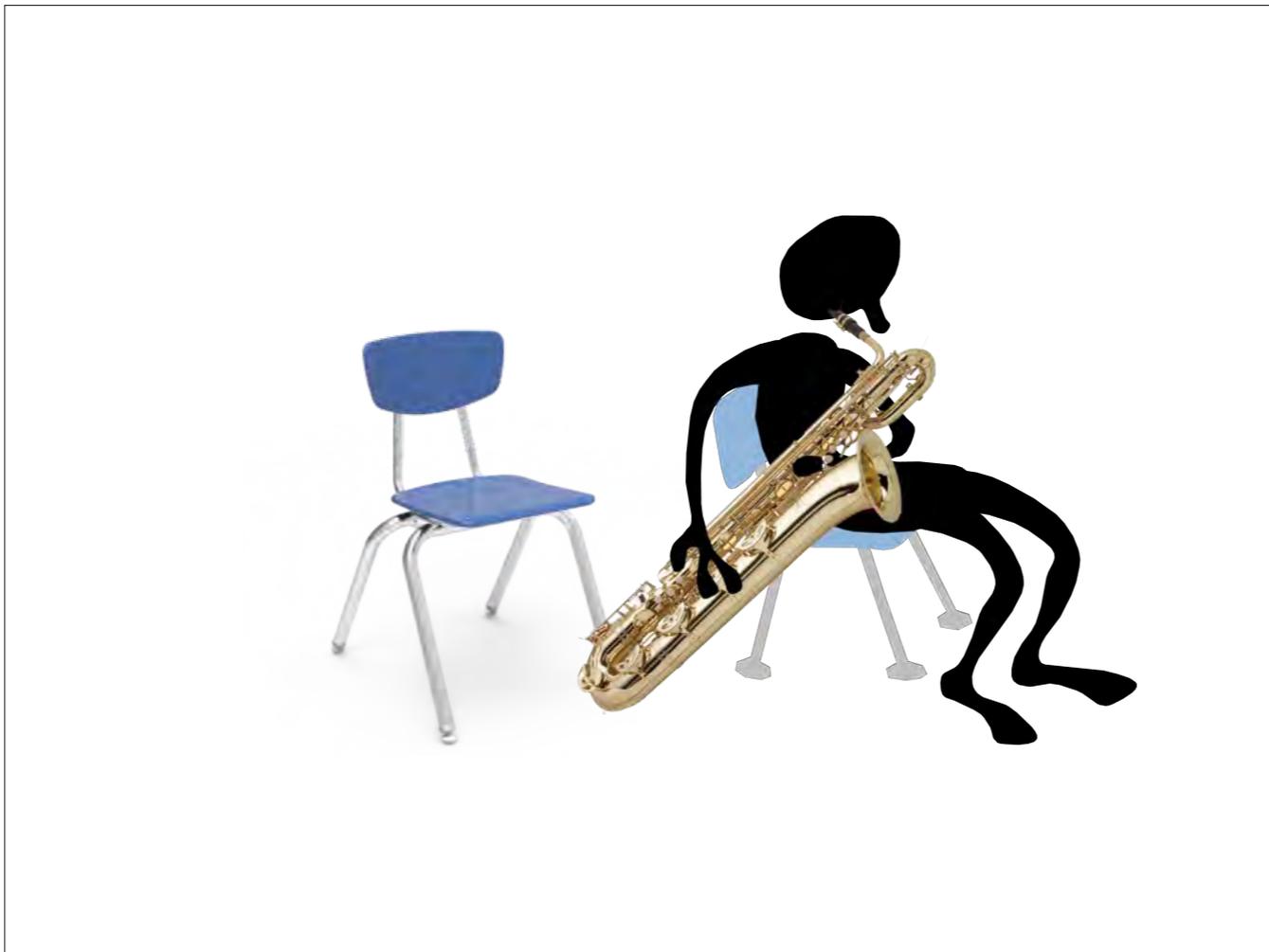


The building blocks of motivation don't change as we age. The undeniable singular focus on technical mastery from the beginning of instruction through the professional ranks may produce an impressive result, but it doesn't produce a sustainable result. [\[next slide\]](#)

The significance of autonomy versus control for the maintenance of intrinsic motivation has been clearly observed in studies of classroom learning. For example, several studies have shown that autonomy-supportive (in contrast to controlling) teachers catalyze in their students greater intrinsic motivation, curiosity, and the desire for challenge (e.g., Deci, Nezlek, & Sheinman, 1981; Ryan & Grolnick, 1986). **Students who are overly controlled not only lose initiative but also learn less well, especially when learning is complex or requires conceptual, creative processing** (Benware & Deci, 1984; Grolnick & Ryan, 1987). Similarly, studies show children of parents who are more autonomy-supportive to be more mastery oriented—more likely to spontaneously explore and extend themselves—than children of parents who are more controlling (Grolnick, Deci, & Ryan, 1997).

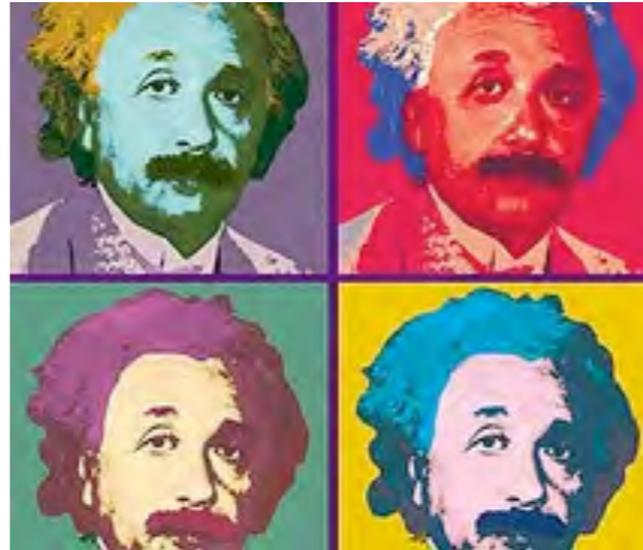
Richard M. Ryan and Edward L. Deci
Contemporary Educational Psychology
25, 54–67 (2000)

The desire for a band that doesn't suck seems perfectly logical, even laudable, until you realize that 1) an impressive ensemble is not necessarily a creative or artistic ensemble 2) any ensemble that has achieved artistry will, by definition, 'not suck' and 3) investing everything in the development of technique (aka 'not sucking') means that eventually there will be no ensemble. [\[next slide\]](#)

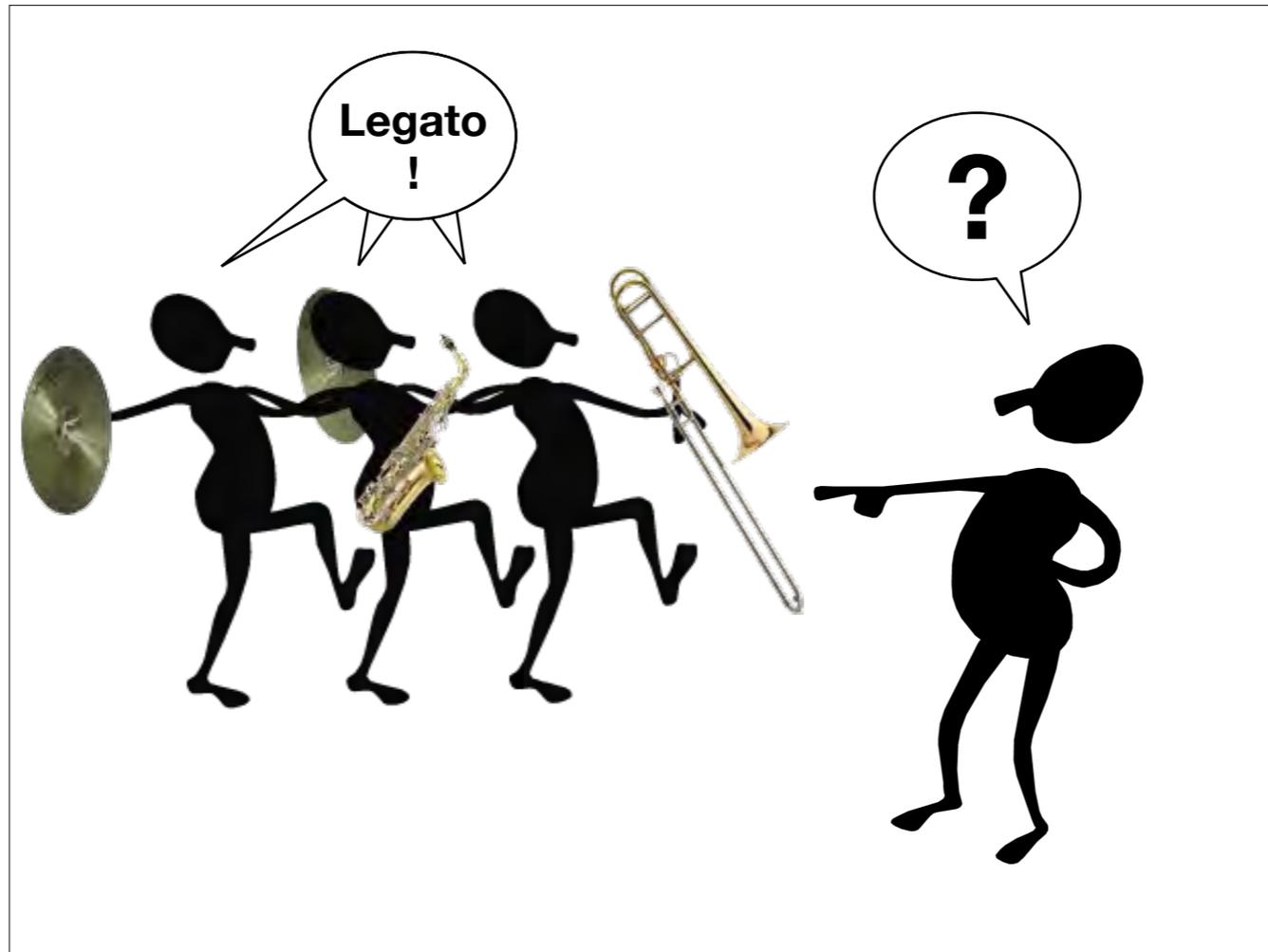


Remember: over half of the students who enroll in a beginning music program during the middle school years do not participate during their high school careers. The #1 reason cited is loss of interest. [\[next slide\]](#)

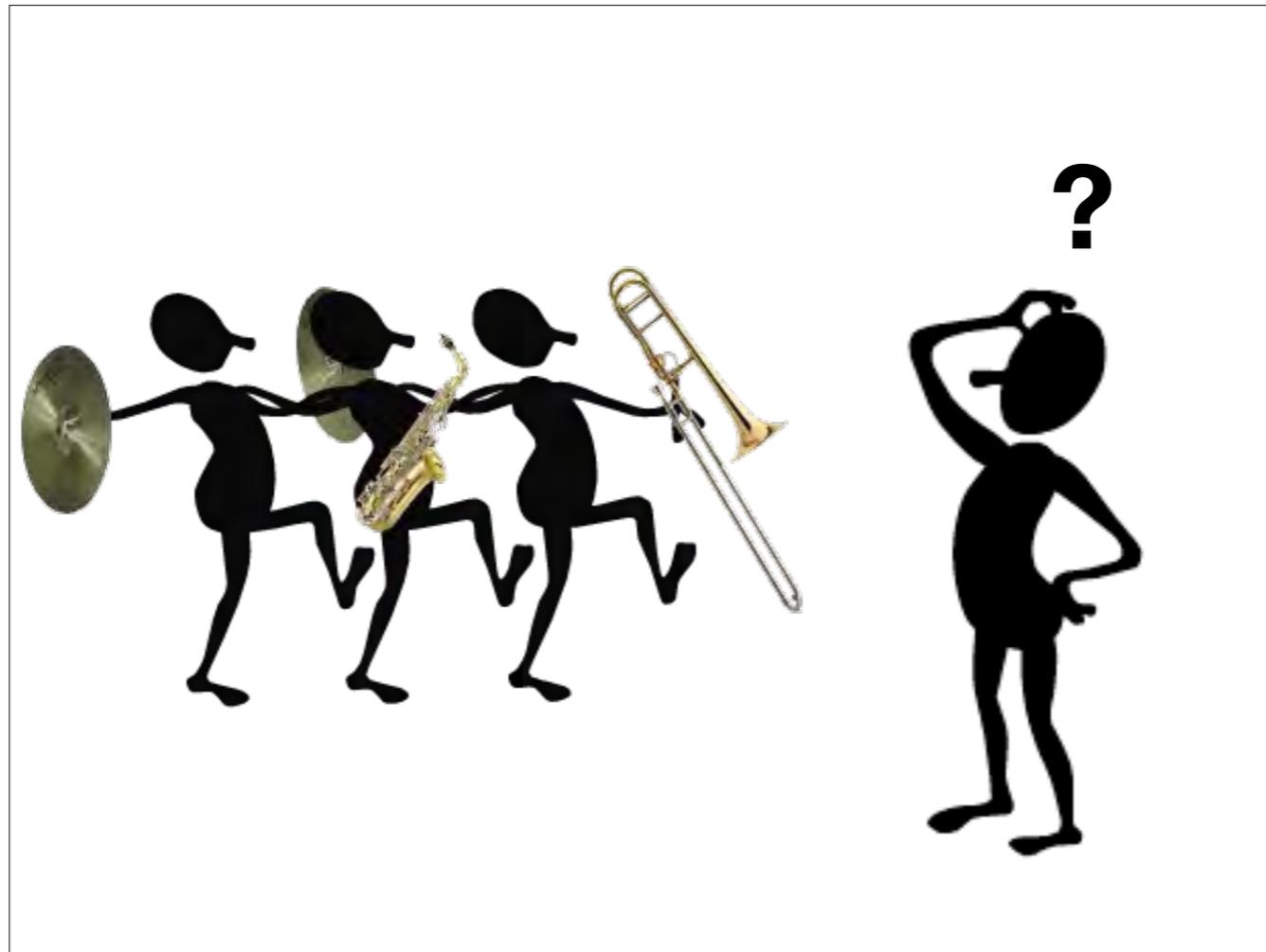
“We can’t solve problems by using the same kind of thinking we used when we created them.”



Einstein died in 1955, but this quotation is as true today as it ever was. I saw the music educational problem we’ve created played out in technicolor as I was watching our middle school camp band in action one summer. [\[next slide\]](#)

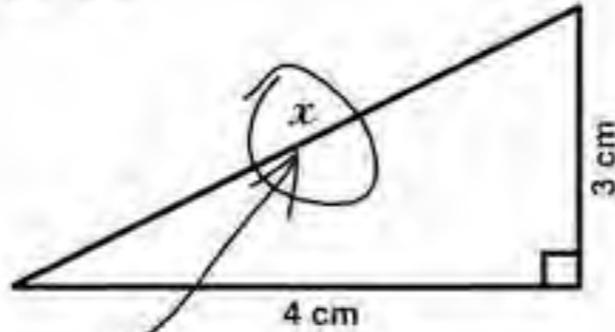


The conductor asked a question, and the students were eager to answer. That's a good thing, right? It gets better. They gave the correct answer. But when they picked up their instruments and started to play... [\[next slide\]](#)



...nothing changed. For the students, there was no connection between answering the question and applying the answer to their work. [\[next slide\]](#)

3. Find x .

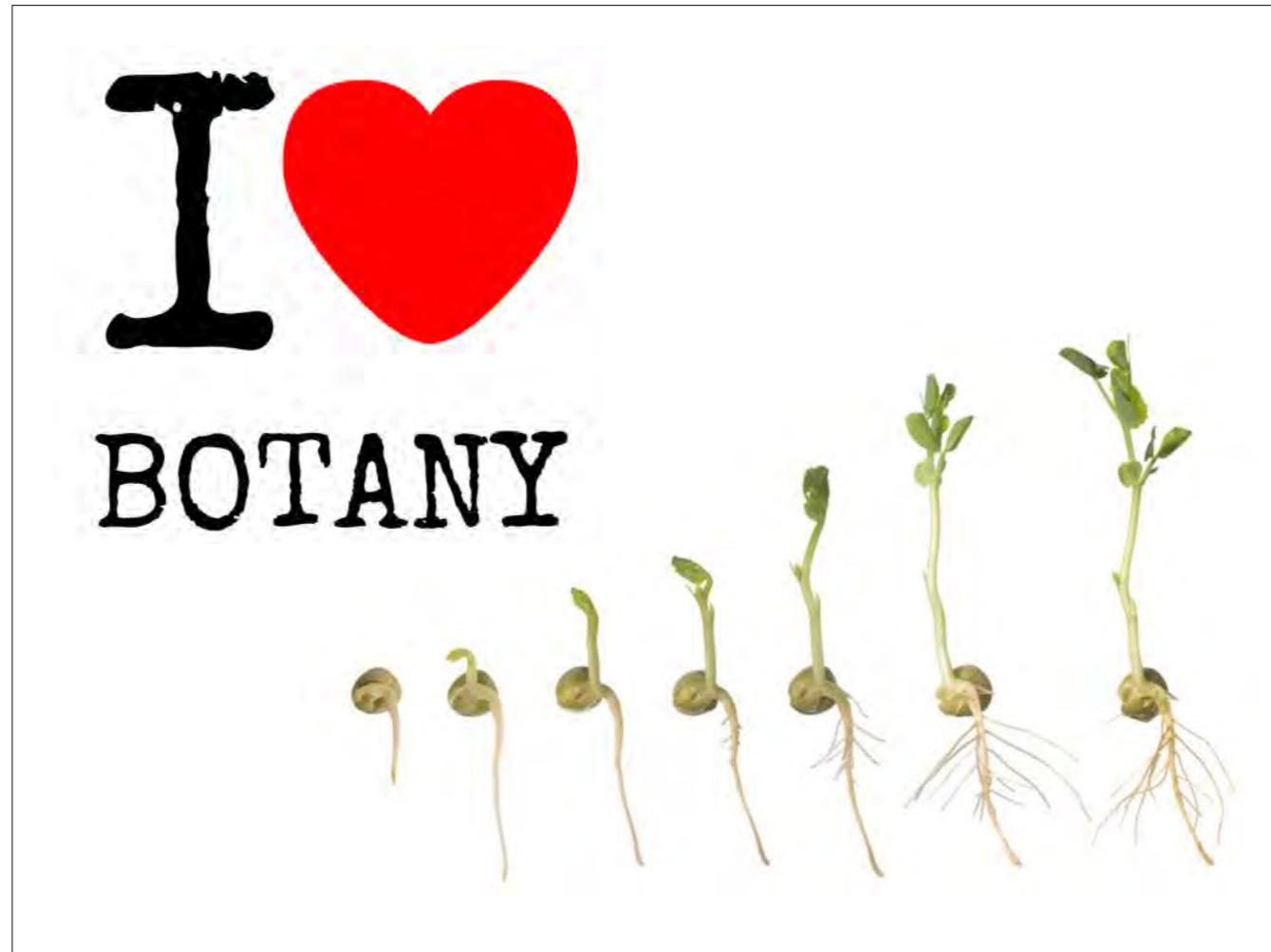


Here it is

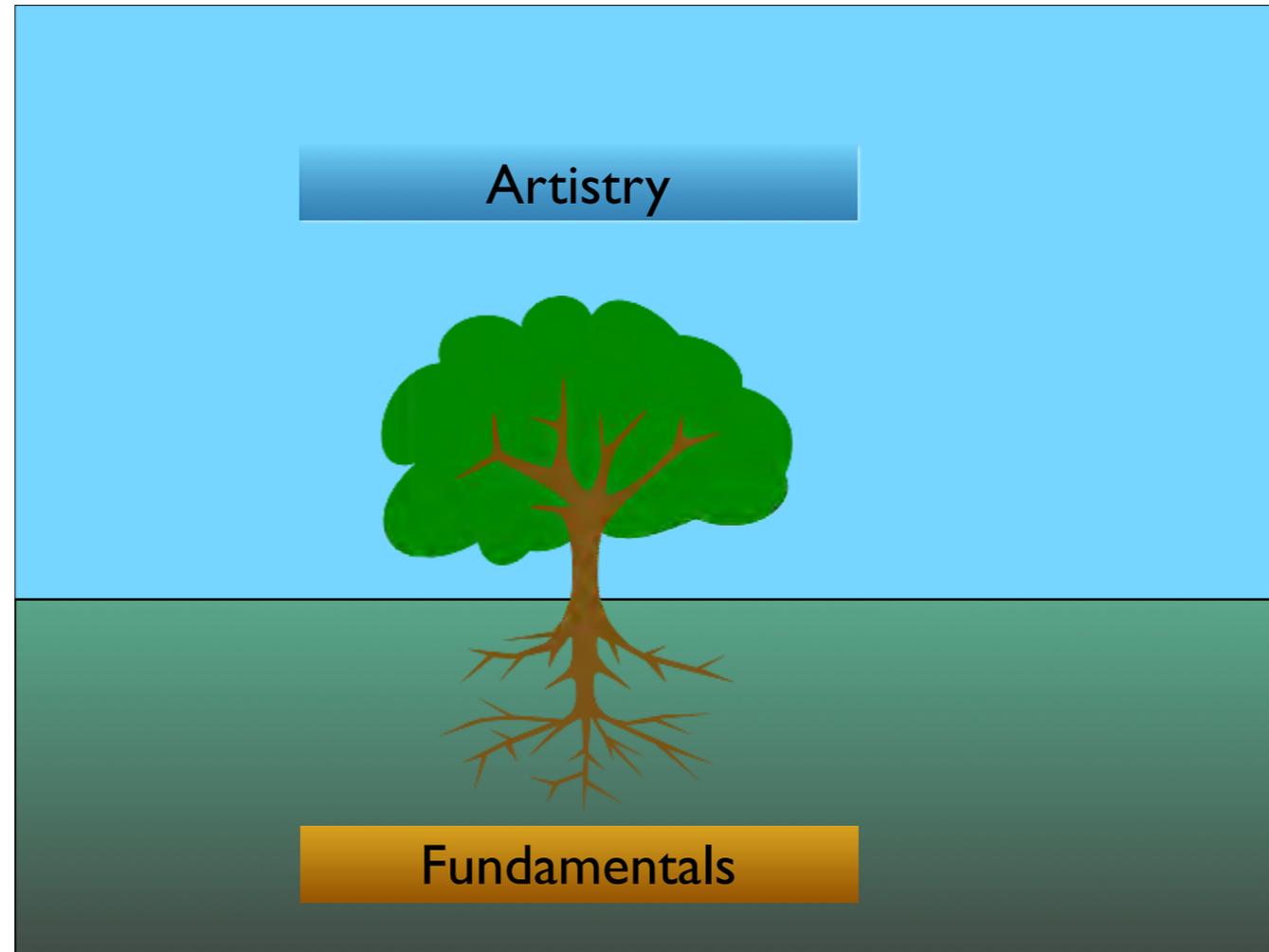
This cartoon is funny, until you realize it's happening in classrooms nation wide. So how did we get from a good thing (answering the question correctly) to a depressing thing (answering the question correctly) so quickly? The problem is easy to solve, if we can just stop causing it. [\[next slide\]](#)



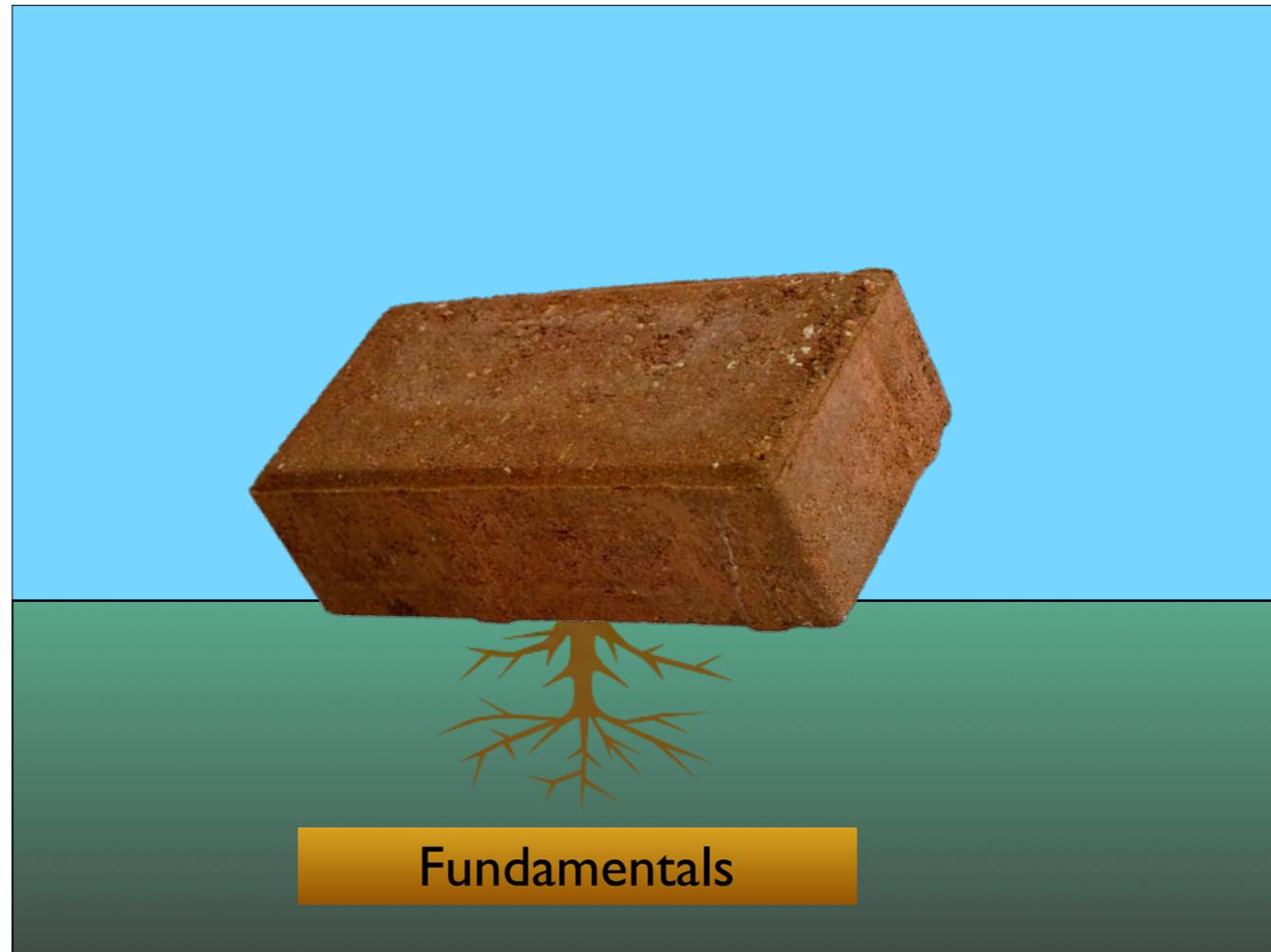
Think of it this way: imagine that bakers believed they had to bake the cookie first, and then add the chocolate chips at the end of the process. It doesn't work, and nobody would be interested in eating the result. [\[next slide\]](#)



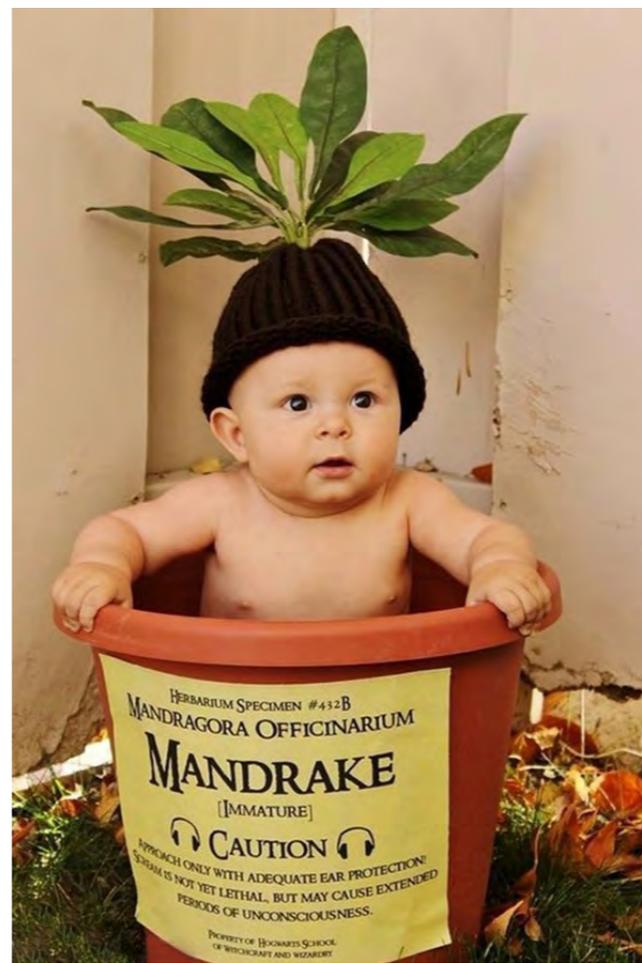
To put it another way (I'm switching metaphors now, so hang on tight): when you plant a seed, the whole plant grows in three dimensions; not the roots first, and then the stem, and then the leaves. If there are no roots, the stem can't grow – but if there are no leaves, the roots can't grow. [\[next slide\]](#)



In this metaphor, the roots grow toward fundamentals - a firm foundation in technique - even as the stem and leaves reach toward artistry - the creative expression of the tree's being. Without both, the seedling - the student's individuality and creativity - dies. [\[next slide\]](#)



Waiting for technique to be in place before exploring artistry is like putting a brick over the seed to make sure only the roots grow before you let the trunk sprout. Technique is critical, but so is expression - they have to work as a team to feed each other. [\[next slide\]](#)



This is true for human beings as well as plants. Imagine what the world would be like if babies had to learn the technique of speaking before trying to express themselves. [\[next slide\]](#)



No doubt some of the more than 50% who are opting out of band are just trying to get out from under the brick. [\[next slide\]](#)

Music Education Policy Briefs

A Publication of
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at Boston University

October, 2010

Number 2

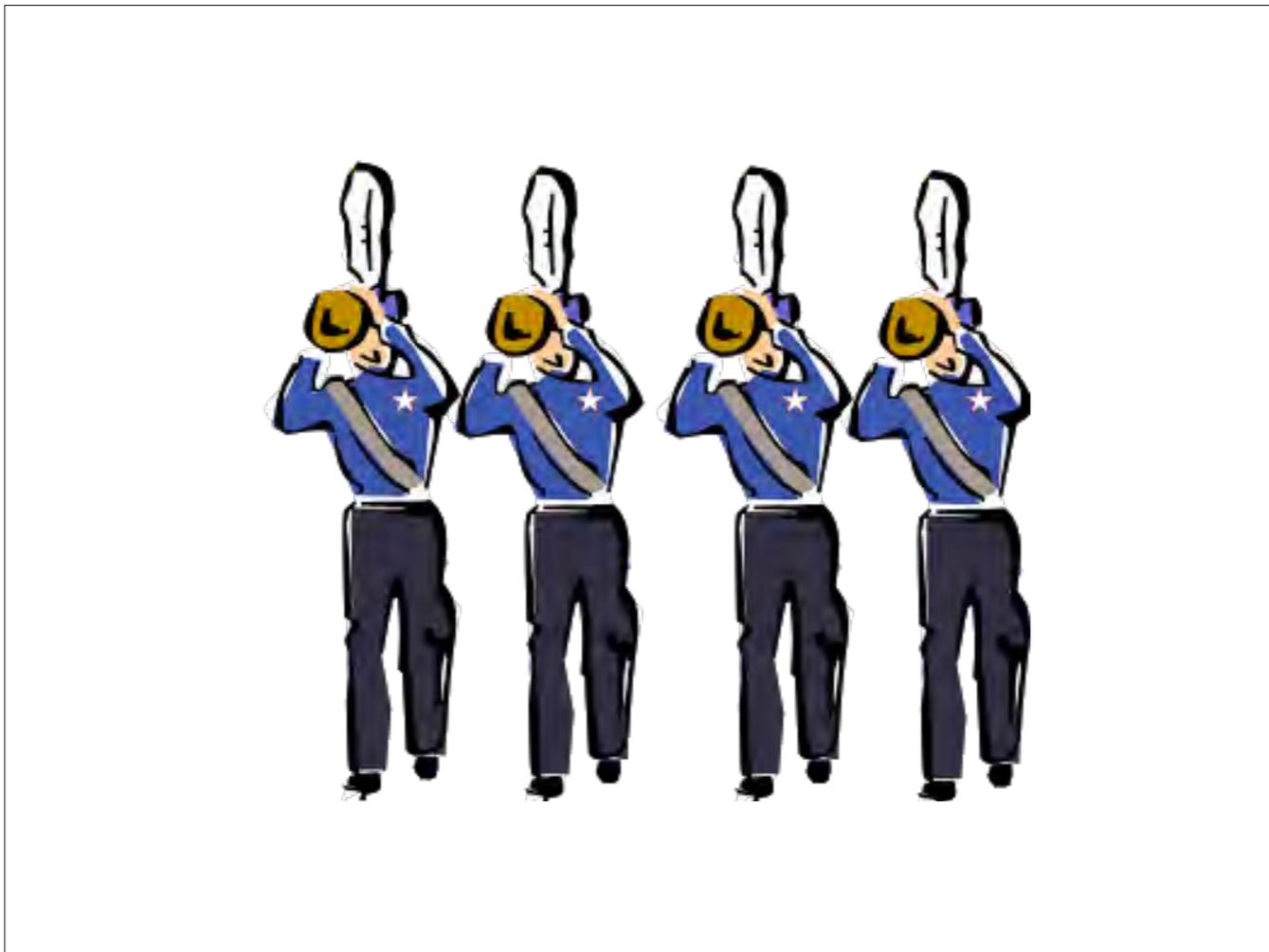
REDUCING MUSIC TEACHER TURNOVER AND ITS CONSEQUENCES

Sung Eun Kim & David Barg

Not surprisingly, the attrition rate among music teachers is also high. According to Madsen and Hancock (2002), 17% of music teachers leave the profession within the first 10 years, rising to 34% within the first 16 years. In any given year, 11-27% of music teachers plan to leave. Lindeman (2004) estimates that new music education graduates meet only 50% of the annual need in spite of the fact that the number of graduates has increased. More than 5,000 music teacher openings remain unfilled every year. [\[next slide\]](#)



Research indicates remarkable similarity between the reasons cited by music educators leaving the profession and those of professional orchestral musicians discussed previously. That brick doesn't just hit students. [\[next slide\]](#)



We tell ourselves that the students we lose lack the discipline to deal with the rigor of musical training, but research points in a very different direction. We are also very proud of the 'family' aspect fostered in many music programs - clear evidence of relatedness as a motivating factor. But without autonomy and purpose exercised through the Creative Process to engender artistry, the arts have nothing to offer that doesn't already exist in myriad other forms. [\[next slide\]](#)



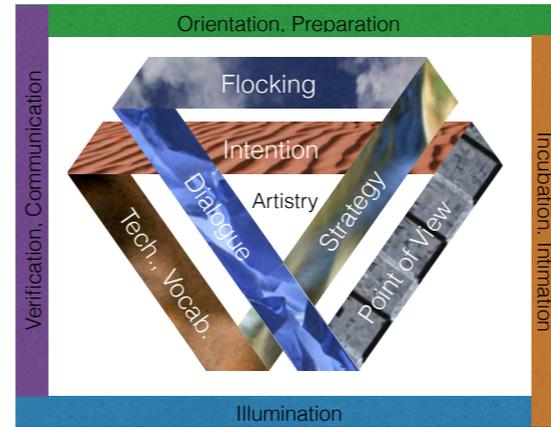
Discipline, technique and relatedness can be developed through a huge array of activities and careers. Students and teachers alike are choosing to avail themselves of those alternatives in greater numbers every year. [\[next slide\]](#)



The only model that consistently and predictably results in artistry is one that engages all of the musicians in equal measure within the framework of the Creative Process. Perhaps this is why Hackman, Allmendinger and Lehman's research revealed that string quartets scored highest (#1 of all the groups studied) for overall job satisfaction and personal growth opportunities. [\[next slide\]](#)



No



Yes

I'm not suggesting we all pick up a bow and join a quartet. I'm simply reasserting that it is in our best interests to apply the new model to classroom music making of any variety: solo, chamber, or full ensemble. [\[next slide\]](#)



Old



New



To do that, we need to initiate a cultural shift to embrace the value of a new way of thinking, teaching, and learning. It begins by being willing to leave the familiar, predictable, controlled model that has been handed down for generations to head into unfamiliar, unpredictable territory realizing we may not have a complete set of skills to deal with it. [\[next slide\]](#)

NATIONAL CORE ARTS STANDARDS

Dance, Media Arts, Music, Theatre And Visual Arts



Cr

Creating

- Anchor Standard #1. Generate and conceptualize artistic ideas and work.
- Anchor Standard #2. Organize and develop artistic ideas and work.
- Anchor Standard #3. Refine and complete artistic work.

Pr

Performing/ Presenting/ Producing

- Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.
- Anchor Standard #5. Develop and refine artistic work for presentation.
- Anchor Standard #6. Convey meaning through the presentation of artistic work.

Re

Responding

- Anchor Standard #7. Perceive and analyze artistic work.
- Anchor Standard #8. Interpret intent and meaning in artistic work.
- Anchor Standard #9. Apply criteria to evaluate artistic work.

Cn

Connecting

- Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

With great respect to the wonderful team of dedicated and talented educators that devised and revised the National Standards, they can't get us where we need to go in part because they were designed to fit within the old philosophy. [next slide]



Common Anchors

Imagine

Generate musical ideas for various purposes and contexts.

Plan and Make

Select and develop musical ideas for defined purposes and contexts.

Evaluate and Refine

Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

Present

Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality

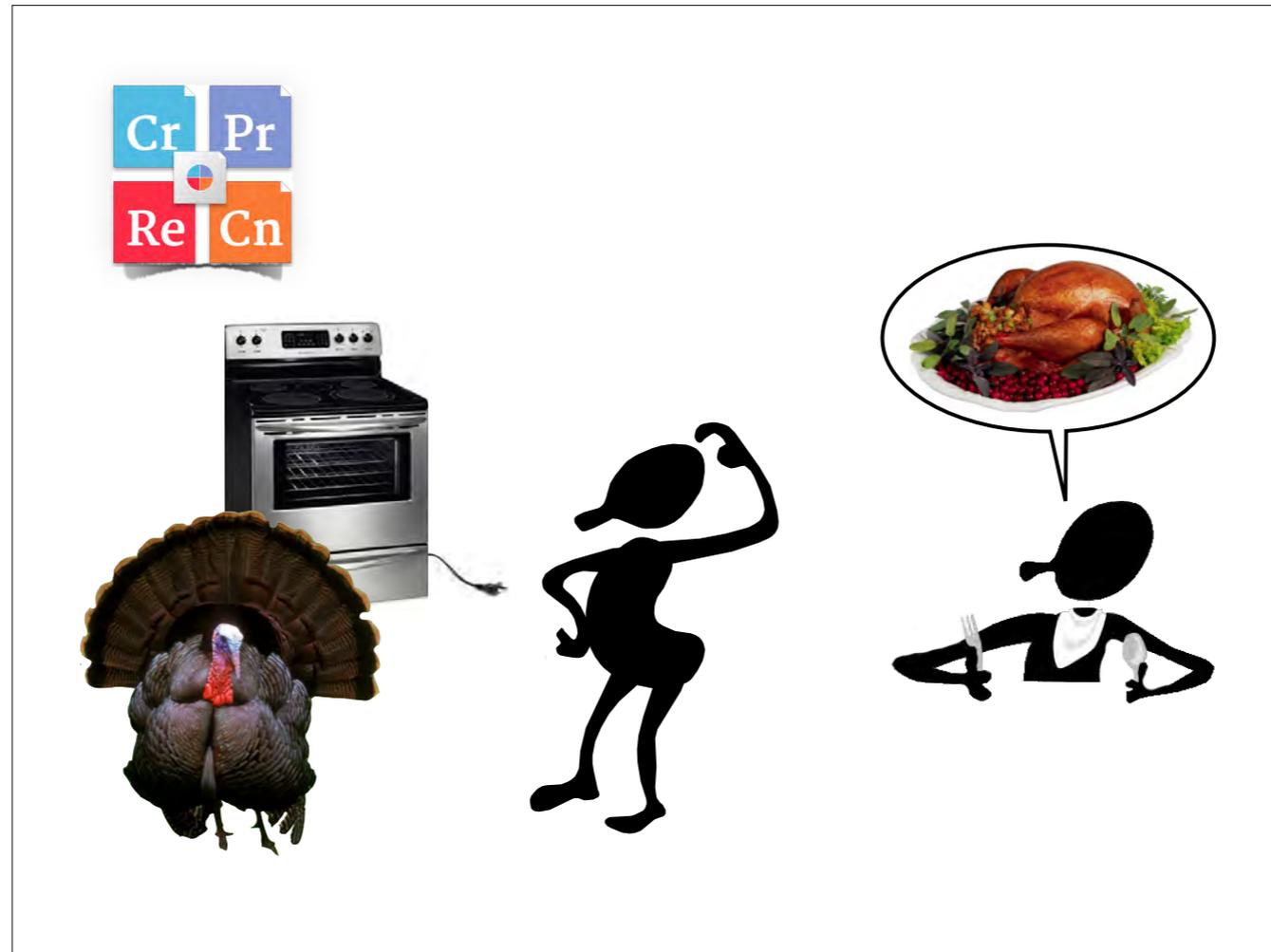


And although they refer frequently to creativity, they never define it. The process is left to lurk ghost-like and incomplete behind the Common Anchors. The subject (craft) of music is the focus rather than the processes of creative and artistic thinking. [\[next slide\]](#)

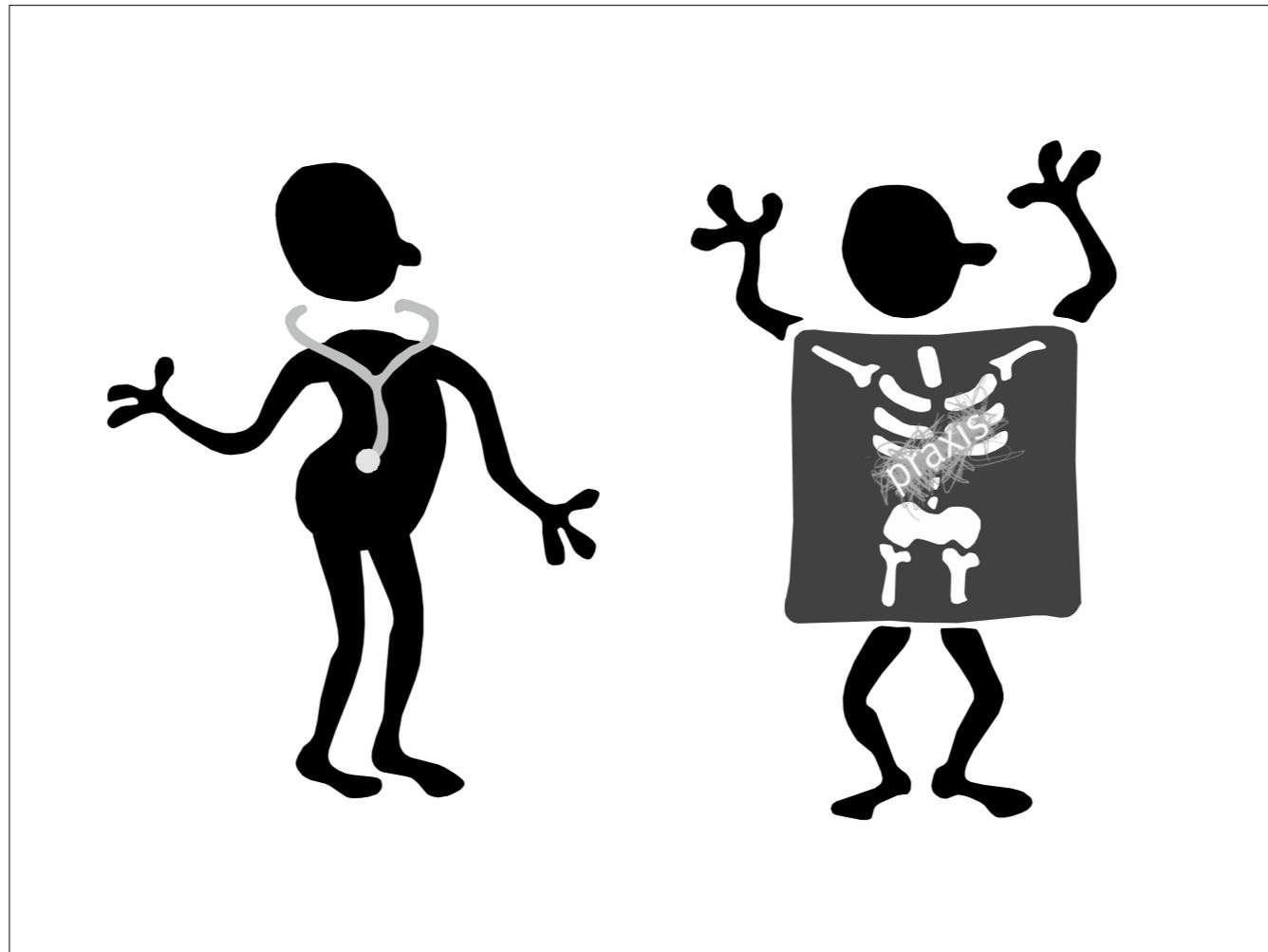


And artistry is not mentioned anywhere at all in the Core Standards for Music (ensemble). That's a serious and obvious oversight in the National Core *Arts* Standards.

[next slide]



What NAFME has done essentially is to give us a live turkey and a stove, with nowhere to plug it in, and asked us to prepare a full Thanksgiving meal. Even experienced cooks would walk away (and they do). [\[next slide\]](#)



In this metaphor it is important to clarify that the turkey is the subject (music) and the stove is the curriculum (praxis, confluence of theory and action). This means that ubiquitous concerns regarding budget, scheduling, recruiting, inventory, paperwork, etc. are merely symptoms. If we waved a magic wand and created a perfect teaching and learning situation, we'd still have the problem of what and how to teach. [\[next slide\]](#)



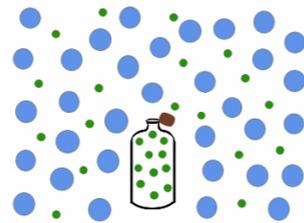
Even in an ideal situation, those intrepid few who rolled up their sleeves and gave it a try would end up with something less than gourmet (hence my earlier inner monologue in the style of Simon Cowell re: sucky concerts). A TV dinner may be neatly presented and 'balanced' but it's a far cry from what those same ingredients might have become. Those who make it all the way to the professional ranks know this, which is why job satisfaction is so low (and ensembles like the Chicago Symphony have as close to an ideal situation as you can get). [\[next slide\]](#)

Preparation

- **problem identification & definition**, development and exercise of craft (e.g. musicianship); voluntary, conscious and regulated

How to...

- come together as a team and develop connection through intention
- be flexible in each moment and available to the full spectrum of possibilities
- effect and include through musical interaction



How to...

- initiate a cultural shift to embrace the value of a new way of thinking, teaching, and learning

How to...

- recalibrate advocacy initiatives to target the problem (praxis) rather than symptoms (budget, scheduling, public perception, etc.)

How to...

- retool music teacher training programs to equip the next generation of educators with the philosophy and skills to thrive in the new model

We started Part 2 with a single problem, now we have four! Within the Creative Process, that's excellent progress. More questions means more fodder for incubation, intimation and illumination - more cognitive collisions, more mental 'fizz'. [\[next slide\]](#)

Preparation

- **problem identification & definition**, development and exercise of craft (e.g. musicianship); voluntary, conscious and regulated



How to...

- do this



But there's one more, without which the others are pointless **[screen]**. We'll leave advocacy and teacher training on the table for others to explore. The ensemble goals ('come together as a team...') will be folded in as we tackle the cultural shift and 'how to do this'. Fortunately, they all start from the same place. **[next slide]**



Fear. Fear of failure, fear of being perceived as having low standards, fear of the unpredictable, fear of people thinking you don't know what you're doing, fear of actually not knowing what you're doing, fear that what you're doing is pointless, fear that you really should be doing something else but you don't know what it is, fear that everybody else knows what it is and isn't telling you... You get the picture. [\[next slide\]](#)



Musicians in general, and band directors in particular, have been indoctrinated to associate fear with rigor. Having fun means you're not working hard enough and your ensemble will suffer for it, and joy is unlocked only by conquering technique (through the rigor associated with fear of judgement and failure). [\[next slide\]](#)

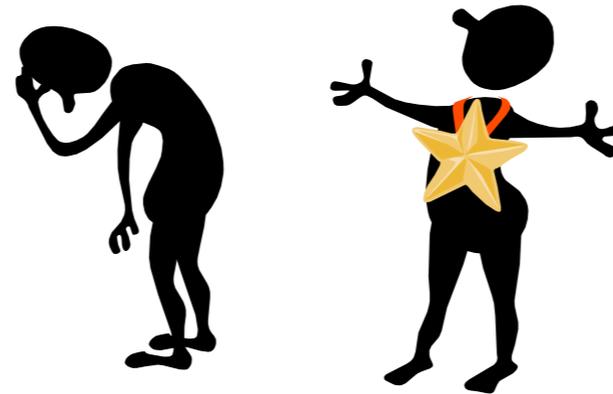


Center on the Developing Child
HARVARD UNIVERSITY

National Scientific Council on the Developing Child
(2010). Persistent Fear and Anxiety Can Affect Young
Children's Learning and Development

Fortunately, fear is perhaps the most studied and best understood of all emotions. Research tells us that “early exposure to circumstances that produce persistent fear and chronic anxiety can have lifelong effects on brain architecture.” (developingchild.harvard.edu) [next slide]

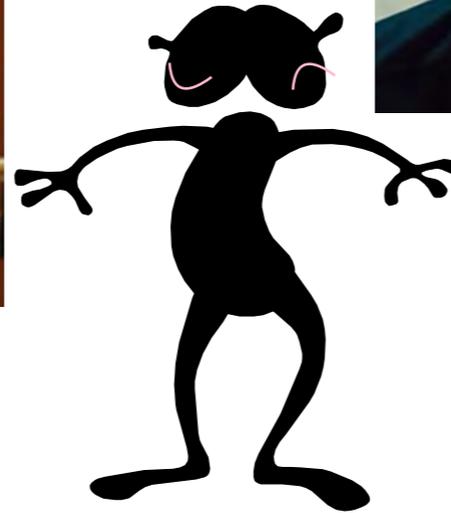
Michou A, Vansteenkiste M, Mouratidis A, Lens W.
Enriching the hierarchical model of achievement
motivation: autonomous and controlling reasons
underlying achievement goals (2014 Sep 23)



Furthermore, researchers have found that “students who had a fear of failing adopted learning as a way...to prove that they were superior to others. They didn’t learn because it was in their best interest or because they enjoyed it. The goal was adopted because it was a form of validation. Scientists also found that these students were less likely to adopt effective learning strategies, and they were also more likely to cheat.” [\[next slide\]](#)



Fear counteracts the elements of intrinsic motivation. Fear blocks the Creative Process by severely restricting focus. Fear is antithetical to flow. In the arts, fear actually prevents rigor. [\[next slide\]](#)



Imagine what we might have accomplished if we had chosen joy instead. The good news is, we can! And we must - it's the fuel for the engine. [\[next slide\]](#)



It's time to flip the equation and shift our focus to joyful, playful, inclusive and engaging creative artists of which there is an abundance. These folks aren't anomalies, they are role models - and not merely for their technical prowess but for the spirit in which they operate as artists. [Clockwise from upper left: Vladimir Horowitz, Jesse Norman, Yo Yo Ma, Fryodis, Richard Stoltzman, Itzhak Perlman, Evelyn Glennie, Louis Armstrong]



Classic Model



To shift from the classic convergent, controlled, rule-oriented “duck hunt” style of rehearsal (ensemble plays, director picks off errors) to a more playful, deliberately unpredictable, artistry-oriented platform isn’t difficult. The urge to play is instinctive and hard-wired. It’s a shift toward what we’re designed to do as human beings. [\[next slide\]](#)



Discover Self-Help Books



Don't worry. I'm not advocating The Think System, there is no Secret, and you don't have spend any time or money in the self-help section on [amazon.com](https://www.amazon.com). There's serious research behind this.

[next slide]

“There is no such thing as a creative type - as if creative people can just show up and make stuff up. I think people need to be reminded that creativity is a verb, a very time-consuming verb. If you’re doing it right, it’s going to feel like work.”

(Milton Glaser)



I ♥ NY

Milton Glaser is the graphic designer who came up with that iconic ad for New York, and he’s right. Creativity and artistry are verbs, they are time-consuming, and they are hard work. But it must be playful work or the system breaks down. [\[next slide\]](#)

Nothing lights up the brain like play.
— Dr. Stuart Brown

“Three-dimensional play fires up the cerebellum, puts a lot of impulses into the frontal lobe - the executive portion - helps contextual memory be developed, and - and, and, and...”

The more we learn about play, the more important it becomes. Intriguingly, research indicates that the opposite of play is not work, it's depression. In the most productive situations, work and play are a team - particularly when it comes to innovation, creativity, and artistry. [\[next slide\]](#)



According to anthropologists, humans' superior adaptability derives from our neotany, or the retention of immature qualities into adulthood. We are, quite simply, the most playful species. What is truly unique about us is that we are designed to be playful throughout our lifetime. [\[next slide\]](#)

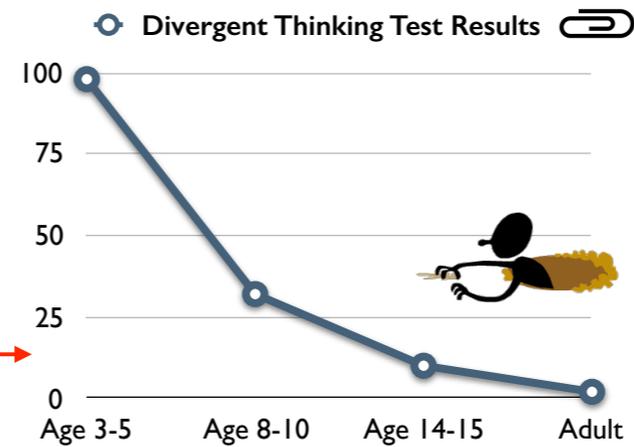
“If you imagine a kid pretending to be King Kong, or a race car driver, or a fireman, they don't all become race car drivers or firemen, you know. So there's a disconnect between preparation for the future - which is what most people are comfortable in thinking about play as - and thinking of it as a separate biological entity.”



According to Stuart Brown, a leading expert in the field, play is “hugely important in learning and crafting the brain. So it's not just something you do in your spare time.” The signals associated with play are particularly important. [\[next slide\]](#)



“What’s going to follow from that behavior is play. And you can trust it. The basis of human trust is established through play signals. And we begin to lose those signals, culturally and otherwise, as adults.”



The dog in the photo above is displaying a classic play signal. Notice what Brown has to say on the subject [screen]. My guess is that the precipitous erosion of creative capacity shown in Part 1 has more than a little to do with the loss of play signals in adults. But Brown’s next observation is even more applicable to the subject at hand... [next slide]

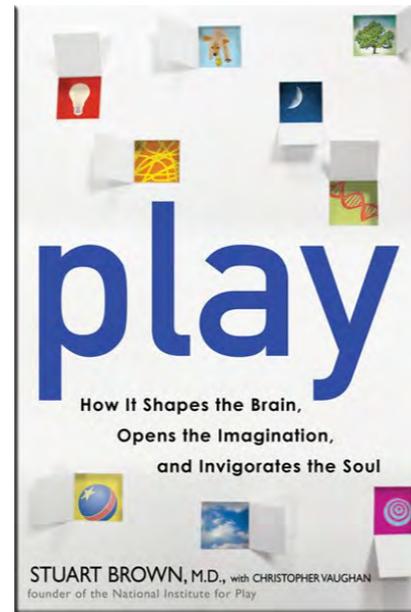


“I think when we're getting into collective play, its really important for groups to gain a sense of safety through their own sharing of play signals.”

He opens his popular TED talk (ted.com/talks/stuart_brown_says_play_is_more_than_fun_it_s_vital) with a discussion of this interaction between a dog and a polar bear. “They’re in a state of play. And it's that state that allows these two creatures to explore the possible. They are beginning to do something that neither would have done without the play signals. And it is a marvelous example of how a differential in power can be overridden by a process of nature that's within all of us.” [\[next slide\]](#)



Which brings us back to the subject of fear. If anybody has good reason to be afraid, it's that dog. And yet... [\[next slide\]](#)



Orientation

- a period of intense curiosity

Preparation

- problem identification & definition

Incubation

Intimation

Illumination (insight)

Communication

- work is made available to others
for consideration and evaluation

Verification

- work is widely available and either
accepted or rejected by society

According to Brown, play promotes true intellectual curiosity and as we know from Part 1, that kicks off the Creative Process. Thus its value for us is twofold: it provides the necessary emotional environment and the spark to get the engine running. [\[next slide\]](#)



Joy



Play



Creative Process

[next slide]

http://www.scholarpedia.org/article/Definitions_of_Play

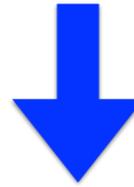
1 Play is self-chosen and self-directed

“Play, first and foremost, is what one wants to do, as opposed to what one feels obliged to do. Players choose not only to play, but how to play.”

2 Play is intrinsically motivated

“Play often has goals, but the goals are experienced as part and parcel of the activity, not as the primary reason for the activity.”

(continued)



According to Dr. Peter Gray, research professor of psychology at Boston College, there are five generally agreed upon characteristics of human play [screen]. In the case of music education, specifically ensemble participation, self-chosen is already in place (band is voluntary). But the self-directed part needs work. That’s the lack of autonomy that prevents flocking. Intrinsic motivation is fairly high among musicians, but Dr. Gray provides the following caveat, “competition can turn play into non-play if rewards for winning extend beyond the game itself. Players who are motivated primarily by trophies, praise, or increased status outside of the game are not fully playing.”

[next slide]

3 Play is guided by mental rules, but the rules leave room for creativity

Play is “freely chosen activity, but not freeform activity. Play always has structure, and that structure derives from rules in the players’ minds.”

4 Play is imaginative

Play involves “some degree of mental removal of oneself from the immediately present real world.”

5 Play is conducted in an alert, active, but relatively non-stressed frame of mind

“Players have to think actively about what they are doing. Yet, because play is not a response to external demands, and because the activity takes place in a fantasy world rather than the real world, and because the ends do not have immediate consequences in the real world, the person at play is relatively free from pressure or stress.”



Ensemble classes tend to suffer from a superabundance of rules so the issue here is to note that the rules spring from the players, not the activity, and they are flexible. This touches upon autonomy again. “Mental removal” in the case of creative and artistic endeavor relates to flow, as does a “non-stressed frame of mind” (check Part 1, Csikszentmihalyi). [\[next slide\]](#)

“The first thing to remember is that play is not anarchy. Play has rules, especially when it’s group play...

Imagine if you did the same task with friends while you were drinking in a pub. But everybody agreed to play a game where the worst sketch artist bought the next round of drinks. That framework of rules would have turned an embarrassing, difficult situation into a fun game. As a result, we’d all feel perfectly secure and have a good time - but because we all understood the rules and we agreed on them together.”



Tim Brown, CEO and president of IDEO, can help us with the rules quandary. In his TED talk ([ted.com/talks/tim_brown_on_creativity_and_play](https://www.ted.com/talks/tim_brown_on_creativity_and_play)), he offers this analogy [\[screen\]](#). The task to which he refers is something he asked the audience to do: take thirty seconds and draw a portrait of the person next to you. In a room full of non-artists, you can imagine the ensuing discomfort. [\[next slide\]](#)

“We need trust to play, and we need trust to be creative. So, there’s a connection.”



The take-away is this: the requisite trust cannot exist in a fearful or anxious environment. An authentically playful demeanor helps to establish trust, and without trust neither creativity nor teaching and learning will thrive. [\[next slide\]](#)

“You can discover more about a person in an hour of play than in a year of conversation.”

- Plato -



Observing play and sharing in play also provide rich opportunities for assessment. This is essential in that the new model calls for assessment of the nature and effect of interaction within a given context. Are they adapting to new input? What is their intention? Do they have and can they project a clear point of view? Are they affecting others? [\[next slide\]](#)

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YOUTH CREATIVITY, INNOVATION &
SUSTAINABLE LEADERSHIP

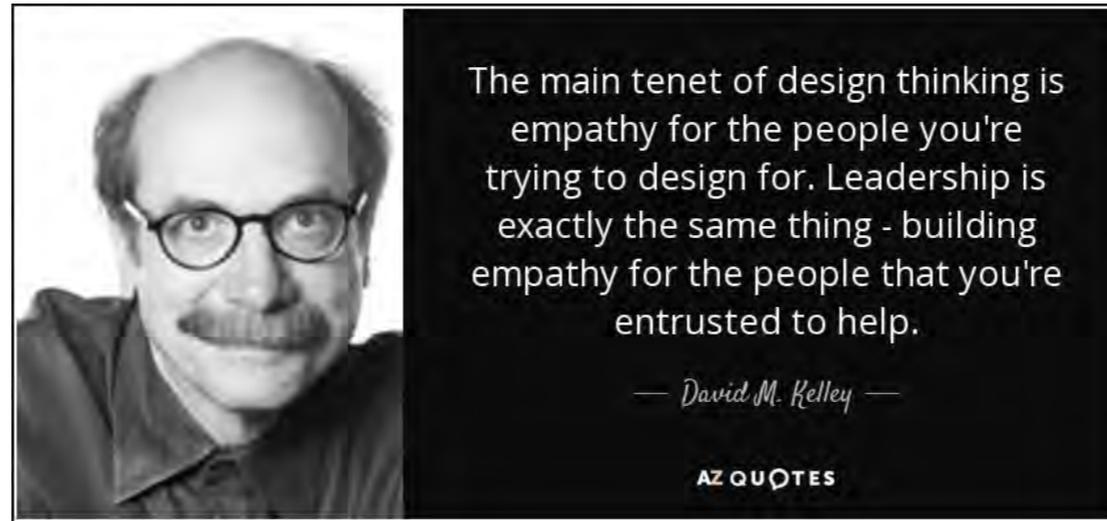


www.nifplay.org/

There is one more helpful tip we can learn from the burgeoning field of play research. Here's Tim Brown again: "In some cases, our desire to be original is actually a form of editing. And that actually isn't necessarily really playful. So that ability just to go for it and explore lots of things, even if they don't seem that different from each other, is actually something that kids do well, and it is a form of play." [next slide]



The opposite of this adult compulsion to edit is a design tactic in which multiple, low-resolution prototypes are churned out quickly by bringing together anything at hand to explore solutions. Brown gives the example of David Kelley's team "hacking together a prototype made from a roll-on deodorant" that eventually became the first commercial computer mouse for Apple. [\[next slide\]](#)



Kelley is founder, chairman and managing partner of the design firm IDEO as well as a professor at Stanford University. His TED talk on creative confidence is an excellent pivot point for us now. [\[next slide\]](#)

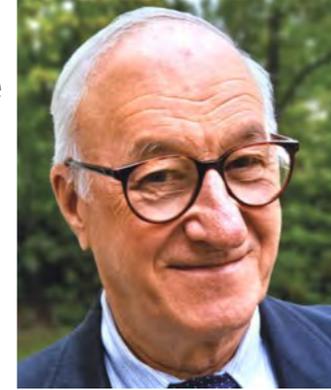
“This famous scientist had documented and scientifically validated something that we've seen happen for the last 30 years: that we could take people who had the fear that they weren't creative, and we could take them through a series of steps, kind of like a series of small successes, and they turn fear into familiarity. And they surprise themselves. That transformation is amazing.”

www.ted.com/talks/david_kelley_how_to_build_your_creative_confidence



Kelley cites the Stanford design school's application of world-renowned psychologist Albert Bandura's process of "guided mastery" to overcome fear of judgement and boost students' creative self-efficacy (people's beliefs in their capabilities to produce given attainments - Bandura, 1997). Kelley states, "I really believe that when people gain this confidence - and we see it all the time at the d.school and at IDEO - that they actually start working on the things that are really important in their lives." [next slide]

“Successful efficacy builders do more than convey positive appraisals. In addition to raising people's beliefs in their capabilities, they structure situations for them in ways that bring success and avoid placing people in situations prematurely where they are likely to fail often. They measure success in terms of self-improvement rather than by triumphs over others.”



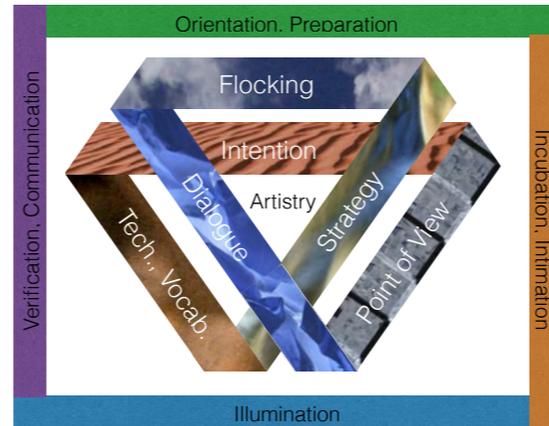
Bandura, A. (1994). Self-efficacy. In V. S. Ramachaudran (Ed.), *Encyclopedia of human behavior* (Vol. 4, pp. 71-81). New York: Academic Press. (Reprinted in H. Friedman [Ed.], *Encyclopedia of mental health*. San Diego: Academic Press, 1998).

We'll leave the exploration and application of Bandura's Social Cognitive Theory to those who choose to take up the teacher training question posed earlier. What we'll run with now is his assertion that new behavior can be acquired by watching and imitating others. [\[next slide\]](#)



Archives

“Just as the same mirror neurons fire when observing and doing certain tasks, so other mirror neurons may be triggered both when experiencing a particular emotion and when observing someone else with that emotion.”



I propose that the emerging research on the mirror neuron system and social cognition will provide important insight into the proposed renovation of music ensemble pedagogy as well as the definition, practice and pedagogy of conducting. Enticing as those topics are, we must press on with the topic at hand. [\[next slide\]](#)

The following resources offer a useful summary for those who'd like to know more about mirror neurons:

<http://archives.esf.org/hosting-experts/scientific-review-groups/humanities-hum/news/ext-news-singleview/article/how-mirror-neurons-allow-us-to-learn-and-socialise-by-going-through-the-motions-in-the-head-558.html>

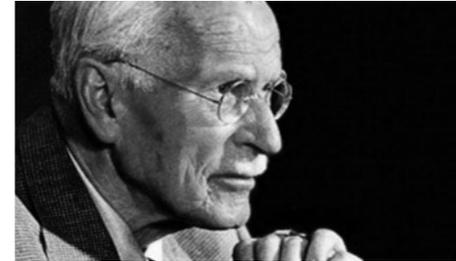
https://www.ted.com/talks/vs_ramachandran_the_neurons_that_shaped_civilization

<http://www.pbs.org/wgbh/nova/body/mirror-neurons.html>



“Almost all creativity
involves purposeful play.”
– Abraham Maslow

“The creation of something new is
not accomplished by the intellect
but by the play instinct.”
- Carl Jung

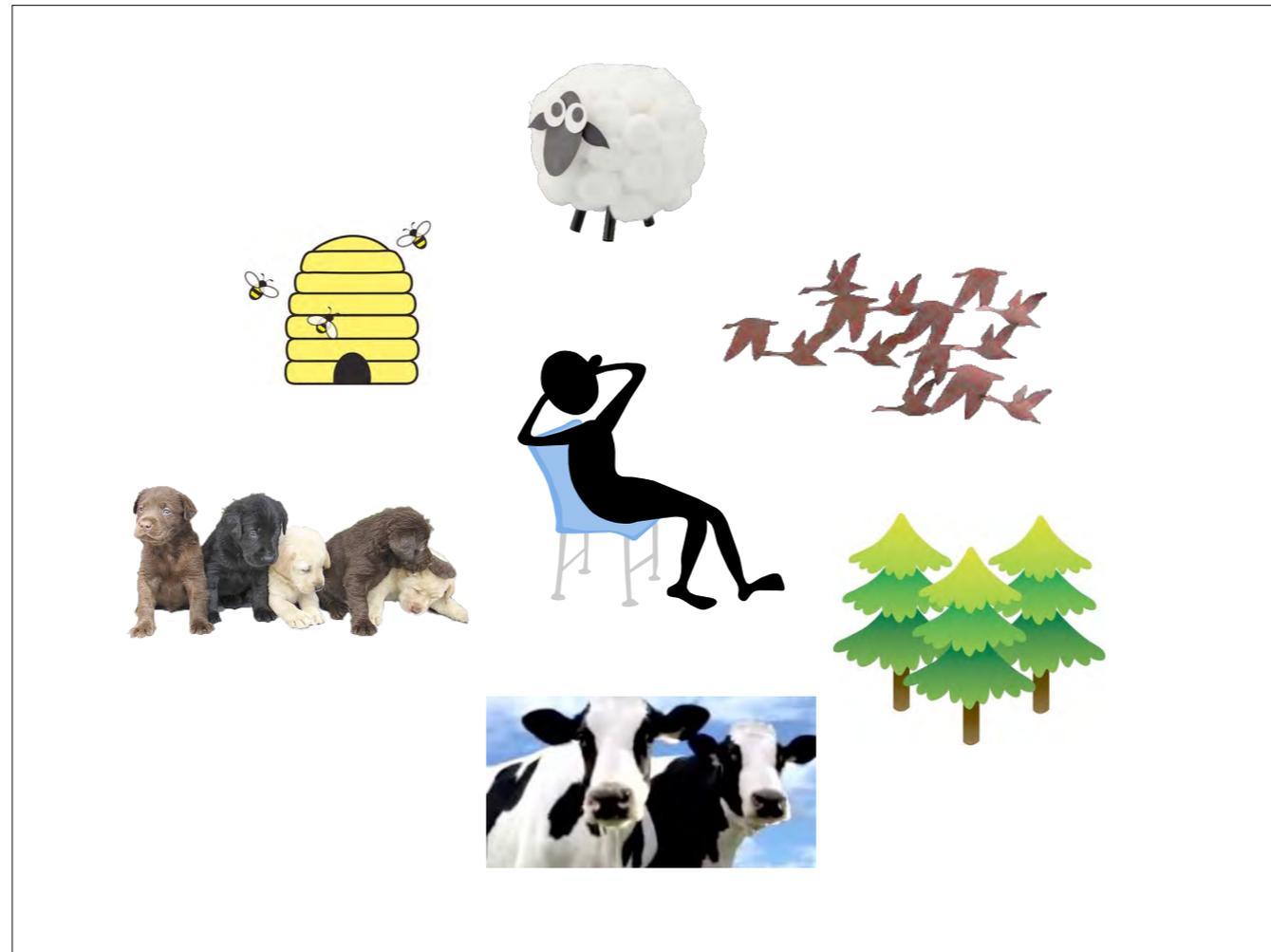


“If you want to be creative, stay in part a
child, with the creativity and invention
that characterizes children before they
are deformed by adult society.”
- Jean Piaget

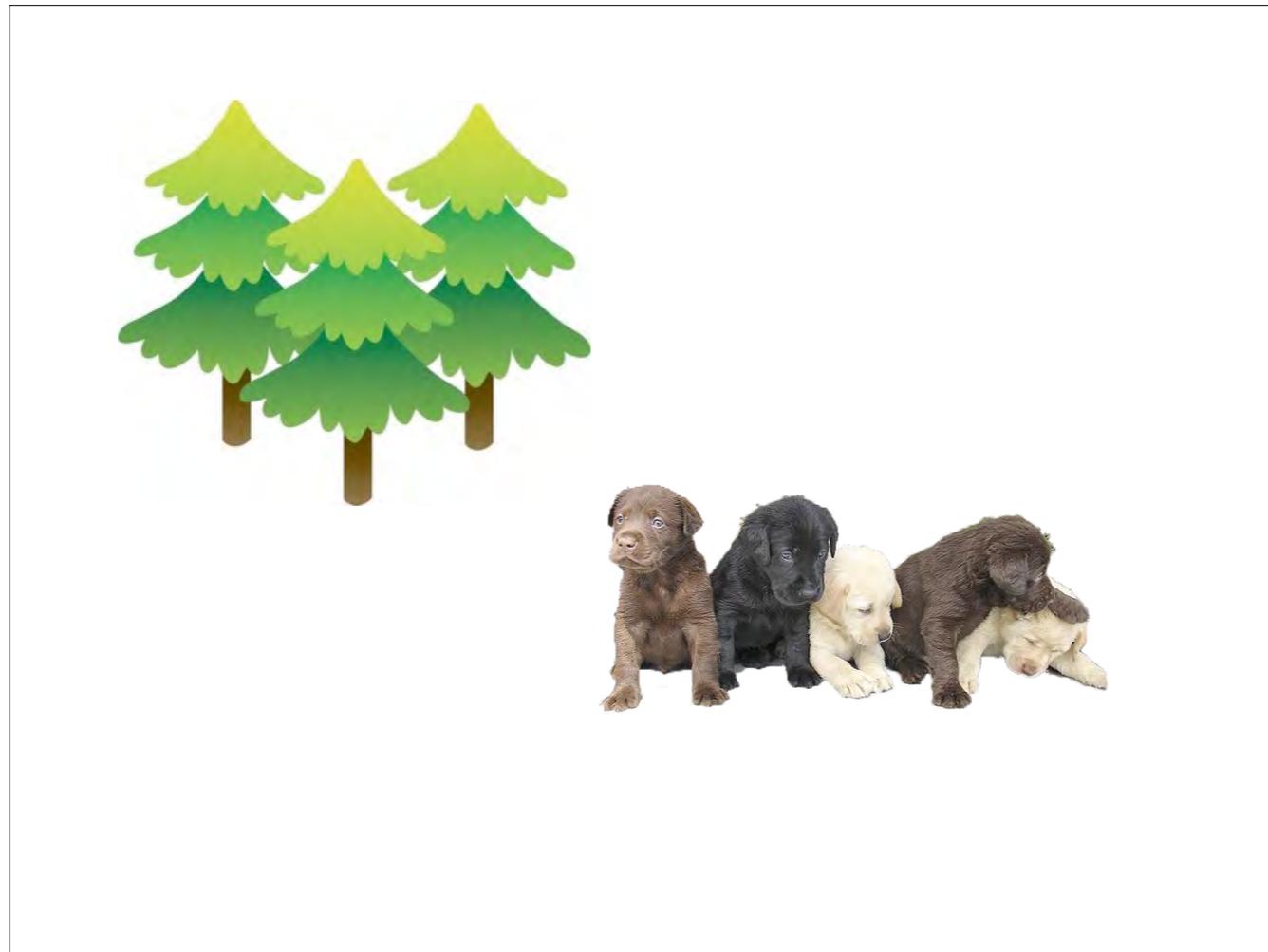
A playful disposition is essential to the development of artistry because it is fundamental to the exercise of creativity. Therefore the cultivation of a culture conducive to play must be a primary objective in ensemble pedagogy. [\[next slide\]](#)



Most groups (not merely music ensembles) break down into five or six basic sub-categories based on their attitudes and behaviors. These categories not necessarily linked to age or experience, nor are they sequential in terms of development (apologies to Piaget - hopefully he would appreciate the playful approach to the topic at least). [\[next slide\]](#)



Most of us cycle through these various outlooks depending on where we are, who we're with, and what we're doing. The categories can be seen as an informal device to understand aspects of self-efficacy. Ensemble directors, as "efficacy builders", must become adept at adjusting pedagogical tactics according to the various outlooks present in the group at any given time. [\[next slide\]](#)



Trees can be perfectly happy, but they are rooted to their spot. They know how to do things one way and they will not be moved. On the opposite end of the spectrum are the puppies. Puppies can't help but move, all the time. They're thrilled to be involved in any way, uncoordinated, uninhibited, and fearless. This makes them fun but exhausting to work with. [\[next slide\]](#)

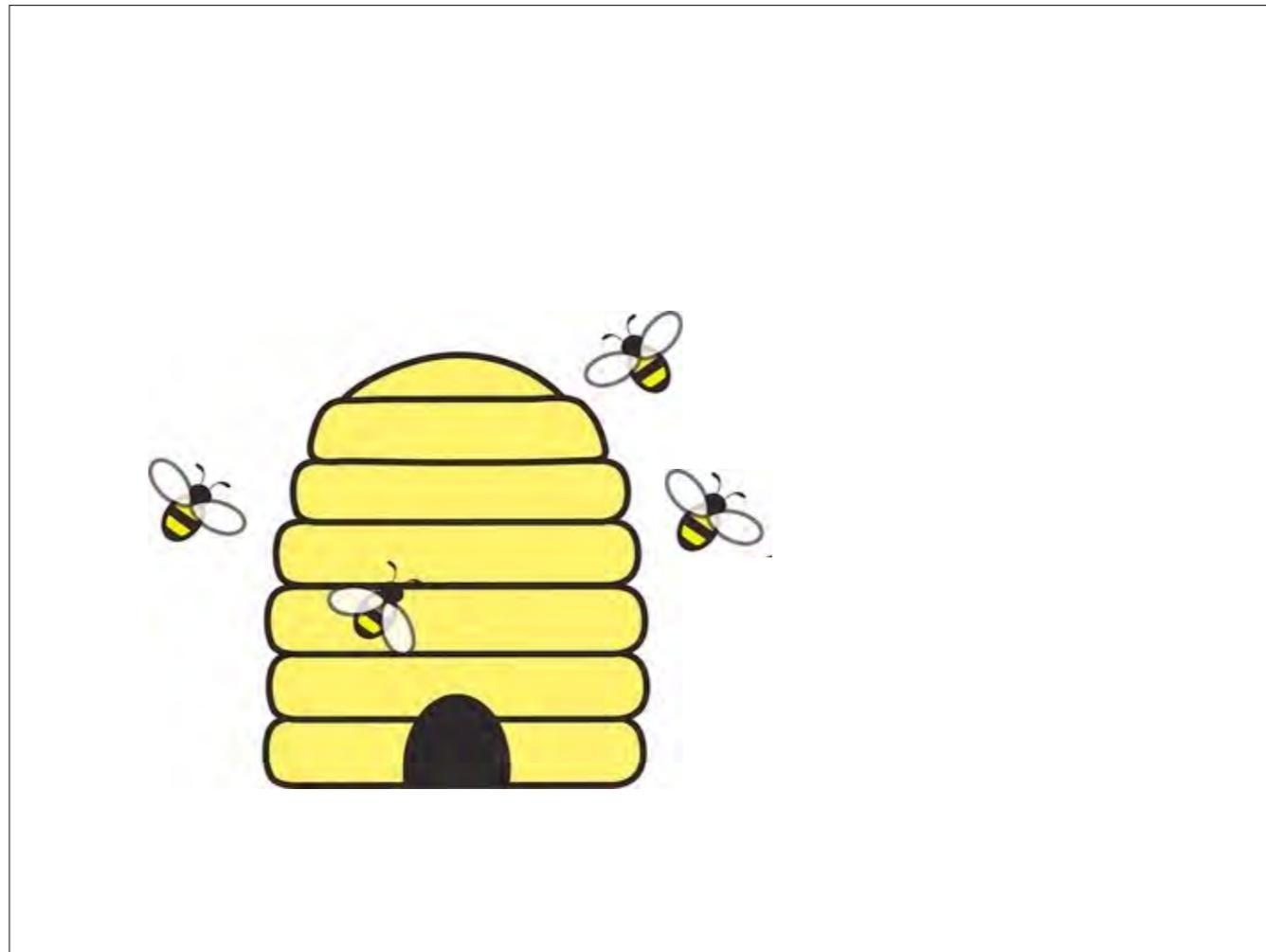


Then there are the sheep. Often puppies become sheep as they transition out of elementary school and into middle school. Fear of being singled out, of being different, and of not knowing the answers drives them to hide in plain sight. [\[next slide\]](#)

Moo.



Sheep's bolder cousins are also fond of herds but less anxious. You'll find quite a few cows in high school. They have a more developed sense of self but maintain a powerful need to operate in groups. Unlike sheep, cows tend to follow a leader. No one is entirely sure why one cow in the herd ends up as alpha (or Judas), but ranchers use this to their advantage when it is time to move the cattle. And any veteran high school teacher knows if you get this one moving in the right direction the rest will follow. [\[next slide\]](#)

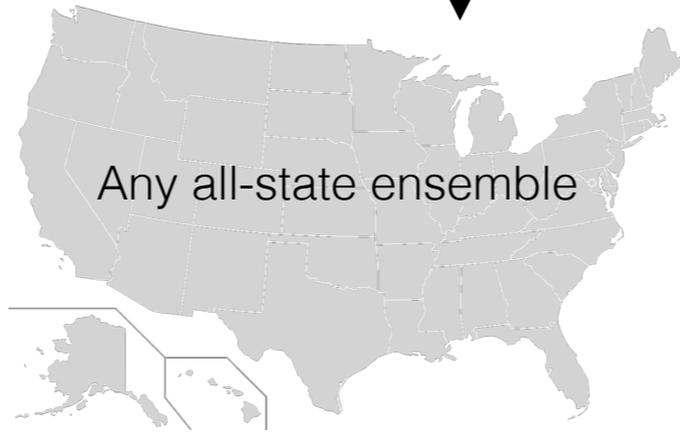


Bees are more industrious and independent versions of cows and more formally hierarchical. All of their effort is focused on the queen bee (the teacher or conductor). They follow instructions - tell them what to do and they'll do it. But ask them for independent thought or creative problem solving and they've got nothing. They're drones - they wait to be told. Most good ensembles are full of bees (this includes professional groups). [\[next slide\]](#)



← Puppy

Bees



Cows



[next slide]



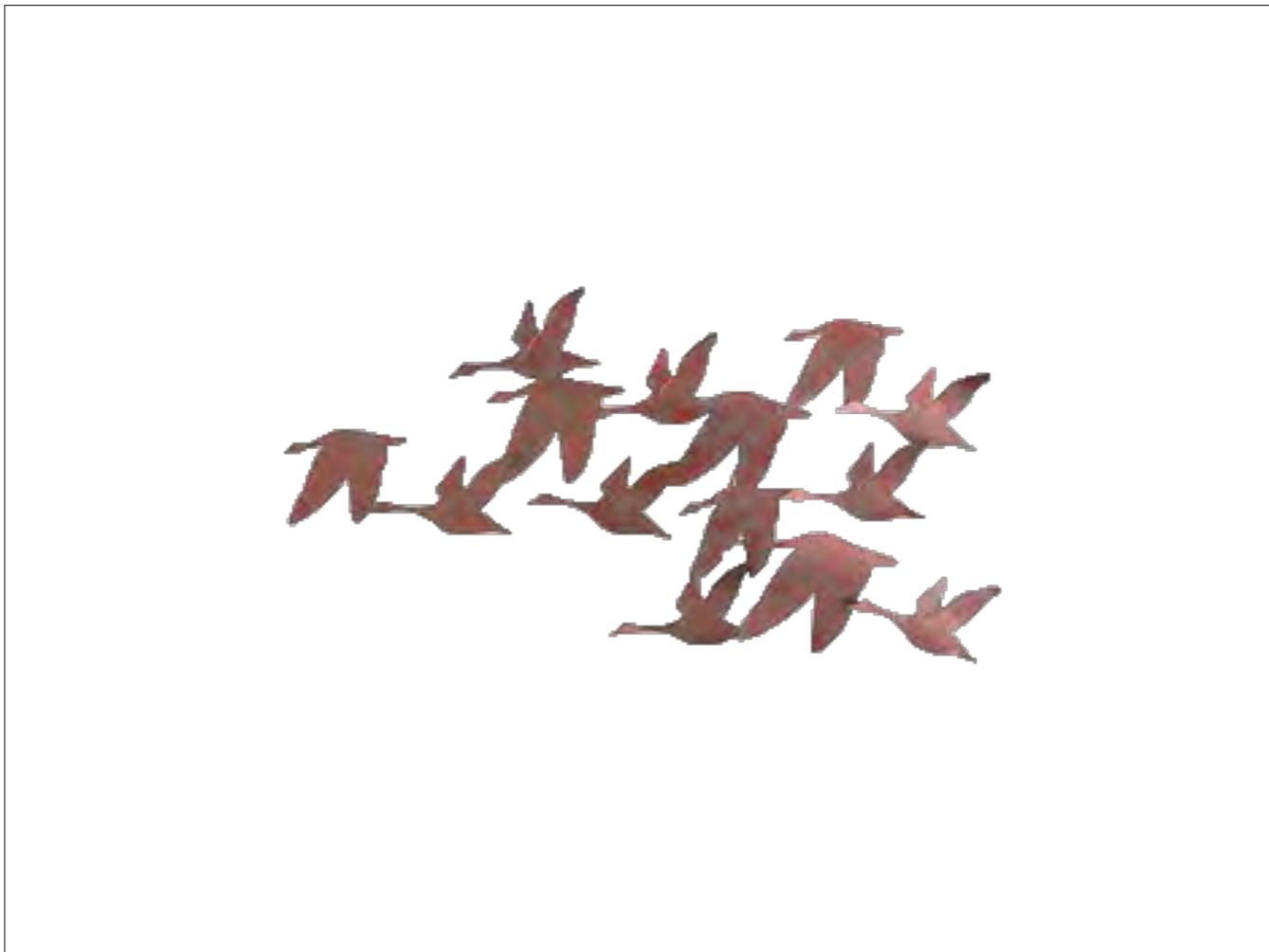
But bees have an Achilles heel: without a queen and orders to follow they lose their sense of purpose. Think of how many good music students pack up their instrument and stop playing after they graduate. Once the connection with the hive is severed it's game over. [\[next slide\]](#)



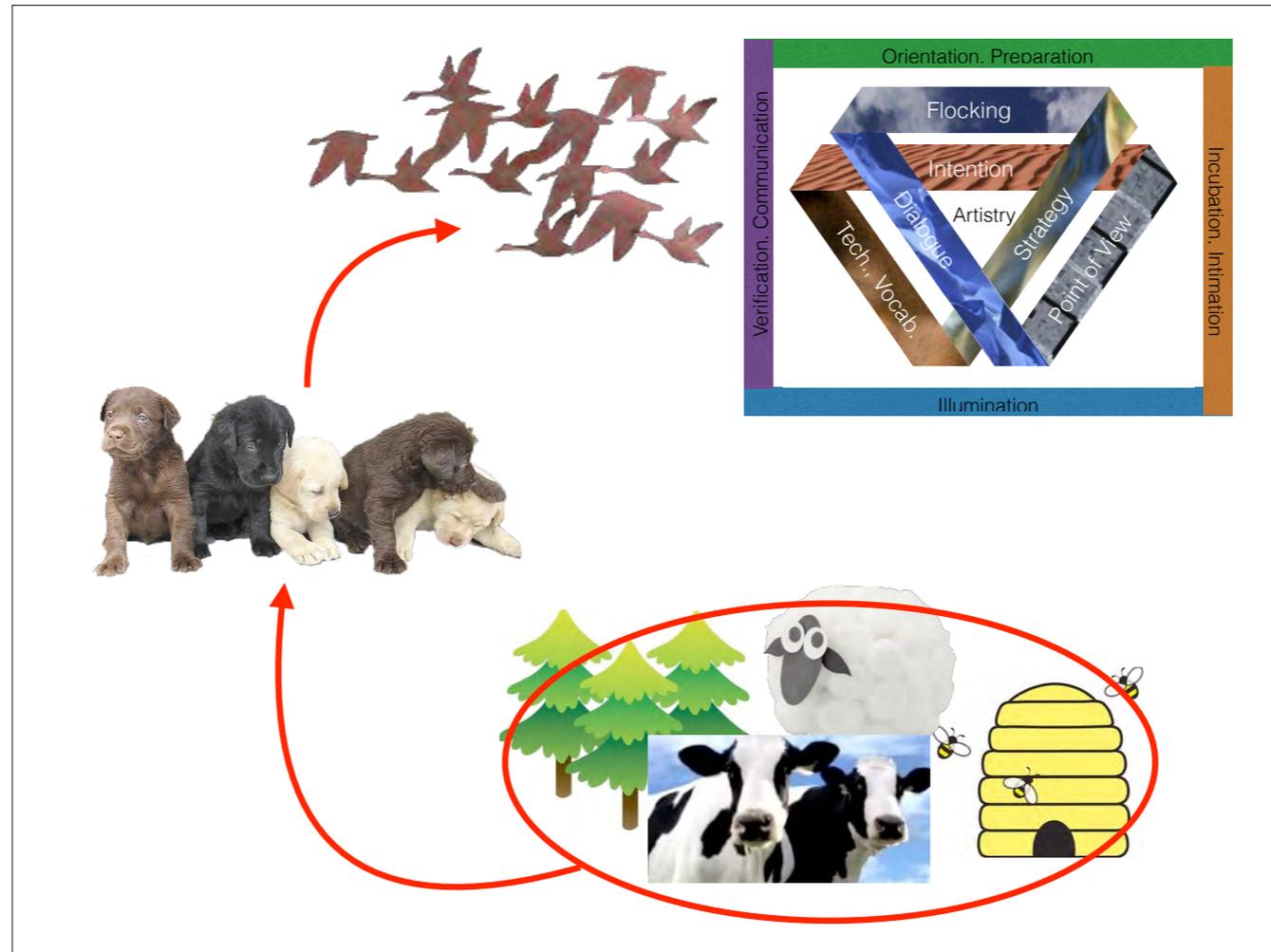
(video clip)



To give you a sense of what these characteristics look and sound like, here's a classic face-off between a puppy (Pablo Casals) and a bee (a cello student in a master class). Notice how playful and directly communicative he is. [\[next slide\]](#)



Last but far from least are the birds. When flocking (see Part 1), there is no single leader and yet they never crash. Nor do they ever stop to have a conference about what to do next. No one is giving or taking orders. They just fly and improvise beautiful patterns. [\[next slide\]](#)



The first step to answering the question “how to do this” is to develop flexibility and remove fear. That means Job #1 is to enable everybody to find their inner puppy.
[\[next slide\]](#)



That process can seem a little odd to the casual observer. The thing to listen for is laughter - then you know that brain chemistry is changing. I'll choose rehearsal strategies based on the original diagnosis of the group and adjust according to their changing ratio of puppy-ness. The object is to balance the active with the passive, the confident with the timid, the uncoordinated with the skillful so everybody is contributing and everybody shares the musical responsibility. That's why a great deal of the material in Part 3 is in a gaming format. It's "Duck, Duck, Goose," not "Pulse Exercise in Bb". [\[next slide\]](#)



Director's
perspective

Ensemble's
perspective



If they have made it past the specious “rigor” issue addressed earlier, the next obstacle for directors heading down the new path is to worry that the band will not react well to something so far out of the ordinary. I have yet to encounter an ensemble that didn’t embrace it once they heard the difference in their sound - which is immediate - and realized the world of possibilities that has opened up. [\[next slide\]](#)

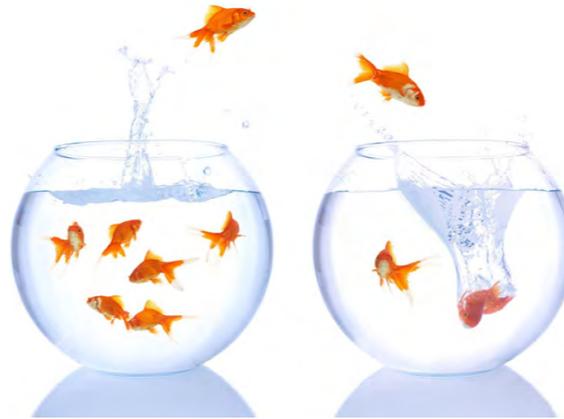


It has been described to me from the ensemble's perspective like the scene in Willy Wonka and the Chocolate Factory when they enter the Chocolate Room. Directors who have tried it say it's like The Wizard of Oz when Dorothy steps out of the house and the film changes from black and white to Technicolor. [\[next slide\]](#)



With that image in mind, let's head to Part 3. [\[next slide\]](#)

Part 3



I suspect we lost the trees in Part 1, but the cows and sheep should have found reassurance in Part 2. If you have no idea what I'm talking about, be sure you have read Parts 1 & 2 before you head into Part 3. [\[next slide\]](#)

Preparation

- **problem identification & definition**, development and exercise of craft (e.g. musicianship); voluntary, conscious and regulated

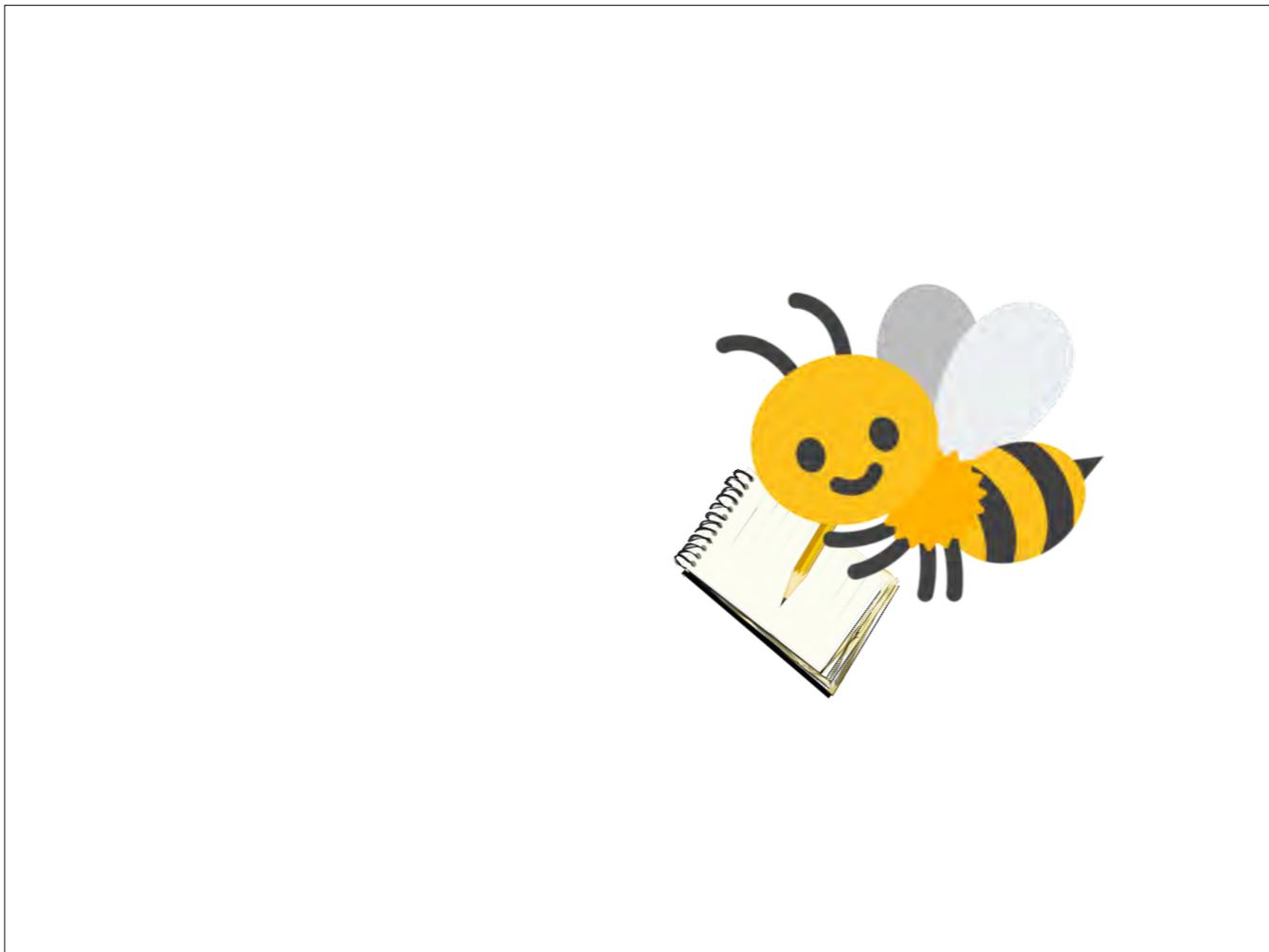


How to...

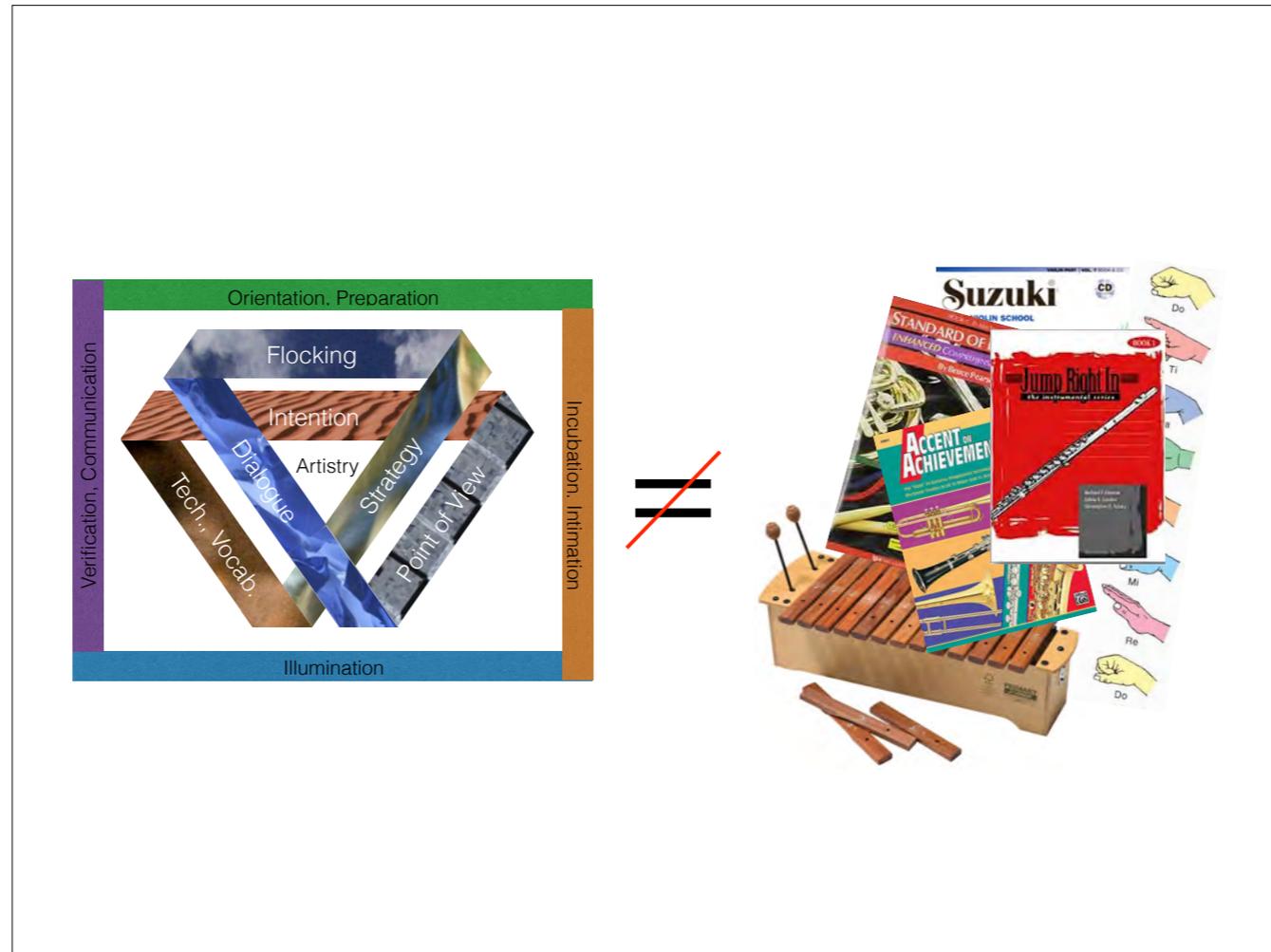
- do this



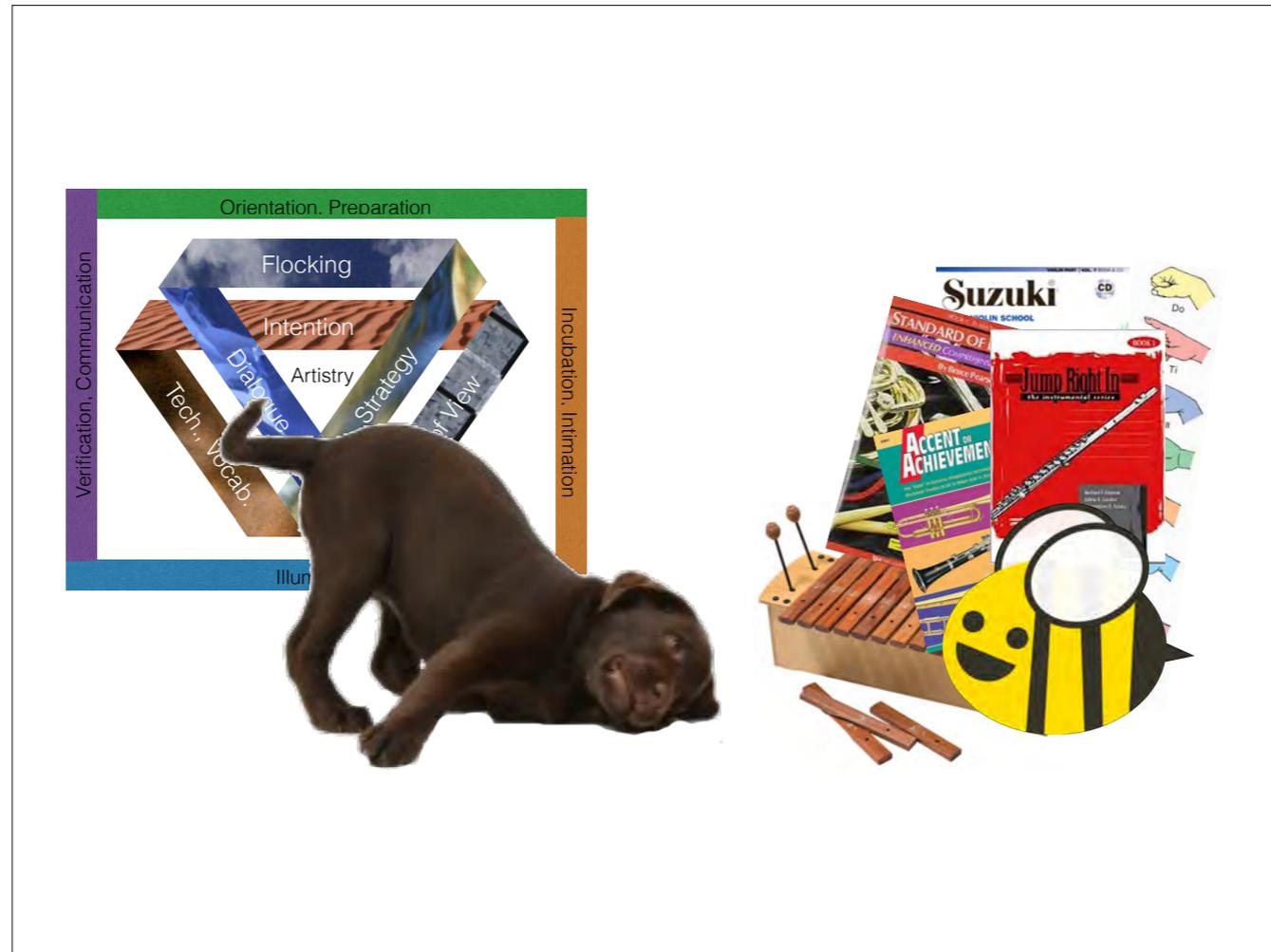
Part 3 is all about “how” but I need to take a moment to chat with the bees. [\[next slide\]](#)



I can see that you're ready for step-by-step instructions. You're not going to get them. Before you panic, take a moment to return to a concept from Part 1 and soften your focus. [\[next slide\]](#)

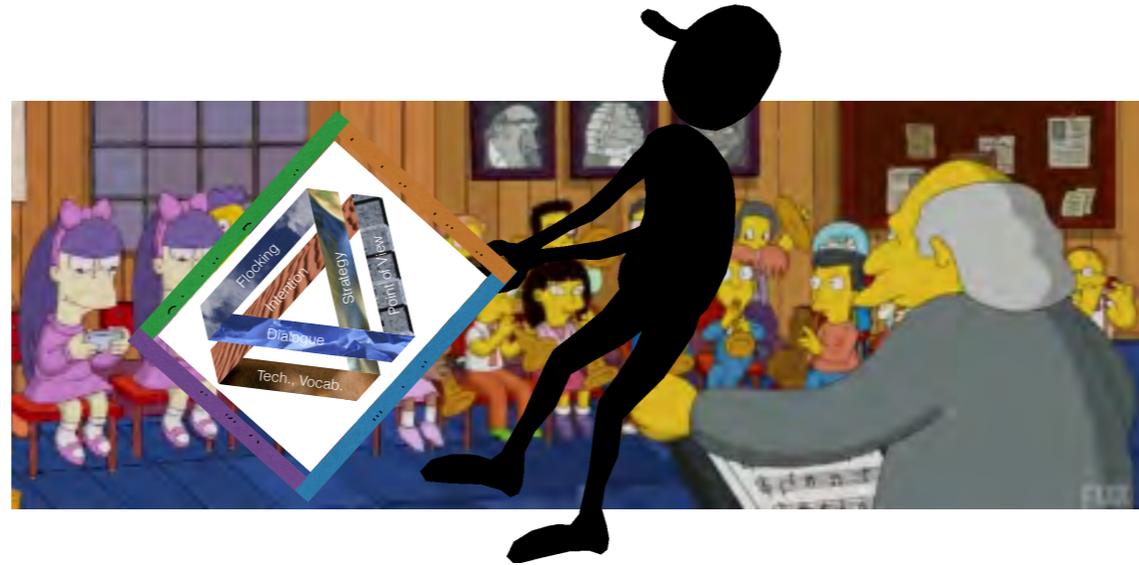


We're talking about a mode of operation, a way of thinking, rather than a method. [\[next slide\]](#)



This is good news in that you can use whatever system you're comfortable with as raw material. I have worked with directors from a wide variety of backgrounds with great success. In fact, those who have significant experience in elementary music education seem to have a leg up. [\[next slide\]](#)

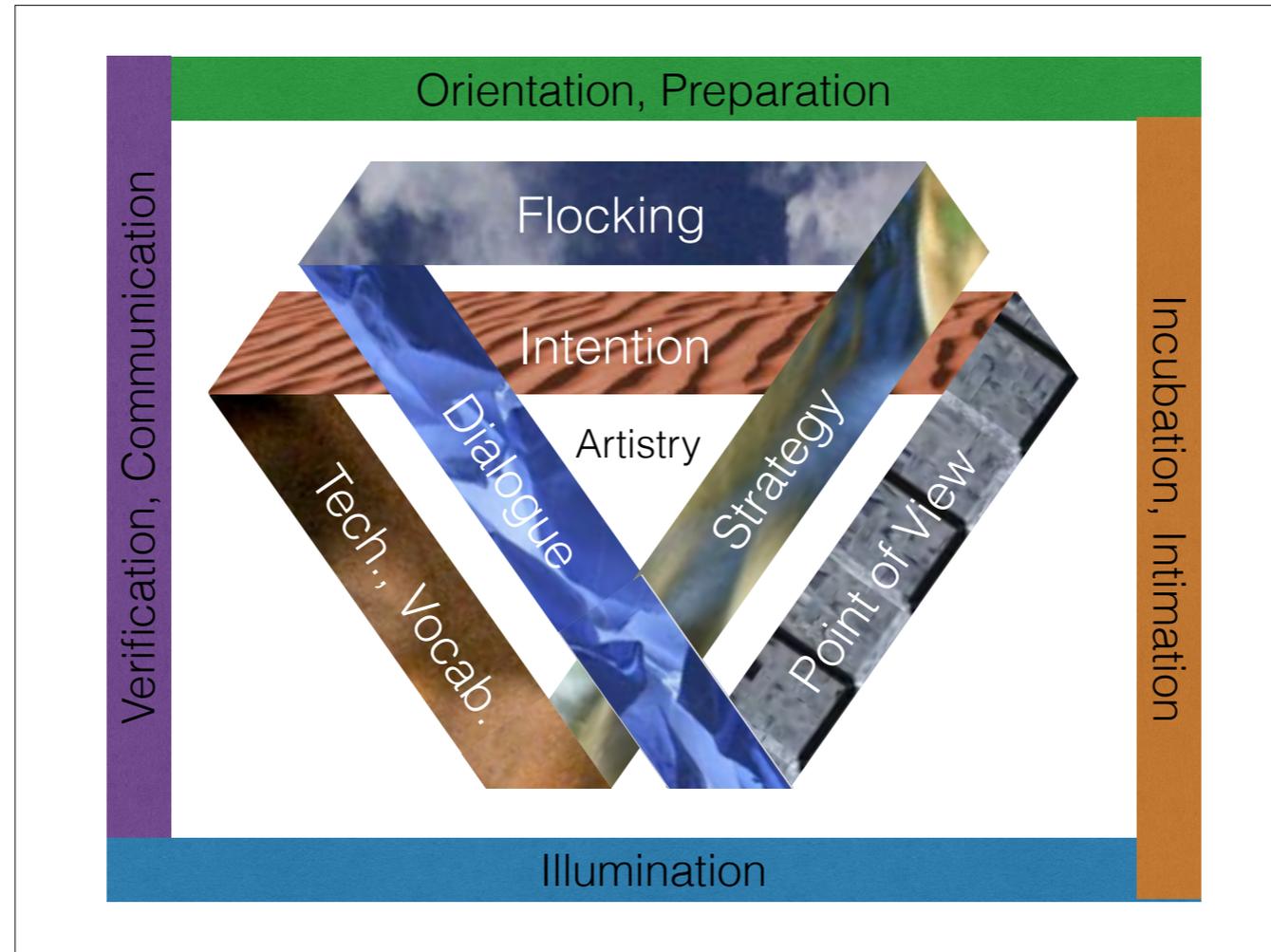
“The more time you spend trying to fit this new information into your old thought streams, the longer the river will become.”



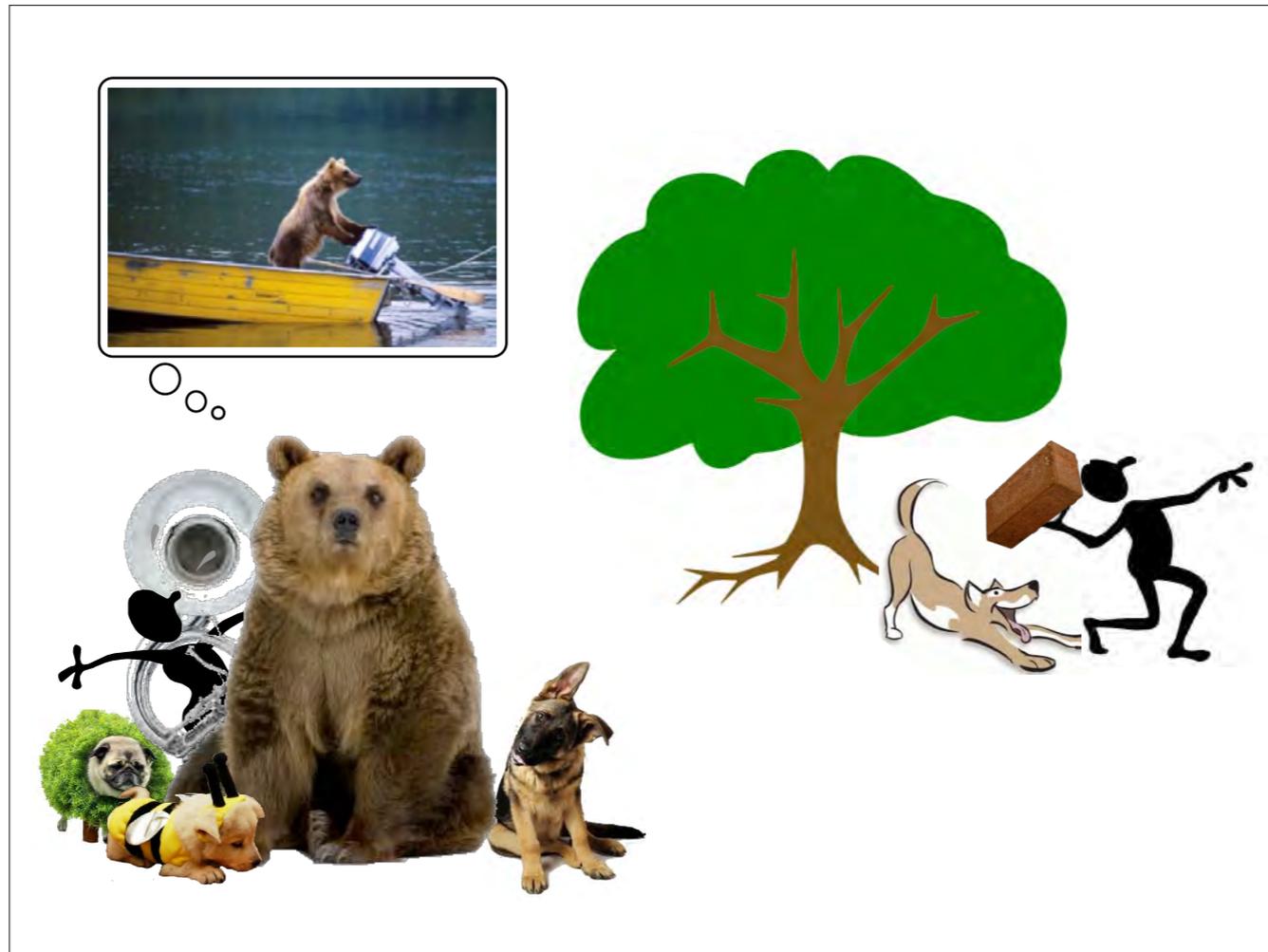
For the time being, I'll simply remind everybody to avoid the urge to wedge new curricular goals into an old format or to try to superficially enliven traditional rehearsal habits with a few new fun activities. [\[next slide\]](#)



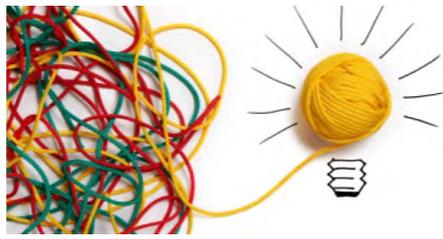
Rather, the object is to use the proposed creativity/artistry engine to transform existing materials. This blending may be antithetical to the philosophy of certain methods or systems, in which case we may discover that certain raw materials are more conducive to authentically creative and artistic outcomes than others. Not every branch can make it through the chipper. I'll leave that debate to the music education community. [\[next slide\]](#)



Now it's time to rev up the engine. [\[next slide\]](#)



We'll need an environment that is playful, brimming with curiosity, and conducive to the simultaneous development of artistry and craft... [\[next slide\]](#)



$$? + ? = 10$$

A person is an expert in creativity when:

- they cultivate an intensely curious point of view
- they are able to soften their focus at will,
- they can instigate fruitful cognitive collisions among disparate, seemingly unrelated ideas,
- they can select the most promising among them, and
- they can apply their technique to developing and refining a unique and valuable contribution to their community or environment.

Which means we'll need opportunities for individuals, small and large groups to:

- Prepare physical and mental technique/craft
- Incubate ideas over time, revisit old hunches, toss in new ideas
- See others' work in progress, merge or spin off initiatives
- Experiment, evaluate, and elaborate flexibly, including opportunities to present/perform/display work

...in which to exercise the creative process as musicians...[\[next slide\]](#)

Motivated by:

- autonomy – the desire to direct our own lives
- mastery – the urge to get better, or develop skills
- purpose – the need to do what we do for reasons bigger than ourselves.
- relatedness - the desire to interact with and be connected to others, part of a community



In order to:

- come together as a team and develop connection through intention
- be flexible in each moment and available to the full spectrum of possibilities
- effect and include through musical interaction



...intrinsically motivated through the exercise of ensemble artistry. [\[next slide\]](#)



The goal of Part 3 is to help you discover how to develop and practice the cognitive habits to support this work. [\[next slide\]](#)

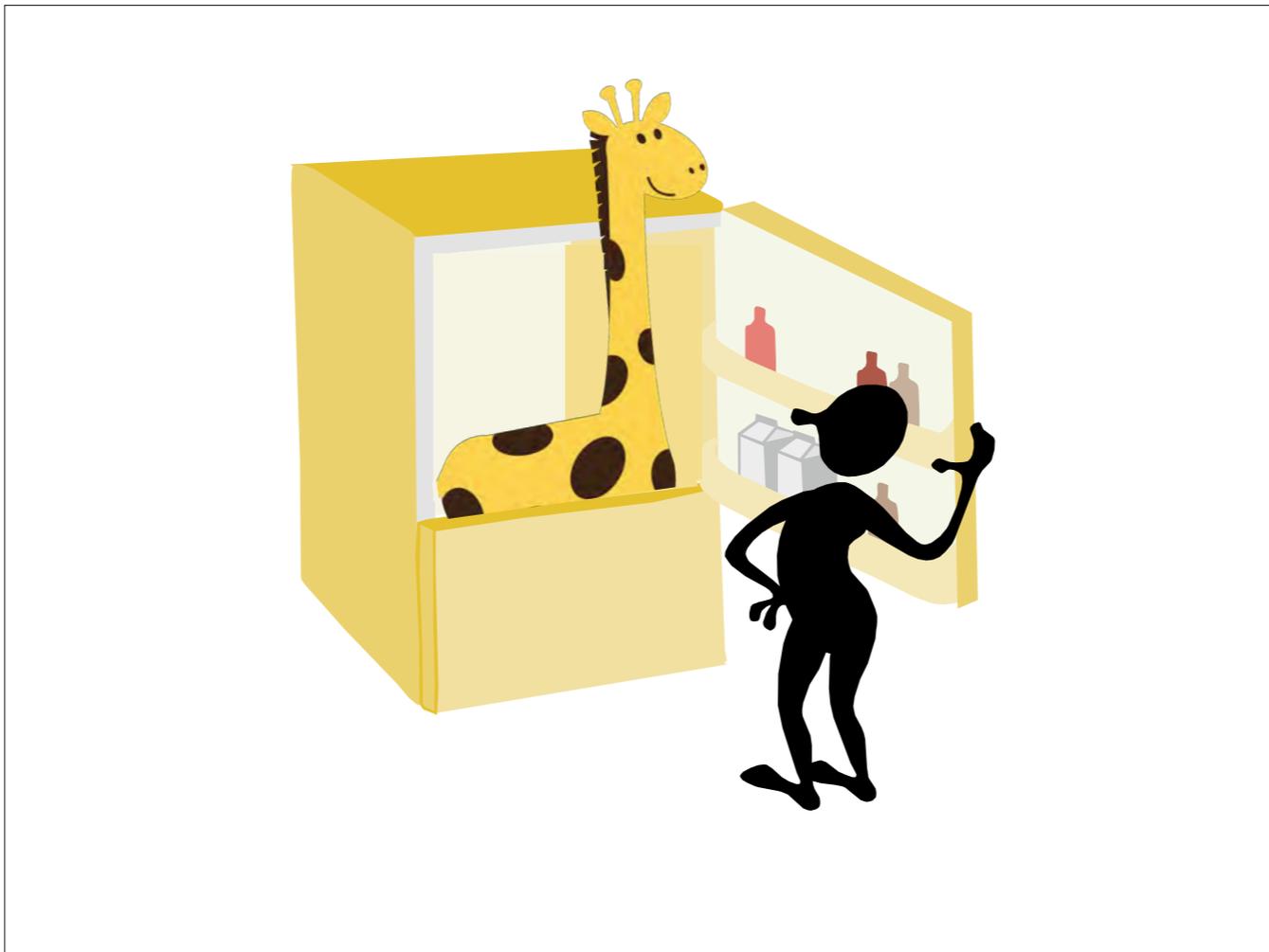


What follows are merely examples of possible options and suggestions as to how they might function. Once you get the hang of it, the ultimate goal will be for you and your students to create your own. We'll start small. [\[next slide\]](#)

I. How do you get a giraffe into a refrigerator?

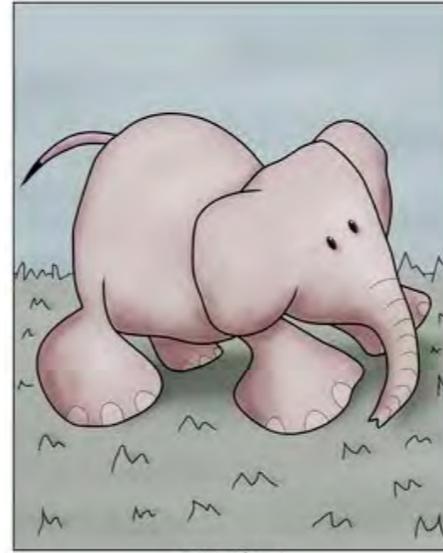


Riddles intended for young children help soften focus by disconnecting logical, factual associations thereby enabling new, playful 'intermediate impossibles'. This is one of my favorite sequences [\[screen\]](#). [\[next slide\]](#)

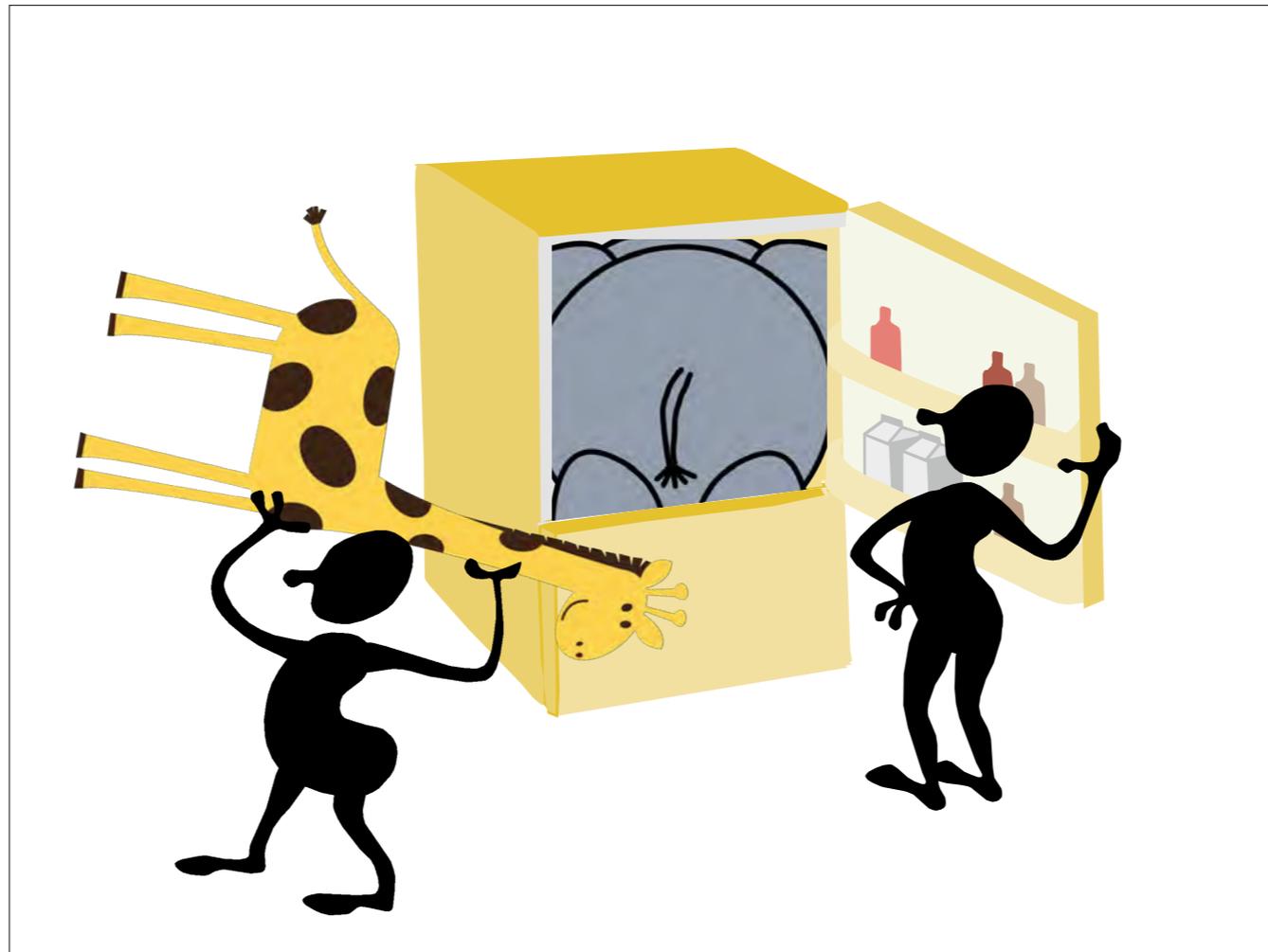


Open the door and put it in. [\[next slide\]](#)

2. How do you get
an elephant into a
refrigerator?



[screen] [next slide]



Open the door, take the giraffe out, and put the elephant in. [\[next slide\]](#)



3. The king of the jungle is having a meeting of all the animals. Who isn't there?

[screen] [next slide]

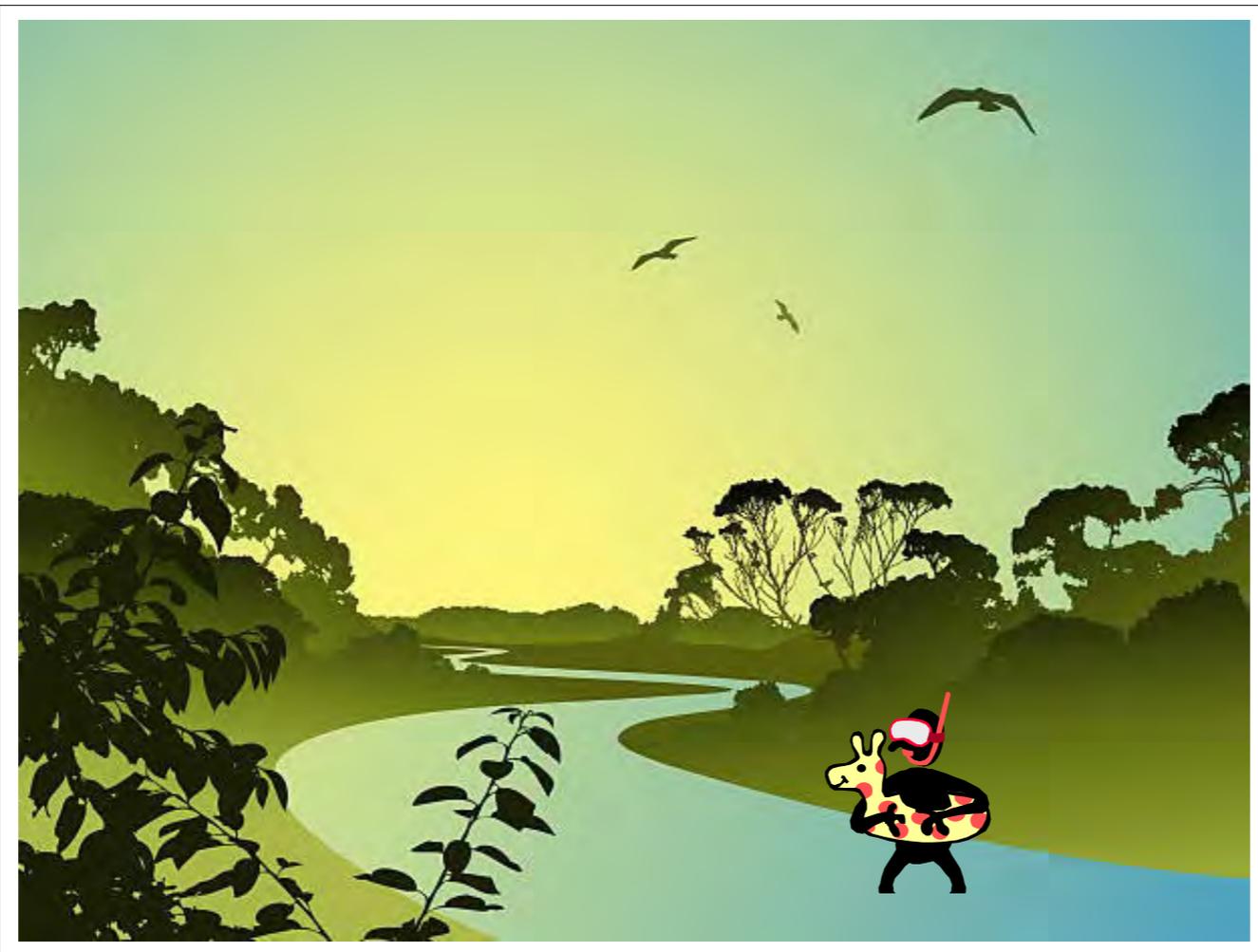


The elephant. He's in the refrigerator. [next slide]

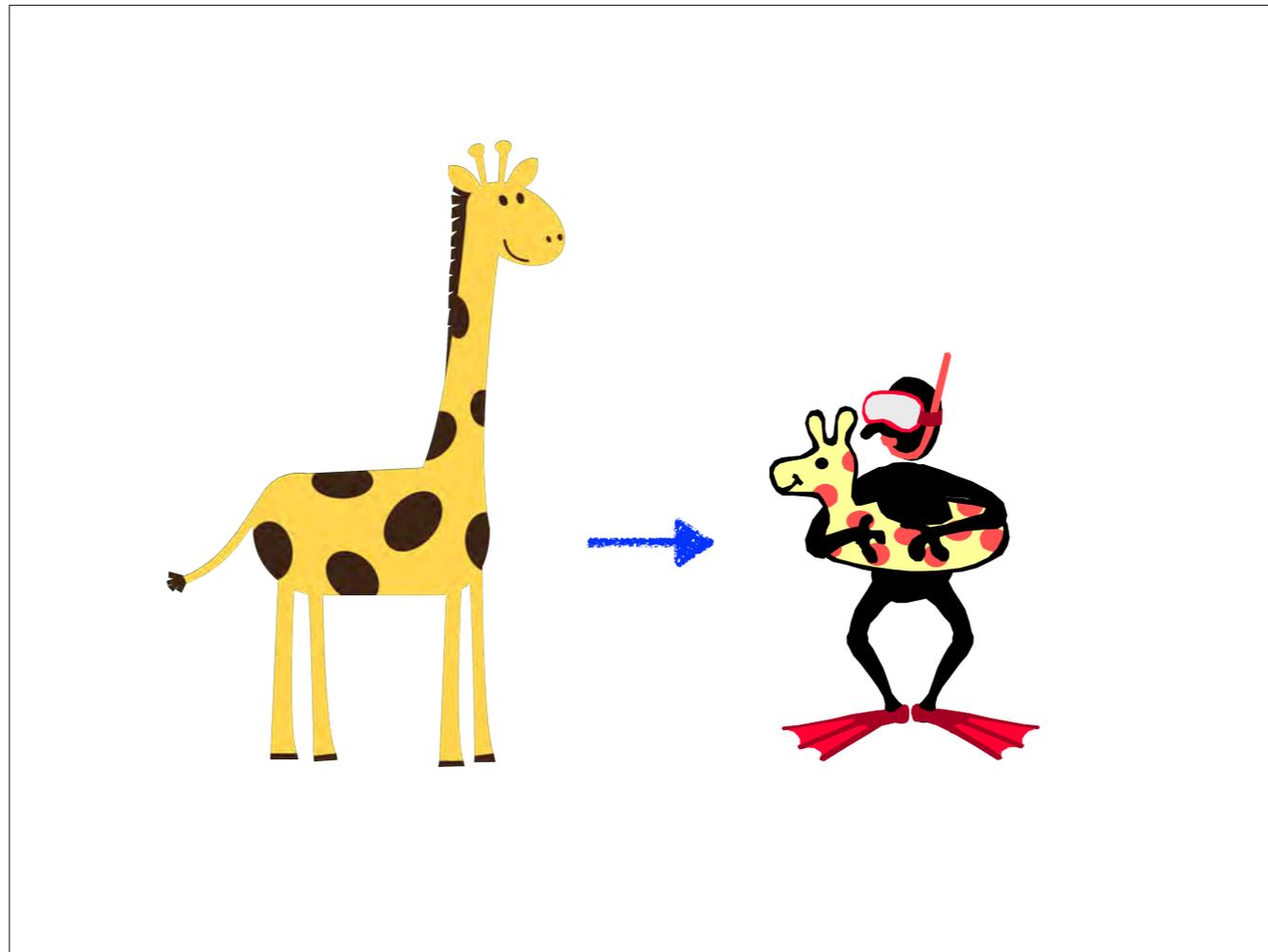


4. The river is reputedly full of piranhas and alligators. How do you cross?

[screen] [next slide]



You wade. The piranhas and alligators are all at the meeting. [\[next slide\]](#)



By the time you get to step four, your brain is getting the hang of the alternative reality and starting to dissolve, or at least ignore, old factual associations. [\[next slide\]](#)

A child playing on the beach has six sand piles in one area and three in another. If he put them all together, how many sand piles would he have?



If you have difficulty jumping into the 'intermediate impossible' universe right off the bat, then something more logical might be a better point of entry. Try this one.

[\[screen\]](#) [\[next slide\]](#)



Now think about how you came to the answer (one). Odds are you started with the numbers and worked a little arithmetic, then realized that was too easy, a red herring, and searched for 'the catch' - the thing that makes this a puzzle rather than a simple math problem. That search process might be described as allowing the various elements of the riddle to float freely in your brain - cognitive soft focus and intuition. Although there is nothing imaginary about the given situation - it is completely logical and factual (convergent) - it presented a little opportunity to exercise divergence. [next slide]

Is it legal for a man to marry his widow's sister? Why or why not?



Try another one. Let your mind roam around and play with different parts of the puzzle randomly. Words like 'widow'. Did you get it? These little puzzles are great cognitive warm ups for classes and ensembles, or for you when you sit down to write a lesson plan or study a score. They'll help tilt your perspective just enough to be on the alert for new possibilities. [\[next slide\]](#)

Most-used standardized tests concerning creativity and neuroimaging:

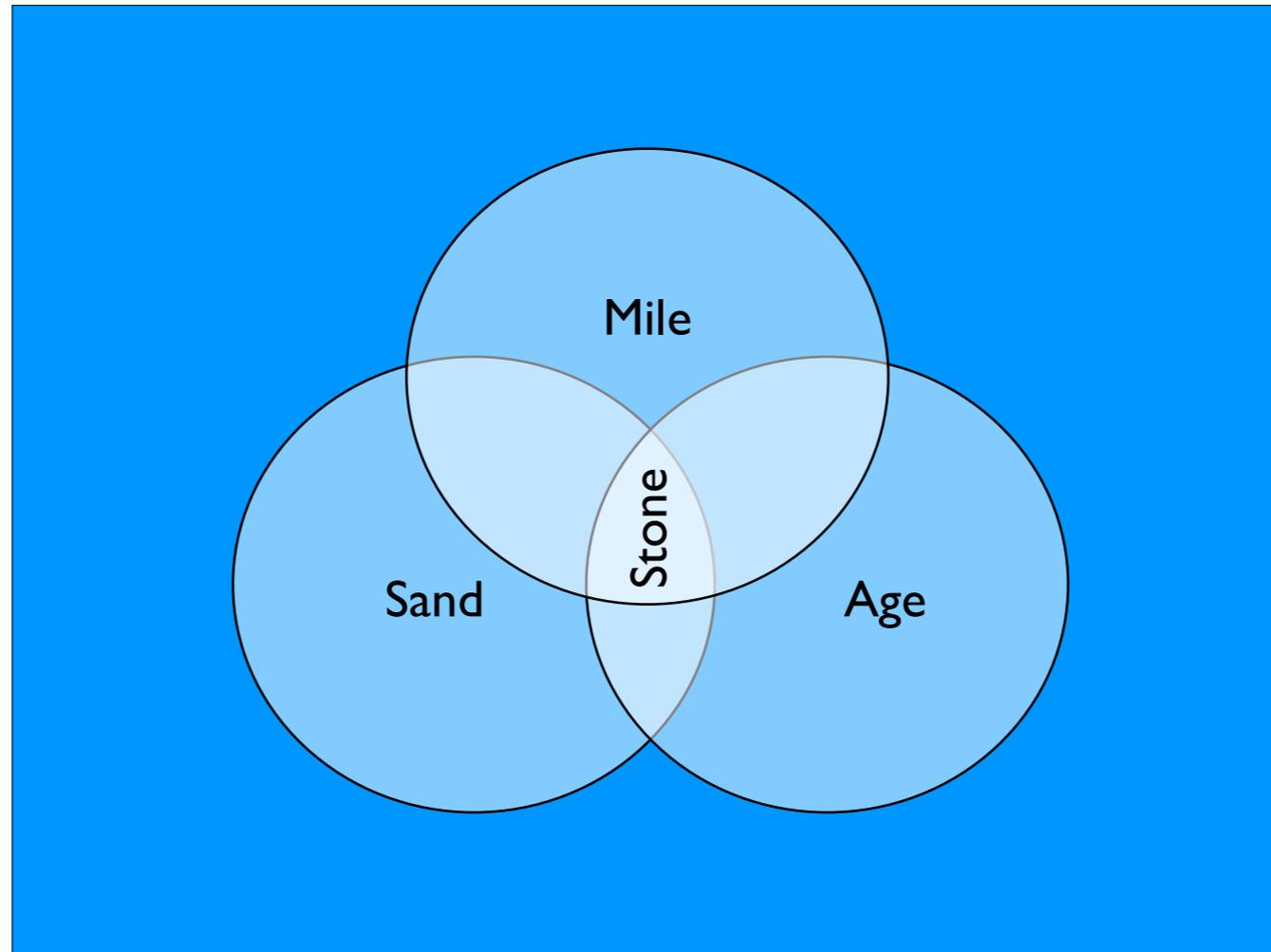
Torrance Tests (1966)



Alternate Uses Test (1967)

Remote Associates Test (1959)

An excellent source of exercises in cognitive creative processes are the three most common standardized tests developed in the mid-20th century. The Torrance Tests were discussed briefly in part one of this presentation (see Newsweek research). Examples of the Alternate Uses Test are the pen and paper clip versions explored earlier. In the early 1960s, Sarnoff and Martha Mednick developed the Remote Associates Test. The Mednicks defined the creative thinking process in the test manual as "the forming of associative elements into new combinations which either meet specified requirements or are in some way useful. The more mutually remote the elements of the new combination, the more creative the process or solution." Let's try a few. [\[next slide\]](#)



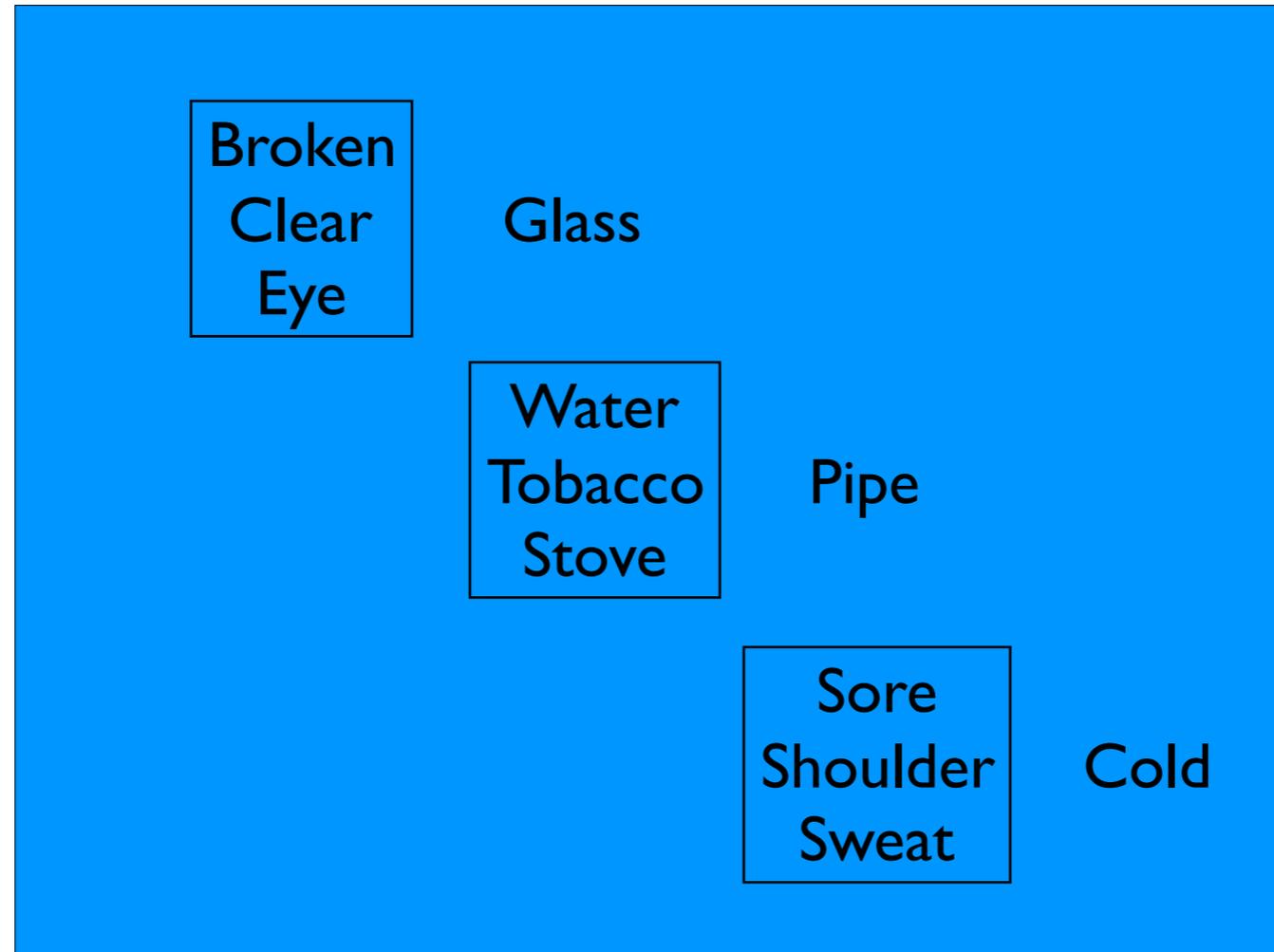
You get three words and your job is to figure out a fourth word that can be used with all three to make a common word or phrase. In this case, the word that works with all three is “stone.” [\[next slide\]](#)

Broken
Clear
Eye

Water
Tobacco
Stove

Sore
Shoulder
Sweat

Here are three sets. See what you can do with them. [\[next slide\]](#)



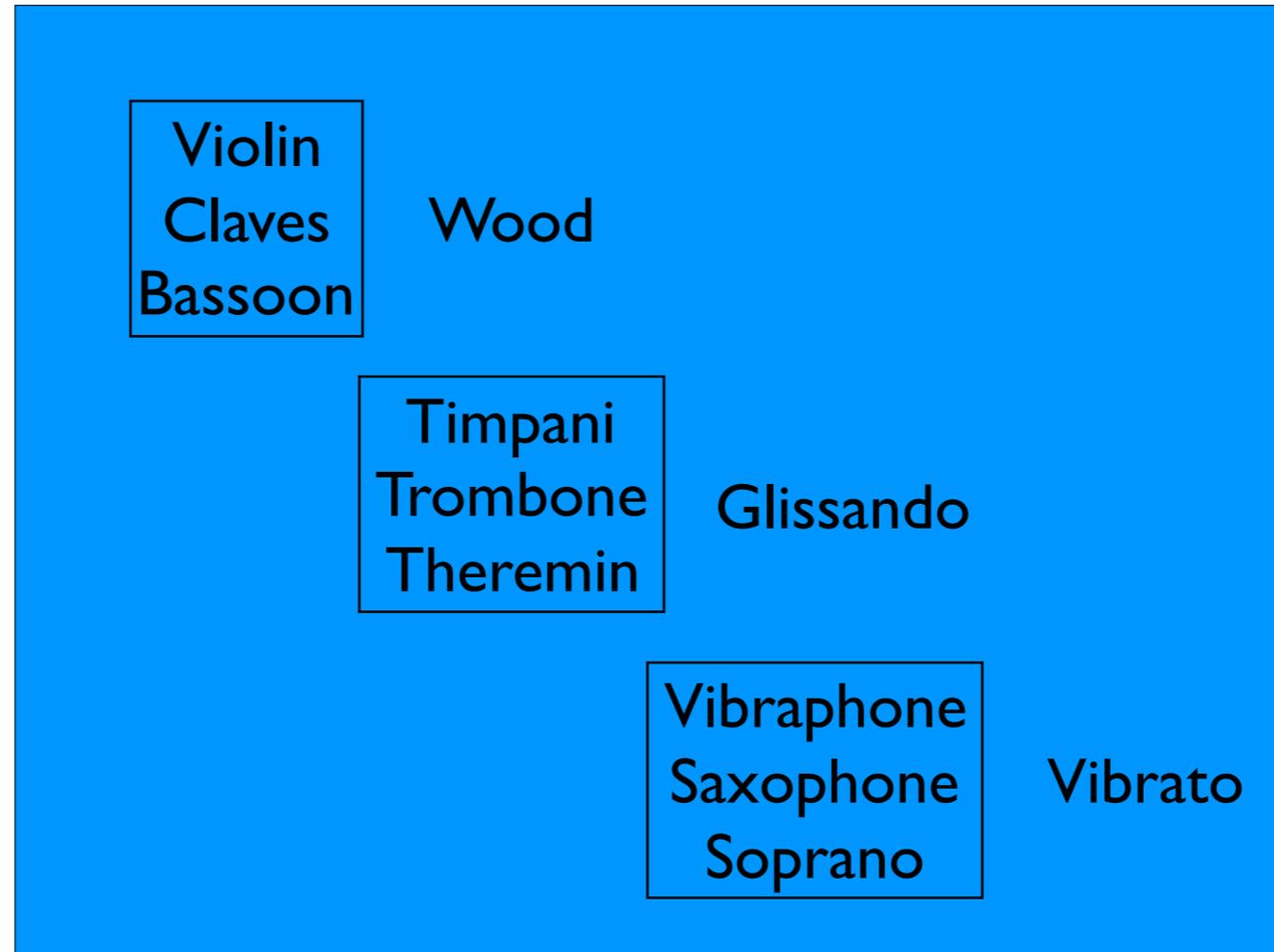
Odds are you have experienced at least one insight - an “aha moment” - as you solved these. Your brain has been bringing together widely disparate concepts and bumping them together. “Seeing what smells interesting” as Gleese would say. [\[next slide\]](#)

Violin
Claves
Bassoon

Timpani
Trombone
Theremin

Vibraphone
Saxophone
Soprano

Now let's transfer the idea into the context of music. What does each set of three items have in common? Bear in mind there might be several answers that work for each - the more you can come up with, the better. [\[next slide\]](#)



This little exercise helps the brain recognize different options for connection within a large ensemble, to reach beyond standard sections (clarinets) and families (woodwinds) to create a broader spectrum of colors and textures. The next step is to transfer this thinking into sound. [\[next slide\]](#)

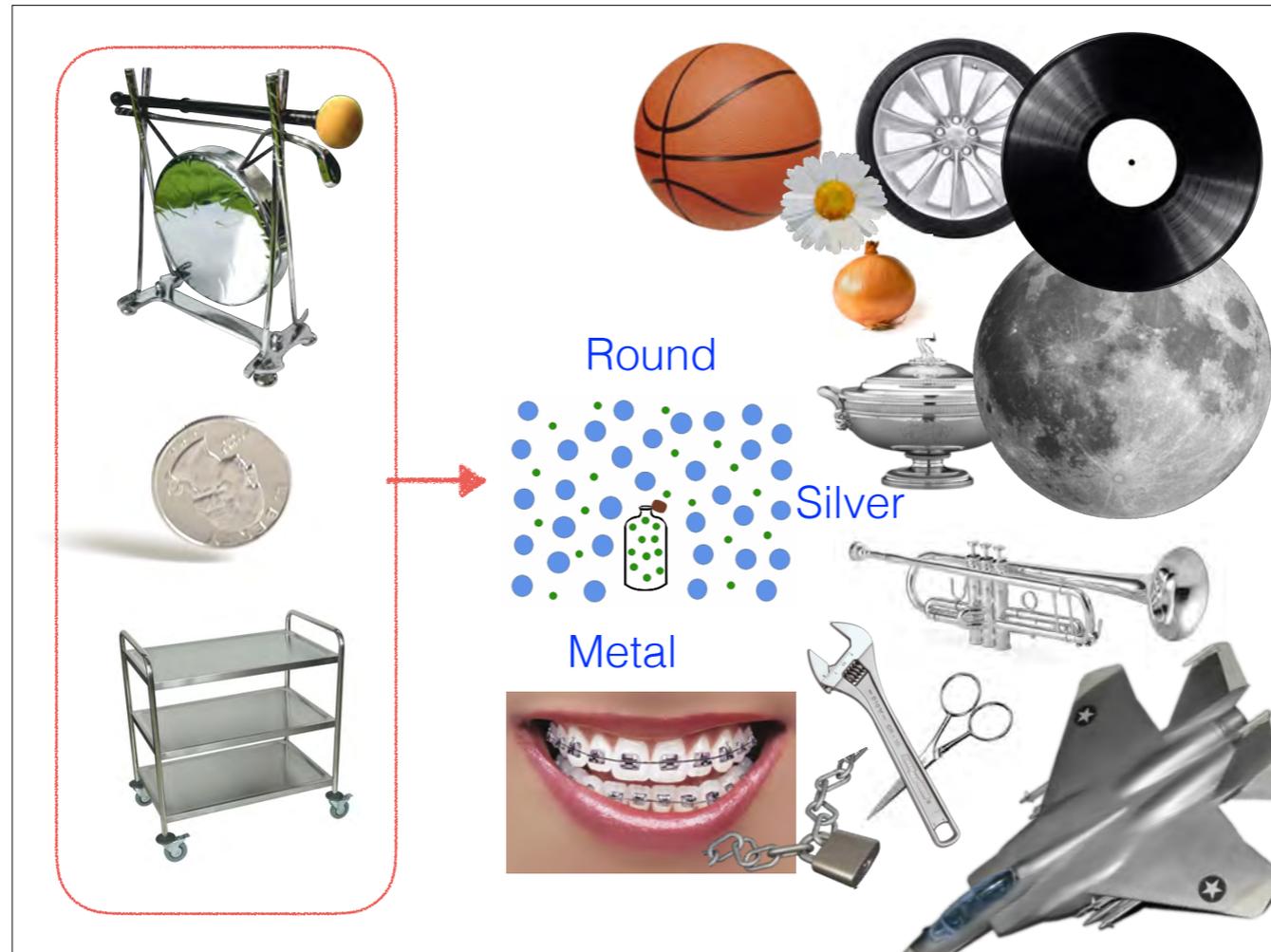


Sound 1

Sound 2

Sound 3

To do that, listen to a set of three sounds and determine what qualities are common to the set. We can't do this via PDF, but imagine you just heard three related sounds. FYI: there are great free resources online for gathering sound samples such as <http://soundbible.com/> [next slide]



The first thing your brain will want to do is identify what they are - to label them and put them in long established categories. Allow that to happen and then soften the focus to include alternatives. They're all round...they're all silver...they're all metal...Visit those categories. In this way you're taking the cork out of the bottle and letting ideas bump into each other randomly. This is a process of free association (more on that in a minute). [\[next slide\]](#)



In the case of our sound samples (gong, dropped coin, rolling rack), all involve metal and are percussive. Identifying the objects isn't important, it's what follows mentally. This is what Tina Seelig calls "going beyond the first right answer." Since we're in the world of sound, focus on the material that's vibrating (metal, wood, air, etc.) and what's causing it to vibrate (hitting, scraping, blowing, etc.). [\[next slide\]](#)

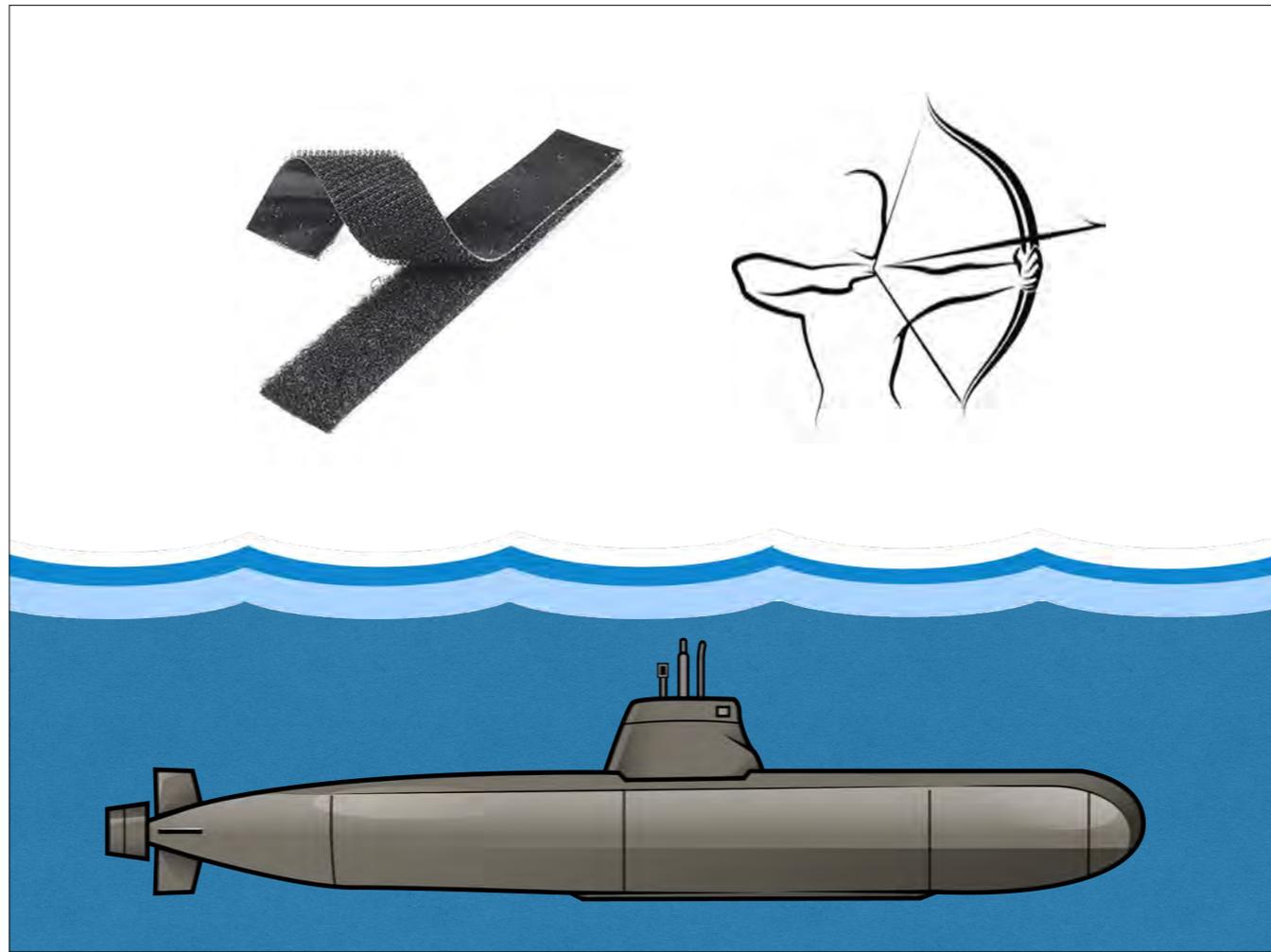


Sound 1

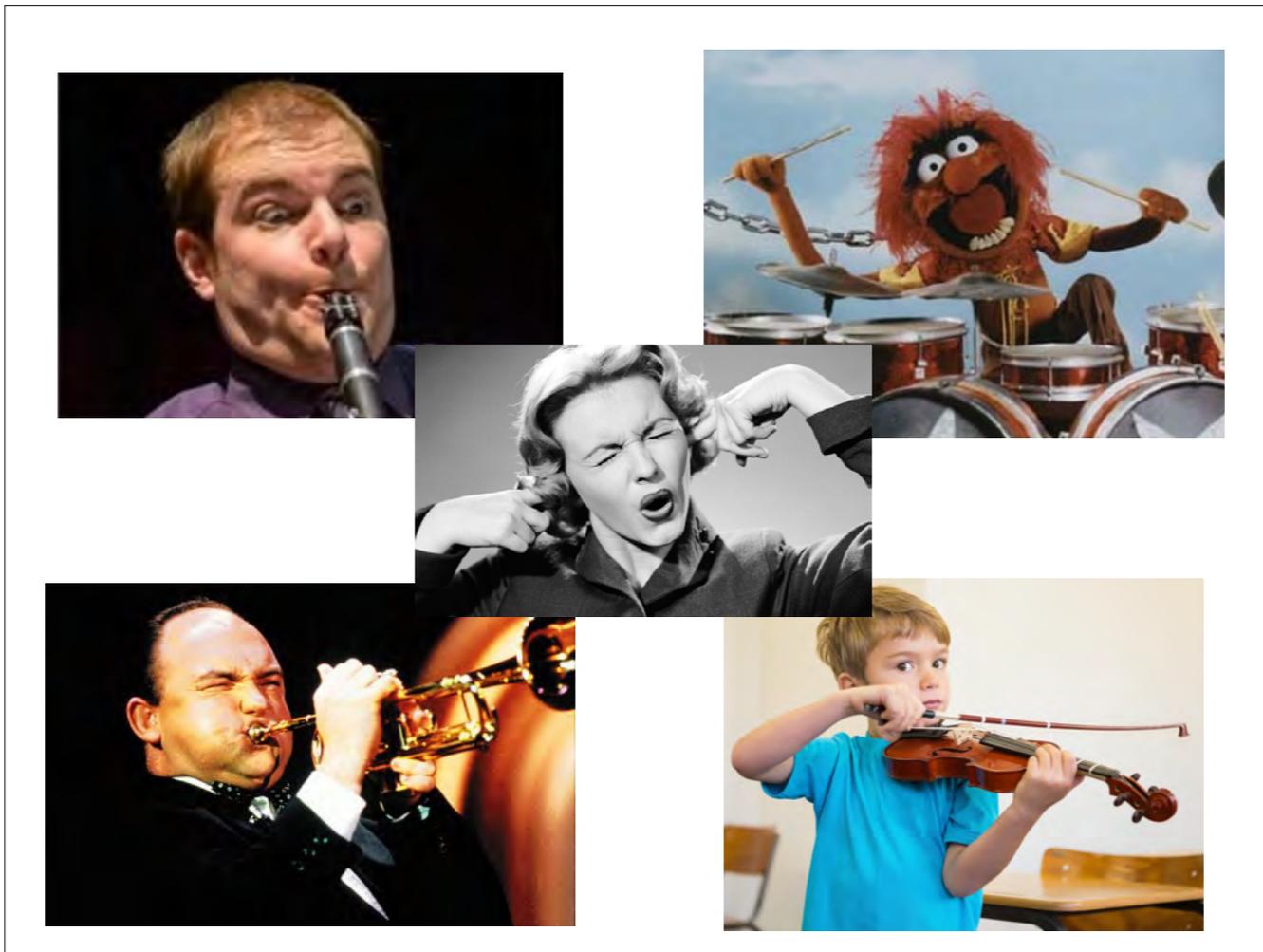
Sound 2

Sound 3

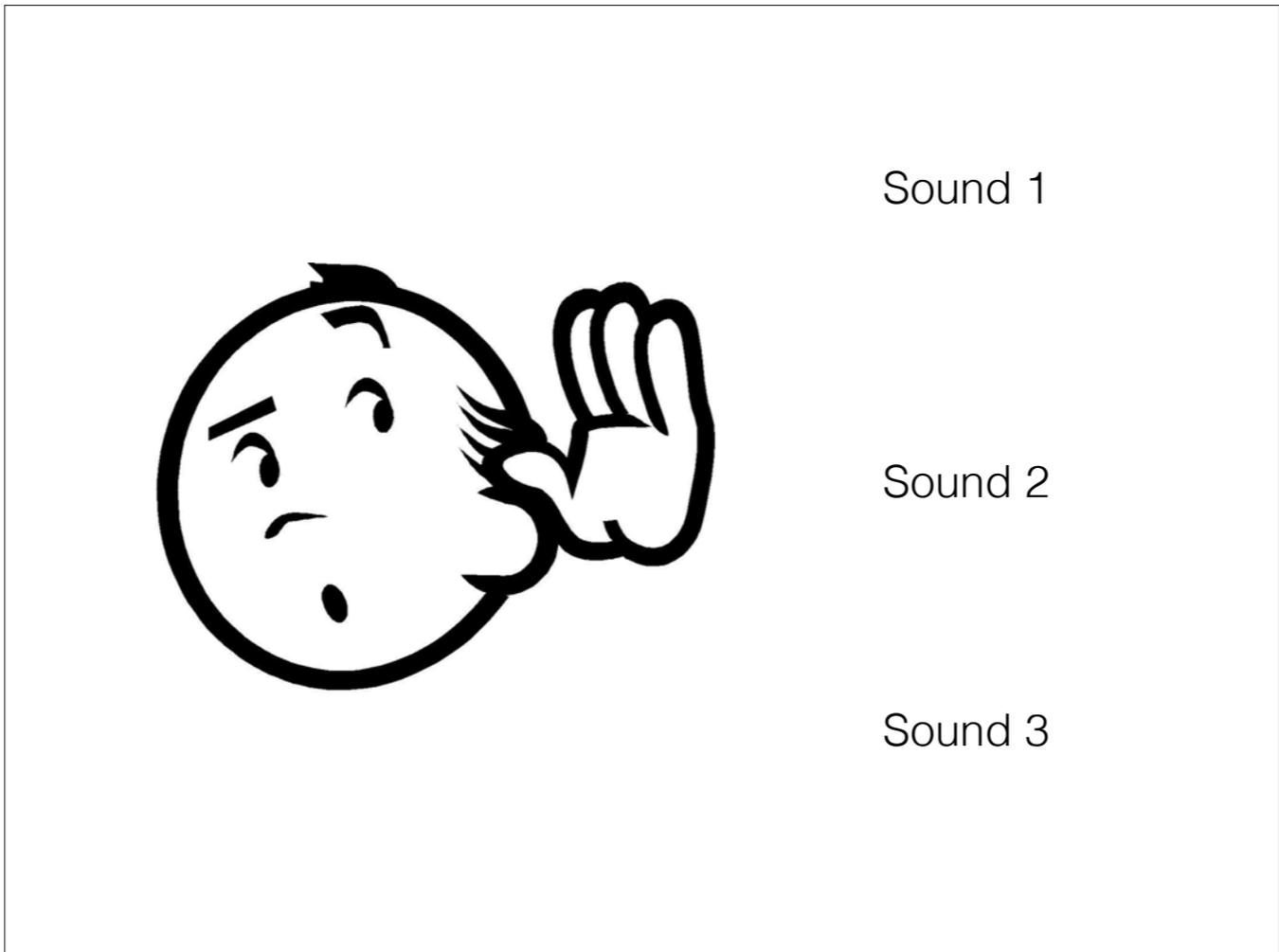
If this were a classroom setting, we would now try a tougher one. In this case one noise-maker is plastic, one is fiber and wood, and one is metal. Yet there is a commonality to their sounds. Why? By asking this question we're setting up a sonic riddle, triggering all the same processes that the giraffe in the refrigerator did. [\[next slide\]](#)



As before, let your brain play the 'what is it game' and then keep going. The sounds are velcro tearing, a bow being drawn, and the sounds of a submarine's hull adjusting to increased depth. All involve friction and pressure. They are tight sounds, forced. We can hear the energy it takes to make them. [\[next slide\]](#)



This aural exercise is directly applicable to ensemble settings. Who among us has never come across a player trying to squeeze or crush the sound out of an instrument? As human beings, we respond to these sounds in a particular way because we know intuitively that friction and pressure are present in high doses. [\[next slide\]](#)



Let's try another set. What's common here? They're all water sounds (flushing toilet, rock dropped in pond, dishwasher). This time, let's flip the equation. Instead of finding commonality, what makes them different from one another? [\[next slide\]](#)



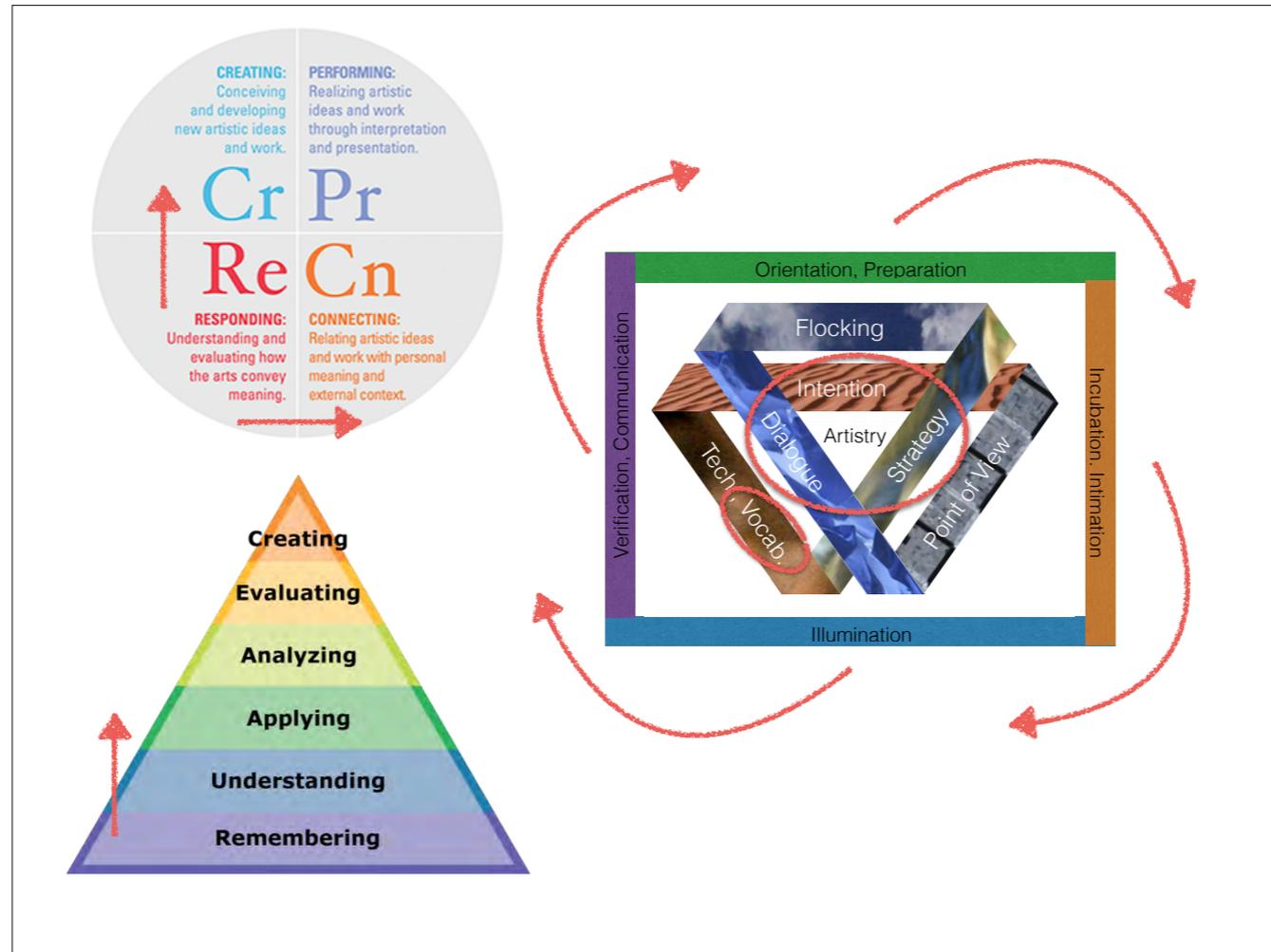
They all use a lot of water up front, but the water is moving differently in each case: swirling/suction, direct impact, and sprayed/oscillated. There's a lot of energy there. Now go one step further: what might it sound like if we change those parameters? Only a little water, evenly distributed, low energy? [\[next slide\]](#)



or



You would get a sound like a rain shower. That simple little thought experiment is an exercise in both composition and audiation: combining sound 'ingredients' and hearing the result in your head. [\[next slide\]](#)



In those first few examples we have move from responding to creating and connecting. By developing a way of thinking about the component parts of sound to extrapolate a new one we have moved up Bloom's pyramid and worked our way through the creative process. We have also increased our sonic vocabulary and laid the groundwork for strategy, intention, and dialogue. Not bad for about 10 minutes of work. [\[next slide\]](#)



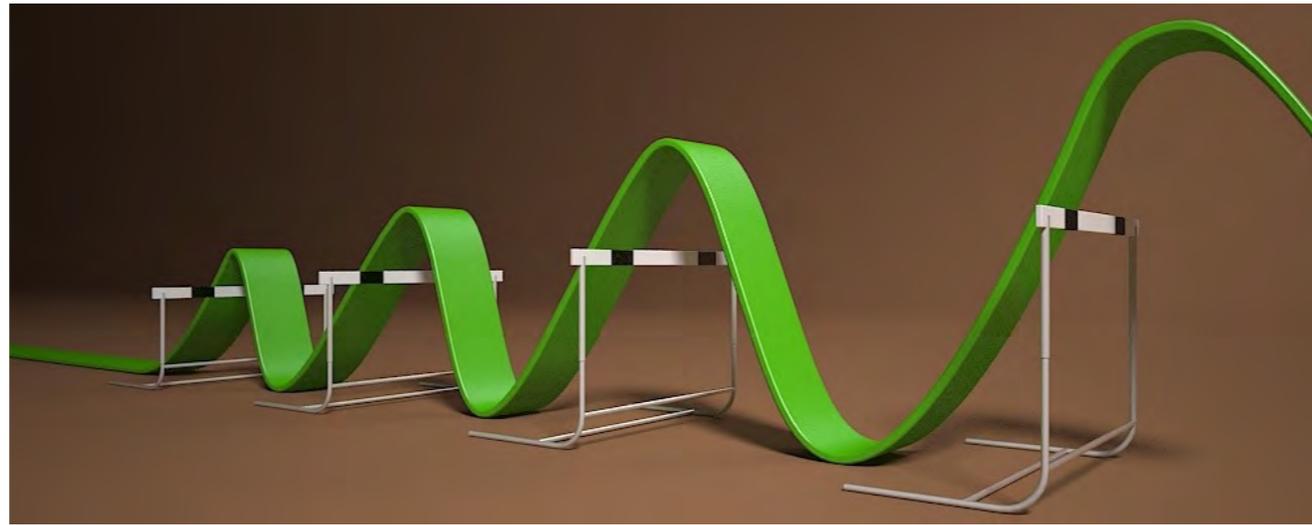
Now let's move that mode of thinking all the way to performing. We'll do that with an ensemble game. The purpose of an ensemble game is to enhance ensembleship or the ability of musicians to function effectively in groups. Although they may be used early in a rehearsal, they are not intended to be warm ups (i.e. although the activity may literally warm up the muscle tissue and breathing mechanism, that is not the point or focus of the game). [\[next slide\]](#)



Ensemble games are portable. Any given game could be used to assist the ensemble with various pieces of music. They are not repertoire-specific, and must be achievable without reference to specific sheet music or notation. Ensemble games are related directly to the broader qualities of musicianship rather than to narrower tasks such as decoding notation, or learning to count. [\[next slide\]](#)



Ensemble games involve the entire ensemble, therefore the specific activity must be easily translatable to all methods of sound production (winds, percussion, strings). Ensemble games rely on the spirit of play, experimentation, and improvisation rather than on a dictatorial, pedagogical 'top down' approach. Ideally, the conductor should be able to play too, and on an equal footing with members of the ensemble. [\[next slide\]](#)



To that end, clearly enumerated goals/targets are essential. The players must have the ability to adjudicate and communicate degrees of success. The most effective ensemble games are progressive (begin with a single person or pair, grow to include all; or begin with a single task and grow by adding tasks). [\[next slide\]](#)



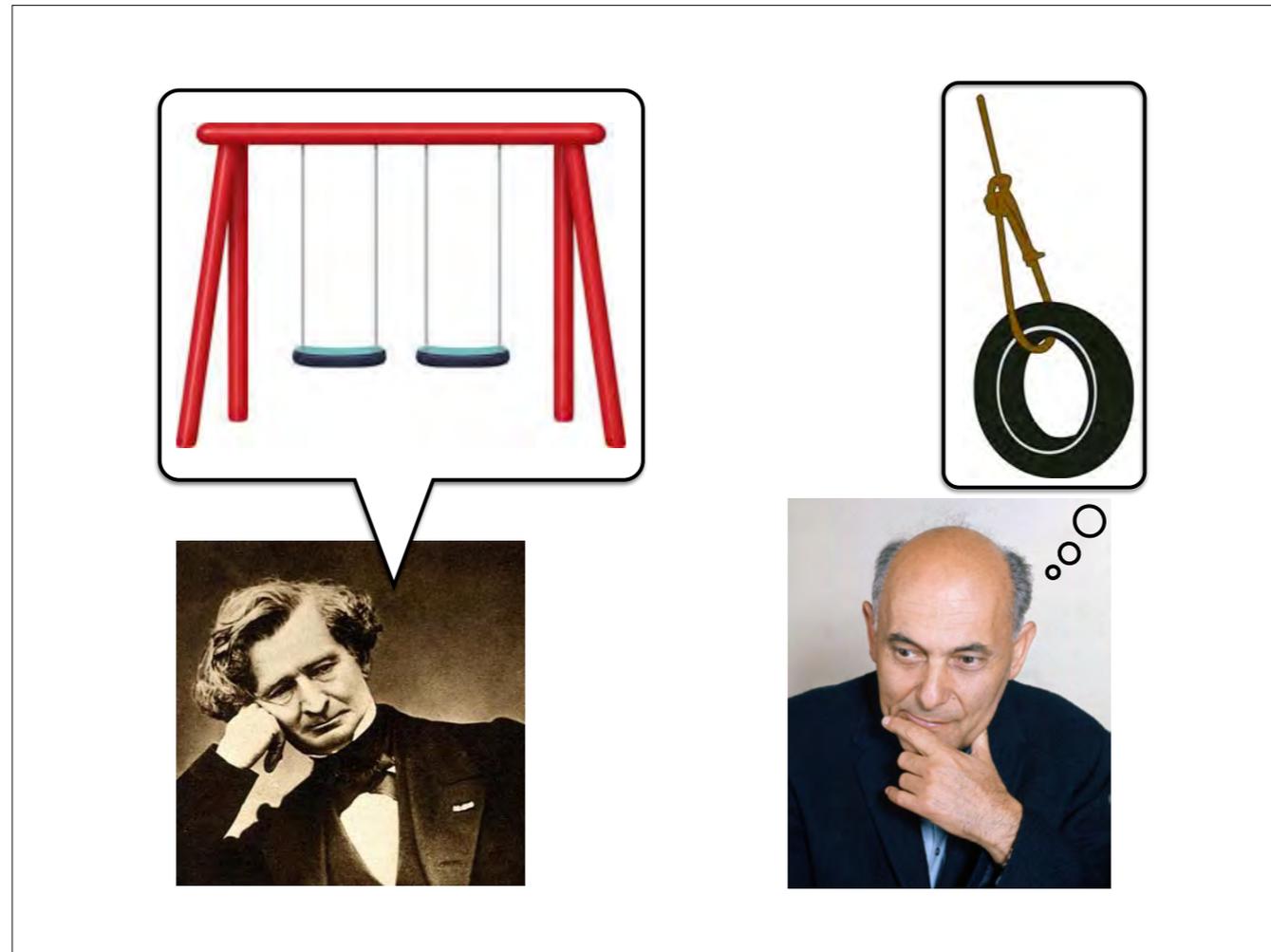
The context in which the musicians will do what they do is determined, in the Western Classical tradition, by the composer. It is colored by the performance practices of the composition's genre and era. Therefore, score study is the process of discovering and clarifying the context (musical environment or landscape) in which the ensemble will play/work. Although the composer determines the basic parameters, the ability for the musicians to improvise within that context remains of paramount importance if artistry is to be achieved. [next slide]



Think of it in these terms: the composer designs the playground, the conductor builds it according to those specifications, and the ensemble (including the conductor) plays on it. The conductor has to know the limits, location, and potential of each piece of equipment (the swings, the slide, the jungle-gym) in order to keep the ensemble as near to the intent of the composer as possible (to keep the kids from wandering into traffic). [\[next slide\]](#)



When the ensemble is on the playground, each musician must enjoy the freedom of divergent thinking (to climb on the slide, or move side to side rather than back and forth on the swing set, etc.). This freedom will enable the ensemble to get the most out of their time on the playground, and to demonstrate the full potential of the composer's design to the listener. The ensemble, however, does not have the freedom to tear down, move, or ignore pieces of equipment. They must make every effort to respect the composer's blueprint. Thus, the conductor also functions as a referee of sorts. [\[next slide\]](#)

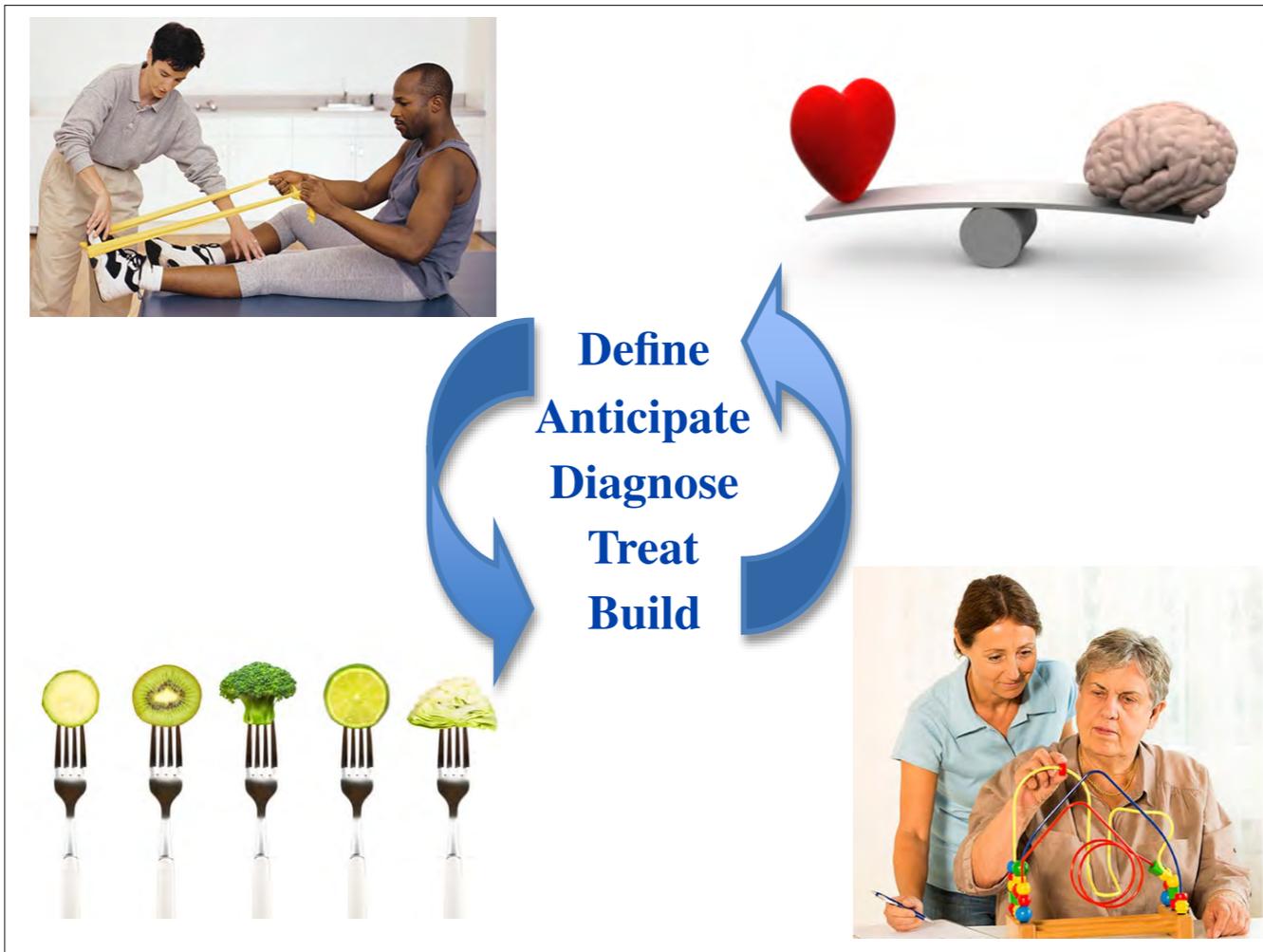


In some special cases, as with an ensemble with restricted resources, the requisite building materials may not be available. For example, the composer may call for a swing set but all the ensemble can muster is a rope and a tire. The intent of swinging can be achieved, if not the exact method. Too many directors simply avoid repertoire that is not a perfect fit for their group. This limits severely the musical growth of the ensemble. However, if an ensemble doesn't even have a rope, they should re-think whether a swinging-based playground design is a good fit for them. Intelligent, artistic literature selection and programming are essential skills for any conductor.

[next slide]



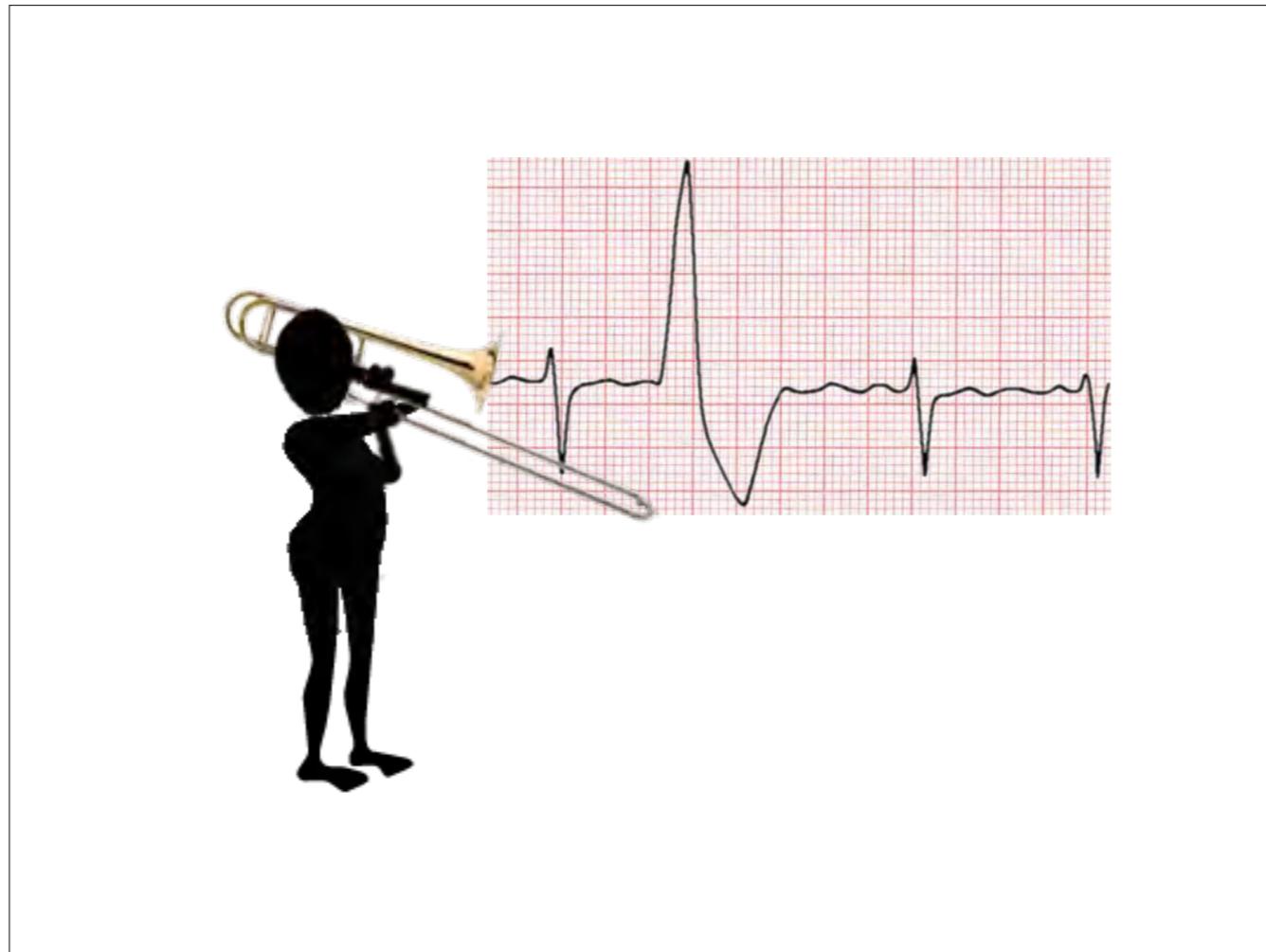
If the playground design includes a slide, but the players don't know how to climb a ladder, or don't have the strength, or are afraid of heights, ensemble games are an excellent option because they address not merely technique, but the psychological and creative aspects of artistry as well. [\[next slide\]](#)



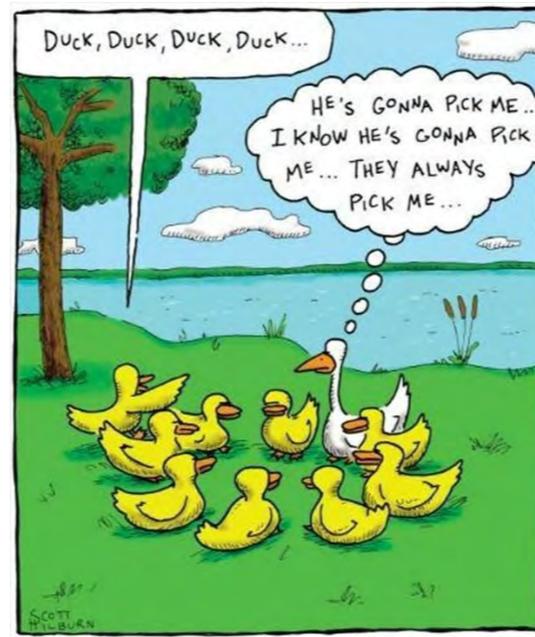
Creating and implementing ensemble games is akin to designing a course of musical* therapy for the group, much like designing a course of occupational or physical therapy for the body/mind (*Note: the musical therapy mentioned here is not to be confused with Music Therapy, which is a different thing entirely). Bear in mind that ensemble therapy is not rehearsal in the traditional sense. It is more holistic than that. [\[next slide\]](#)



Physical therapy for an athlete will make them more flexible, stronger, and quicker: all attributes that are valuable and transferable to any athletic endeavor. Ensemble therapy should be equally fundamental and transferrable to any musical context. [\[next slide\]](#)



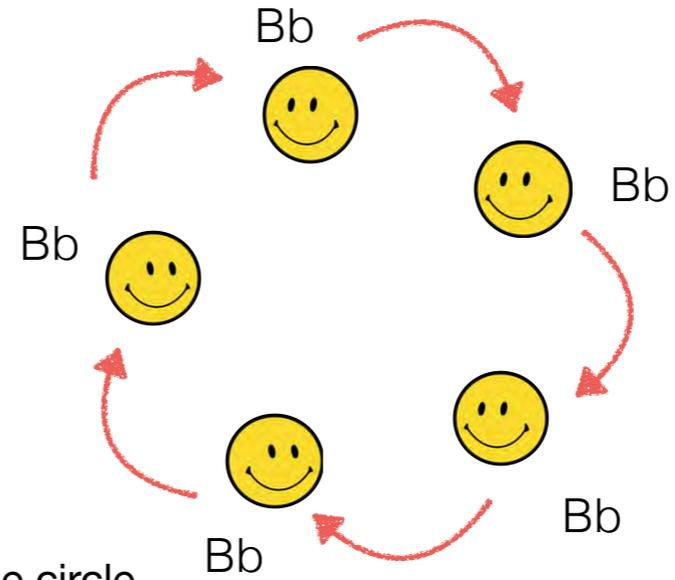
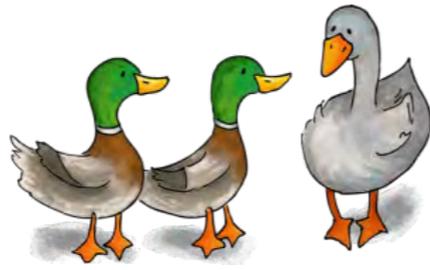
The goal is to treat the underlying problem rather than the symptom. For example, if a student is unable to maintain a steady pulse, it would be a waste of valuable rehearsal time to obsess over imprecision or tempo trouble in a specific passage. Even if you fix it, the problem will return again and again. [\[next slide\]](#)



Instead, a few rounds of Duck, Duck, Goose could do a world of good. I would recommend the classic single-note version, but if the challenge is particularly deeply engrained you might back up to the playground ball version. [\[next slide\]](#)



FYI: ensemble games can be played vocally as well as instrumentally (or a mixture of both). It is an excellent challenge for instrumentalists to attempt the games vocally as it requires a heightened sense of focus in audiation. [\[next slide\]](#)



- Groups of three or more
- Pass a single note around the circle
- Hints/“side coaching”: steady pulse, consistent tone, match intonation, clear articulation, breathe in tempo, make eye contact, move with the pulse, work as a team - think beyond yourself to the larger pattern emerging...
- Try it with eyes closed!

Duck, Duck, Goose is one of the two most fundamental ensemble games. The circle of musicians pass a single note around as quickly and steadily as possible such that an observer would hear a series of brief, consistent tones with metronomic regularity. A little space between the notes is essential (i.e. non-legato) to leave room for audiation. Initially, focus on the game aspect of it. If somebody cracks, or breaks the flow, they're out. As the group plays, drop in hints/suggestions to adjust focus (what acting coach and improvisation specialist Viola Spolin calls “side coaching”). [\[next slide\]](#)

Telling  Teaching



(Baby dancing with Beyoncé video clip)

Being Told  Learning

The beauty of Duck, Duck, Goose is that it engages mirror neurons. This baby is imitating Beyoncé not as a conscious choice, but because she's hardwired to do it. When we see or hear another human being do something, the neurons that fired in them to allow them to do it also fire in us sympathetically - even if we don't move. Play Duck, Duck, Goose long enough with musicians and you'll hear that they reach a consensus of tone, volume, and pitch level. [\[next slide\]](#)

Traditional seating option



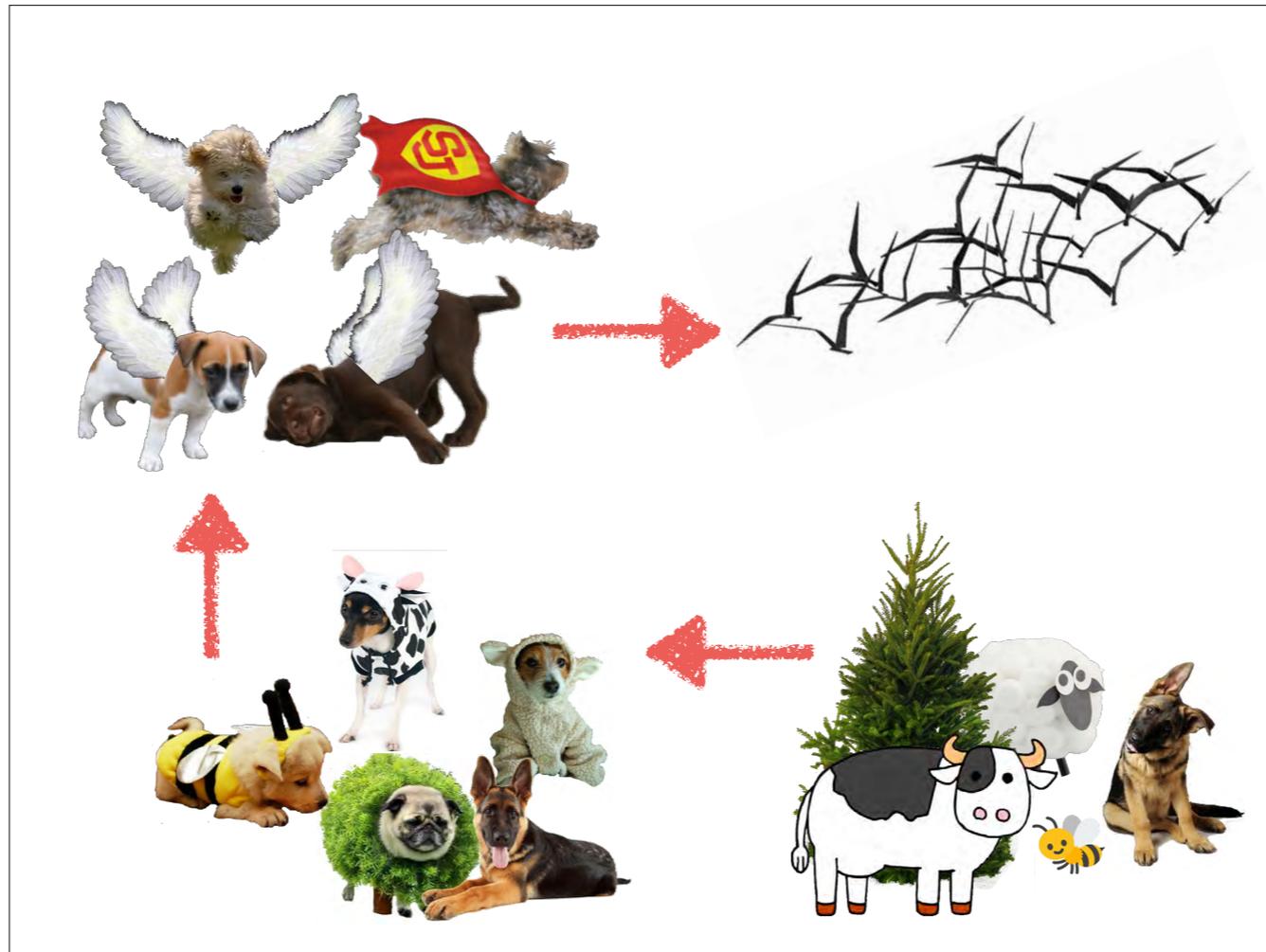
Although circles work best for this game, it is possible to adapt the idea to a traditional seating arrangement. This can be an efficient way to introduce the idea to the whole group before breaking into smaller teams. Remember: the object is to engage as much of the group in simultaneous play as possible. [\[next slide\]](#)



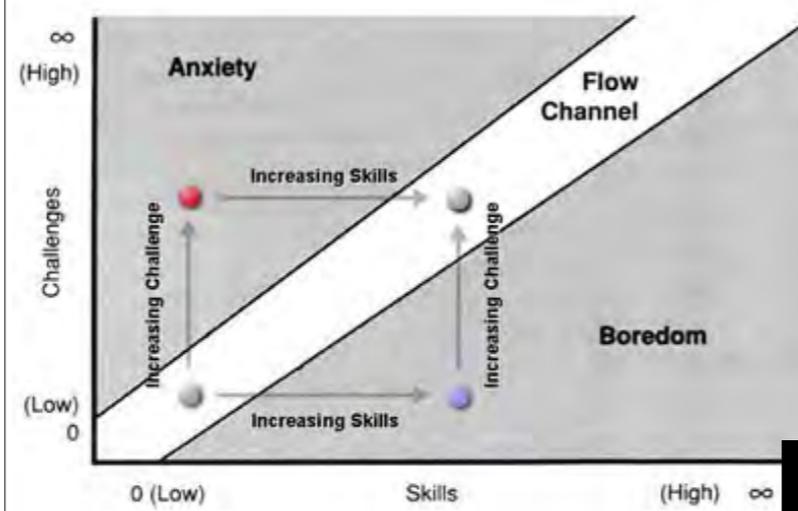
If your students are new to such games, I recommend starting with groups of like-instruments. You'll be able to (and should) move to mixed groups quickly, but certain combinations can make maintaining pulse a challenge because the instruments respond very differently. [\[next slide\]](#)



It is also essential to mix the group membership in terms of outlook. When possible, include one puppy in each to facilitate the cultural shift. If puppies are in short supply, simply avoid entirely like-minded groups (e.g. all sheep). Connecting people who normally wouldn't have or seek the opportunity to work side by side is the key to building the team as a whole. [\[next slide\]](#)



Remember: the ultimate goal is flocking and that means every member of the ensemble must be operating on an equal footing. Ensemble games allow the coach to assess the progress of the players not only in terms of skills/technique, but in terms of outlook and interpersonal interaction. [\[next slide\]](#)



Mihaly Csikszentmihalyi: Flow



Patsy Rodenburg: The Second Circle
<https://youtu.be/Ub27yeXKUTY>

One important role of the coach in gaming situations is to help the players develop the ability to be present and to remain in flow. In Part 1 we heard from Dr. Csikszentmihalyi on this topic. The progressive nature of ensemble games is linked directly to his concept of the flow channel. Acting coach Patsy Rodenburg provides a wonderfully down to earth introduction to the concept of presence via a YouTube clip. I have found great success in simply playing the video for the ensemble as part of the introduction to gaming. [next slide]



3rd circle

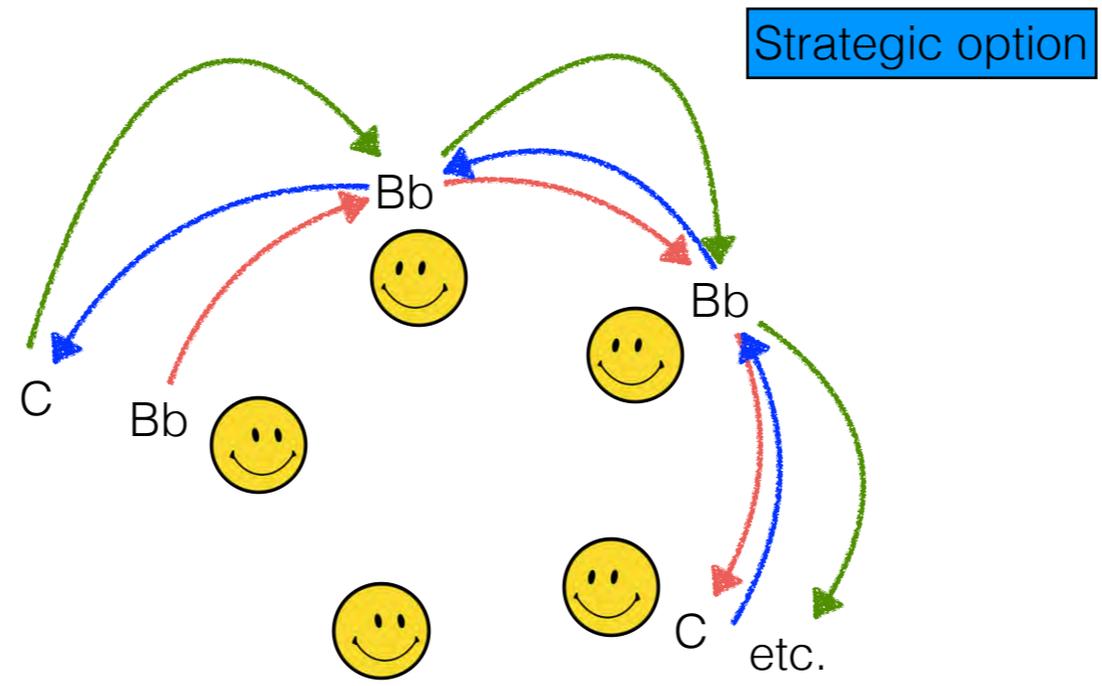


2nd circle



1st circle

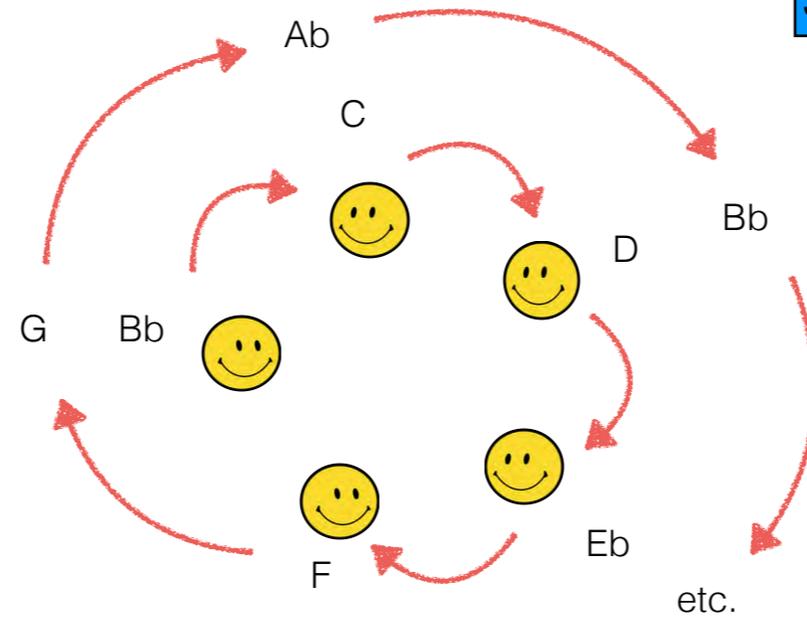
It provides a common vocabulary to describe interpersonal energy thereby enabling quick adjustments in gaming and traditional rehearsal situations. [\[next slide\]](#)



- Hints/side coaching: your first priority is to respond. Choosing to play the wild card is like changing the subject in a conversation, think ahead to maintain flow...

Now back to the game. To begin to exercise the concept of strategy in playing, try the advanced version of Duck, Duck, Goose in which each player has the option (one time only per person) to play a 'wild card'. By deliberately playing a different note a player reverses the flow, at which point the note reverts to the original pitch. Once you have triggered a switch, you can't play that card again. [\[next slide\]](#)

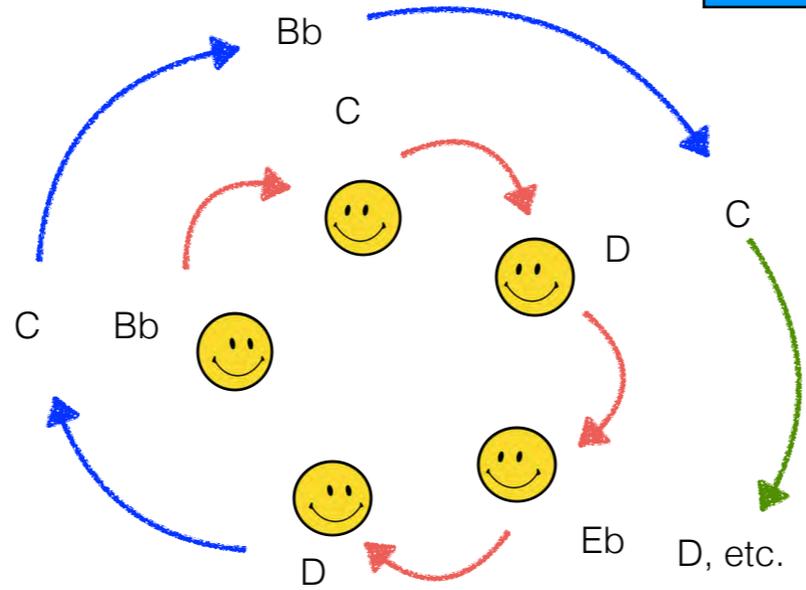
Scale option



- Hints/side coaching: audiate and mentally participate in the entire scale, finger along as your teammates play - in this way you're ready to toss in the appropriate note at any time...

To exercise more complex audiation, try the scale option in which each person is responsible for adding a note to a scale (one note per person). At first, each person will try to pre-plan what their note will be. This is non-musical, singular-focus thinking. Side coaching is essential to place attention on audiation and soft focus (staying engaged with the entire group, the entire scale). [\[next slide\]](#)

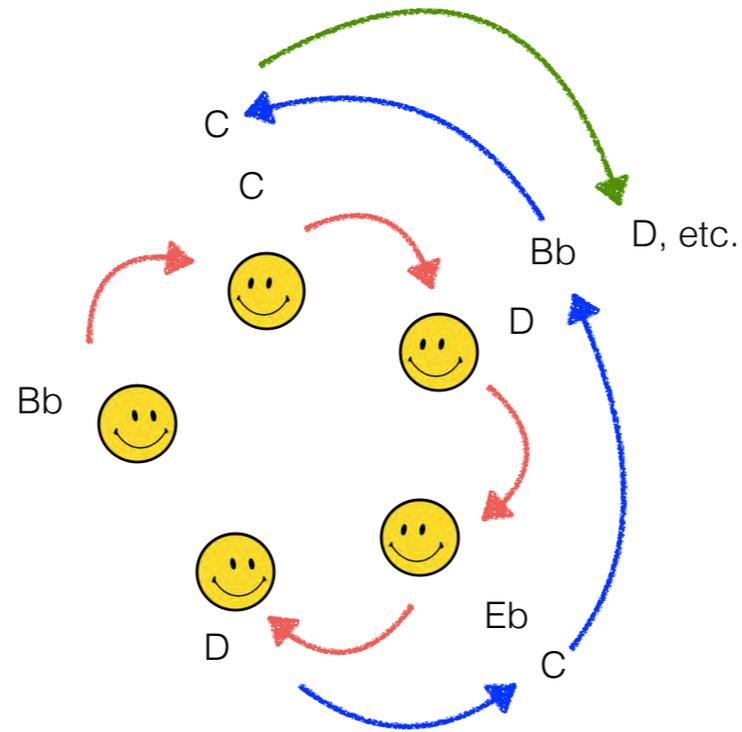
Advanced scale option



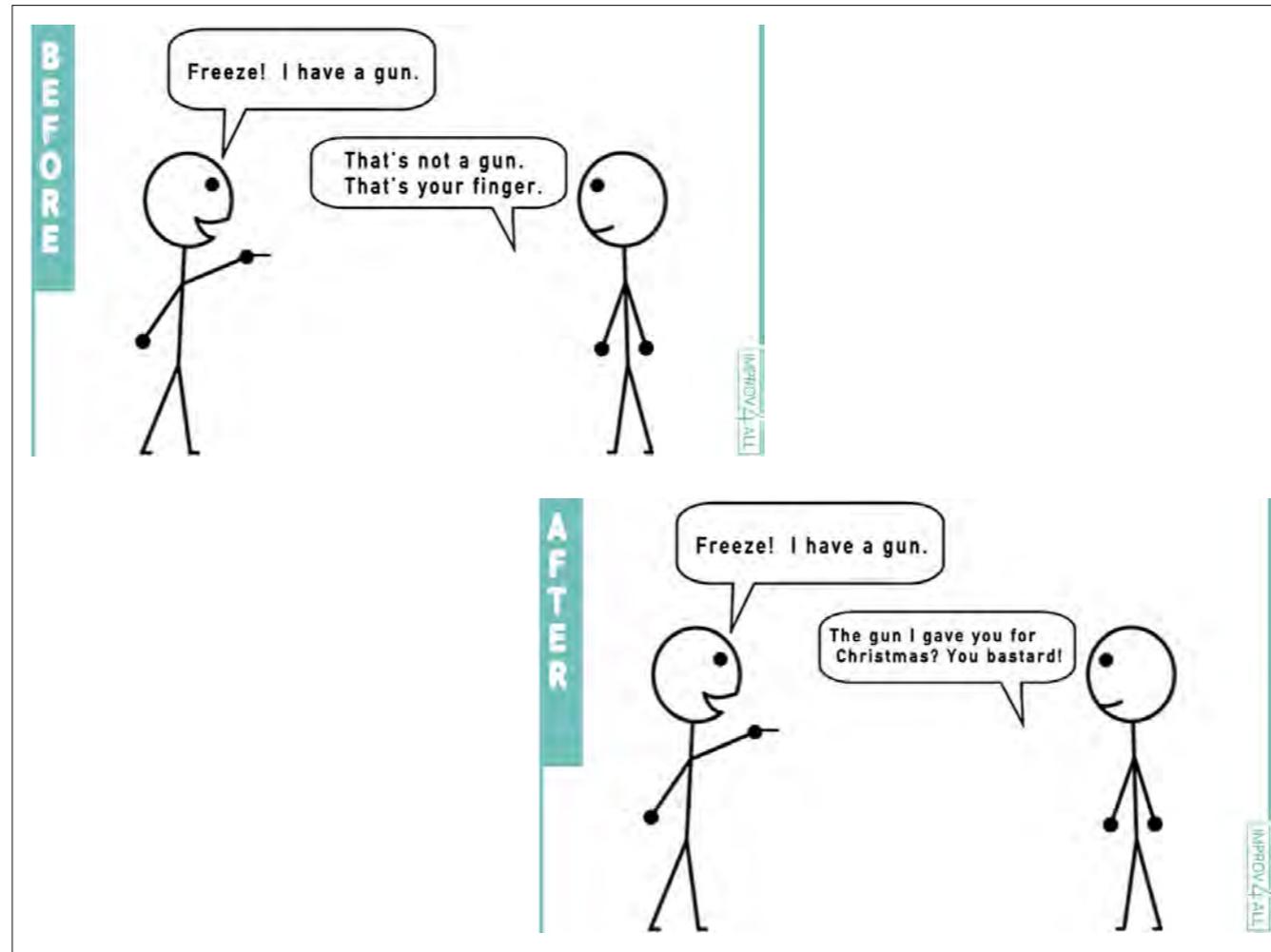
- Hints/side coaching: your first priority is to respond, pay attention to what your teammate gives you, audiate and 'ghost' along the entire time...

The next step might be to combine the strategic option with the scale option to lay the groundwork for melodic improvisation. [\[next slide\]](#)

Advanced scale option #2

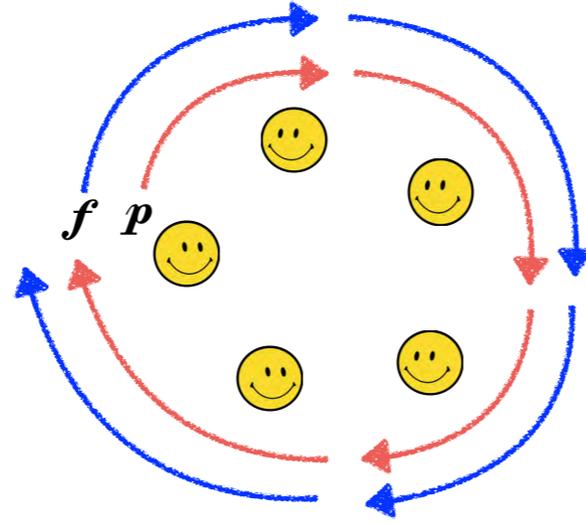


Just the other day my wind ensemble devised an alternative to the advanced scale option by spontaneously reinterpreting the wild card principle. Rather than placing priority on the scale option in which the direction of flow around the circle remains constant even as the direction of the scale changes, they put the emphasis on the strategic option in which the direction of the flow around the circle changes along with the direction of the scale. This was a brilliant example of Peter Gray's characteristics of play in action. http://www.scholarpedia.org/article/Definitions_of_Play [next slide]

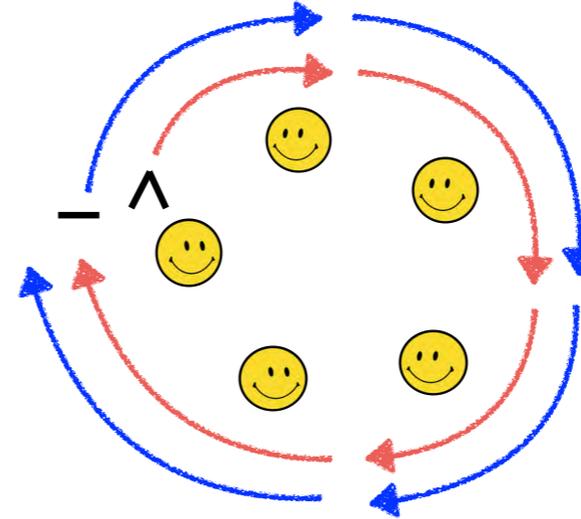


In terms of assessment, this let me know that they were ready to continue down the path of improvisation. In very general terms, the first rule of improvisation is: always agree. This is the convergent half of the equation and it helps players move toward dialogue. [\[next slide\]](#)

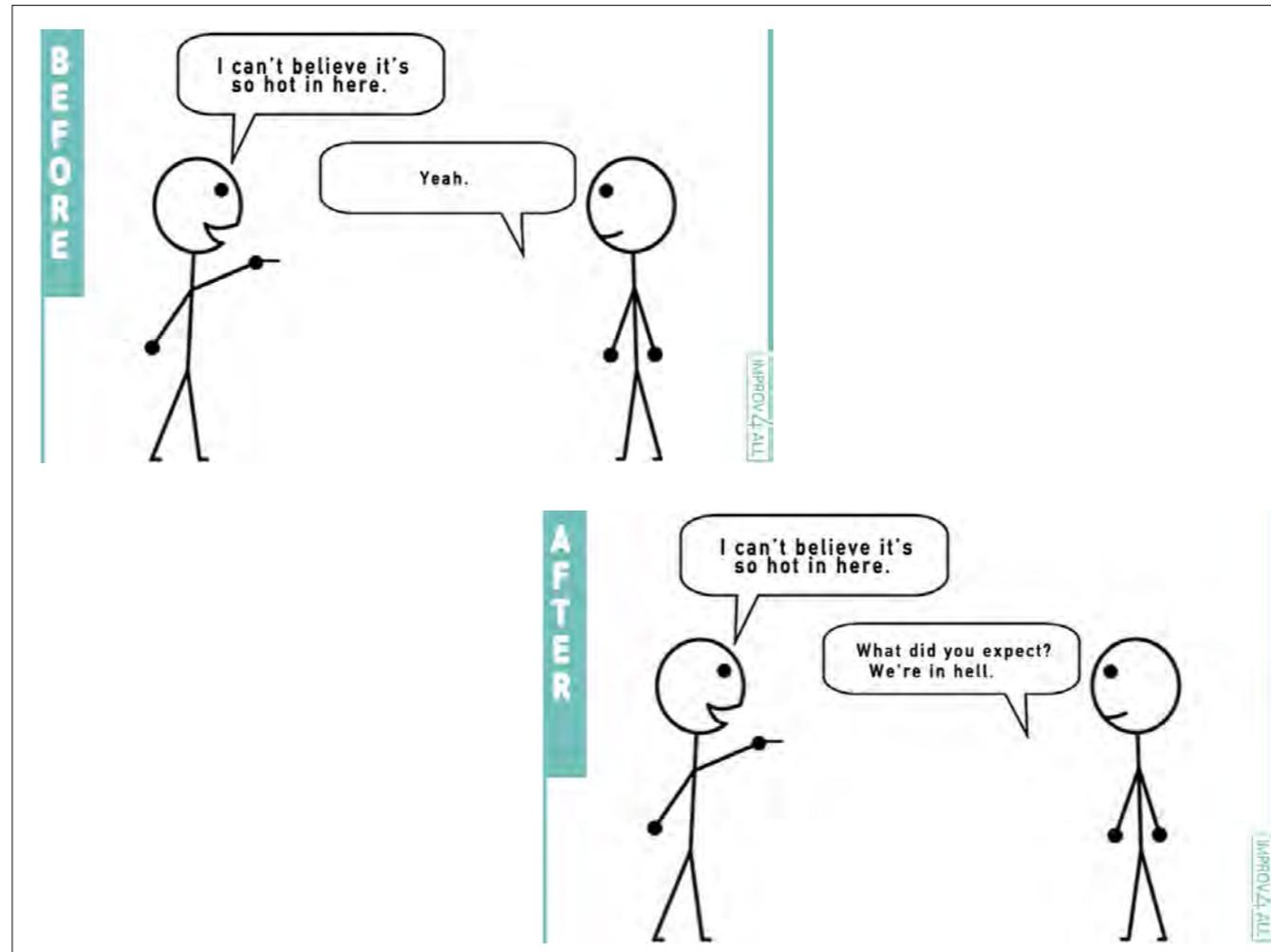
Inflection options



- Hints/side coaching: steady pulse, consistent tone, match intonation, dynamic and articulation exactly
- Try it with eyes closed!



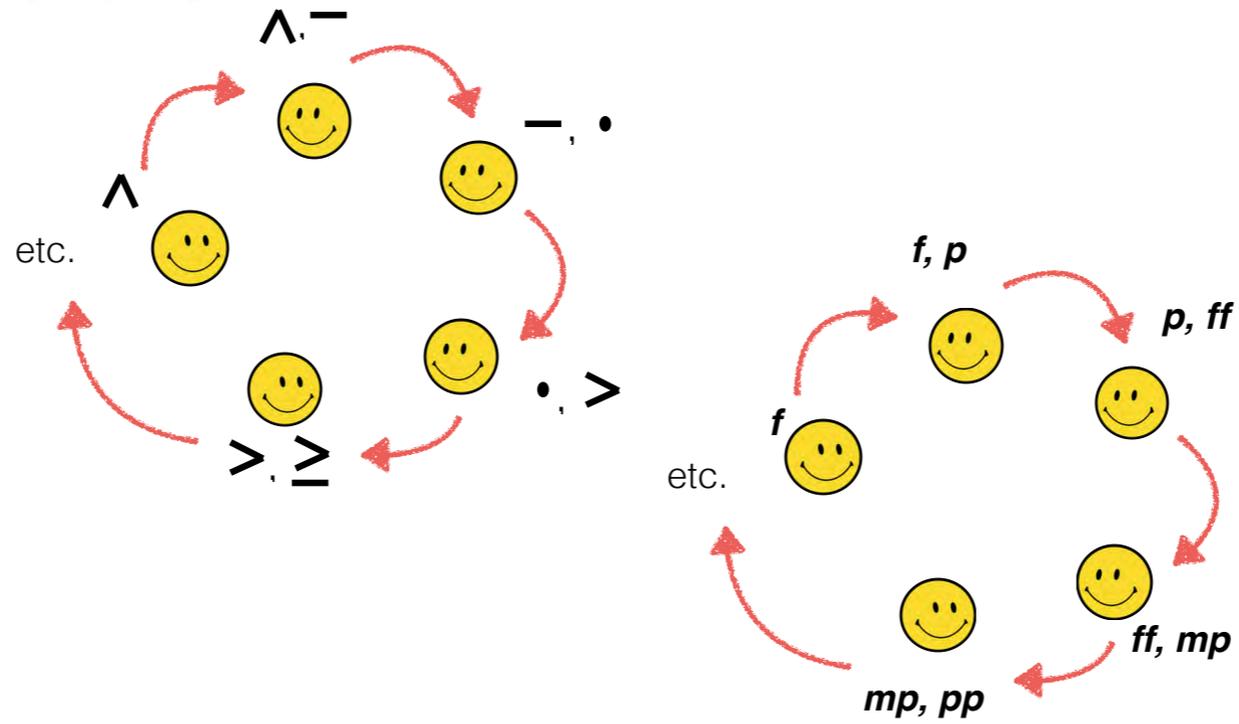
To exercise agreement, have the leader choose a dynamic or articulation to pass along with the note. Remember: all of this is non-verbal. The leader doesn't describe or name the inflection, she just does it. [\[next slide\]](#)



The second rule of improvisation is: not only say yes, but contribute (“Yes, and...”). This helps to move the conversation forward. [\[next slide\]](#)

yes,
and...

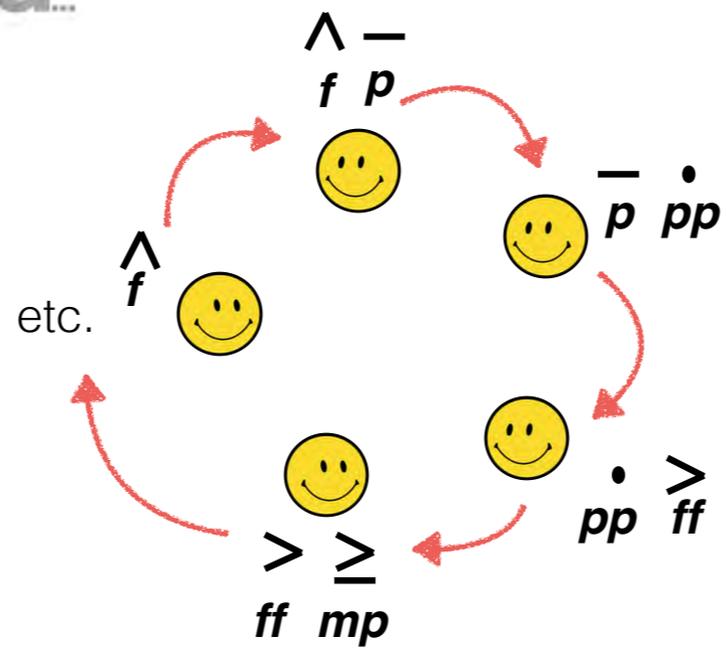
Intermediate inflection options



The next step with the players would be to move from convergent thinking (matching) to divergent. Each person first agrees with the previous person through simple imitation. Then they contribute a new idea for the next person to consider. [\[next slide\]](#)

yes,
and...

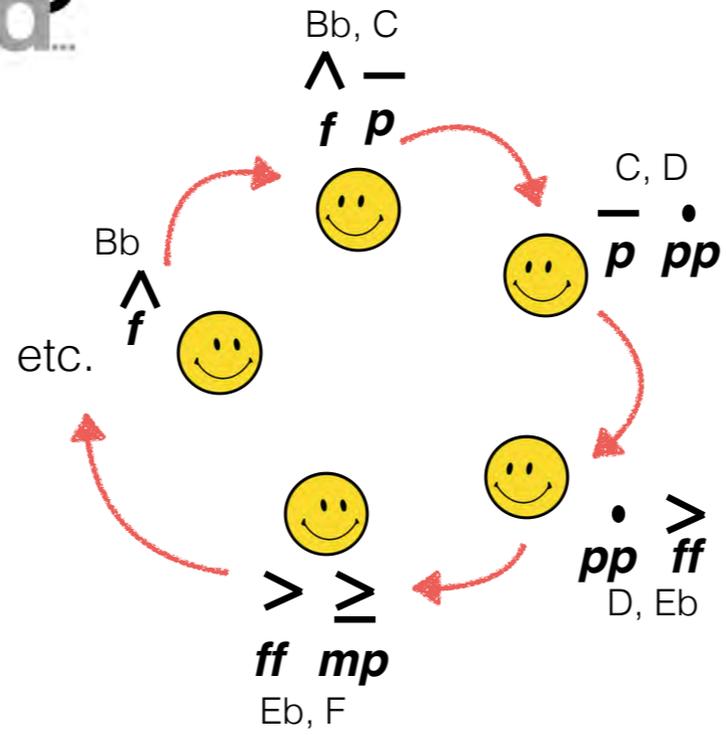
Intermediate inflection options



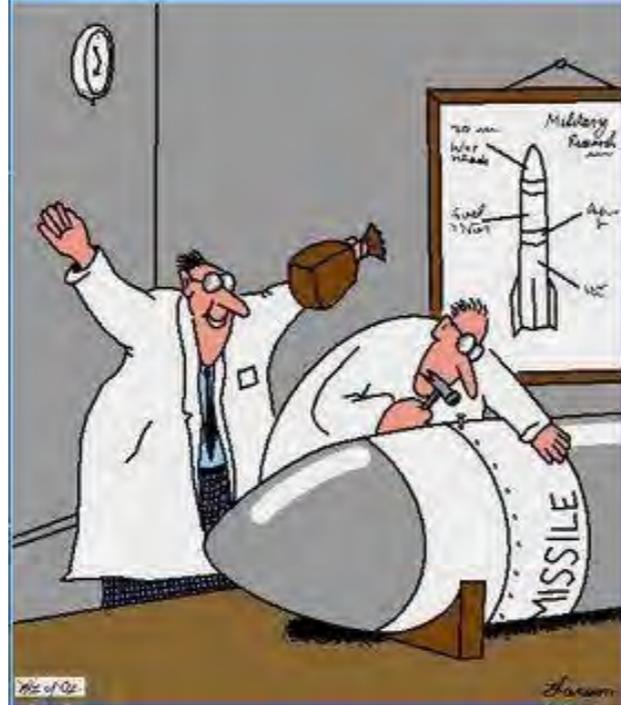
This basic sequence can be made gradually more nuanced by combining elements. For example, articulation plus dynamic... [\[next slide\]](#)

yes,
and...

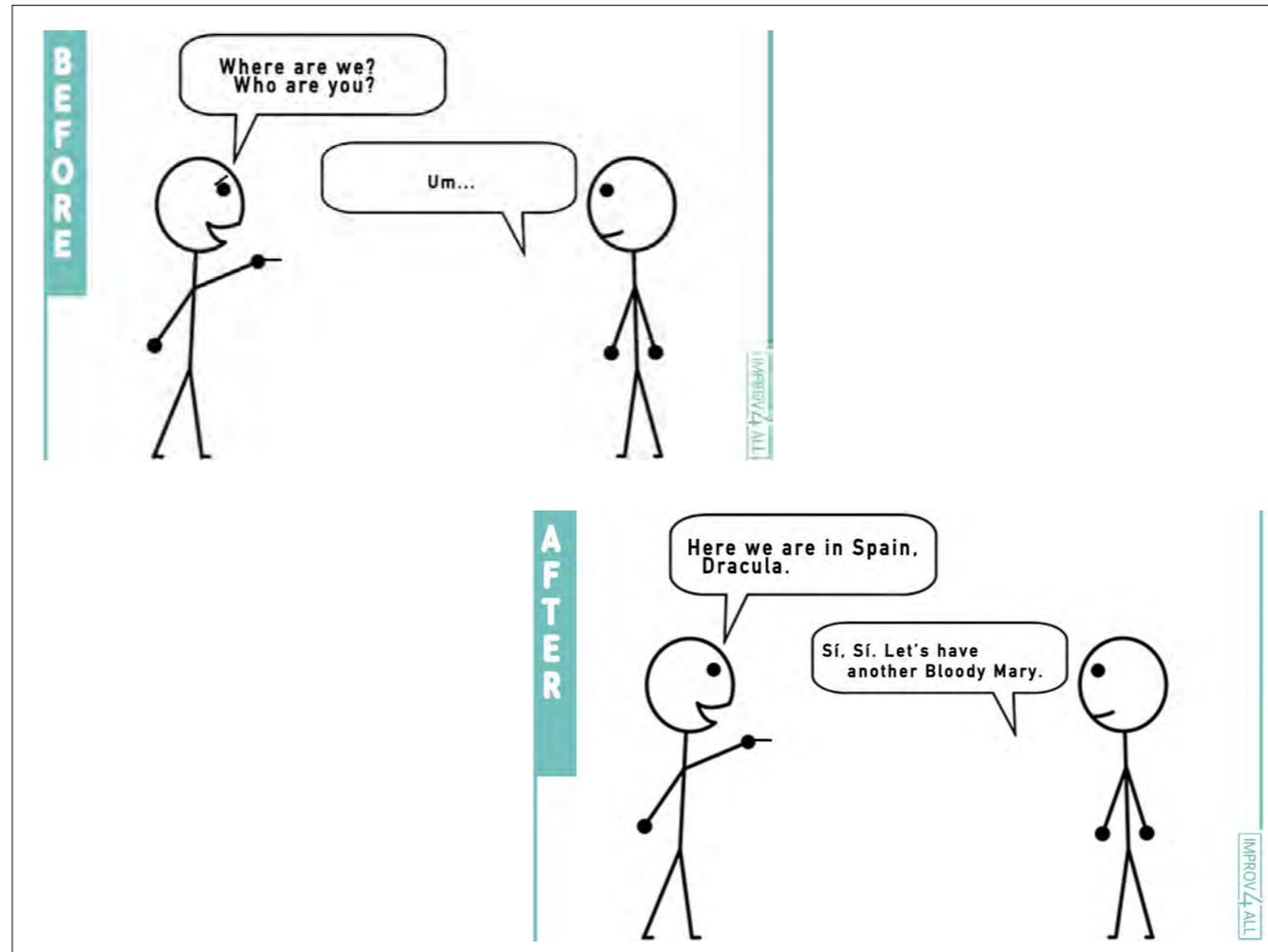
Intermediate inflection options



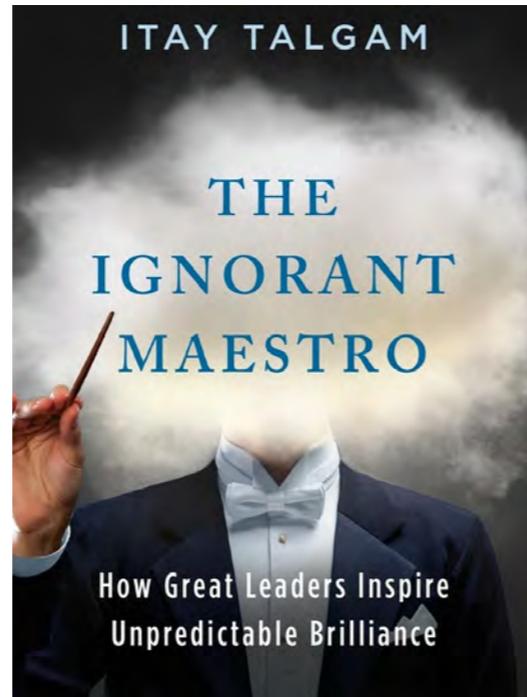
Then articulation plus dynamic plus a scale instead of a single note... At this point, all that is needed for true conversation is intention beyond simple divergence. It's no longer about being different for the sake of contrast, but being strategic in your choice of inflection based on what you just heard and what you'd like to hear next. [next slide]



And a natural outgrowth of this line of thinking is to open up the time frame to enable strategic pauses or interruptions in the flow around the circle. Maintenance of a steady pulse is no longer necessarily a priority. [\[next slide\]](#)



The third rule of improvisation: make statements. Have a point of view. Know who you are and what you are doing. We'll revisit this within the context of repertoire later. Right now we can exercise it in the abstract from within the basic Duck, Duck, Goose format. [\[next slide\]](#)



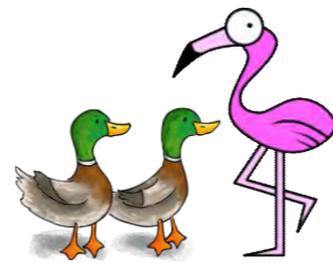
“Persuading the player to take responsibility for his side of a dialogue...That may sound easy, but it is the hardest thing. You cannot force people into a dialogue – they need to want it...I saw Bernstein sweating over trying to lure players into dialogue who were just waiting for instructions, as if saying: ‘Why don’t you just tell me what to do?’”

This is a step that even the most accomplished professionals can be reluctant to take. Talgam’s book “The Ignorant Maestro” is an excellent accompaniment to the train of thought in this presentation. He also has a TED version of it: https://www.ted.com/talks/itay_talgam_lead_like_the_great_conductors But let’s get back to the game...

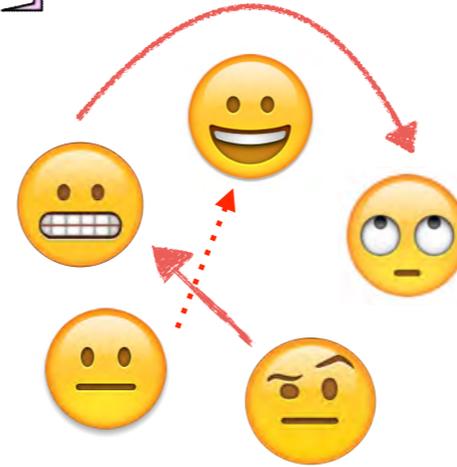
[next slide]



Or...



- Hints/side coaching: pay attention as you would to an actual group conversation, listen for opportunities to respond (to extend an idea, or react, or rebut), allow silence - it is probably the most important tool!

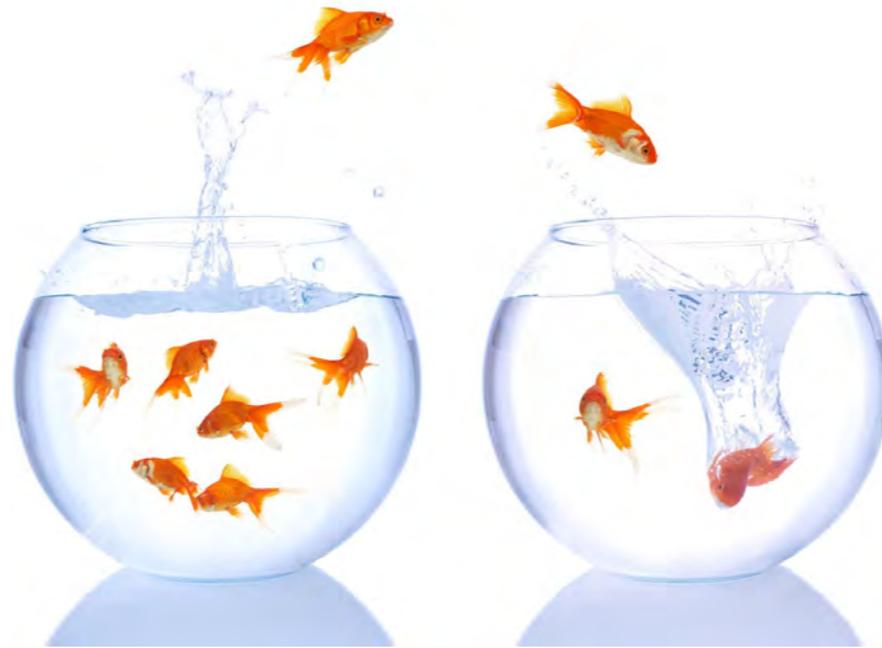


Free improv (conversation)

Switchboard Operator, or Duck Duck Flamingo, is the opposite end of the spectrum from where we started passing one note around a circle. Now each player can choose any note, any inflection, any moment. Flow no longer has to be around the circle but is free to jump as ideas emerge and the drama unfolds. [\[next slide\]](#)



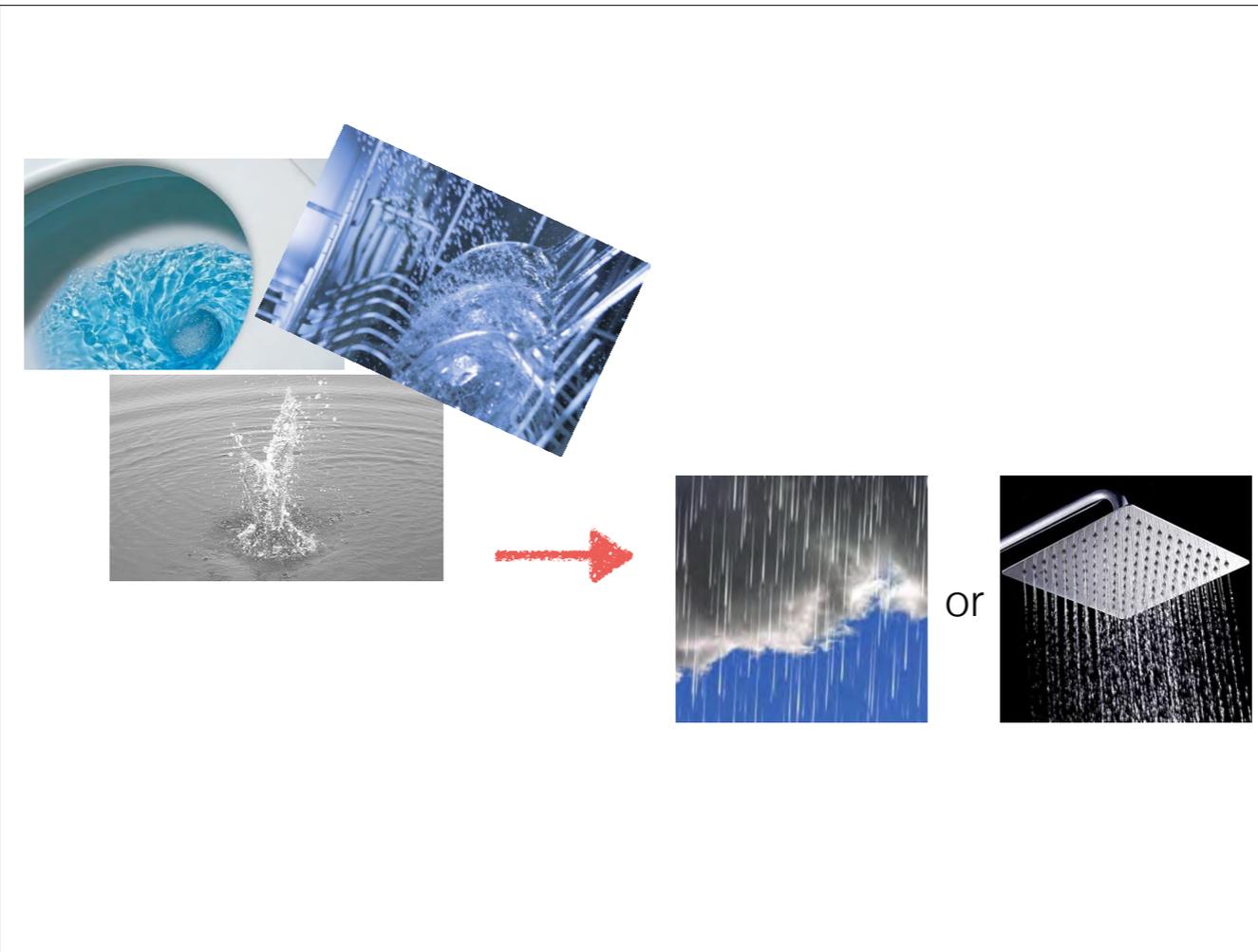
Flashback to Part 2: the only model that consistently and predictably results in artistry is one that engages all of the musicians in equal measure within the framework of the Creative Process. With Duck, Duck, Flamingo you're there. And from there you can head in any number of different directions. [\[next slide\]](#)



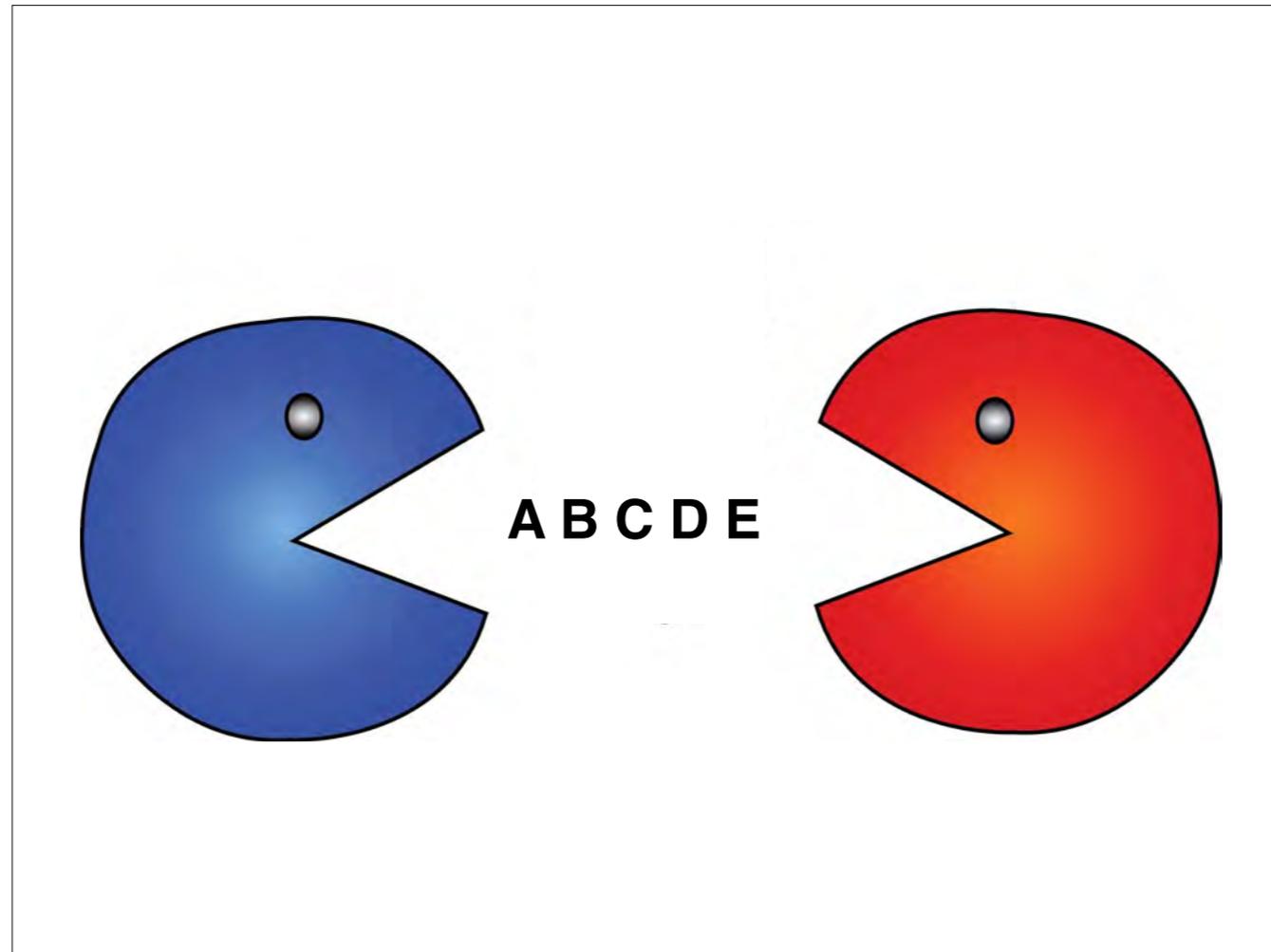
“The disciplinary expert (or skilled person): an individual of any age who has mastered the concepts and skills of a discipline and can apply such knowledge appropriately in new situations.”

Howard Gardner

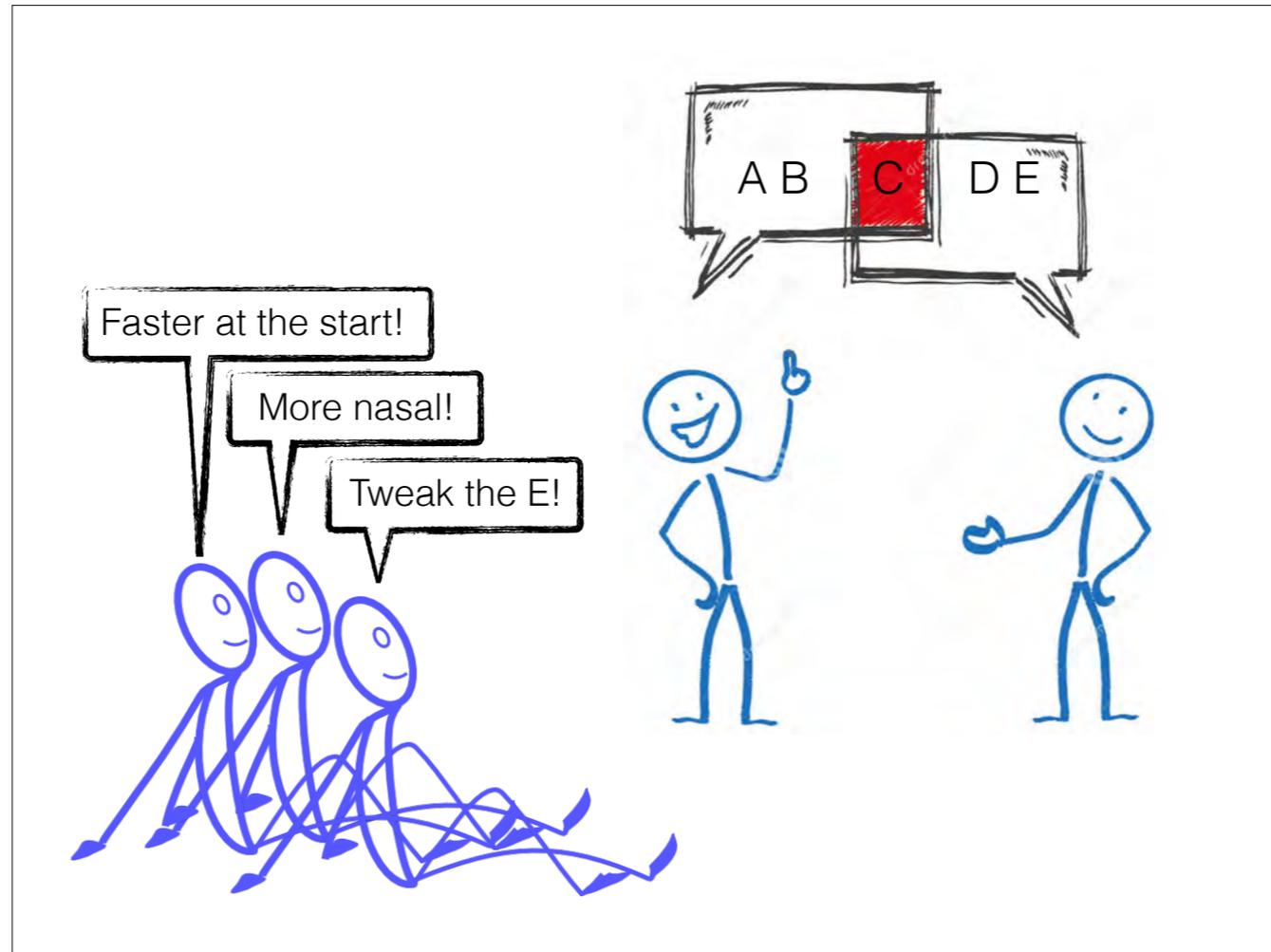
This leads us to the concept of transfer, or gaining knowledge and skills in one context and applying them in new situations. This is essential, and the facilitation of transfer is the coach’s primary function in gaming situations. [\[next slide\]](#)



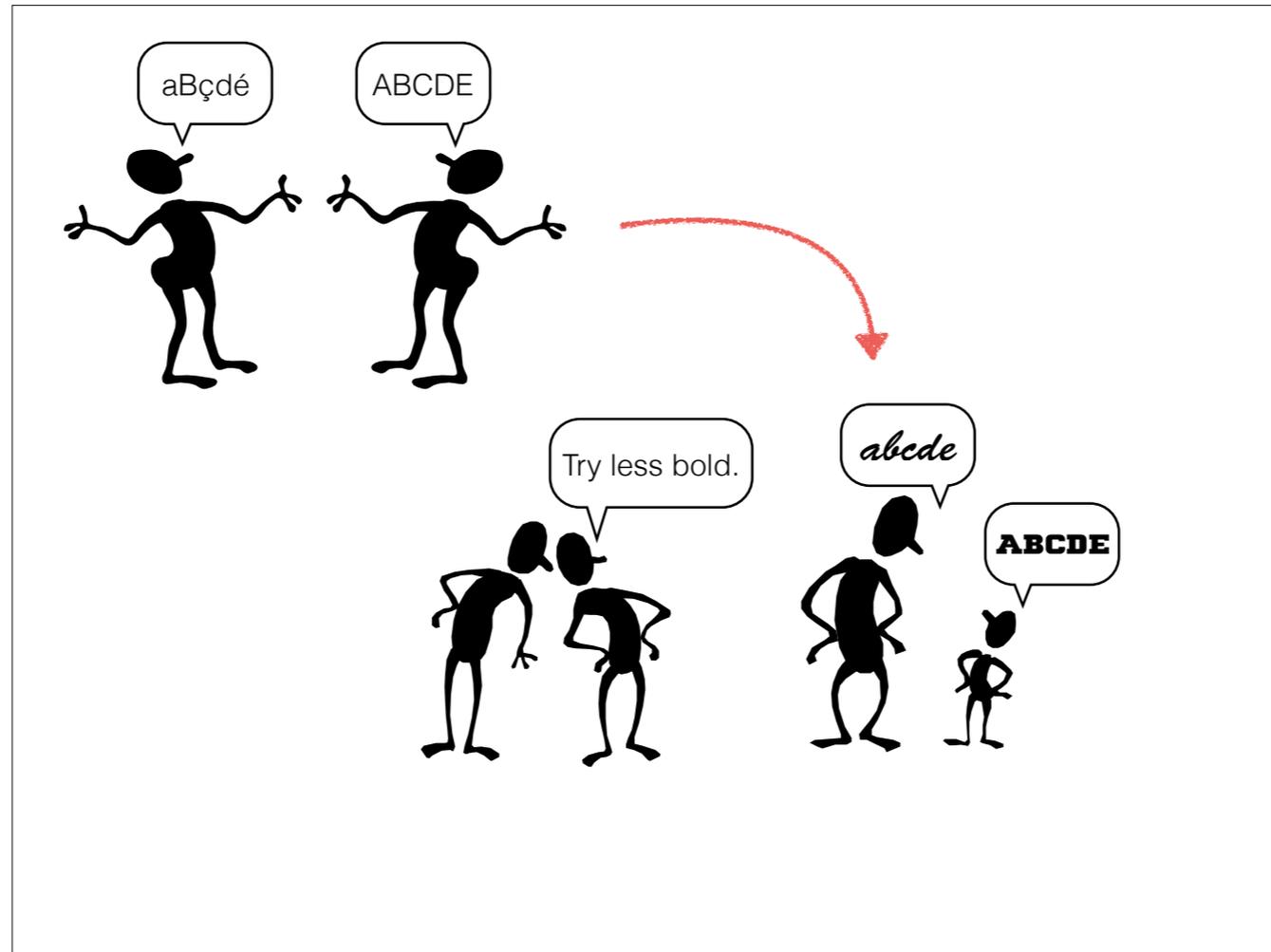
As an example of transfer, let's jump back to earlier in Part 3 and the audiation thought experiment with water sounds. We'll apply the skills developed in that sequence to a traditional rehearsal situation. [\[next slide\]](#)



We'll use ABCDE, the other of the two most fundamental ensemble games. Begin by identifying two volunteers of the same gender who will come up front so everybody can see and hear them (no instruments needed). One person is the model, saying the first five letters of the alphabet in their normal tone of voice. The other person's task is to imitate the first person exactly so that a listener with their eyes closed couldn't tell who was who. [\[next slide\]](#)



The ensemble's job is to coach the imitator to help him or her get closer to the model. By beginning with two people of the same gender you are starting as close to a match as you can in terms of vocal sound production. [\[next slide\]](#)

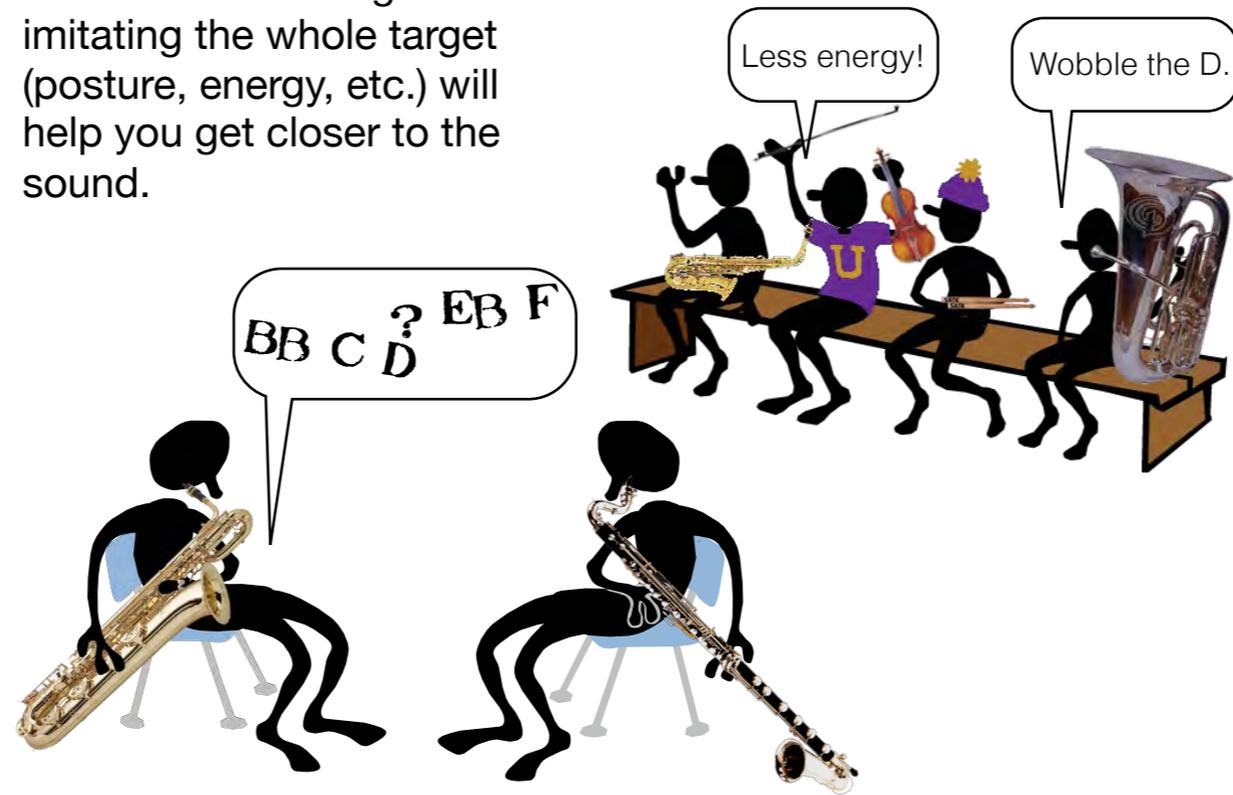


Then select a pair that is more diverse in their speaking characteristics - i.e. move the target farther away. The lion's share of the creative work in ABCDE is done by the ensemble in their coaching role. The teacher's role is to facilitate the peer coaching process and keep the focus on the sound of the target voice (pitch, timbre, rhythm, articulation, inflection, volume, pace, etc.) [\[next slide\]](#)



The next step is to transfer the process to an instrumental format. Choose two volunteers who play the same instrument. One plays the first five notes of the Bb major scale (or any other scale they know well), and the other imitates exactly. The ensemble continues to coach. [\[next slide\]](#)

- Hints/side coaching: imitating the whole target (posture, energy, etc.) will help you get closer to the sound.



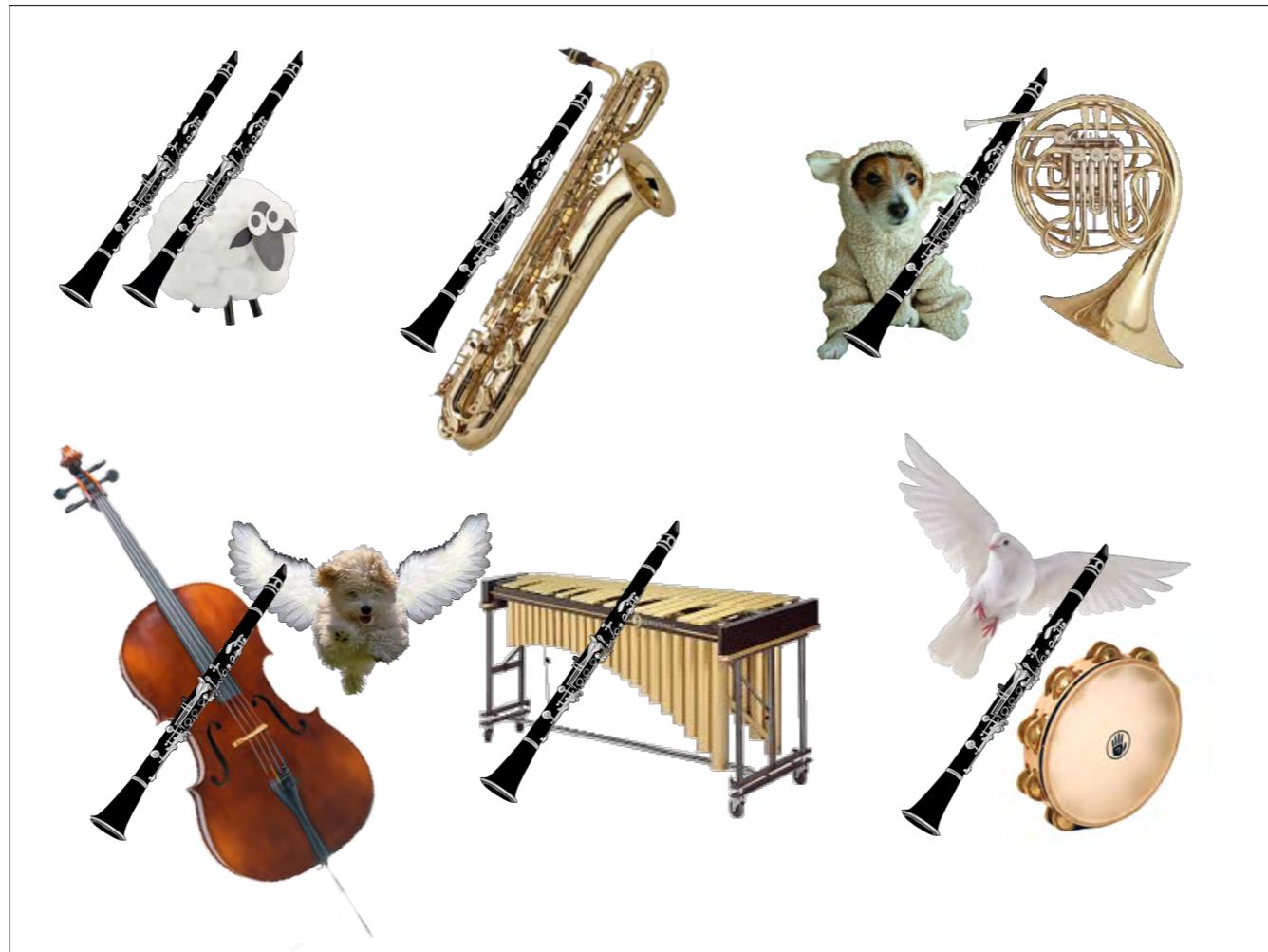
With each subsequent pair, move the target farther away. Important tip: it's not about the model. The idiosyncrasies of the model actually make the game more fun and more edifying. It's about matching a sound - ANY sound. [\[next slide\]](#)

“The difference between listening and pretending to listen, I discovered, is enormous. One is fluid, the other is rigid. One is alive, the other is stuffed...Real listening is a willingness to let the other person change you. When I’m willing to let them change me, something happens between us that’s more interesting than a pair of dueling monologues.”

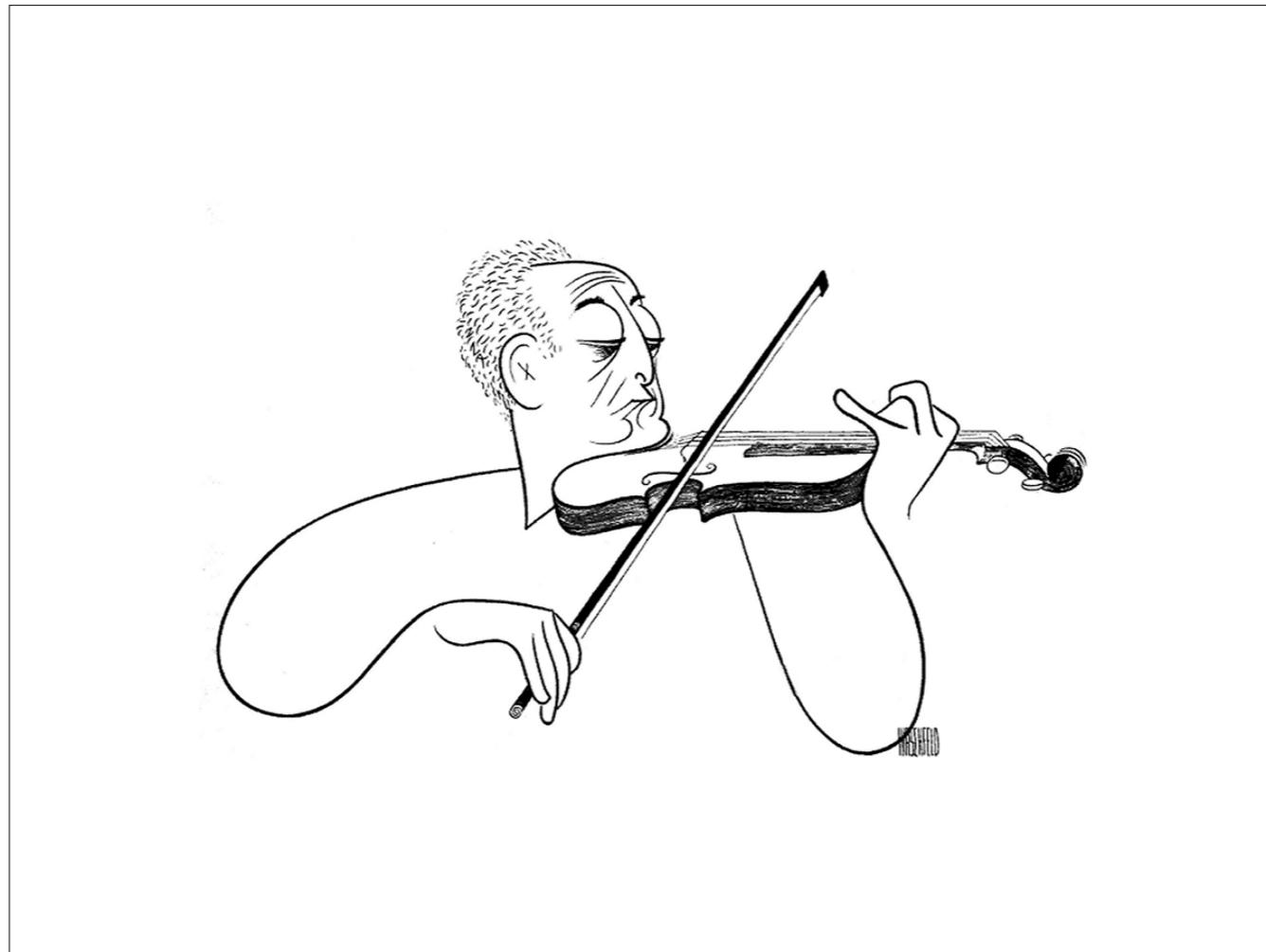
- Alan Alda



By softening the focus from a singular acceptable ‘characteristic’ tone to include and play with characteristics of any tone the ensemble’s sense of efficacy and possibility expand exponentially. [\[next slide\]](#)

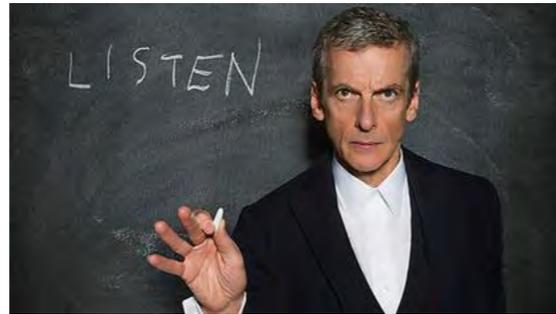


Moving the target 'farther away' means exploring different methods of producing a vibration. Think back to earlier in Part 3 when we were comparing sound samples (e.g. submarine, velcro, etc.). With ABCDE we've brought that thinking into the rehearsal room and laid the groundwork for exploring balance and blend flexibly (inclusively, with soft focus). This in turn enables flocking. [\[next slide\]](#)



Backing up for a moment, a great way to set the stage for ABCDE is the portrait exercise. Ask the ensemble to grab a piece of paper and a pencil or pen. Give them 30 seconds to draw a portrait of the person sitting next to them. When they're done, ask them to share their work. Now notice two things: first that the words you hear most in conjunction with the laughter are "I'm sorry" (playful and empathetic demeanor). Also notice how carefully everybody pays attention to the person they are drawing. Now imagine that the ensemble listened to each other with that kind of detail and intensity throughout rehearsal. To transfer that thought, head into ABCDE and start drawing sonic portraits of each other. [\[next slide\]](#)

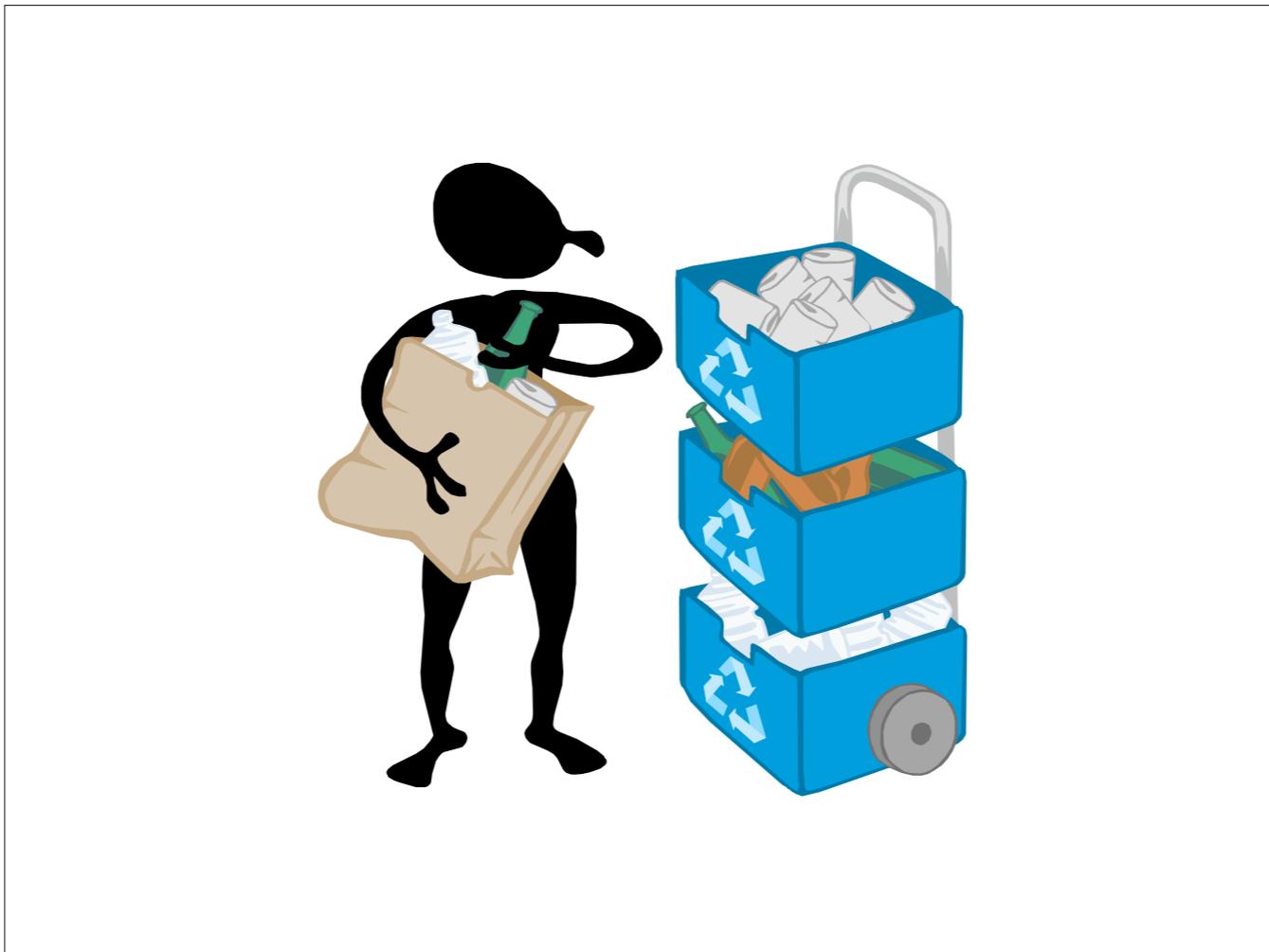
$$? + ? = \text{[Image of fire]}$$



A relative of ABCDE is the Foley Game, named after the artists who reproduce everyday sounds to enhance effects in films. In this example, imagine that we're going to imitate fire. First we'd listen to the target: a recording of something burning (as earlier, there are plenty of online resources from which to gather samples). What qualities of sound do you hear? There are a couple of different categories: snappy/crackly sounds, windy sounds, and this weird underlying swish. There are several different kinds of crackles (high, medium, low) and a randomness that lets us know it's organic and not mechanical. Listen again to get the target clearly in your mind's ear. [\[next slide\]](#)



The next step is to find the ingredients. Browsing sound effect samples on soundbible.com, I found some likely candidates: the crinkling of a bag of chips, the crumpling of a newspaper, the patter of rainstorm, the rumble of an avalanche, and the weird squeazy/squeaky sound of a plastic water bottle being crushed. [\[next slide\]](#)



If you were to have heard them before you heard the target (fire), you know what they are so your brain would put them where they “belong” based on your experience.

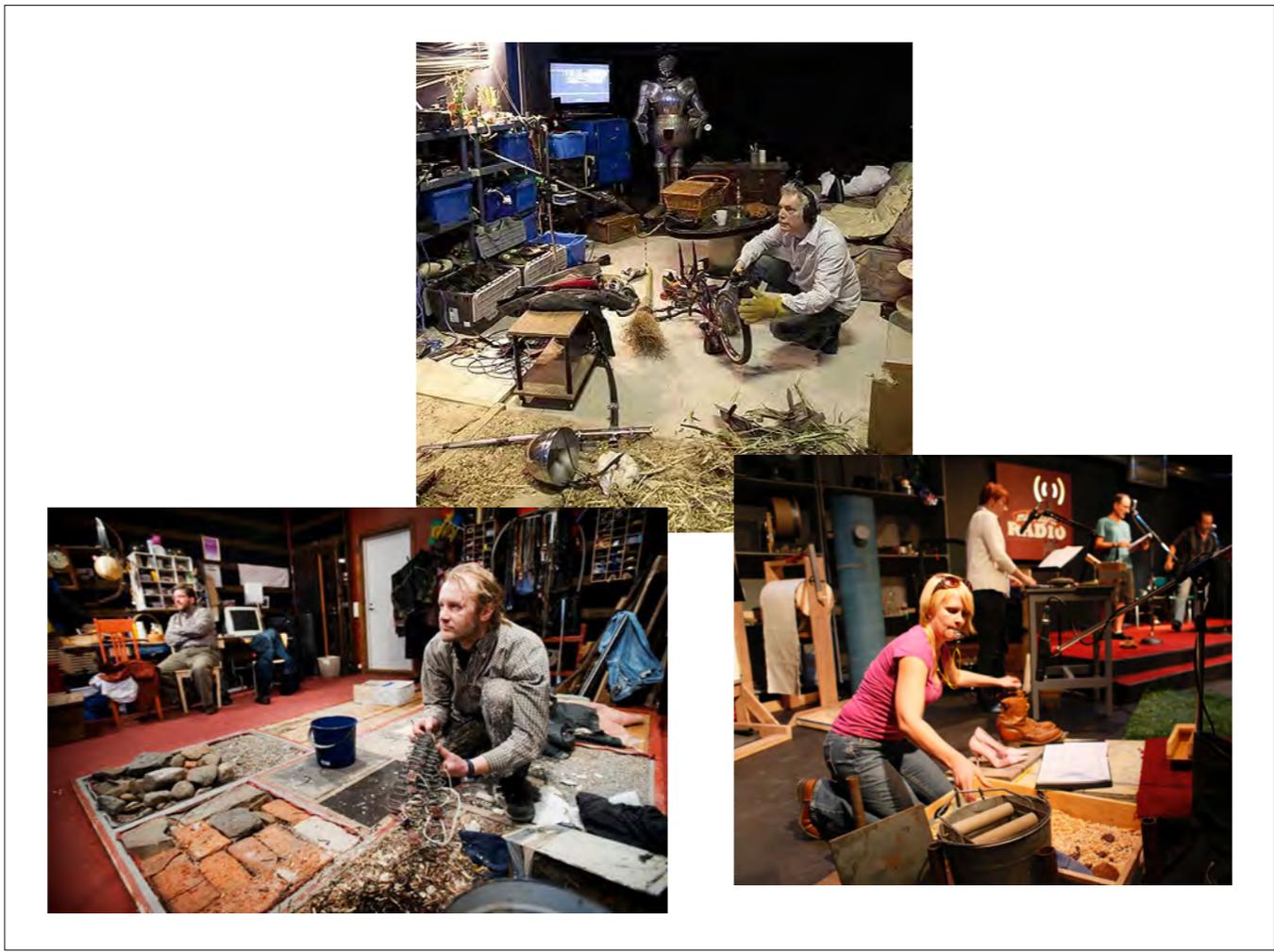
[next slide]



But when we put the target first, and then seek the ingredients, your brain makes new connections and lets go of old restrictions. As I was browsing, I wasn't thinking "that sounds like rain," rather, "that sounds like part of fire." Weird to say, but easy to do. When you stack up the ingredients in an app like GarageBand, the result is uncanny. If this weren't a PDF you'd be able to hear it. And that's just one recipe. You could use applause, a dishwasher, bacon frying, all kinds of seemingly unrelated sounds. [\[next slide\]](#)



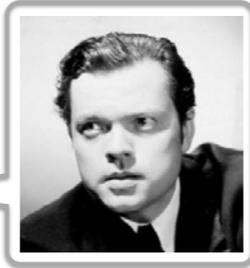
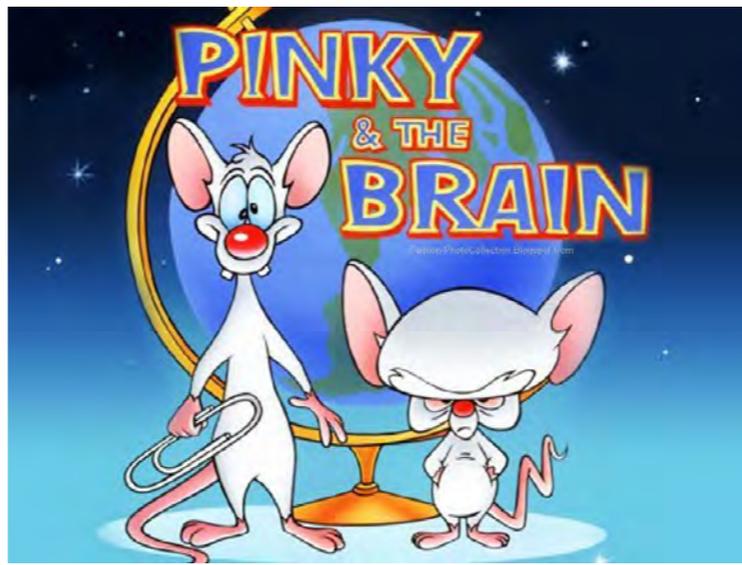
If you have a class or a single student that isn't the most dedicated to the study of music, have them try the Foley Game. Bait the hook by telling them the Star Wars blaster sound is a guy smacking a cable with a hammer. Or the opening of the doors on the Starship Enterprise is paper sliding from an envelope. Or the TARDIS noise is keys scraping on a piano wire. [\[next slide\]](#)



Being a musician doesn't mean you have to play an instrument or like to sing. It means you think in terms of sound - you create sounds, combine them, take them apart. Foley artists are musicians. [\[next slide\]](#)



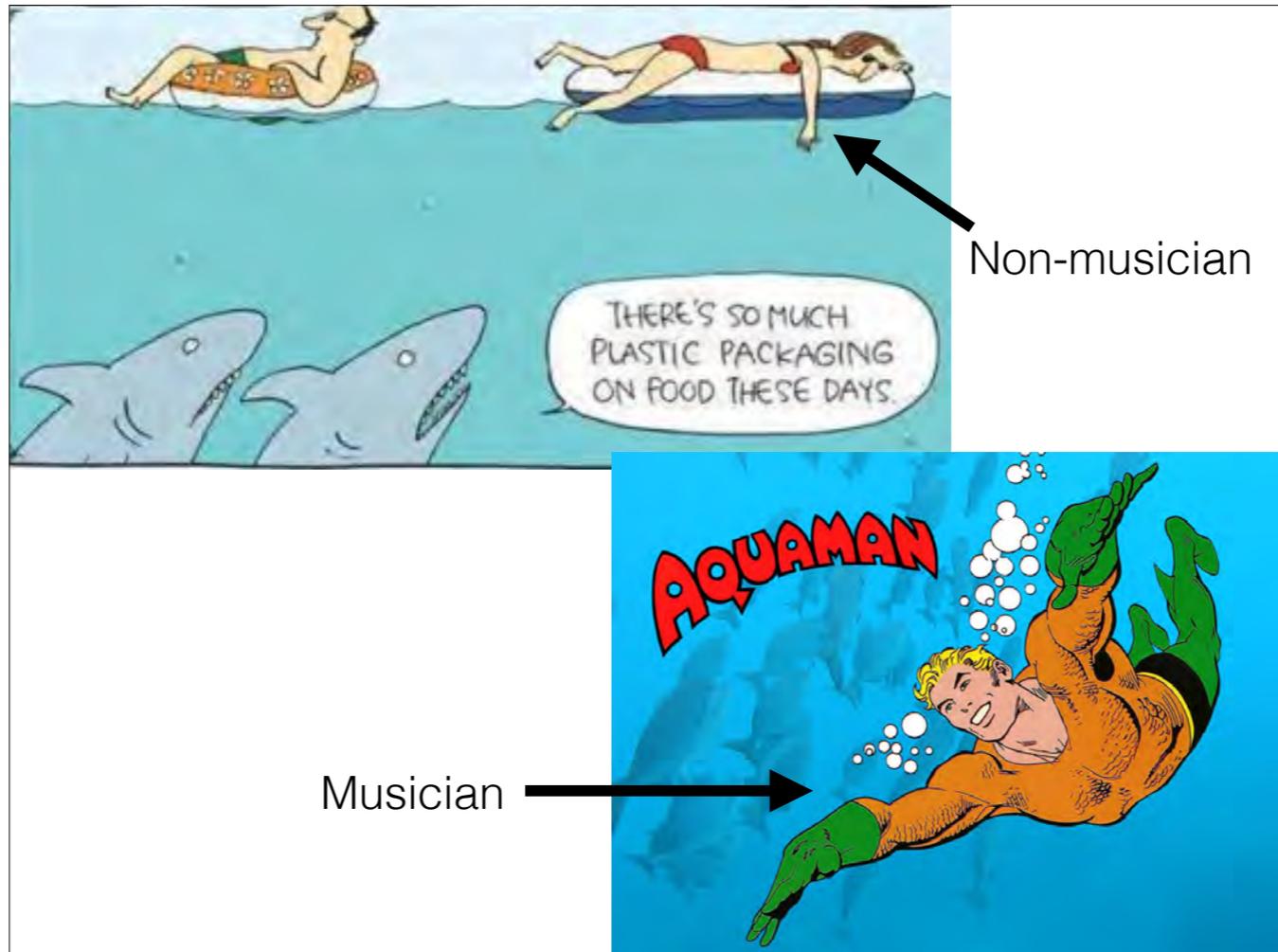
Voice actors are musicians too. They hone characters by adjusting pitch, timbre, rhythm, and tessitura. They talk about vocal placement, they use targets and combinations of sounds. [\[next slide\]](#)



And each one would tell you that the measure of a voice actor's skill isn't the ability to speak as a particular character, but to sing in the character's voice. If you can sing in character, you've got it. And you can exercise your aural analytical skills by identifying the 'ingredients' that make up various characters. For example, The Brain's voice is patterned after Orson Welles. It's uncanny, and it's musical thinking that enables you to figure that out. [\[next slide\]](#)



Hopefully by now you're starting to get the picture. Music education isn't about teaching students how to read notes and rhythms, how to sing "Hot Cross Buns" or how to play the Bb major scale on the trombone. It's about becoming fluent with sound - all of the sounds that bombard us every moment of every day. [\[next slide\]](#)

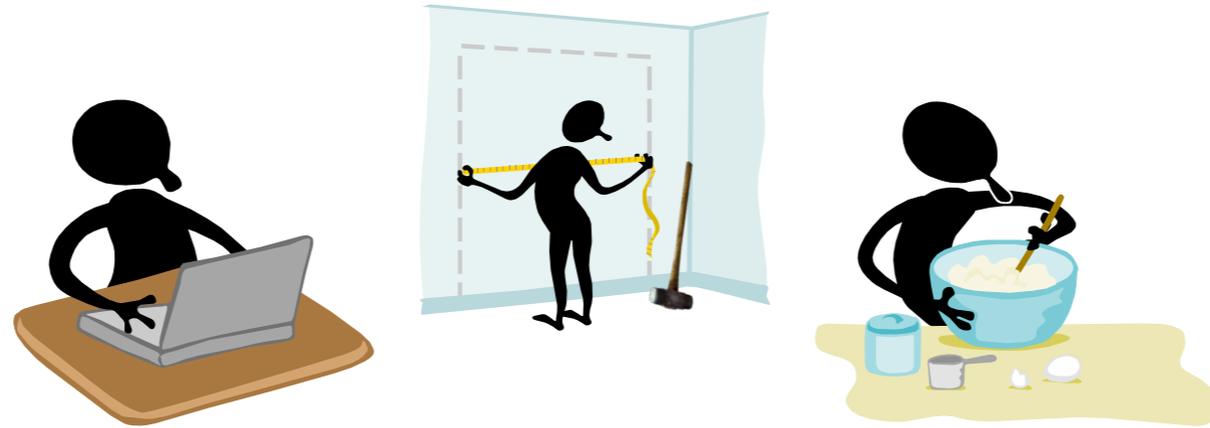


Those who have been educated musically have learned how to swim in this sonic ocean. Playing an instrument is only one of a huge array of options when it comes to expressing musical thought. [\[next slide\]](#)

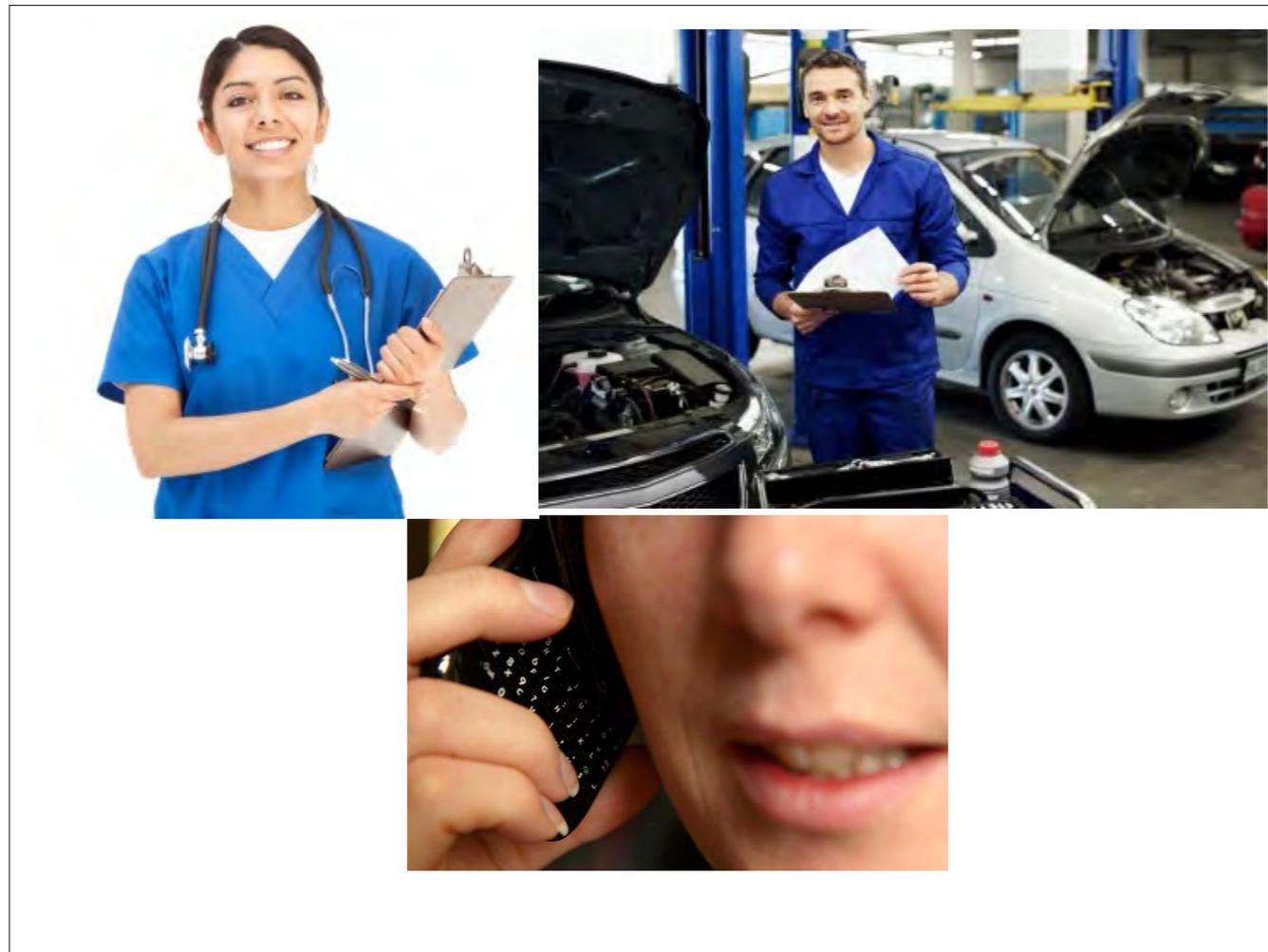
Scientific Method : The Sciences

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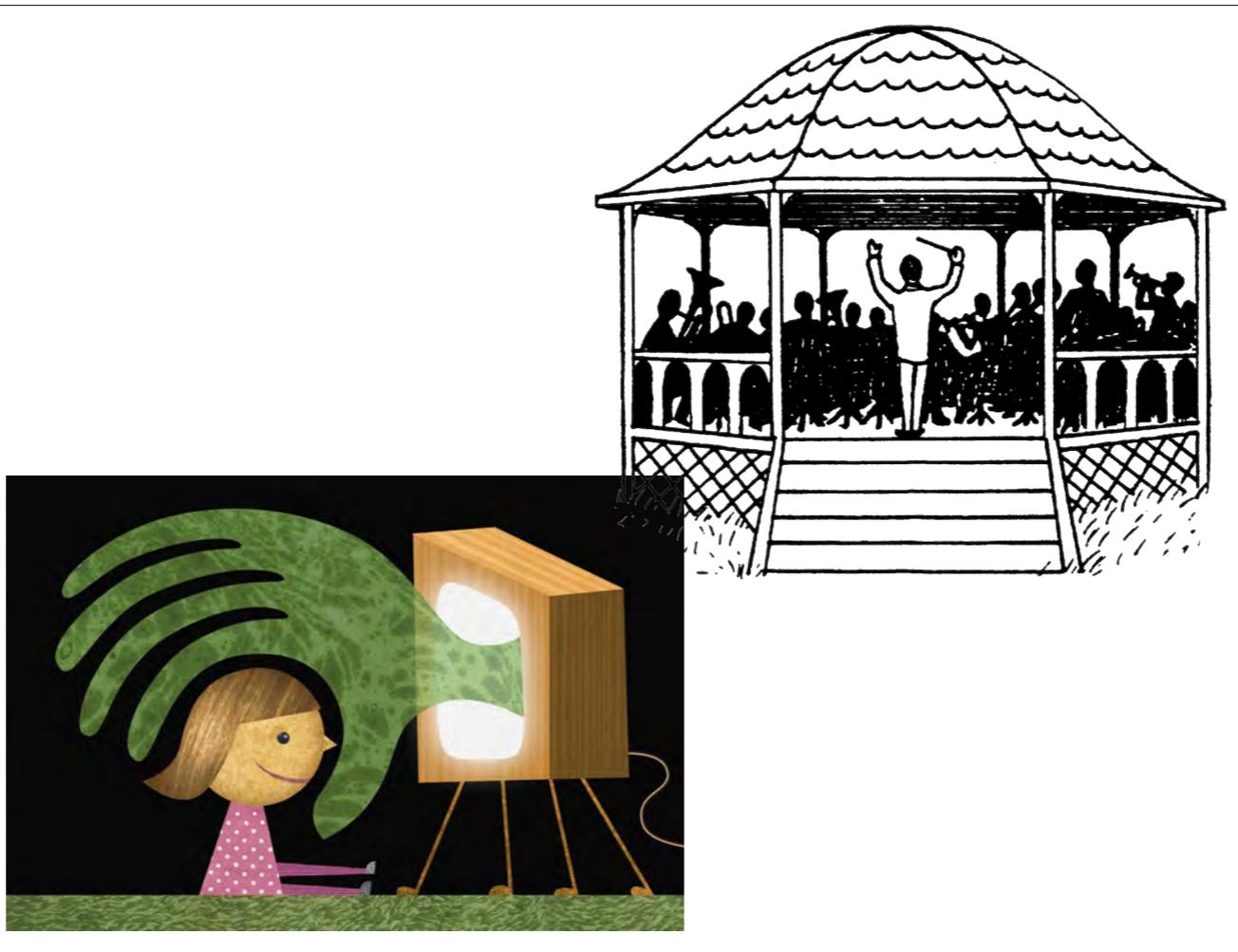
Creative Process : The Arts



In our classes, we'll have students who might not play or sing after graduating, but that's not the measure of our success. I took biology and chemistry in school, but I don't engage in science now either as a job or as an avocation. But I do use the scientific method nearly every day. I used it to make this presentation, and to renovate my basement, and to improve my recipe for chocolate chip cookies. [\[next slide\]](#)



A mechanic engages in musical thinking when he listens to your car engine to make adjustments during a tune up (have you ever wondered why they call it that?). The nurses at Yale Medical Center use training materials designed by the Music Department to help them diagnose gastrointestinal disorders aurally. We all use our ability to distinguish and adjust tone, pitch, and inflection when we're talking on the phone. [\[next slide\]](#)



And we are manipulated by advertisers, movie makers, talk shows, and news programs that use music in some very sneaky ways. Playing in a community band after graduation is fun, but knowing what you're hearing and how it's effecting you is a life skill. [\[next slide\]](#)

Tina Seelig's **Innovation Engine**



Internal Aspects:

- Your knowledge provides the fuel for your imagination.
- Your imagination is the catalyst for transforming knowledge into ideas.
- Your attitude is the spark that sets the Innovation Engine in motion.

External Aspects:

- Resources are all the assets available to you.
- Habitat includes the space, rules, constraints, and people around you.
- Culture is the collective beliefs, values, and behaviors of your community.

Following this train of thought, here are several options inspired by Tina Seelig's presentation regarding the "Innovation Engine" mentioned in Part 1. [\[next slide\]](#)

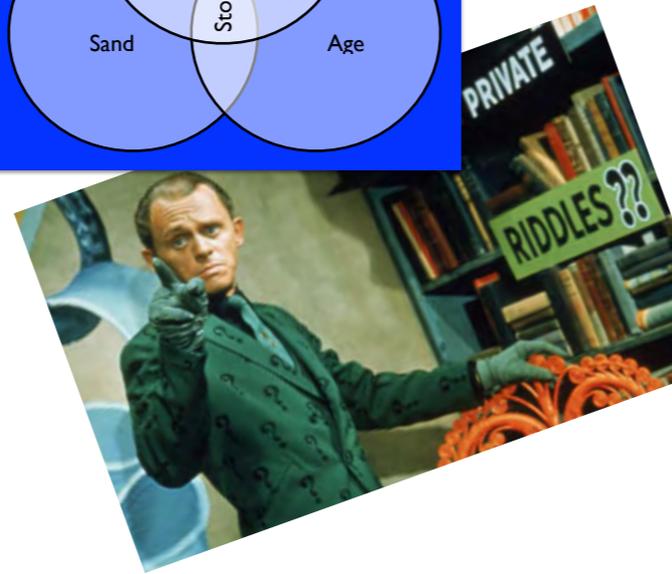
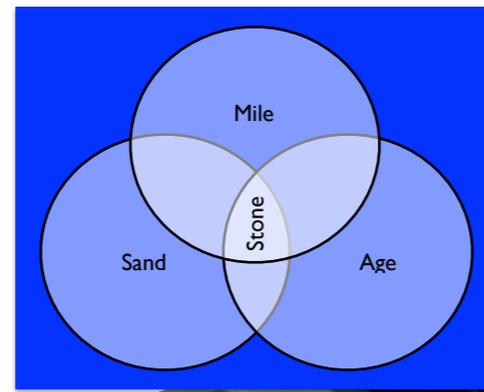


SCAVENGER HUNT

Find these sounds...

Let's pretend I recorded a brief series of home-made sounds on my laptop and am now playing them back to you. I initiated each sound using only materials in plain sight in this room (also pretend we're in the same room). Can you figure out what I did and recreate them? [For the record, I used a pen, a legal pad, a computer mouse, a half-empty plastic bottle of Coke Zero, and a phone charger].

Let your mind roam and exercise your ability to audiate. Let your body roam around the room and experiment with likely materials. [\[next slide\]](#)



We're back where we were earlier in Part 3 with the thought processes linked to Remote Associates Problems and riddles but one step less regulated. It's now free range sonic problem solving. [\[next slide\]](#)

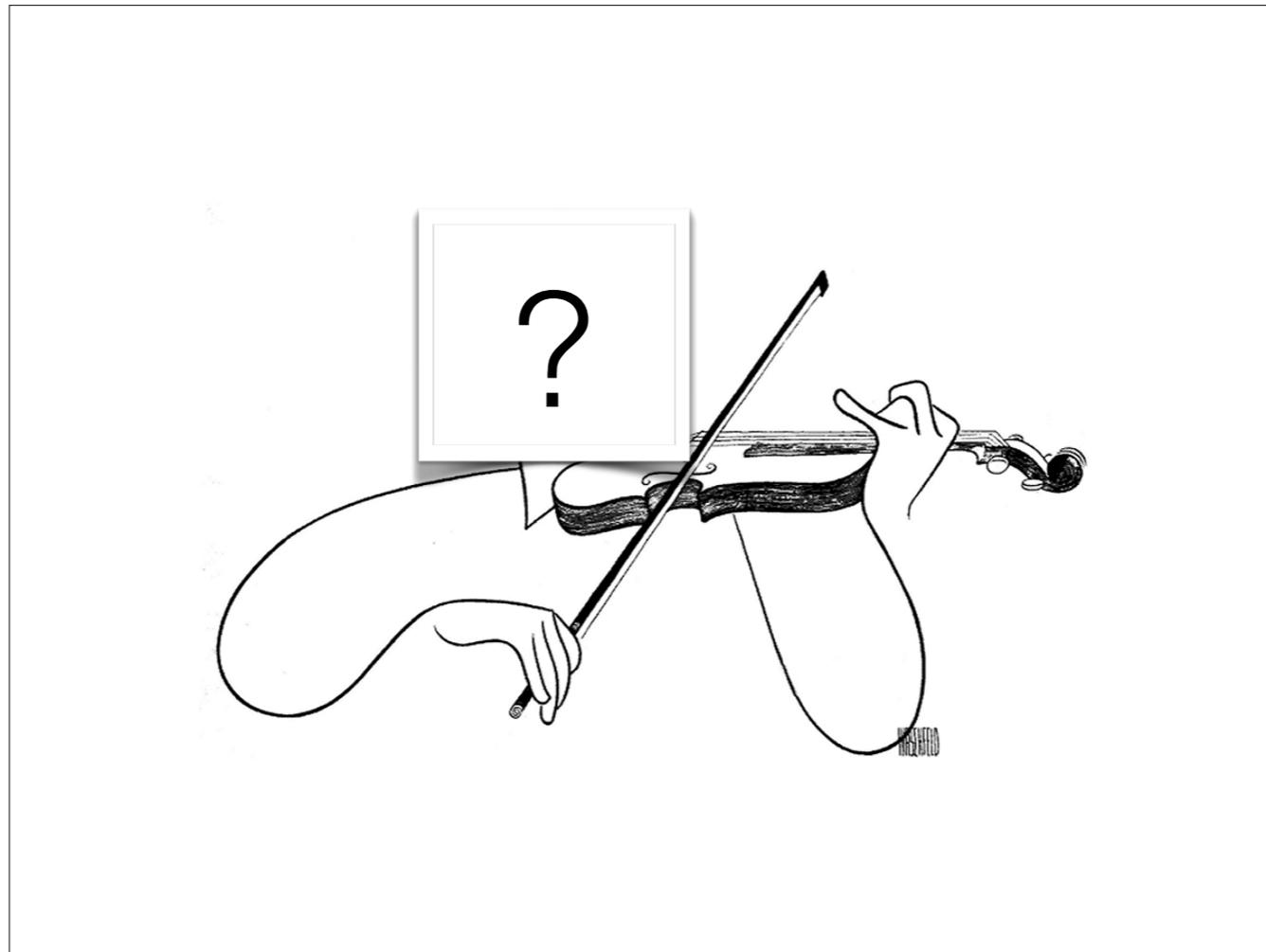


...and how do you know?

aka "Tone of Voice"

Use recordings of famous professionals, or students
(hint: start with vocalists)

If we link sonic riddles with the ABCDE game, we get the Tone of Voice game. Let's pretend I just played for you two recordings. Each is a famous vocalist singing a phrase from the same jazz standard. The important aspect of this exercise is to go beyond the first question (who are they?) to the more abstract question (and how do you know?). Vocalists are a great place to start because we're accustomed to distinguishing tone of voice in our daily lives. Once you have the hang of it, branch out to instrumentalists. [For the record: it was Billie Holiday and Ella Fitzgerald singing "Love for Sale"] [\[next slide\]](#)



In a classroom setting you might have ensemble members guess the student of the day. Who played this excerpt? This links to the portrait exercise mentioned earlier.

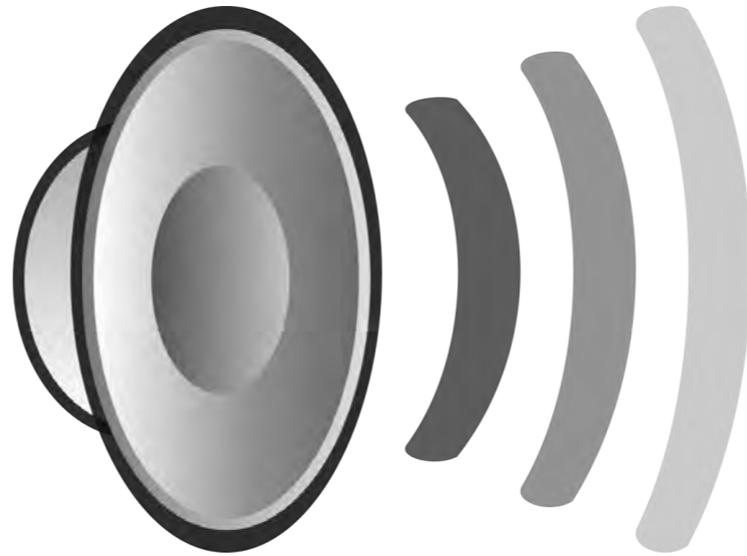
[next slide]

You have 1 minute to list how many uses you can think of for...



Returning to the divergent thinking tests mentioned in Part 1, you might start with a round of “how many uses can you think of for a paper clip?” and then move into musical options. Many will be silly (intermediate impossibles) as in using a trombone for a planter, but you’d be amazed at how innovative people can be with more abstract elements like fermatas or time signatures. It requires thinking beyond basic literacy to extrapolate from the narrow traditional role of the symbol into different contexts. [\[next slide\]](#)

You have 1 minute to list how many uses you can think of for...



The next step would be to move this thinking into sound. Imagine I just played a recording of a dial tone. It also has a very narrow traditional role closely associated with telephones. But what if it were in a non-telephone context? What if you heard it while standing in line at the DMV? Or in the hospital? Or through the speakers at a stadium? What might it signal or represent? [\[next slide\]](#)

Construct a dramatic flow using these four sounds.



Do not associate your flow with words (i.e. don't write a story and then illustrate it with the sound effects). Allow the sounds to take on characters and lives of their own.



What might their roles be in relation to one another?
Can their roles change, or are they eternally type-cast?

Let's take an even more divergent step. Imagine I played four sounds [submarine dive horn, flock of seagulls, ship's bell, dial tone]. Follow the flow of thought shown on the screen. This is a direct translation of Tina Seelig's trash can exercise (found objects turned into something of value). [\[next slide\]](#)



The question about type-casting is fascinating. Is it possible for the dive horn to symbolize anything but alarm? The dial tone is actually a fairly ambiguous character: an electronically generated major third. Why major? Why a third? Why electronic and not acoustic? What do these characteristics suggest? What if it were a minor third? What is the value of sounds such as these that we take for granted? For example, if we had to ask ourselves “I wonder if that’s a tornado siren?” the signal wouldn’t be very helpful. [\[next slide\]](#)

What sounds have value to you?
Why?

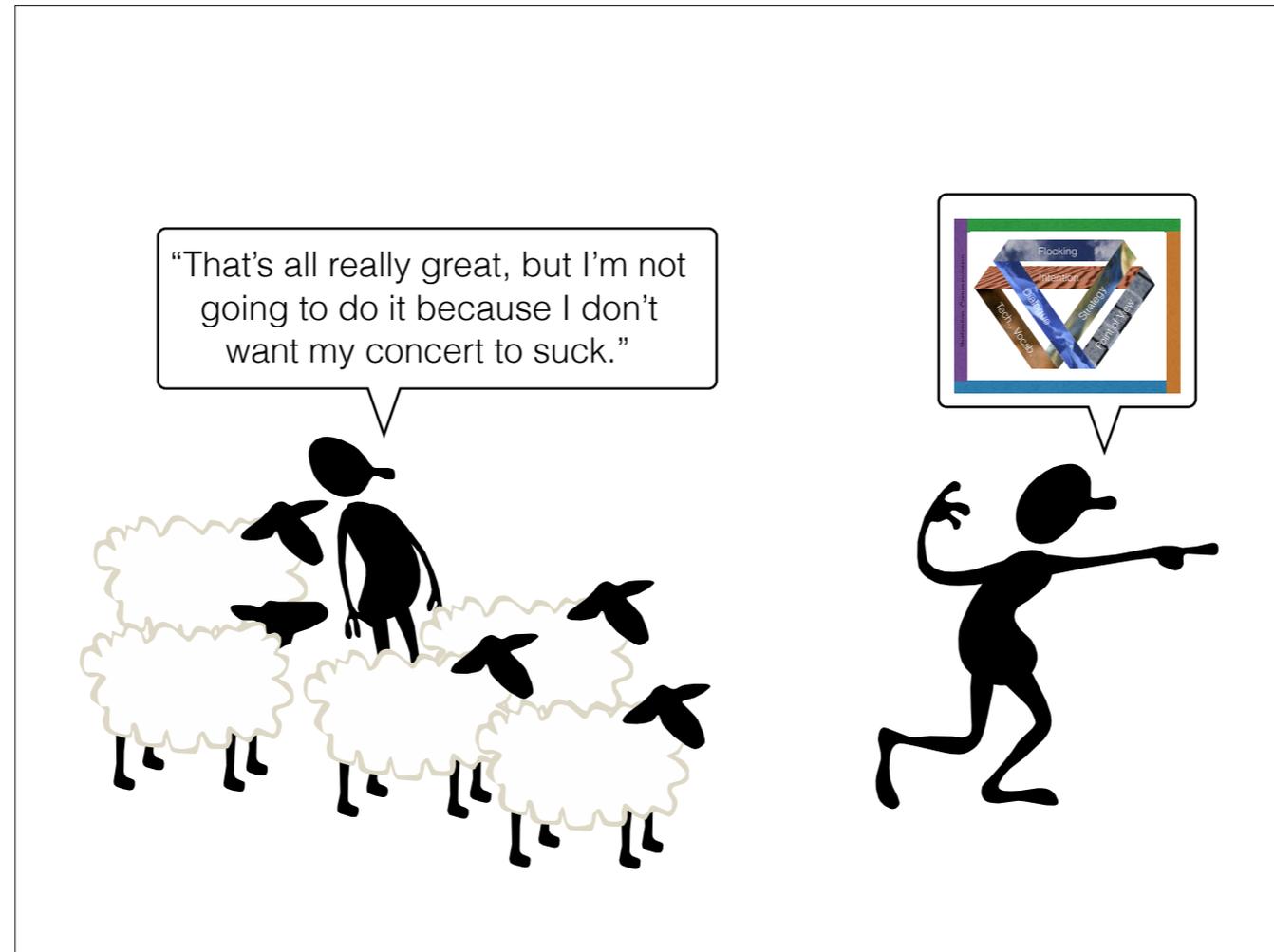


(Sounds - not music)

Think of ways to instill value in a
sound you find while walking
home from school.

“When you really pay attention,
everything is your teacher.”
- Ezra Bayda

Or, to reframe the exercise to be closer to the spirit of Seelig’s original: identify sounds that have value to you (your mother’s voice, a baby’s laugh, the sound of the bell ending the school day, the sound of the music box you had in your room as a child, the sound of your sister’s heart monitor in the hospital...). Now extrapolate, soften your focus to include the sounds around you in the environment, and consider ways to instill value in what you hear. In a word, notice. Be present. [\[next slide\]](#)



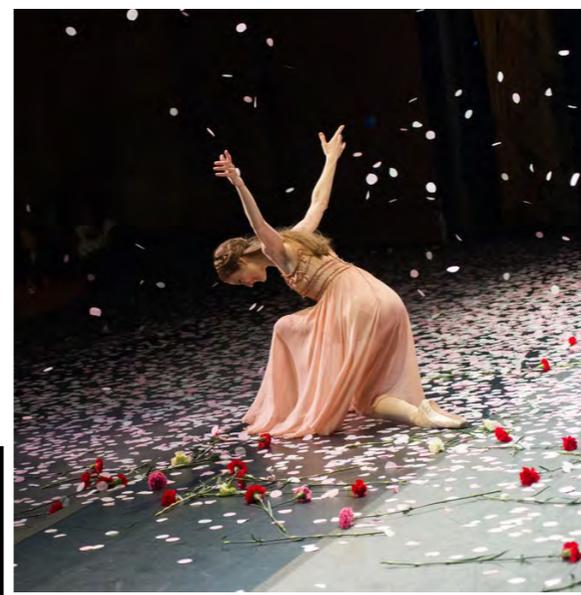
This is an opportune moment to revisit a theme from Part 2 [\[screen\]](#). If you've made it this far and still don't see the potential, let's take a moment to soften focus and think of it from a different perspective. [\[next slide\]](#)



Although a concert may not suck from your perspective on the podium, it is unlikely to be of particular interest to an audience since the goal (not sucking) doesn't include them. They are purely spectators. [\[next slide\]](#)



The singular focus of 'not sucking' takes the performance of music out of the category of art and into the category of sport. Each is valuable, inspiring, and rigorous. Both are dedicated to excellence in human endeavor and in some cases they are remarkably closely related, as with ballet and gymnastics. [\[next slide\]](#)



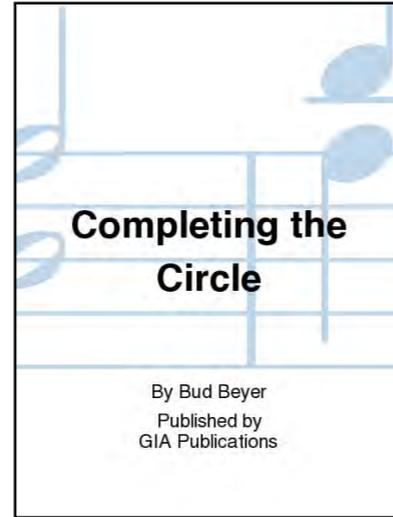
However, the athlete's goal is to employ technique to impress the judges in order to win. The singular focus is victory. The performing artist's goal is to employ technique to move the audience aesthetically, to enable them to transcend, however briefly, their daily experience (yes, even at a middle school band concert). The inclusive focus is to affect others. [\[next slide\]](#)

“The people in the audience, the focal point of our efforts, are the most grateful when they are made to feel alive – when they can feel they take part in something that is not ‘about something’ but is the thing itself.”

- Itay Talgam



‘Not sucking’ stops far short of the purpose of artistic endeavor in that it excludes the audience. It also takes the performer out of the moment. The resulting lack of presence is a significant self-imposed impediment to creativity and artistry. It causes the performance to be ‘about something’ (to use Talgam’s phrase) - it becomes ‘about’ not sucking. [\[next slide\]](#)



“Audience members are in the concert hall to take part. But somewhat consistently, we are asked to simply sit with our hands folded, passively, and refrain from any response until the concert is over.”

Beyer agrees. [\[screen\]](#) [\[next slide\]](#)

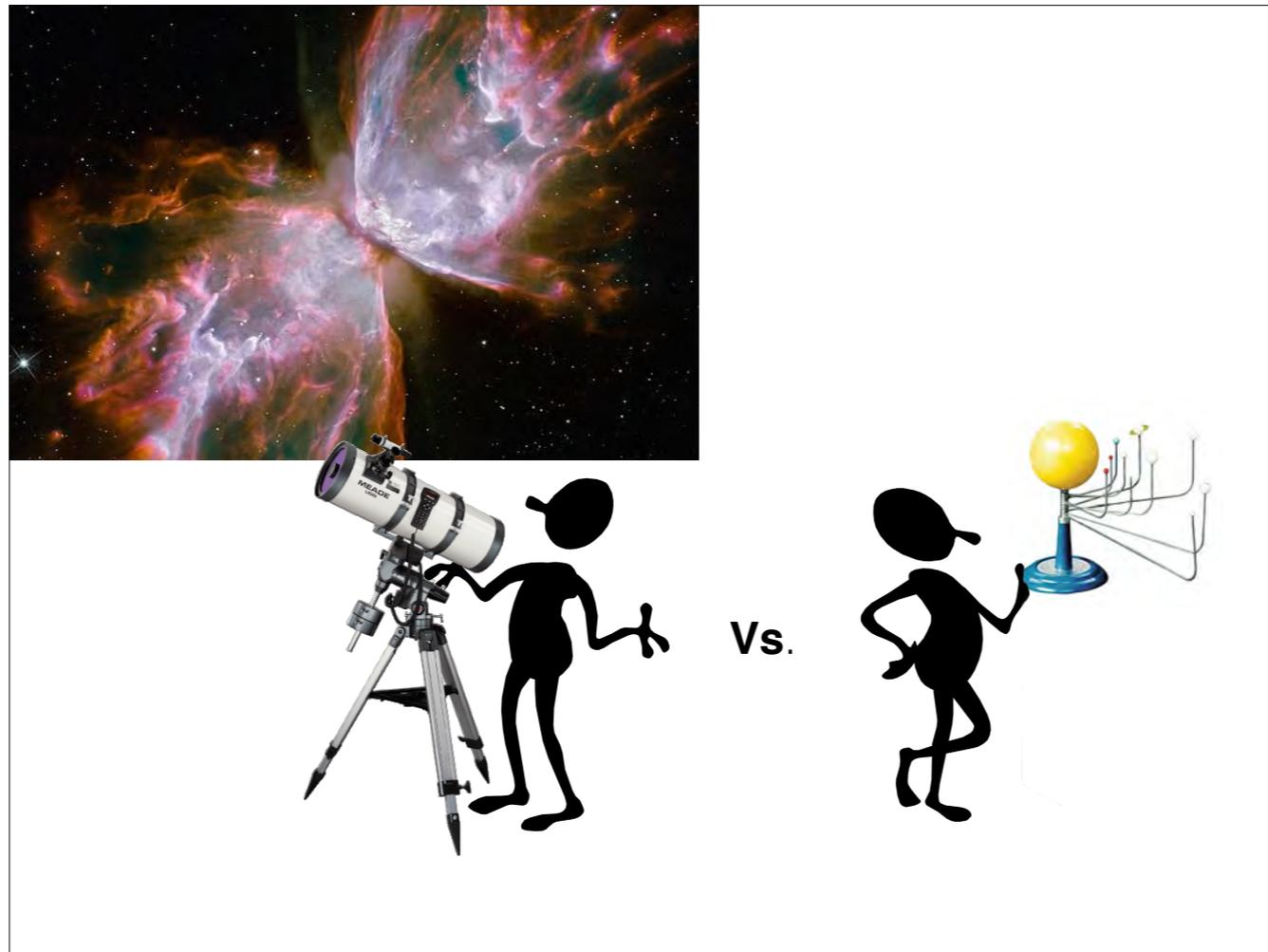
“Conductors and musicians alike presented only their ‘performance persona’ to audiences instead of the whole, wonderful, flawed, complete person. All their fears, insecurities, delights, and possibilities seemed to have been put aside and replaced by a studied image of what they thought a conductor or musician should look like.”



- Bud Beyer

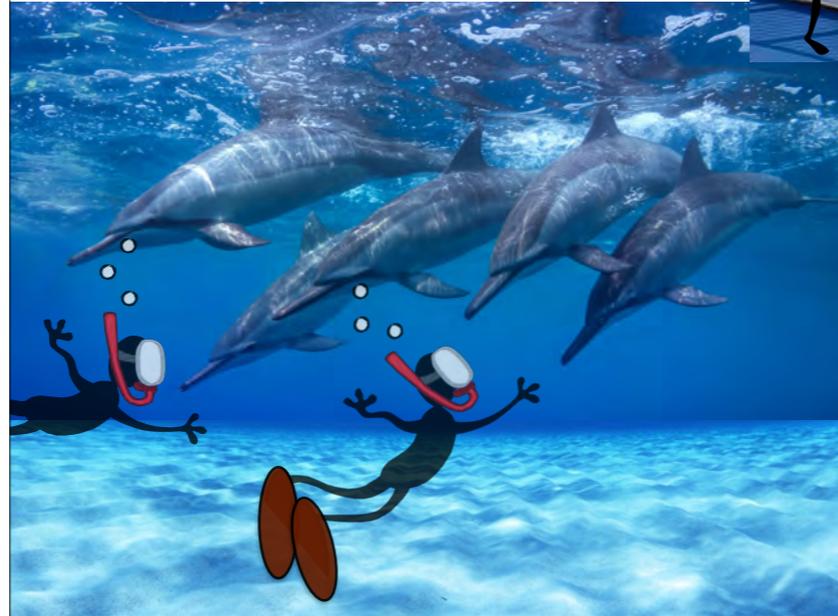
“In life, we anticipate a moment that is coming; we have a plan and expectation for what that moment will be like and how it will feel; and finally, after the moment is passed, we spend an inordinate amount of time reflecting on how it went. And while we are busy doing that, the present moment continues to exist, uncared for and unloved.”

This leads inevitably to superficial goals and assessments. Clear goals and valid assessments are vitally important, but they need to be linked to the authentic nature of the endeavor. [\[next slide\]](#)



Beyer states, “If the life of the art we hold in our hands is to be truly alive, then there must always be the potential for that life, that art, to move in a direction we do not expect. ...Great musicians retain the ability to surprise, not only the audience, but also themselves. The music they play is discovered anew each time it is being played.” [\[next slide\]](#)

External focus,
appreciation, outside - in



Inclusive experience,
transformation, inside - out



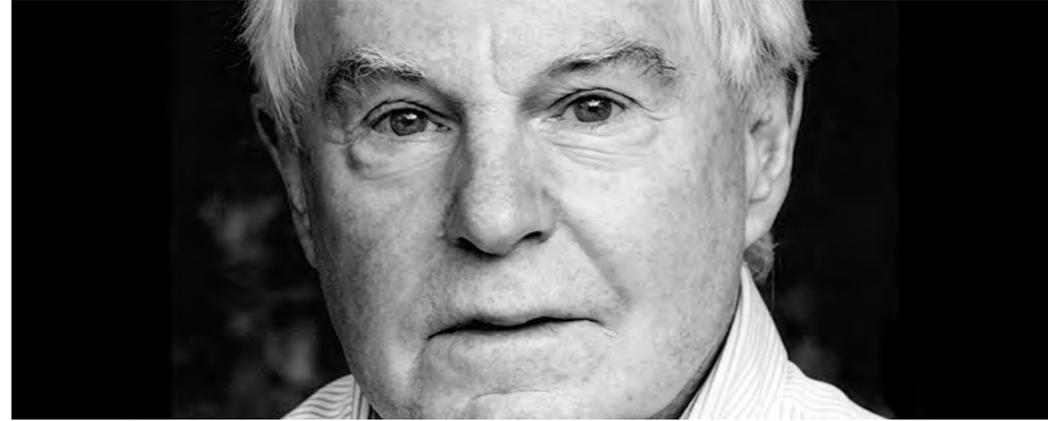
“In a great performance, each member of the audience lives the performance from their own personal history. The performance of music touches all our senses.” This connection is not reserved for only the most accomplished ensembles. In fact, even they struggle to achieve it given the accumulated layers of habits and traditions surrounding their work. [\[next slide\]](#)



To engage the audience freely, musicians must be able to engage each other freely. It's not about demonstration, it's about conversation and collaboration - skills that must be developed as surely as instrumental technique. [\[next slide\]](#)

“...so that when they left the theatre they don't leave saying
'what a marvelous actor he is,' they left saying
'what a wonderful evening that's been.'”

- Derek Jacobi

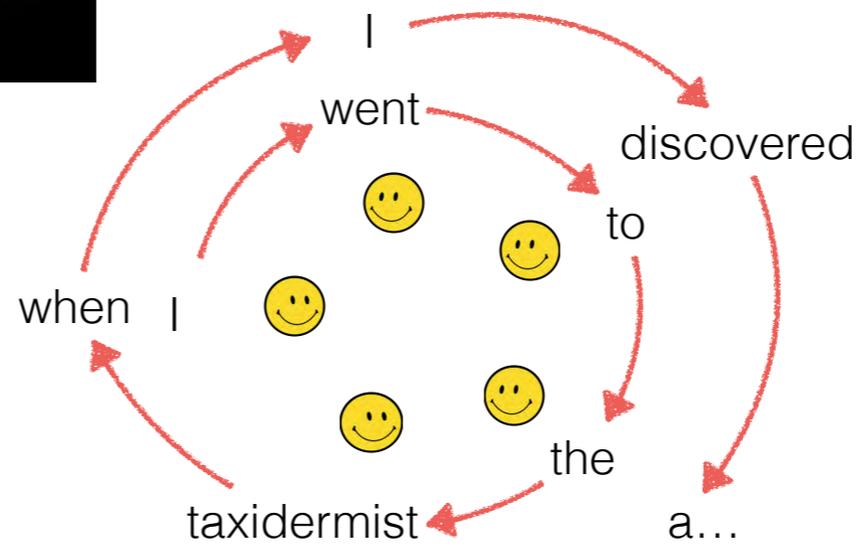
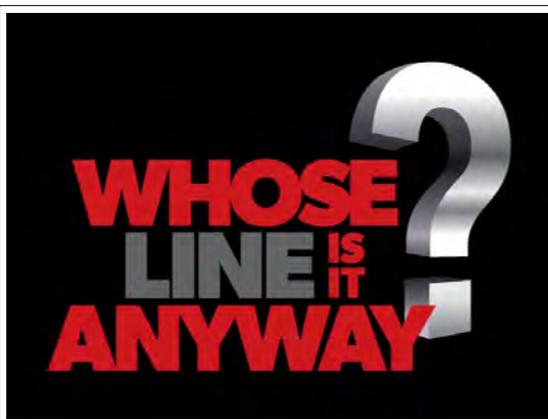


Although he refers to acting [\[screen\]](#), Derek Jacobi could just as easily be referring to any of the performing arts. More to come in Part 4... [\[next slide\]](#)

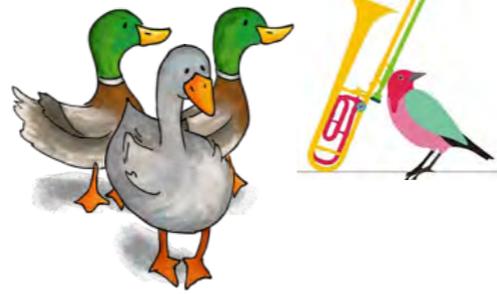
Part 4



Part 4 picks up where Part 3 left off. If you haven't read 3 yet, go back or this will be confusing. [\[next slide\]](#)

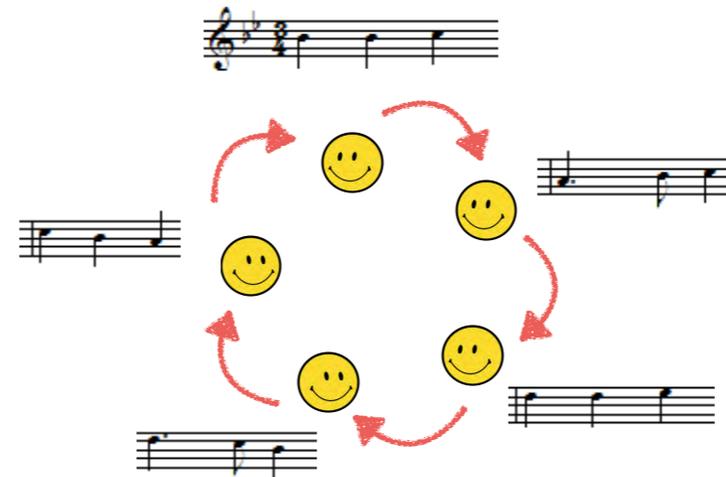


The skills of musical conversation can be developed in a variety of ways. A good warm up is the standard improv game in which a group of people build a sentence. Each person contributes one word. The object is for the sentence to follow the rules of grammar (i.e. it must be intelligible) and as long as possible. Players learn quickly which words are fruitful, opening possibilities for their teammates, and which words shut down the flow. [\[next slide\]](#)

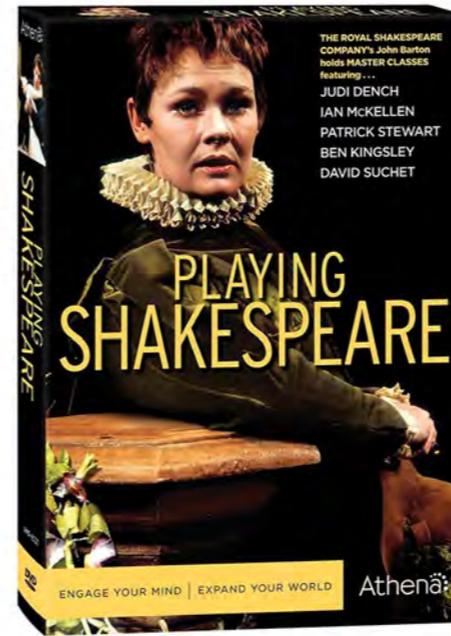
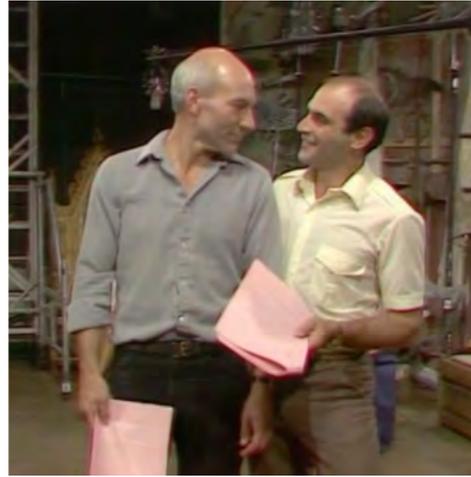


Melodic option

- Hints/side coaching:
breathe in tempo,
make eye contact,
move with the pulse,
work as a team - think
beyond yourself to the
larger pattern
emerging. Smooth
hand offs!



You can transfer this to a musical context with the 'Yes, and...' inflection sequence from Part 3 or head in the direction of point of view as it relates to repertoire. First, choose a simple tune (e.g. 'America') and pass it around the circle. This can be done one note per person, or one bar per person. As is standard practice in Duck, Duck, Goose-based games, strive for consistent pulse, tone, and intonation, with clear articulation. [\[next slide\]](#)

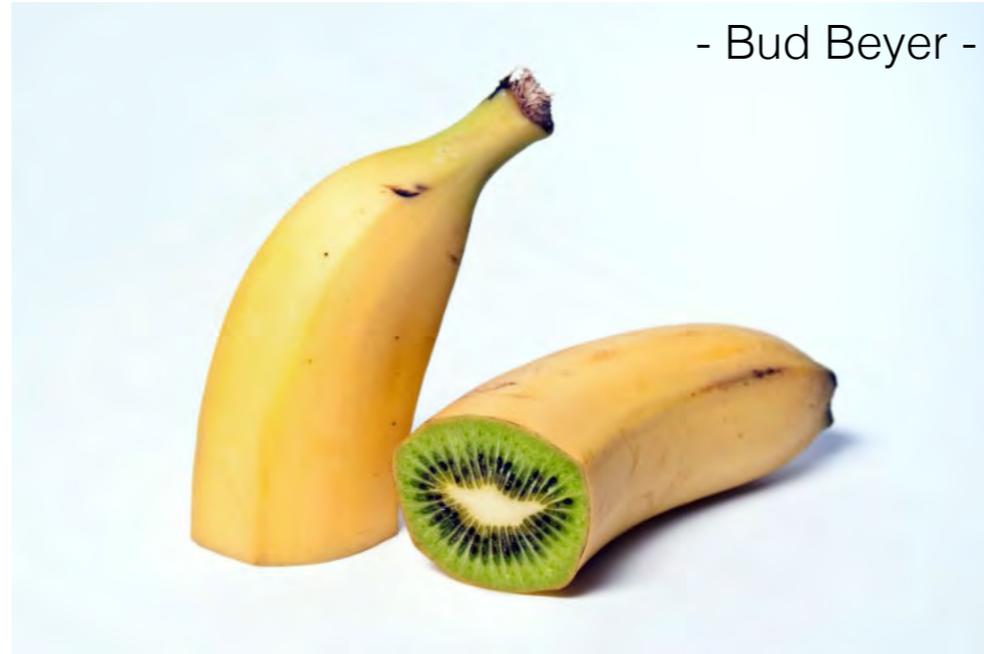


Death.
My lord?
A grave.
He shall not live.
Enough.

This game instills 'shared line' thinking, a term used by John Barton in the Royal Shakespeare Company's 1982 mini-series "Playing Shakespeare." The example given is a brief scene from King John in which two characters alternate snippets of a single thought. The video example of Patrick Stewart and David Suchet experimenting with the line provides an excellent role model for ensembles to experiment with inflection and pace as they pass bars of a tune. [\[next slide\]](#)

“Great musicians retain the ability to surprise, not only the audience, but also themselves. The music they play is discovered anew each time it is being played.”

- Bud Beyer -



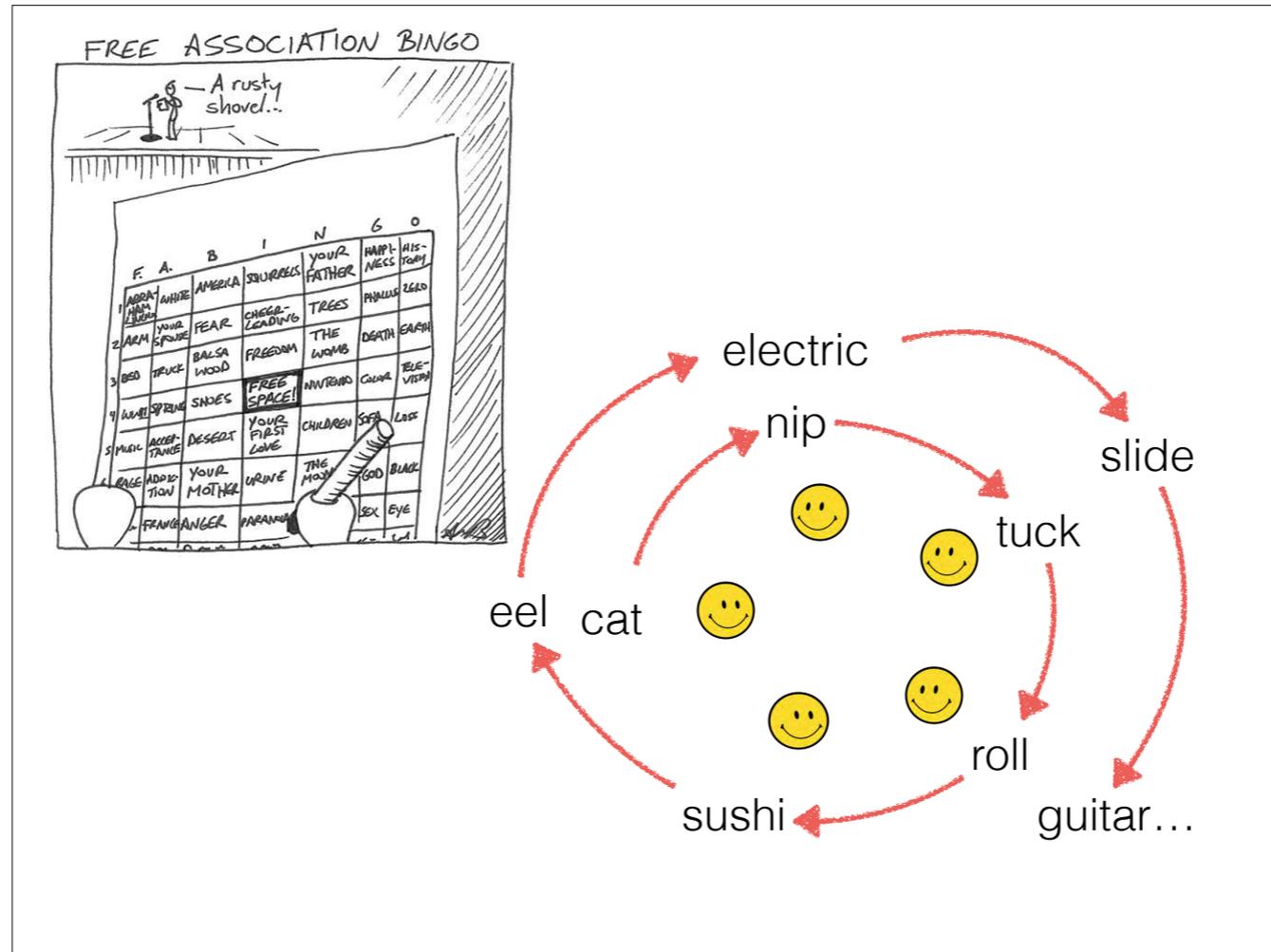
In this way, even inexperienced players can begin to realize Beyer’s ideal of discovering the music anew each time. Pace and inflection become a matter of strategy (conversational choice) breaking the habit of locking onto autopilot (abdication of creative will). [\[next slide\]](#)



<https://youtu.be/edlfd1OupB8>



Another effective video prompt is Allison Janney and Stephen Colbert doing a dramatic reading of the lyrics to “Hot Blooded.” The text is fixed (the scale or tune being passed), but inflection is up for grabs. It’s also an excellent example of Rodenberg’s ‘second circle’. Neither actor is entirely sure what’s coming so they have to stay alert in order to capitalize on what they get from their partner. [\[next slide\]](#)



To warm up vocabulary for point of view and shared line work, a round of Free Association is helpful. Start verbal and see how far you can pull the thread before it breaks.

[next slide]



Safety first:

- Healthy ears - any extreme should be visited only briefly, and be sure to aim away from anybody near you as you explore.
- Healthy bodies - although unorthodox techniques are welcome, avoid anything involving excess pressure or tension. Your choices must be sustainable.



Lowest, Highest

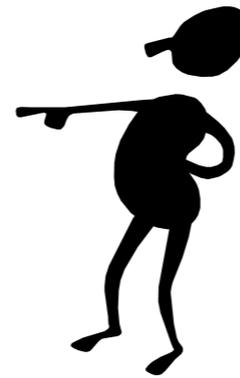
Gentlest (softest)

Buzziest (loudest)

Weirdest

Sounds like...

As always, transfer is critical. The next step is to free associate with instruments by allowing each ensemble member to explore given categories of sounds. I recommend starting with the lowest sound they can make, then the highest. In each case, exploration should be brief (see safety caveats). Then move to the softest sound - yet still audible, followed by the loudest. I also recommend using alternative terms like 'buzziest' to encourage the students to keep their focus on methods of sound production rather than sheer volume. [\[next slide\]](#)

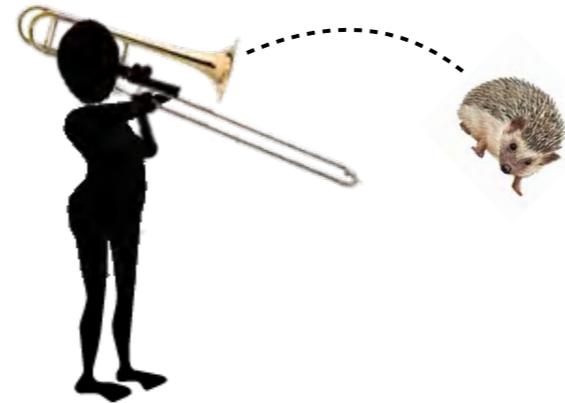


Notice how delicately Clive is able to articulate. What's he doing to achieve that?

There is a fairly high degree of chaos in this process, so the coach has to be adept at linking what they hear to fundamental techniques and concepts. This can also bring out the smart-asses in your group, or scare the more timid, so psychological awareness is also important. If working with subsets of the full ensemble, do not allow the students to choose their own groups. Assign placement and strive to connect people who don't know each other well. [\[next slide\]](#)

*“Start with bad sounds and make them into good ones.
Silence cannot improve.”*

- Arnold Jacobs



That sounds like a
flying hedgehog. Let
me try!



Finish the exercise with an opportunity for the students to produce their weirdest sound (again: safety first), then loop back to ABCDE thinking and follow the best ideas through imitation. The philosophy behind this series of explorations is summarized in Arnold Jacobs' famous quotation. No matter where you are in your development, you have something to offer, and virtually any sound has expressive potential. [\[next slide\]](#)

Really Free Association



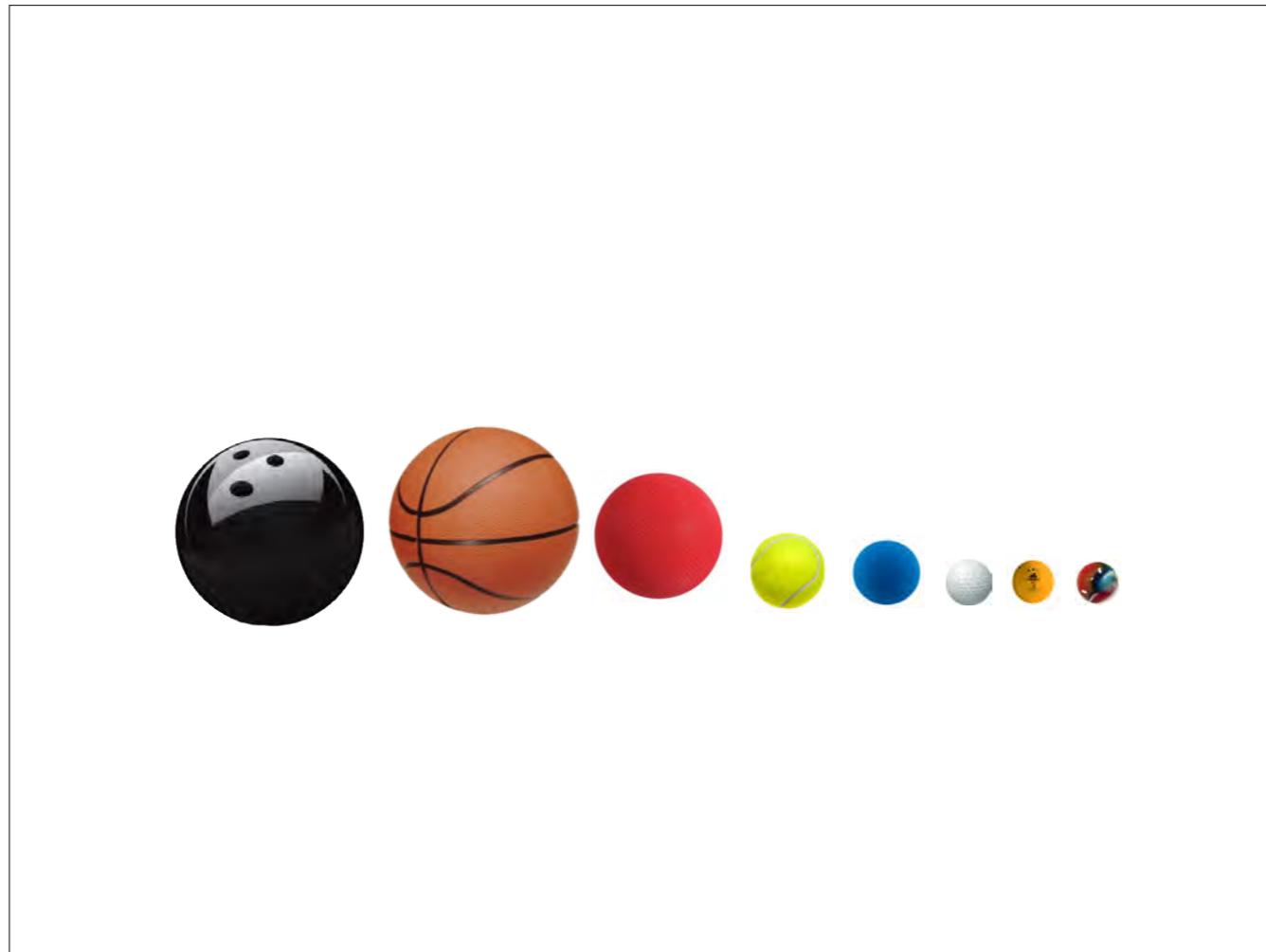
There is yet another step in the sequence that is useful for ensembles and conductors alike, particularly when the puppy ratio has started to shift positively (i.e. a higher percentage of puppies and/or puppy hybrids in the group). Play charades with small props [\[screen\]](#), first physically by having individuals or teams embody the characteristics of an item, then sonically by creating the sound of the item (literal imitation) and/or a sound that is analogous to the physical characteristics noted earlier. For conductors, this is a great way to expand your vocabulary of gestures. [\[next slide\]](#)

“Inspiration may be a form of superconsciousness, or perhaps of subconsciousness - I wouldn’t know. But I am sure that it is the antithesis of self-consciousness.”

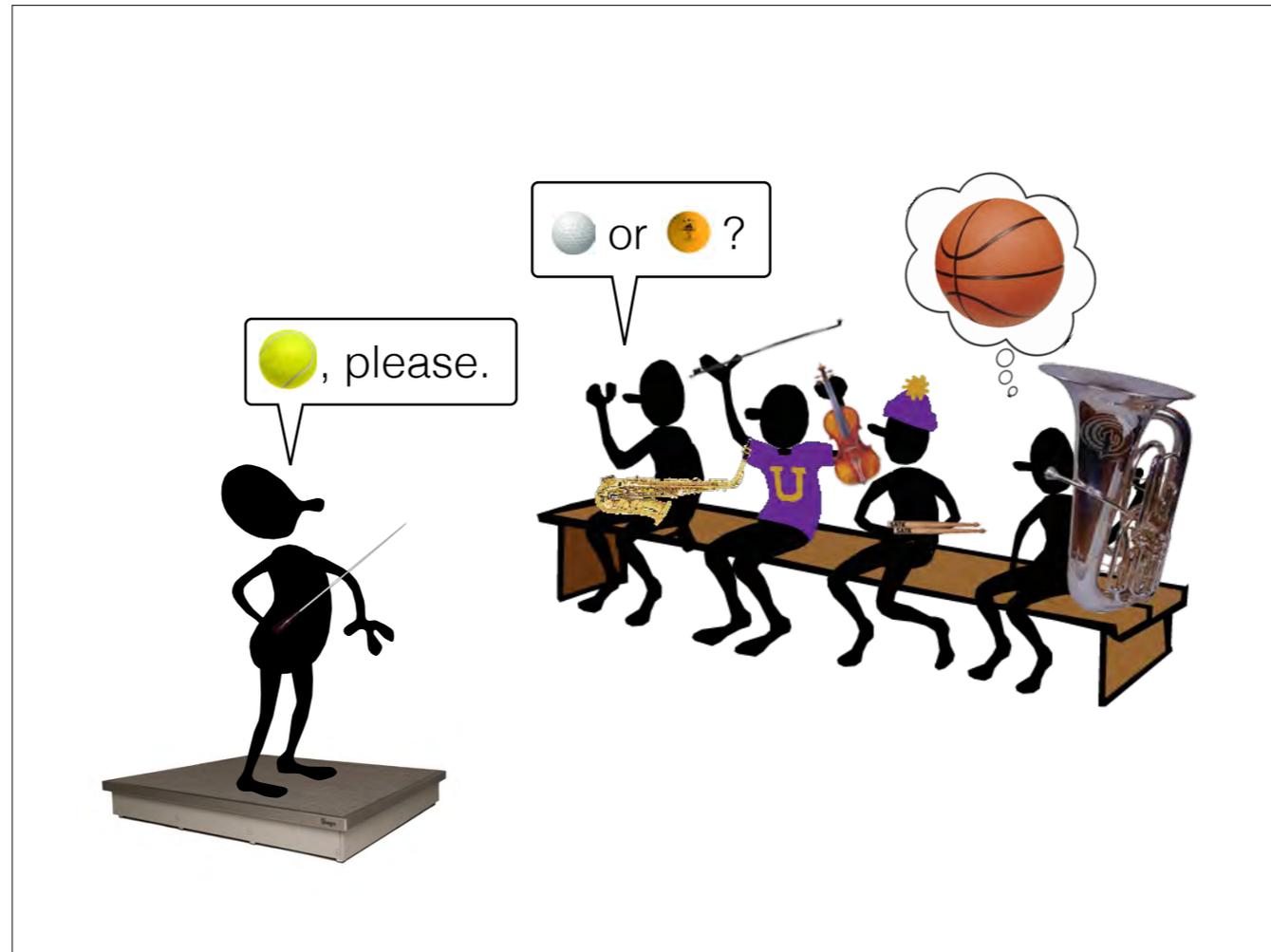
- Aaron Copland



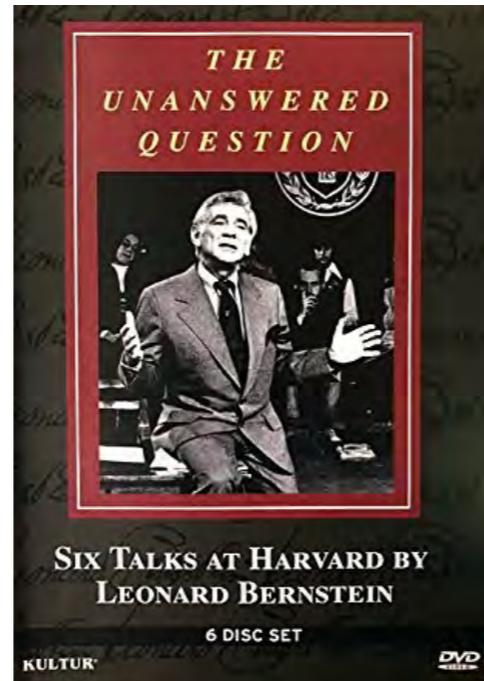
It also helps people step out of themselves by putting focus in an object. It’s not about you, it’s about the slinky, or the koosh ball. The transfer should be obvious: it’s not about you, it’s about the sound. [\[next slide\]](#)



To bring it all back into a more traditional setting, the most efficient transfer is to the realm of articulation. Use a spectrum of related objects (different sizes, materials, densities) to create targets and ask the ensemble to find those through their instruments. Begin with a fairly straightforward target, like the sound of a ping pong ball bouncing on a desk. The ensemble will probably assume a generic staccato quality until you offer a comparable model, such as a golf ball. It's the same size, still crisp, but far denser. Then give a third related option such as a super ball (same size, etc.) and the cognitive and musical wheels will be spinning freely. [\[next slide\]](#)

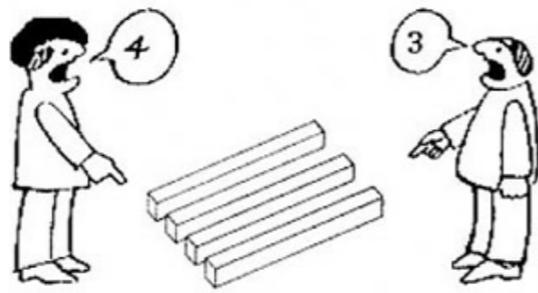


Such experimentation builds technical vocabulary as well as a common set of references that will speed up your work. 'Staccato' is a term that refers to a spectrum of possibilities depending on the composer's voice, the performance practice of the era of composition, the texture, the orchestration, the range, etc. The essence of ensembleship is for the team to have in mind the same specific target, although how each player will hit the target will vary greatly depending on their technical options and method of sound production. Ping pong on a tuba is completely different than ping pong on a xylophone. Which leads us back to the ABCDE game once again. [next slide]



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

As a brief aside, in his series of Norton Lectures (Harvard, 1972-1973), Leonard Bernstein provides a useful discussion of metaphor as it relates to music. The clip is available on YouTube and can serve as an effective prompt for the Really Free Association game. It's also an entry point for conductors in their understanding of physical gestures as kinesthetic metaphors. But that's the stuff of a different presentation. [\[next slide\]](#)

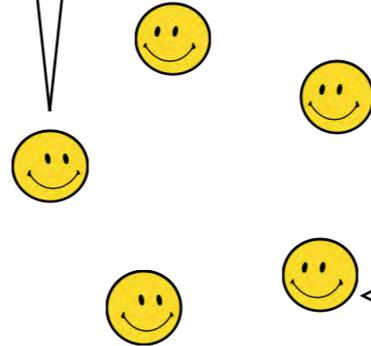


POV Step 1: Identification

Possible options for 'Special':

- Dynamic contrast
- Variety of articulation
- Timbre adjustment (tone color, vibrato, etc.)
- Slight variation in duration or tempo (rubato)
- Eye contact
- Physical gesture
- Altered harmony / accidental
- Altered rhythm / meter (agogic emphasis)

Bb C D Eb F G *ā* Bb



It was the A, right?

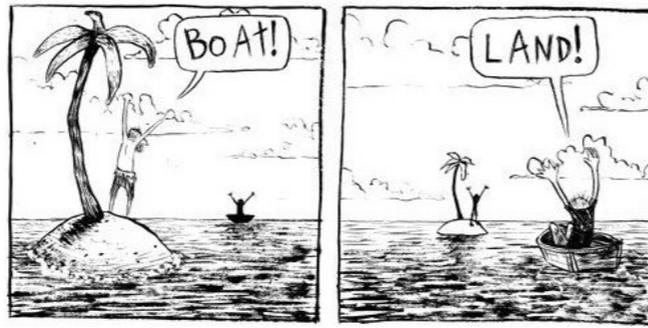
Having explored options and built some vocabulary, now might be a good time to head into the Point of View sequence. Step 1: one person plays a scale for the group emphasizing in some way one note (i.e. making 'special' - see options above). The group listens and identifies which was special and why. As simple as this seems, it is transformative for players to experience how dramatic a distinction must be for others to perceive it. Note: the inevitable 'go to' emphasis will be dynamic contrast, so it is helpful to have a list of alternative suggestions to which players can refer when inspiration fails them. [\[next slide\]](#)



“Purple is such a difficult color...”



At first, players should strive to be obvious rather than subtle. Don't worry about making tasteful or elegant choices. The goal is for a listener to easily and clearly perceive what you have chosen to emphasize. [\[next slide\]](#)



POV Step 2: Identification (intermediate)

Bb C D Eb F G A Bb

Bb C D Eb **F** G A Bb

It was Suzanne!

She played the F upside down!

Step 2: draw lots to determine secretly who will have the responsibility of conveying a 'special' note. The entire group plays the scale in unison listening for who and what the 'special' will be. Having to play and listen for specific information is good exercise for soft focus. [\[next slide\]](#)



POV Step 3: Response

Bb C D **Eb** F G A Bb



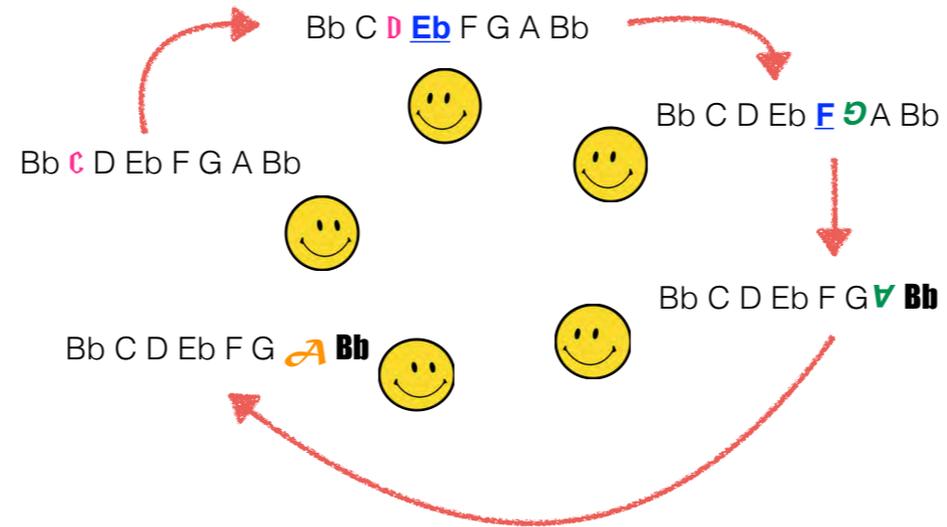
Bb C D Eb **F** G A Bb



Step 3: in pairs, one person takes the lead (this isn't secret - they should decide in advance). Both people play the scale in unison. The leader emphasizes a note. To acknowledge the emphasis, the follower emphasizes the next note of the scale in the same manner. Moving beyond simple identification to add response ratchets up the difficulty. [\[next slide\]](#)



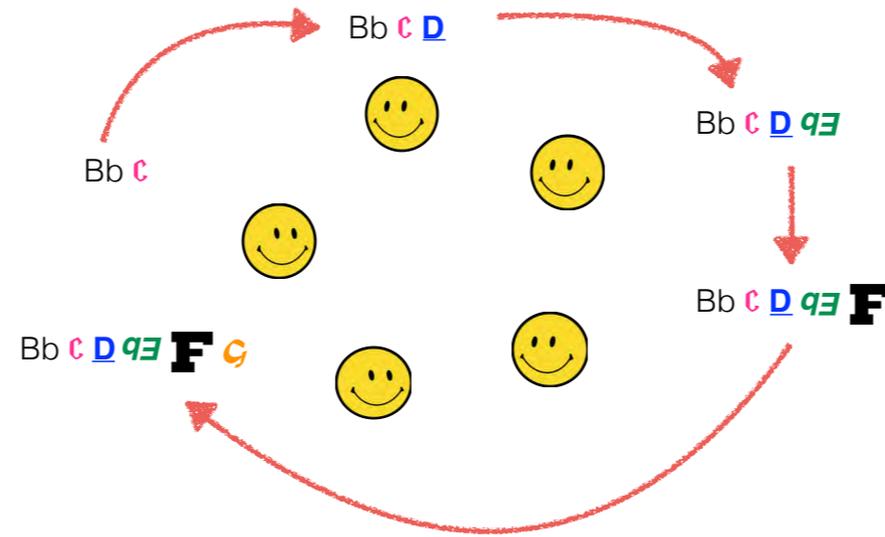
POV Step 4: Response (sequential)



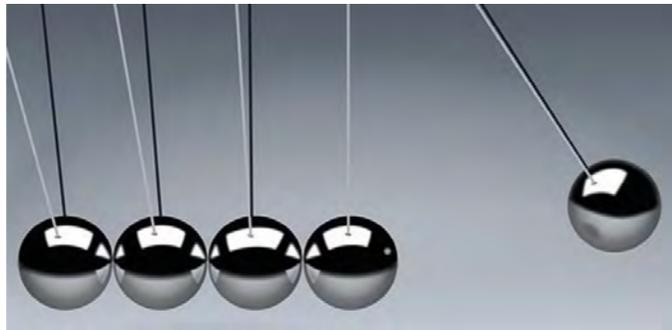
Step 4 uses classic “Yes, and...” thinking. The entire group plays the scale in unison. The designated leader chooses a note to emphasize. The next person acknowledges the emphasis by imitating it on the next note, then initiates a new emphasis to pass along to the next person, and so on. [\[next slide\]](#)



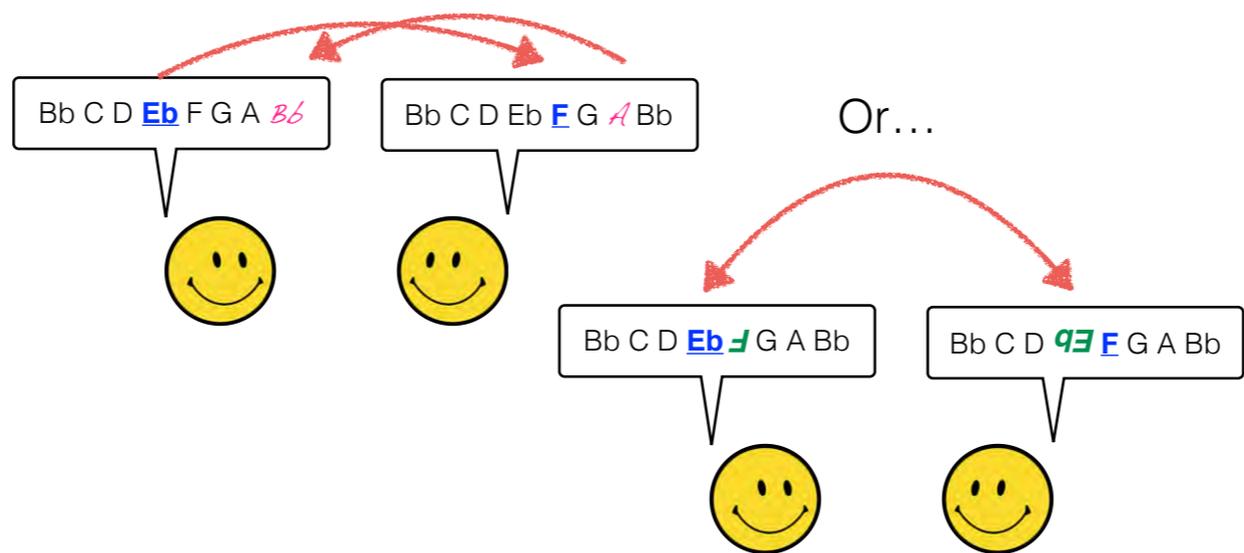
POV Step 4a: Response
(sequential, cumulative)



Step 4a uses shared line as well as “Yes, and...” skills. The leader starts a scale with a particular inflection. The next person imitates the leader exactly, then adds the next note with a new inflection. The next person imitates what came before, then adds... [next slide]

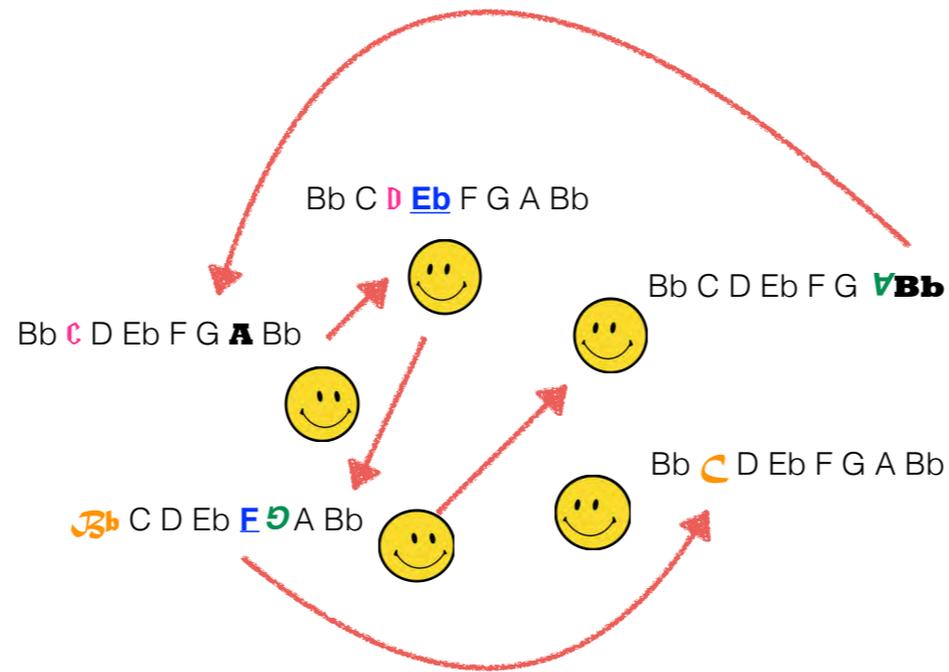


POV Step 5: Provoke and Respond

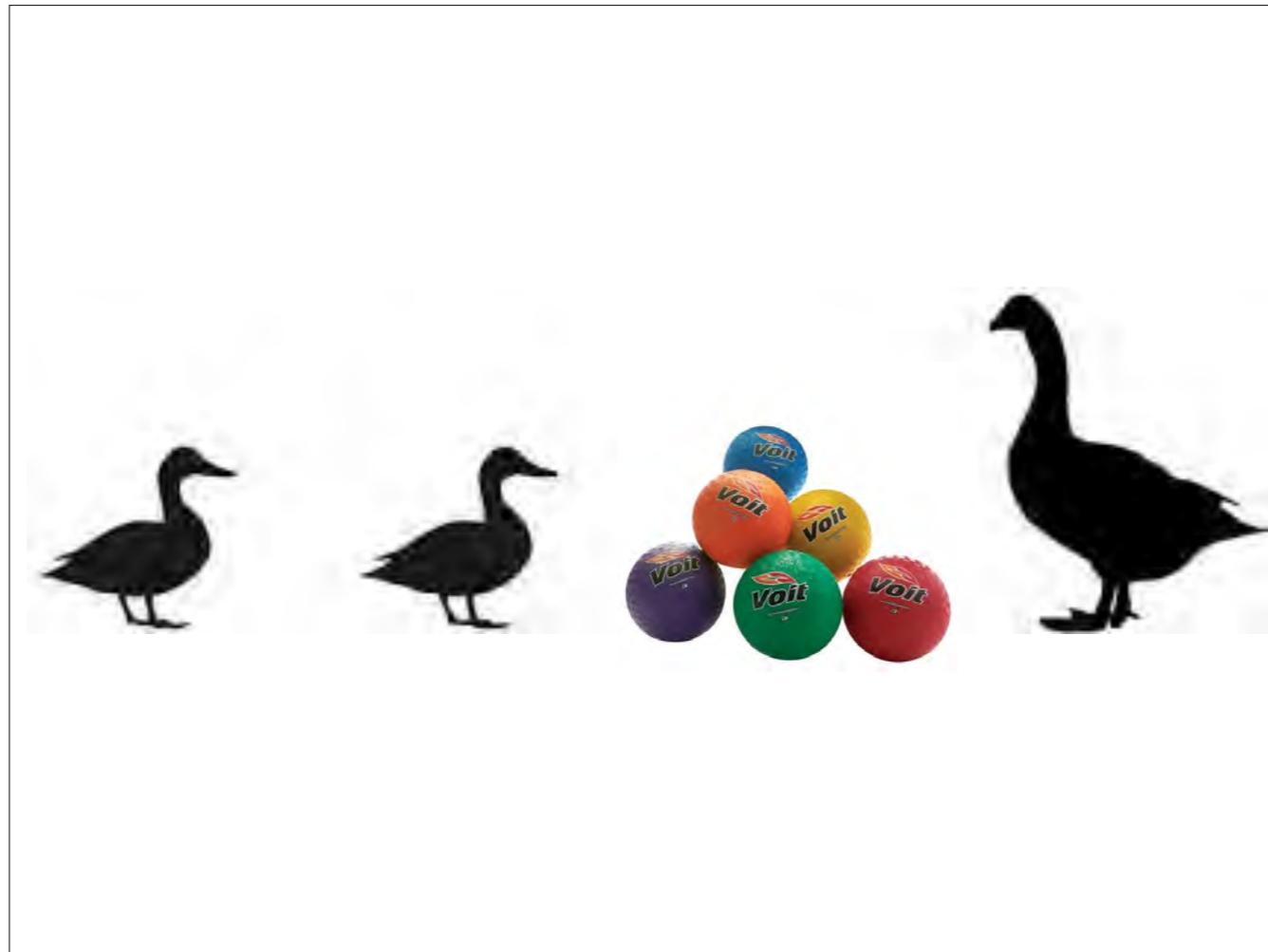


Step 5 begins to resemble actual conversation. In pairs, both players play the scale in unison. Each has the responsibility of conveying a 'special' note whenever they wish. When they hear their partner emphasize a note, they must acknowledge it by imitating the emphasis. This step also exercises strategic thinking - players must act and react simultaneously. [\[next slide\]](#)

POV Step 6: Free Conversation



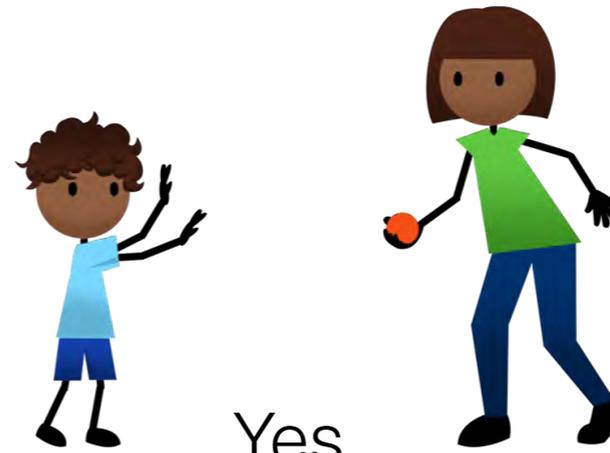
Step 6 is a version of Step 4 in which there are two leaders and no prescribed sequence (i.e. no longer Duck, Duck, Goose). Eye contact is essential in establishing the requisite connections between sender and receiver. To develop these skills, it's probably wise to try a round of multiple-ball free-style Duck, Duck, Goose. [\[next slide\]](#)



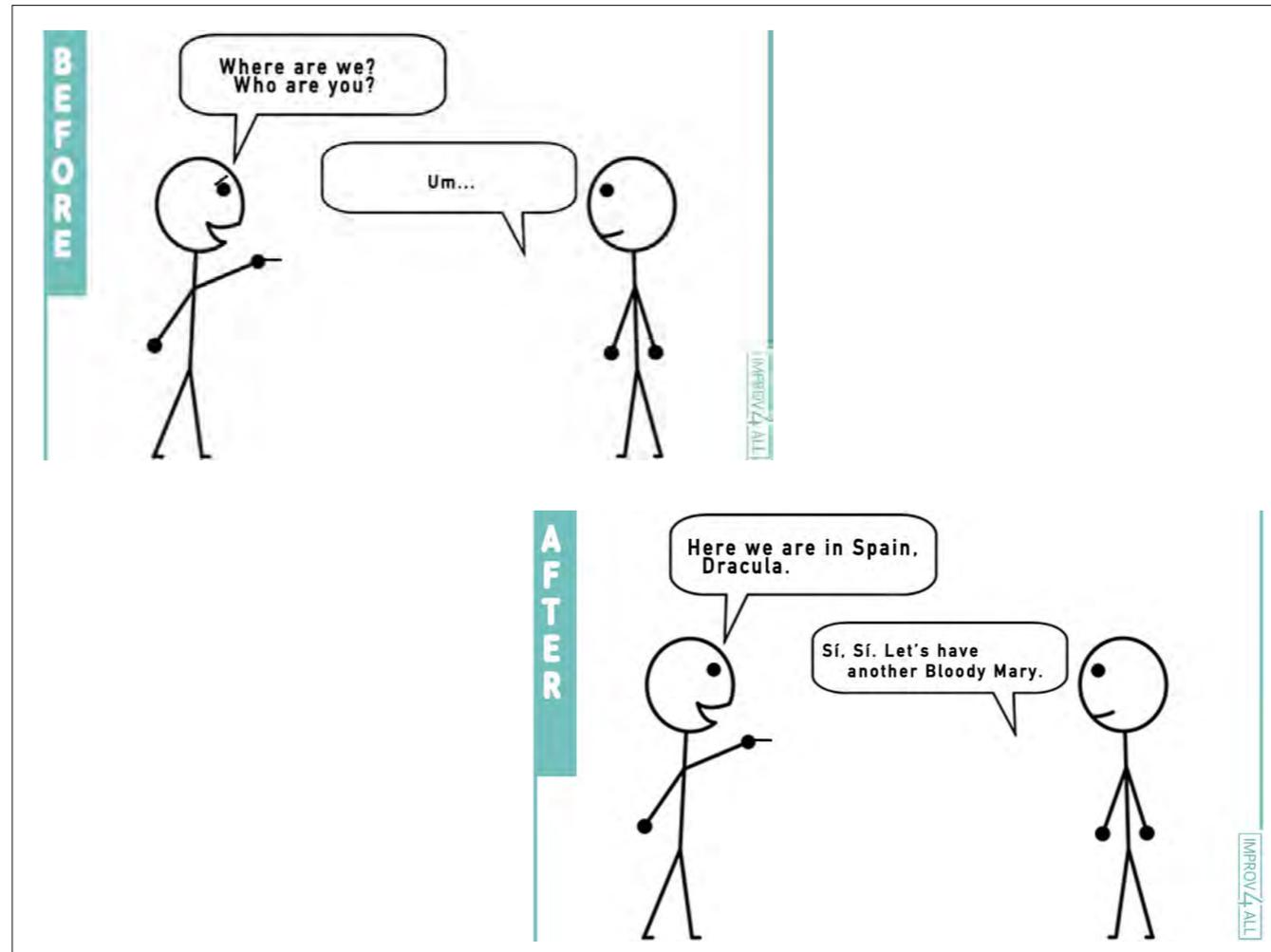
With instruments safely stored away, set up Duck, Duck, Goose teams, standing. Begin with a single ball (8.5" playground balls work well, or tennis balls). Toss the ball around the circle in standard DDG fashion. Add a second ball and continue. Add balls until every player is simultaneously tossing and catching. Revert to a single ball, but allow any player to toss to any other - no need to remain in sequence. Add balls as before. The need for eye contact and clear body language will become apparent quickly. [\[next slide\]](#)



No



Useful side coaching for the ball tossing game relates to the nature of each toss. The object of the game is for the team to succeed, which means no balls dropped. To do that, players need to be aware of how they are tossing the ball as well as when and to whom. All need to be in Rodenburg's 'second circle': present, alert and empathetic. Success means flocking - all players sharing a single inclusive focus and keeping the pattern of ball motion flowing freely. [\[next slide\]](#)



To transfer this mode of thought and action into a full ensemble format, the first step is to connect the action of getting the ball to your partner successfully to the analogous action of conveying a clear musical point of view (i.e. providing information to which your partner can respond readily). The quality of the 'toss' matters. This loops back to the third rule of improvisation we touched upon in Part 3 [\[screen\]](#). [\[next slide\]](#)

“In sooth, I know not why I am so sad...”

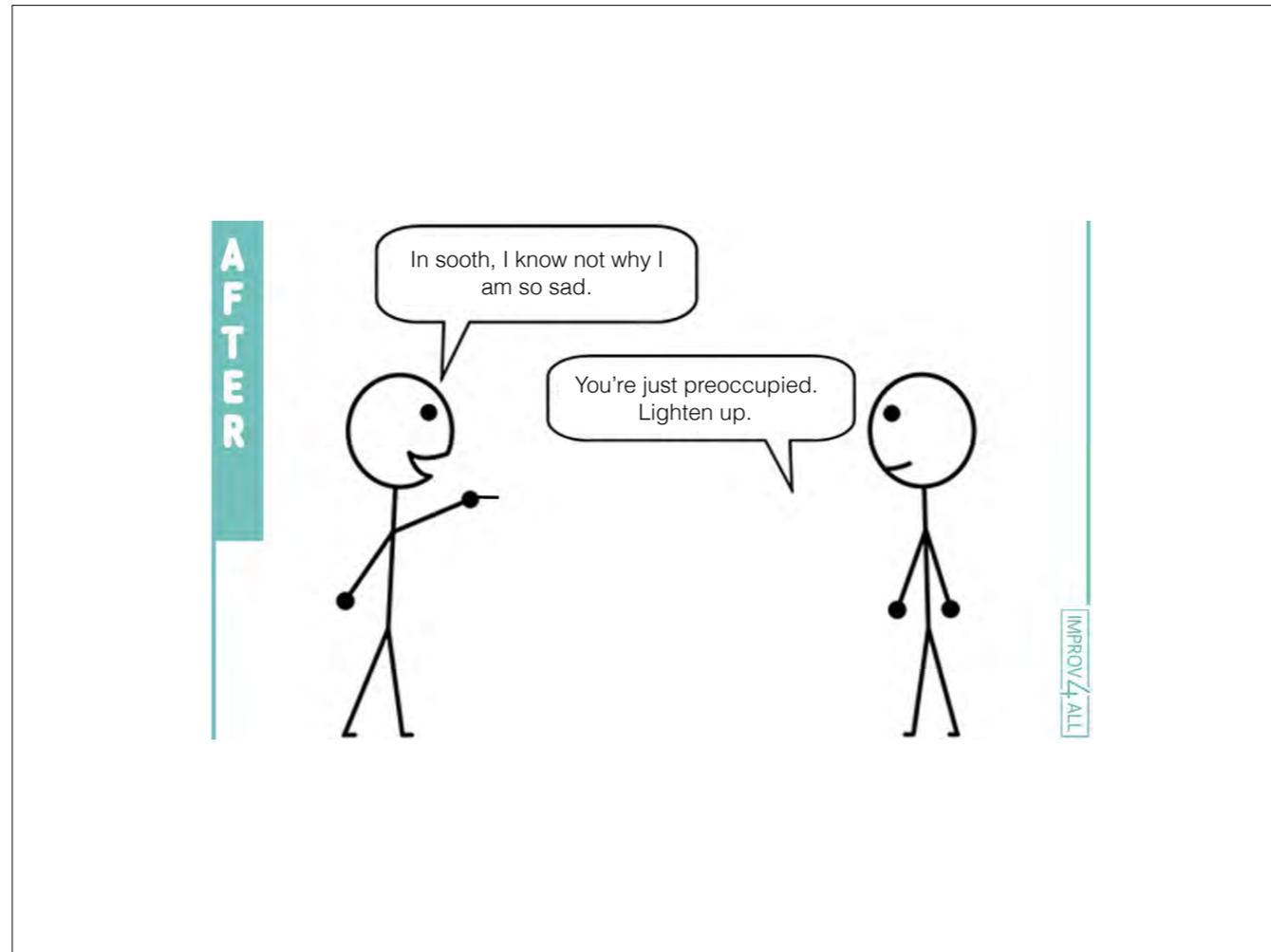


<https://youtu.be/aGMPVHd1Ffc>

An excellent video prompt draws once again from “Playing Shakespeare.” John Barton asks Ian McKellen to convey the first line of “The Merchant of Venice” from several distinct points of view. McKellen’s speed and range is astonishing, and he reveals his thought process as he goes. [\[next slide\]](#)

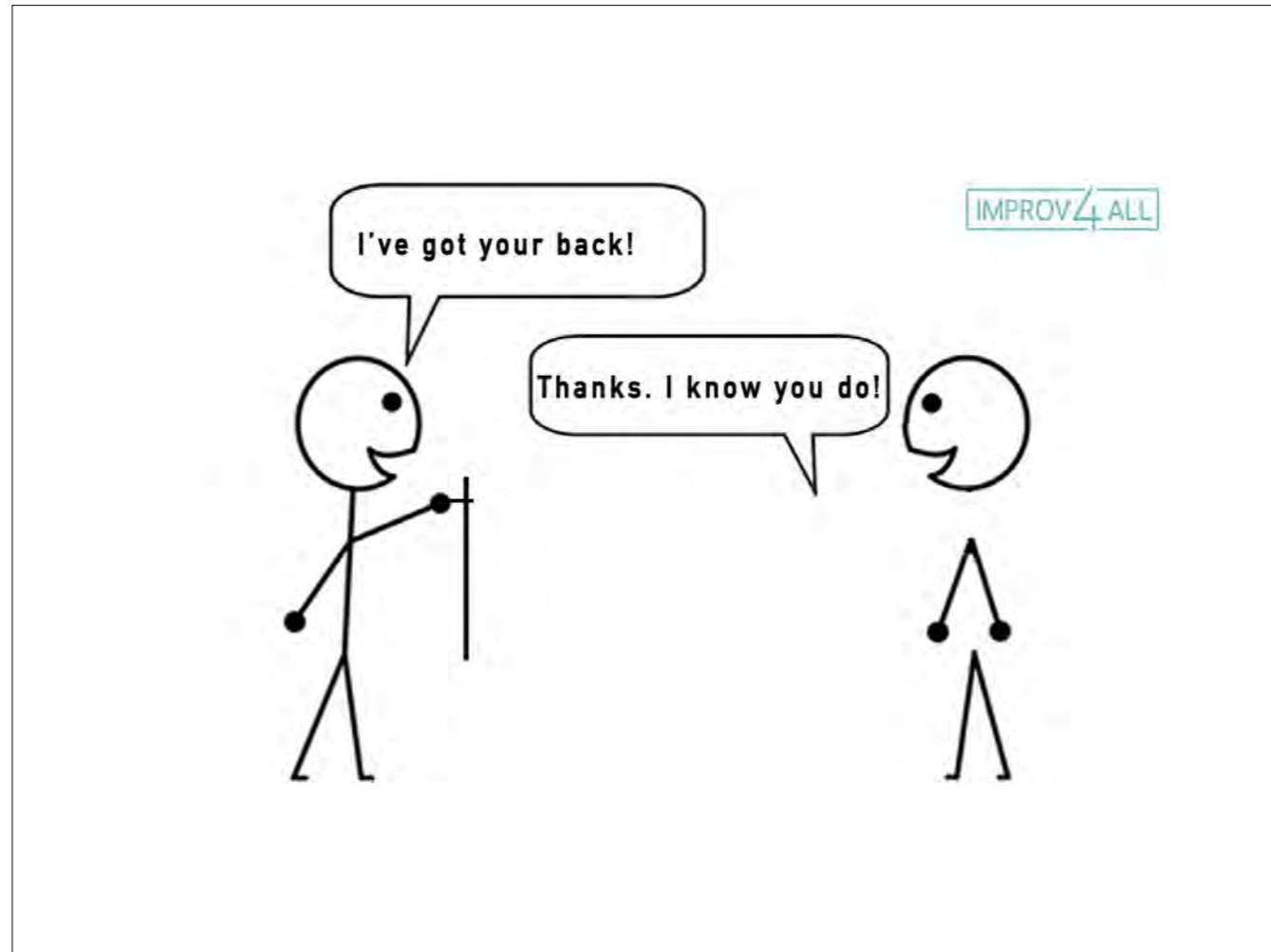


His first version is superficial, what he calls “painting it over with a color called sadness”. The result is maudlin and unconvincing - exactly analogous to an inexperienced musician trying to emote, forcing the caricature of a mood. He is then asked to consider what is the character’s intention. Why is Antonio saying this? In McKellen’s words, “Make a connection between the mouth and the brain and the heart.” This transforms the line into a natural, sincere and compelling statement that draws the listener into the drama, providing momentum. [\[next slide\]](#)

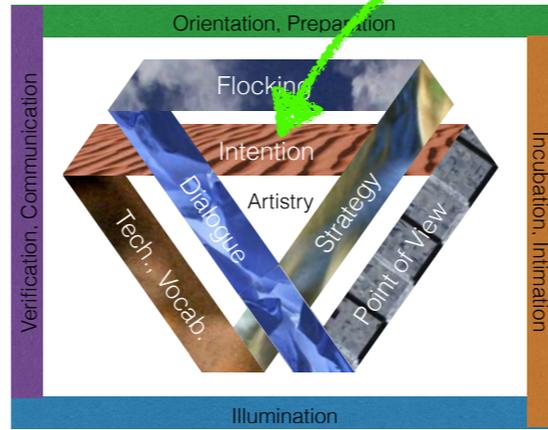


McKellen then gives four different renditions based on the character's intention:

Antonio is trying to explain himself; Antonio is trying to avoid explaining himself; Antonio is making light of his sadness; Antonio is trying to put an end to the conversation. Each version gives Salario (Antonio's friend and the next to speak) a completely different range of options for his reaction and response. In this way, a fixed text (like music notation) gives rise to endless interpretive options based on the intention of the players rather than the whim of technique. [\[next slide\]](#)



Which leads to the fourth rule of improvisation: there are no mistakes, only opportunities. It doesn't matter if Antonio mispronounces a word, or shouts rather than whispering - it's all information that Salario can use to enliven their exchange. This doesn't mean that Antonio is free to wing it. He still has a responsibility to remain as faithful as possible to the intention of the author. It means simply that slight variations or even full-blown wipe outs aren't game enders. [\[next slide\]](#)



What do you need?
How will you get it?
From whom?

What are you doing?
To or with whom?
Why?

Intention is an essential element in the creative engine, but for musicians it can be harder to find than for actors. Music is simply more abstract, unless you're dealing with opera which isn't a bad strategy in the early stages of development. [\[next slide\]](#)

Developing Point of View

- Find and isolate
- Emphasize
- Prioritize
- Put back in context

Intention and point of view are the differences between just playing the notes and having something to say. It's often seen as a mysterious 'value added' - ephemeral, advanced - yet it can be developed systematically using this basic sequence related to work we've already been doing. [\[screen\]](#) [\[next slide\]](#)

7

Old Hundredth
by
Loys Bourgeois
(1551)

Musical score for the first five measures of the chorale 'Old Hundredth'. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/4. The Soprano part has five numbered measures (1-5) with a fermata over the final note. The Alto, Tenor, and Bass parts provide harmonic support with various rhythmic patterns.

Musical score for the last six measures of the chorale 'Old Hundredth'. The score continues from measure 6 to measure 12. The Soprano part has six numbered measures (6-12) with a fermata over the final note. The Alto, Tenor, and Bass parts continue their harmonic support, with the Alto part featuring a melodic line that concludes with a fermata.

http://aaronmcole.com/chorale_publish.html

Using standard repertoire - whatever is handy - choose a passage that involves the entire ensemble. Chorales are useful; we'll use "Old Hundredth" as an illustration here. [next slide]

Step 1a: Find and Isolate

Choose a single item. As you become adept at the process, additional items will come to mind.

Melodic elements: highest or lowest note
largest interval (leap)

Rhythmic elements: longest or shortest note value
longer following shortest
syncopations

Harmonic elements: tonic, or leading tone, or...
notes with accidentals
resolutions, or suspensions

Metric elements: downbeats, or anacruses (pick ups)

Start by picking one item. Some suggestions are shown above. [screen] For ensembles new to the process, I advise selecting a rhythmic element first as they are easiest to see. To illustrate, we'll choose half-notes. [next slide]

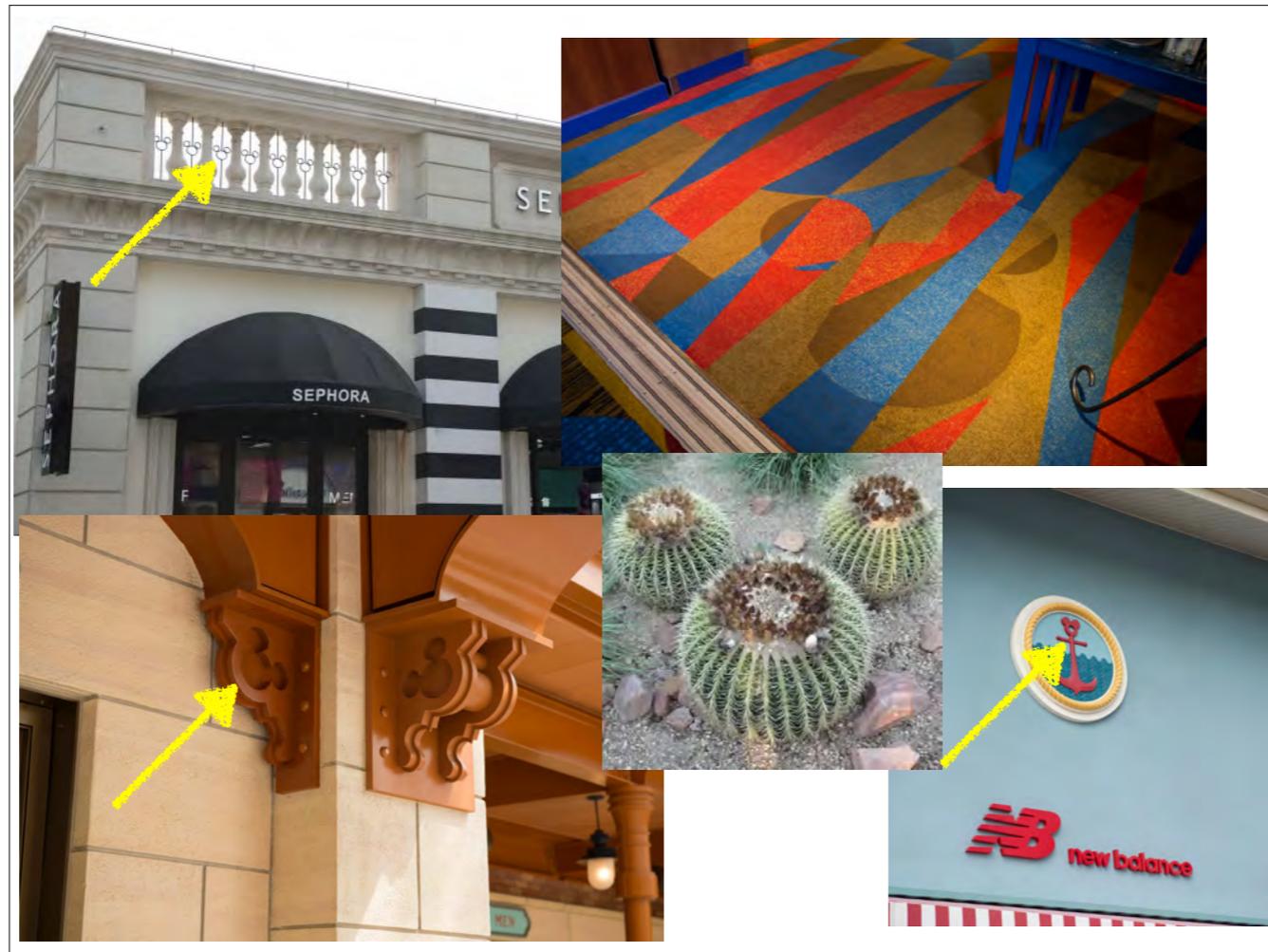
7

Old Hundredth
by
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(1551)

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for measures 1 through 5.

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for measures 6 through 12.

Ask the ensemble to play only the half notes in their part, replacing all other notes with rests (silence). Tempo flows normally. The result in this case will be blocks of sound alternating with blocks of silence with the exception of the very end. [\[next slide\]](#)



What you've just done, purely by selecting an element at random, is to reveal a secret pattern embedded in the music. If we were in Disney World, we'd call these "Hidden Mickies" (the Disney imagineers intentionally include subtle renditions of the famous Mickey Mouse icon throughout the parks). [\[next slide\]](#)

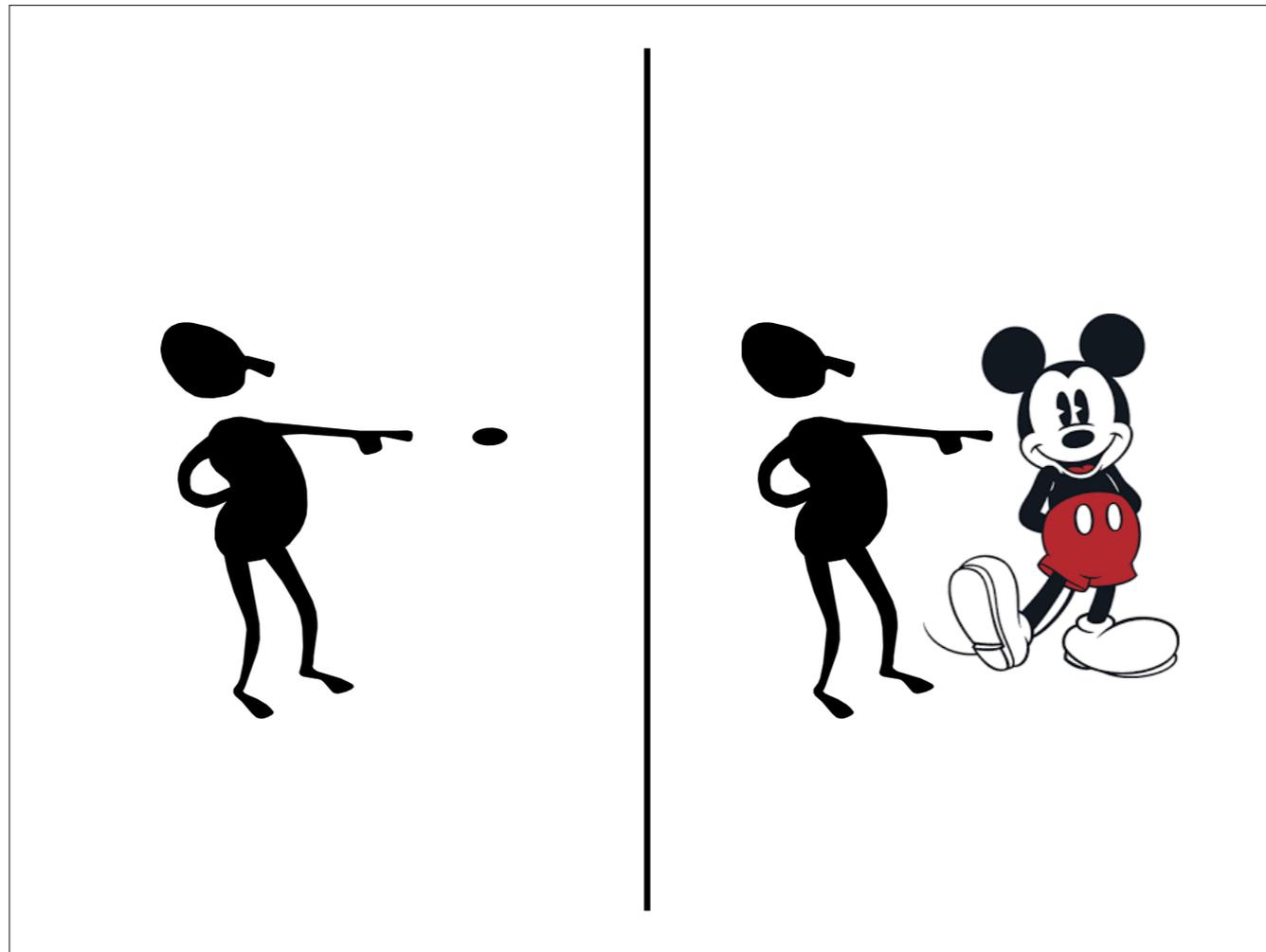
7

Old Hundredth
by
Loys Bourgeois
(1551)

Musical score for measures 1-5. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 1 shows the Soprano and Bass parts. Measures 2-5 show the Soprano, Alto, Tenor, and Bass parts. There are some black rectangular marks in the Alto and Tenor staves between measures 2-3 and 4-5.

Musical score for measures 6-12. The score continues with four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). Measures 6-12 show the Soprano, Alto, Tenor, and Bass parts. There are some black rectangular marks in the Alto and Tenor staves between measures 7-8 and 9-10. Measure 11 shows a complex texture with multiple notes in the Tenor and Bass staves.

Musical Hidden Mickies are typically not consciously apparent to the composer but they provide a wealth of information to support intelligent interpretation on the part of the players. The richest areas of exploration are in the exceptions (the penultimate bar in this specific case) and the confluences (more on that in a moment). [\[next slide\]](#)



Revealing Hidden Mickies in the music is an exercise in soft focus. It develops a new level of creative awareness for the ensemble, connecting the details of each part to the larger pattern in new ways. [\[next slide\]](#)

7

Old Hundredth
by
Loys Bourgeois
(1551)

S
A
T
B

1 2 3 4 5

6 7 8 9 10 11 12

Let's find another one. Something harmonic and obvious, like tonic (Bb). This new pattern is completely different than the first. Notice that Bb is present in literally every measure. This awareness is the beginning of flocking as it relates to intonation. This is where the first Duck, Duck, Goose game (passing a Bb) connects to fundamental technique as it relates to repertoire. As the ensemble is playing this tune, they are passing a Bb among themselves. Another link to gaming would be for each player to know exactly to whom they are 'tossing' the Bb (strategy). [\[next slide\]](#)

7

Old Hundredth
by
Loys Bourgeois
(1551)

S
A
T
B

1 2 3 4 5

6 7 8 9 10 11 12

Another aspect of pattern recognition is to consider negative space - in this case it would be where there are no Bbs sounding. It's an interesting pattern unto itself and shows a bit of the compositional strategy underlying the momentum of the tune. Notice the regular lack of Bb in the second half of measures 8, 9, 10 and 11. This rhythm allows the listener to anticipate the final arrival on tonic even before the last cadence comes into view. [\[next slide\]](#)

Step 1b: Find and Isolate

Each person in the ensemble chooses their own item.



Having found a few Mickies as a group, the next step is to ask each player to pick an item that appeals to them. Some may choose a harmonic element, others a rhythmic element - each choice is completely independent. The result, within a consistent and stylistically appropriate tempo framework, will be a pointillistic rendition of the piece with each player contributing only flecks of the complete sonic picture. [\[next slide\]](#)



Try again and ask each player to select a different item. With each new selection, the picture changes subtly. As the ensemble explores options, they will begin to understand why some choices are better than others in relation to the composer's intention. [next slide]

Step 2: Emphasize

Each player chooses an item independently. This time everyone plays the complete phrase or passage as notated, but each person emphasizes the item they have chosen as it occurs in the flow.

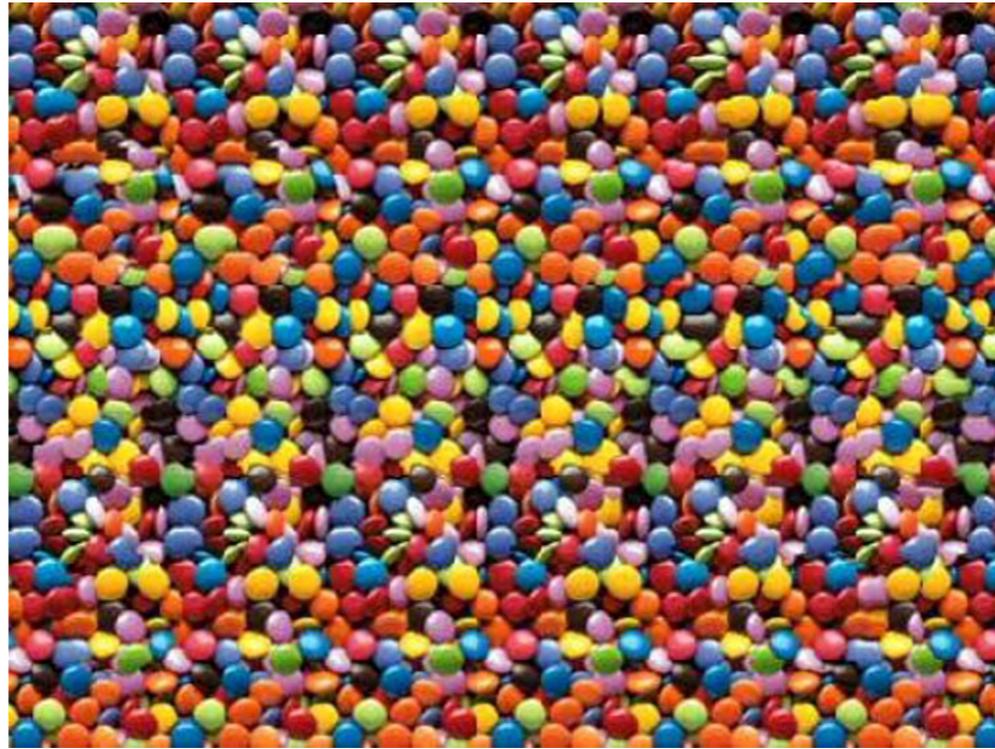
Consider alternative methods of emphasis

- Dynamic contrast
- Variety of articulation
- Timbre adjustment (tone color, vibrato, etc.)
- Slight variation in duration or tempo (rubato)

The next step is to apply the skills gained through the inflection games in Part 3 (“Yes, and...”). As before, strive to be obvious rather than subtle. Don’t worry about making tasteful or elegant choices. The goal is for a listener to easily and clearly perceive what you have chosen to emphasize. [\[next slide\]](#)

7
 Old Hundredth
 by
 Loys Bourgeois
 (1551)

To illustrate, we'll say that soprano chose tonic, alto chose notes with accidentals, tenor chose shortest note value (quarter notes), and bass chose highest note (second line Bb). An interesting little drama emerges in four acts or sentences if we're thinking in shared-line terms. [\[next slide\]](#)



MAGIC  **EYE**

This game is a bit like a sonic version of a Magic Eye picture. As the players bump their choices to the foreground, new patterns emerge. [\[next slide\]](#)

Step 3: Prioritize

Each person selects three items to emphasize as in Step 2. Establish a clear hierarchy among the items based on musical and aesthetic confluence.

The bigger the confluence/overlap, the greater the emphasis.

1: interesting

2 simultaneously: compelling

3 at once: wow!

Now pick three items. Let's say lowest note, longest note value, and downbeats. Notice when or if the different items occur simultaneously (confluence). As items overlap, emphasis increases. [\[next slide\]](#)

7

Old Hundredth
by
Loys Bourgeois
(1551)

As an example we'll look at just the bass knowing that each of the four people in the quartet would be following the same process. Let's say bass chooses downbeats, longest note value, and tonic as the three items. Highest priority is given when all three happen simultaneously, as with the final note. Second priority is when two overlap, lowest priority is a single item occurrence. [\[next slide\]](#)

7

Old Hundredth
by
Loys Bourgeois
(1551)

Musical score for measures 1-5 of 'Old Hundredth'. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure numbers 1 through 5 are indicated above the staves. A green circle highlights the note G4 in the Soprano part of measure 1. In the Bass part, a green circle highlights the note G2 in measure 1, and blue circles highlight the notes F2, E2, and D2 in measures 1, 2, and 3 respectively.

Musical score for measures 6-12 of 'Old Hundredth'. The score continues from the previous section. Measure numbers 6 through 12 are indicated above the staves. In measure 8, a blue circle highlights the note G4 in the Soprano part and the note G2 in the Bass part. In measure 9, a blue circle highlights the note G4 in the Soprano part and the note G2 in the Bass part. Blue arrows point from the Soprano notes in measures 8 and 9 to the Bass notes in measures 8 and 9, respectively. In measure 10, a blue circle highlights the note G4 in the Soprano part. In measure 12, a red circle highlights the note G2 in the Bass part.

For fun, let's say soprano chooses highest note, leading tone (A) and third beats. In this random combination, measures 8 and 9 become an important focal dialogue.

[next slide]

7

Old Hundredth
by
Loys Bourgeois
(1551)

Musical score for measures 1-5 of 'Old Hundredth'. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). Measures 1-5 are numbered above the staff. The Alto part has four notes circled in green: the second note of measure 2, the first note of measure 3, the second note of measure 3, and the final note of measure 5. The Bass part has two notes circled in green: the first note of measure 1 and the first note of measure 4.

Musical score for measures 6-12 of 'Old Hundredth'. The score continues from measure 5. Measures 6-12 are numbered above the staff. The Alto part has four notes circled in green: the second note of measure 7, the first note of measure 8, the second note of measure 10, and the final note of measure 12. The Bass part has three notes circled in green: the first note of measure 6, the first note of measure 8, and the first note of measure 12. Additionally, the Bass part has a note circled in blue: the first note of measure 11.

Let's change it and see what happens. Bass picks highest note, syncopations, and dominant (F). Alto picks syncopations too, and accidentals, and tonic (Bb). That's a fairly benign conversation, evenly paced, no big plot twists (not every Hidden Micky is a blockbuster). [next slide]



“Old 100th”

- Famous Christian hymn tune
- Long meter: four line stanzas in iambic tetrameter with an alternate rhyme pattern (ABAB)
- First appears in the second edition of the *Genevan Psalter* in 1551 (Protestant, Calvinist)
- Text: Psalm 100

So far we've only been dealing with random, non-strategic choices and we've found some interesting opportunities for interaction. Let's exercise some musicianship and make more deliberate choices based on what we know about the piece. [\[next slide\]](#)

“In sooth, I know not why I am so sad...”



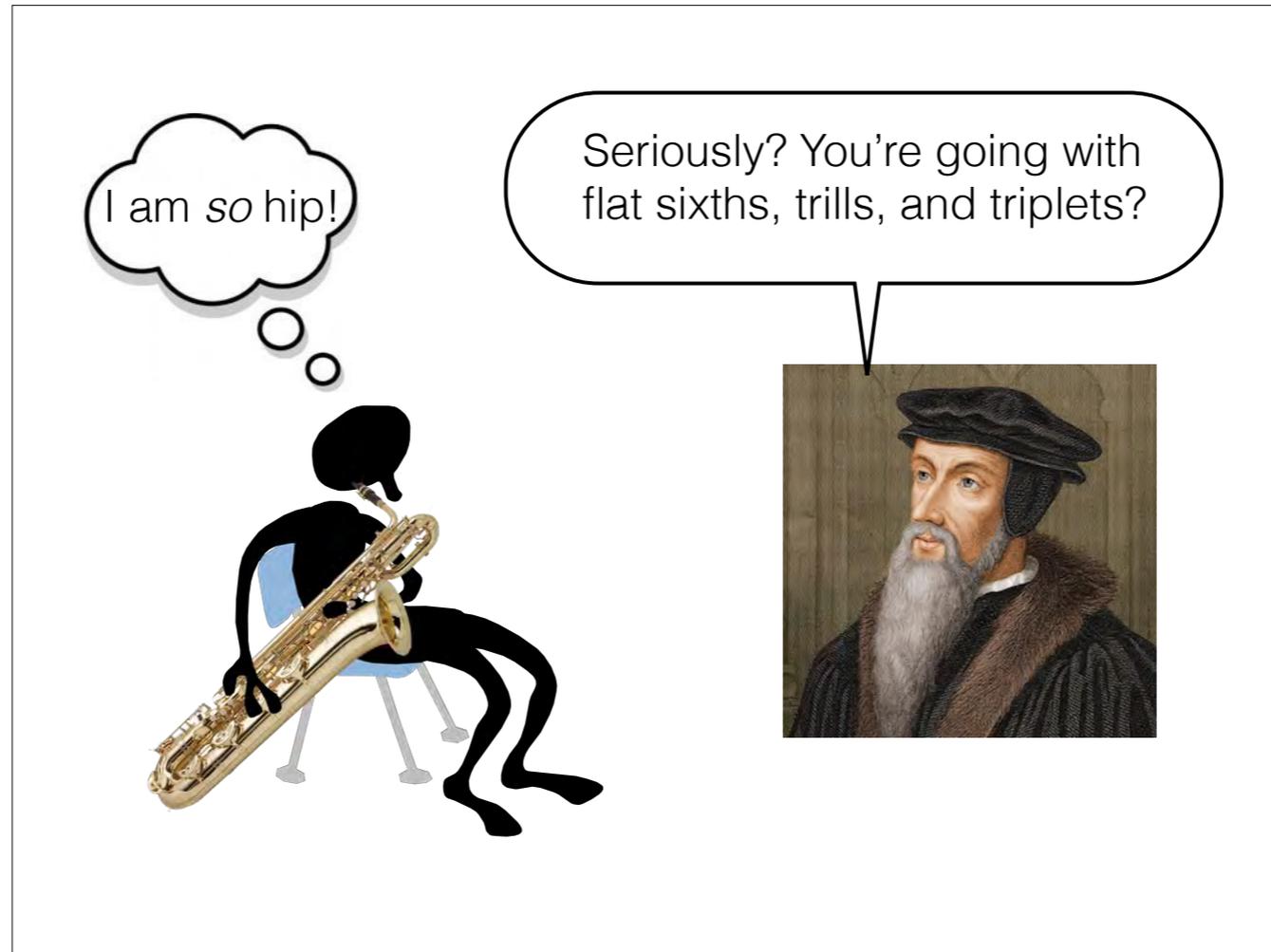
When McKellen experiments with the inflection of the first line of “The Merchant of Venice”, he knows that the character Antonio is preoccupied because his fortune is tied up in a number of shipping ventures. He also knows that in order for the plot to move, Antonio (the first to speak) has to give his friends a reason to interact with him in a particular way. They seize on the opportunity to lift his spirits because they want him in a good mood - one is going to ask him for a loan. This information informs McKellen’s choices, helping him to recognize better or worse options for inflection. In other words, he’s not working in a vacuum. [\[next slide\]](#)

7

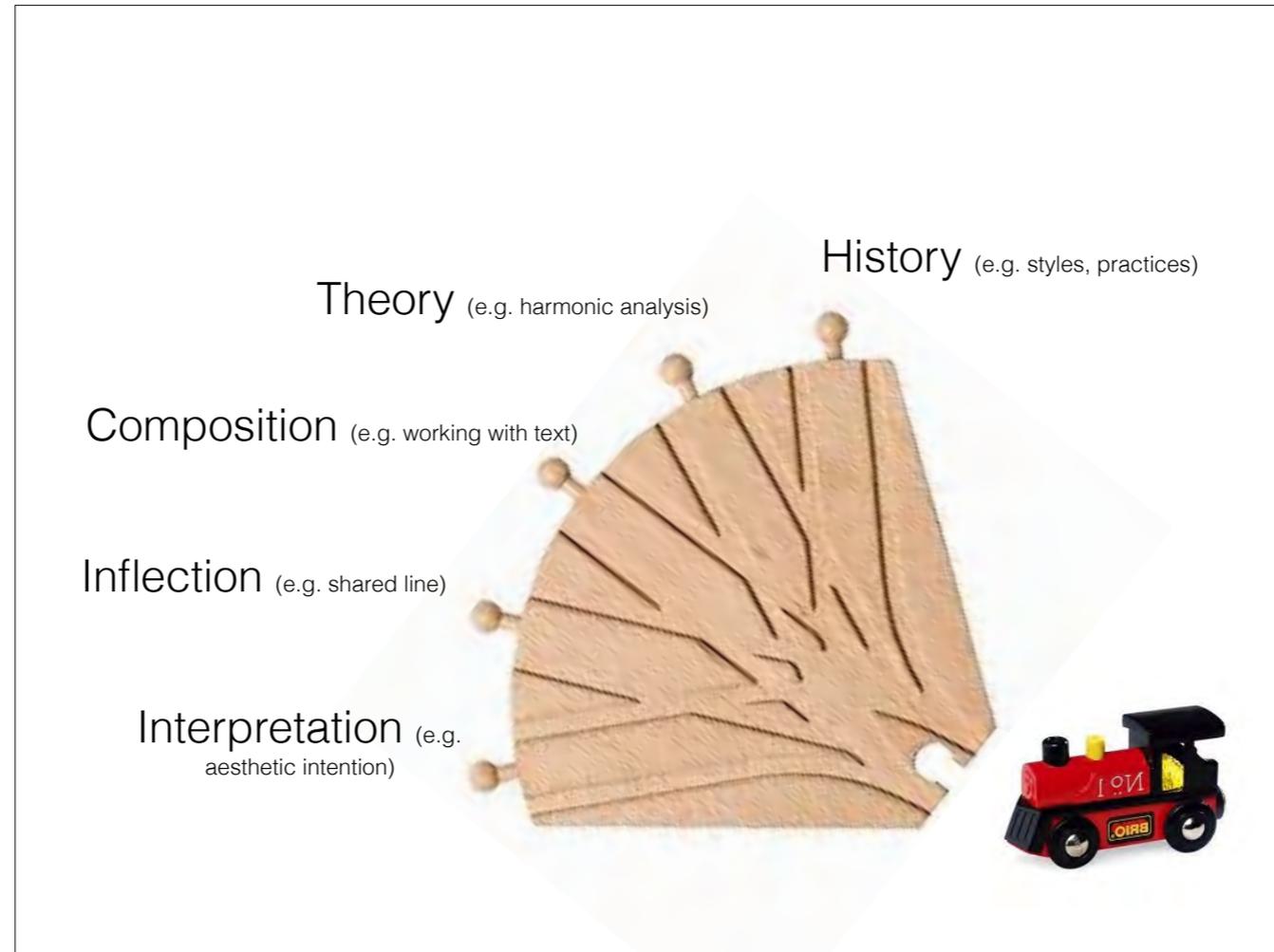
Old Hundredth
by
Loys Bourgeois
(1551)

Soprano (S), Alto (A), Tenor (T), Bass (B) parts are shown with vocal lines and chord symbols (V, I, IV, V, I) indicating harmonic structure.

Ensembles don't work in vacuums either. We know this setting of the hymn is in four phrases, Bb major, homophonic texture, duple meter. Given the harmonic structure, Bb, Eb and F are functionally prominent pitches. Given the era and purpose of the composition, syncopation, non-chord tones, and embellishment in general would be non-idiomatic. [\[next slide\]](#)



Those players who choose non-idiomatic elements or harmonic outliers will learn quickly that they either have nothing to do or what they emphasize sounds odd. [next slide]



From here, a lesson plan could move in any number of directions to help the students discover why certain choices sound odd while others are more satisfying. [next slide]



“praise *god* from **WHOM** all
blessINGS flow?”

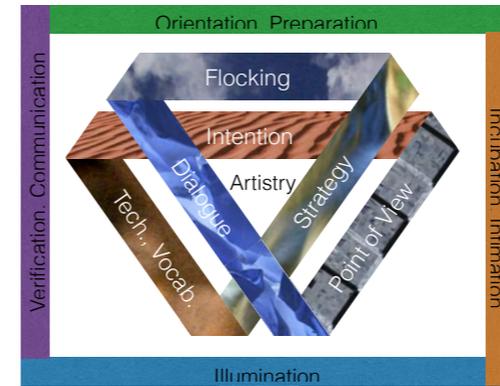
“Praise God, from whom
all blessings flow.”

Theory, history and compositional practices are straightforward discussions (convergent). Inflection and interpretation are more open-ended (divergent) and touch upon the performer’s relationship to the composer. This is the perfect opportunity to examine the concept of creativity. Not everything that is new has value. Just winging it might be fun, but it’s neither artistic nor creative. Artists have a responsibility that extends beyond mere personal expression. But I digress... [\[next slide\]](#)

Step 4: Put it Together

Play the complete phrase or passage, weaving the various moments and methods of emphasis into a coherent composite flow.

You are now playing with a point of view!



Back to the game. Each player considers their part taking into account all the available information. They identify moments worthy of emphasis for aesthetic and/or strategic reasons. They consider methods of emphasis appropriate to the composite picture (the team's goal), and they soften focus to be ready to exploit opportunities for dialogue based on their teammate's choices. Side coaching: continue to strive to be obvious or your decisions won't be perceptible. Nuance will accrue as the multiple points of view in the ensemble interact (like rocks in a stream, the roughness will gradually be worn smooth). [\[next slide\]](#)

SELECTIONS - Title(s) and Composer(s)

SCORE	AREAS OF REVIEW (+ Good/ - Needs Improvement/ blank = OK)	COMMENTS	
SOUND QUALITY (30.0)			
30.0	Tone Quality (15.0) * Natural (for this age group) * Free (of tension) * Vibrant (has energy) * Blend * Control Pitch (15.0) * Accuracy * Intonation	https://nafme.org/wp-content/files/2016/04/Ensemble-Adjudication-Form-PDF.pdf This form was developed in partnership with NAFME and the National Federation of State High School Associations, and in cooperation with Festival Disney, and the Disney Honors.	
TECHNICAL ACCURACY (30.0)			
30.0	Technique (15.0) * Attacks * Releases * Accents * Articulation/Bowing * Missed Notes * Challenge of Music Rhythm (15.0) * Accuracy * Steady Pulse * Tempi		
MUSICALITY (35.0)			
35.0	Interpretation, Musicianship (15.0) * Correct Style Application * Appropriate Repertoire * Balance * Expressivity * Artistry * Nuances * Sense of Ensemble * Communicating with a Sense of Purpose Dynamics (10.0) * Use Of Full Range (<i>ff-pp</i>) * Use of Subtle Dynamic Changes Breath/Mallet/Bow Management (10.0) * Phrasing * Supports Tone * Carefully Planned and Executed		
STAGE DEPARTMENT (5.0)			
5.0	* Attitude * Confidence * Appearance * Posture		
Score or Rating			
Adjudicator (print)			Adjudicator (sign)

ADJUDICATION SCALE - By Rating: 1 = (Superior) 2 = (Excellent) 3 = (Good/Average) 4 = (Fair) 5 = (Needs Improvement)
 By Score: 90-100 = (Superior) 80-89.9 = (Excellent) 70-79.9 = (Good/Average) 60-69.9 = (Fair) Less than 60 = (Needs Improvement)

Hopefully it is now obvious how inadequate the phrase “be more expressive” is when working with musicians, and why 15% of an assessment is woefully insufficient to account for what “Interpretation and Musicianship” actually entail. To be fair, 15% is a kindness in the sense that most ensembles do not address this area at all (it is that mysterious ‘value added’). The form shown above is merely an example of how biased toward the convergent, technical, ‘athletic’ mindset the music education establishment is. [next slide]

Expectations for Ensemble Participation

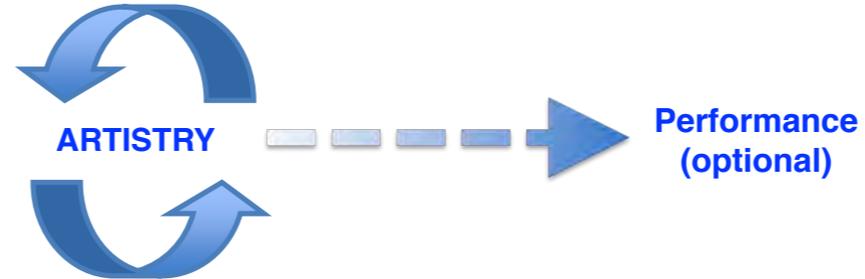


Individual **PREPARATION: (1-3: Remembering, Understanding, Applying)**

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

Personal **ENGAGEMENT: (4: Analyzing, Evaluating)**

Evaluation, emulation, absorption, and transfer throughout the rehearsal process.



Confident **POINT OF VIEW: (5: Creating)**

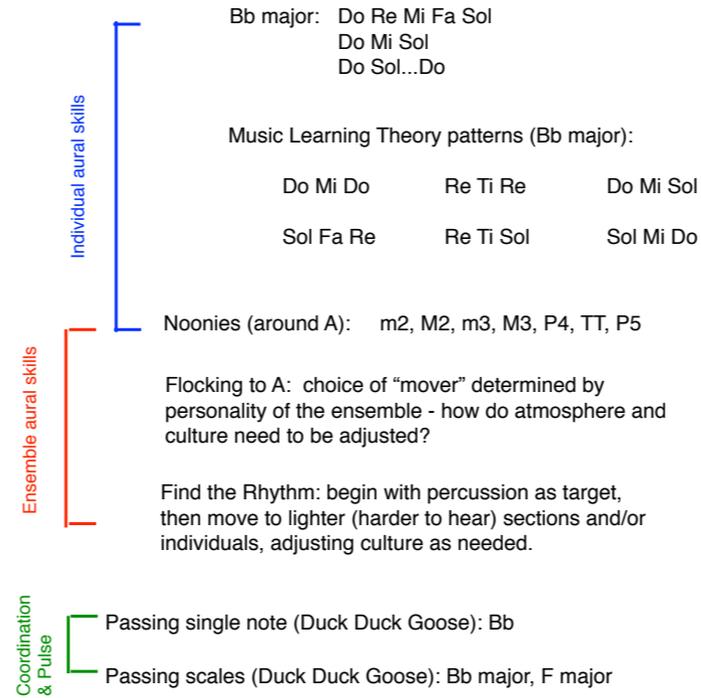
To support conversation, persuasion, influence, reaction, and rebuttal.

An alternative, healthier and more accurate view of an ensemble's work might be this [\[screen\]](#) [\[next slide\]](#)

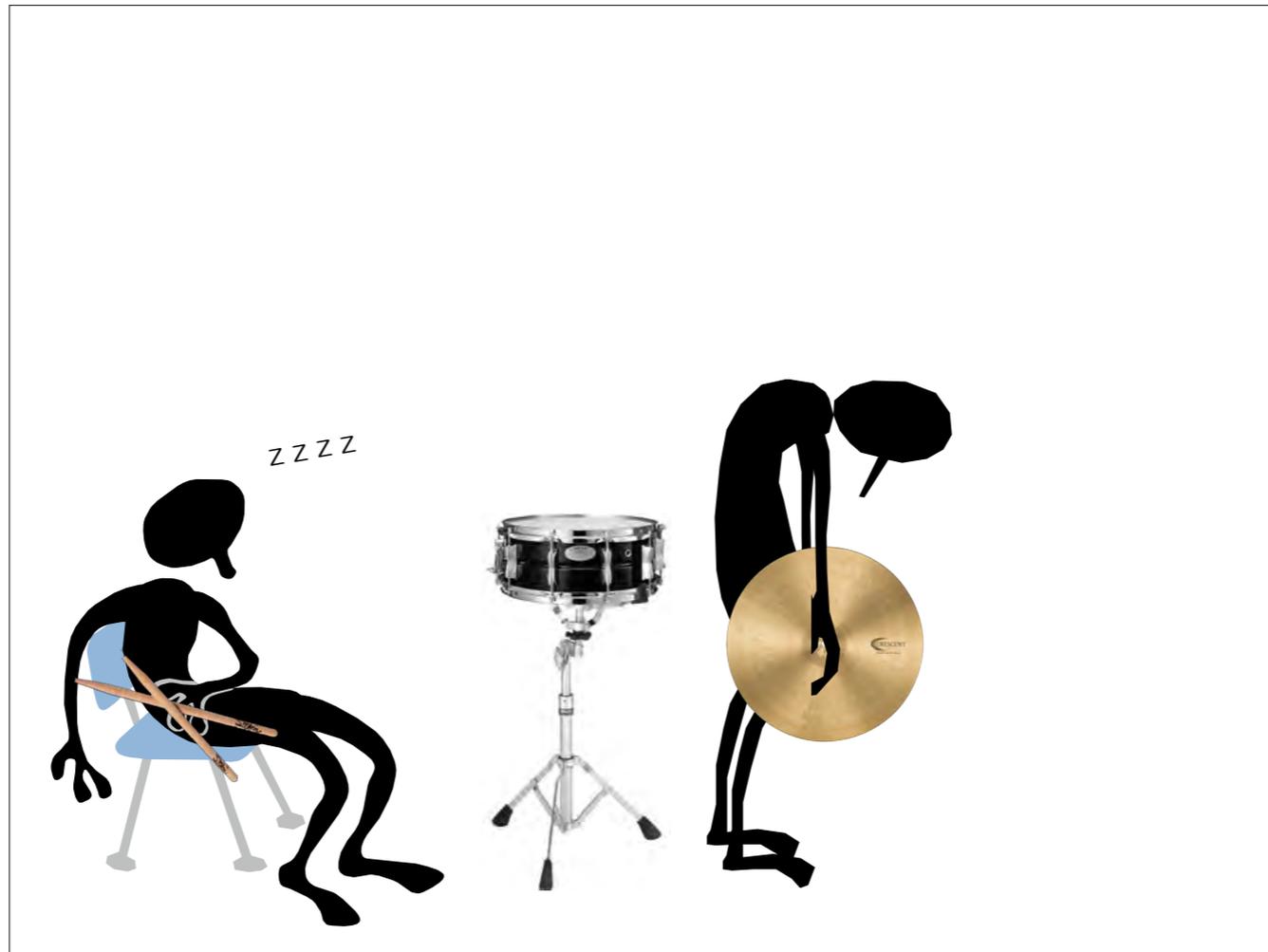


CB's Basic Ensemble Diagnostic Sequence

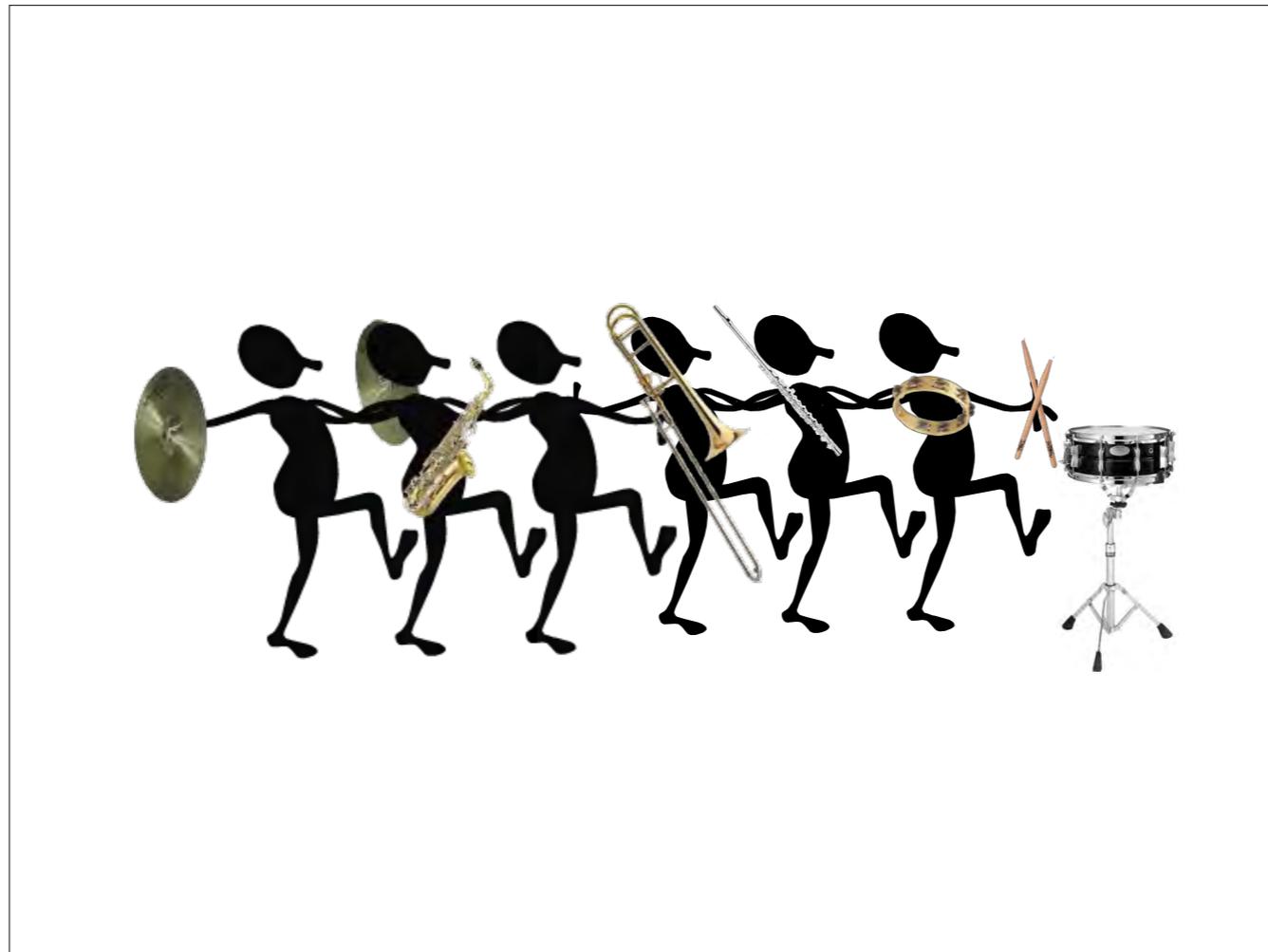
* Everybody must be involved in equal measure. Percussion: on keyboards if comfortable. If not: on snare/bass drum, basic roll, moving edge to center. If a large section: also 2+ cymbals/gong per player, moving edge to center, plate to plate (no roll - washes out pitch).



This is why when I meet an ensemble for the first time I employ some version of these basic diagnostic exercises [screen]. [next slide]



The first task is to engage the percussion fully. Too often they are left out of the equation, reinforcing the attitude that they are not fully fledged members of the flock. All of the games and exercises presented thus far are appropriate, indeed essential, for percussion as well as winds and strings. [next slide]



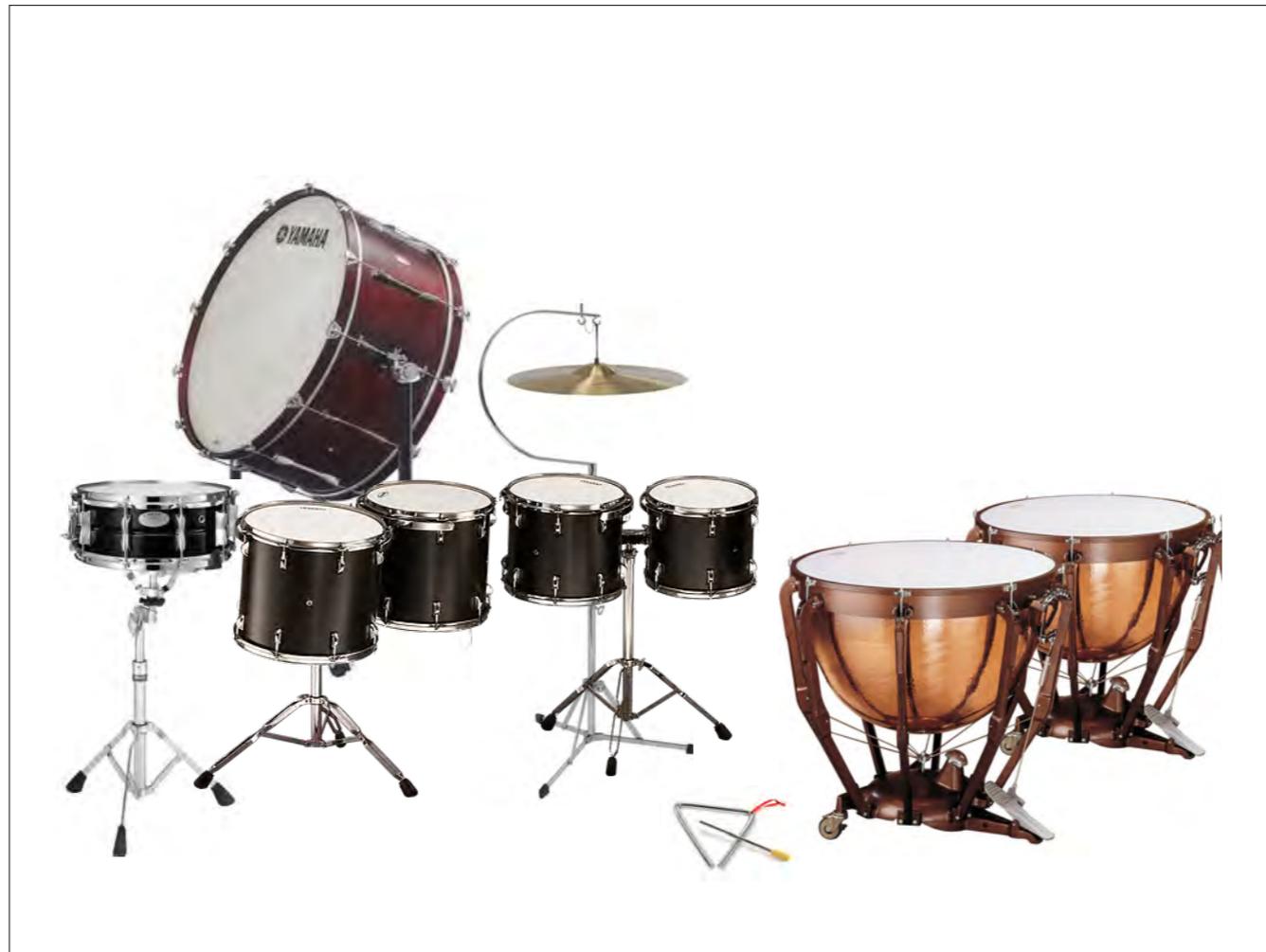
And by percussion I don't mean only the pitched instruments. Every instrument has the capacity to produce a variety of timbres if not pitches. An adept snare drummer can play a 'scale' by adjusting pressure on the head with her elbow. A cymbal player has a spectrum of options related to the striking point on the plate, the nature of the striker, and the quality of the stroke. [\[next slide\]](#)

For percussionists playing non-pitched instruments: 'melody' refers to your relationship to the winds. If your rhythm tracks the melodic rhythm, then you are part of the melody even without pitch.

'Harmony' refers to any time you play in combination with other instruments, particularly with other percussion. In that case, function (SATB) is determined by relative pitch (e.g. cymbal = soprano, snare = alto, toms = tenor, bass drum = bass).



Side coaching is critical: for example, the advice above regarding relative function [\[screen\]](#). In other words, the percussion section isn't a cabal of reprobates playing with toys. They are a choir of musicians as capable of nuanced inflection as any other. [\[next slide\]](#)



So for the initial diagnostics, I'll ask the percussion to play keyboard instruments if they are comfortable with them. Those who aren't, or if the inventory is sparse, choose among snare drum, bass drum, toms, timpani, triangle, or suspended cymbal. These provide the most accessible range of sound options. Timpani will track along with pitch, giving the player the opportunity to develop facility with the ranges and tuning mechanism of the drums. [\[next slide\]](#)

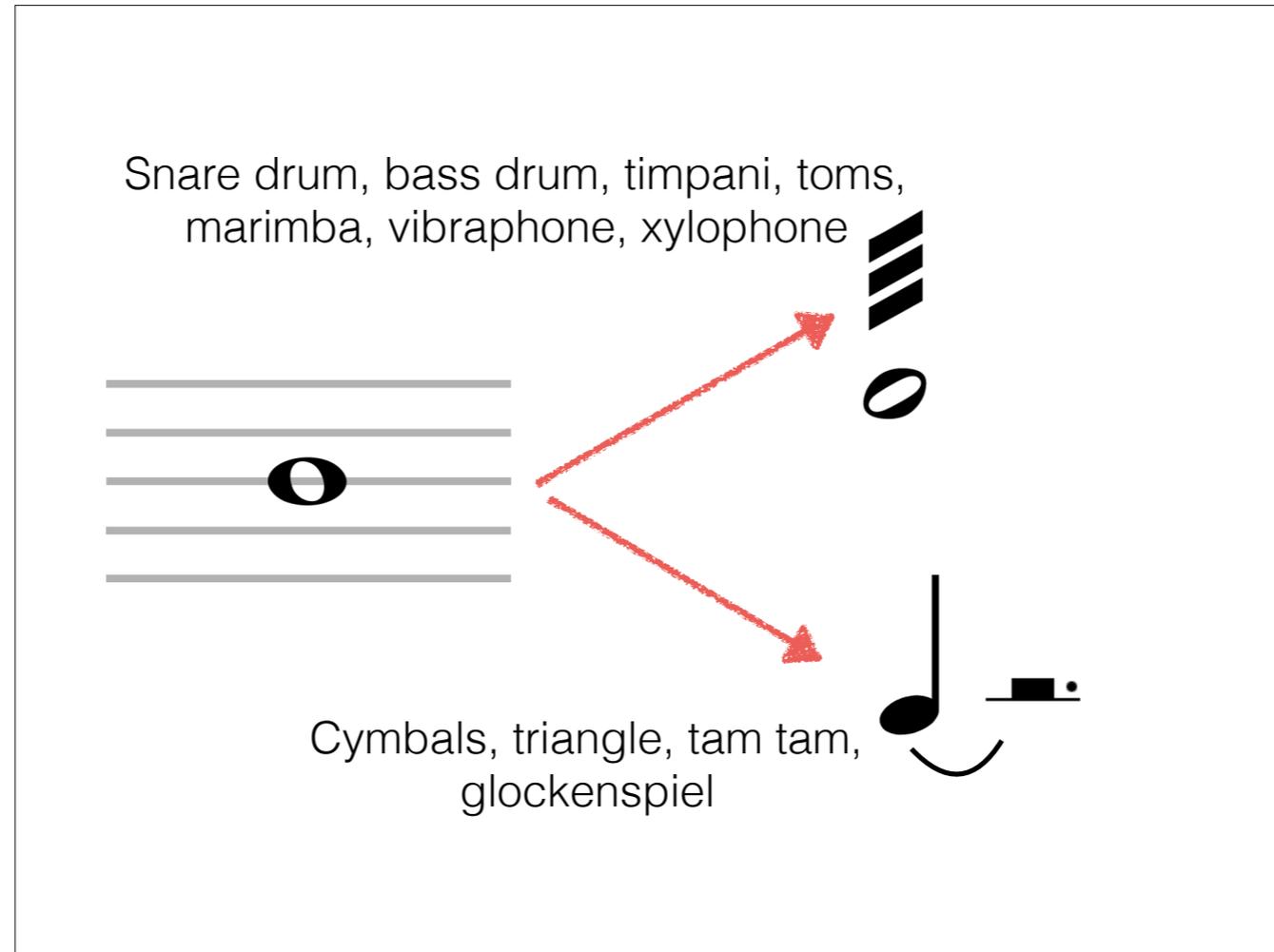
'Sweet spot' (most resonance with least effort) = tonic/home



Those playing non-pitched instruments will first find the 'sweet spot.' This will serve as a consistent point of reference. As the pitch in the ensemble moves farther from tonic/home, gradually move away from the sweet spot to explore other sound options. Notice how the response of the instrument changes, and listen for variances in the acoustic signature (e.g. more vibrant high overtones, or a lack of mid-tones resulting in a hollow quality...). [next slide]



This can be daunting to players who have never been asked to take responsibility for their sound beyond stop/go, louder/softer. Most will be excited to be engaged in this way, but even older players are likely to be raw beginners to this way of approaching the instruments so a steady stream of patient, supportive coaching from the podium will be essential. Let them know what you hear to help them home in on the more refined target. [\[next slide\]](#)



One final thought with regard to note length: when winds and strings are sustaining a note, the membranophones (snare, tom, timpani, bass drum) and keyboards can roll. This helps them develop a sense of balance in relation to the rest of the ensemble. However, the metal instruments (with the exception of vibraphone) will tend to wash out everybody else if they sustain. In that light, ask them to use a single strike that will 'ring' as long as possible. This allows them to experiment with timing in important ways (control of initiation and duration). [\[next slide\]](#)

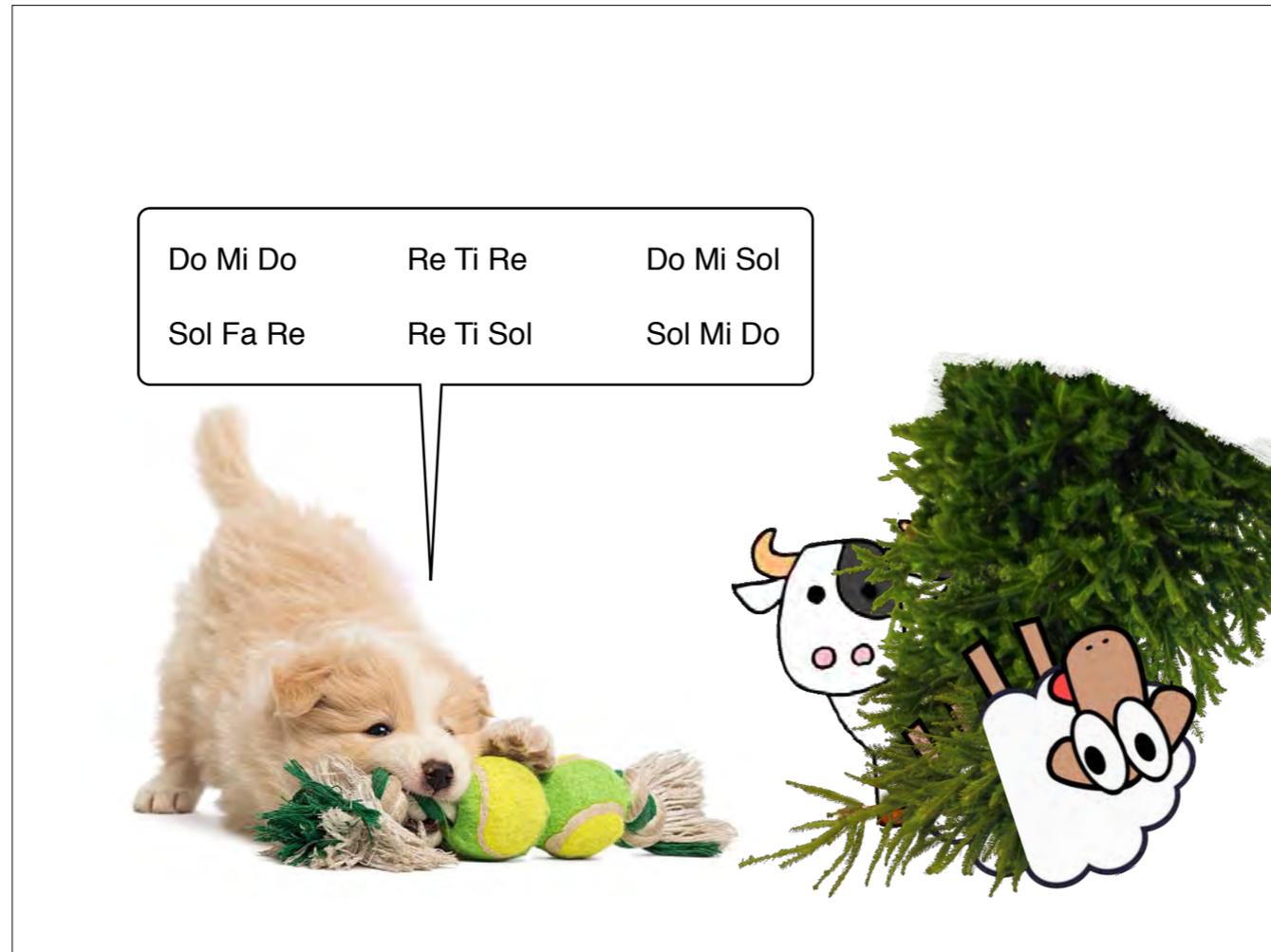


Returning to the diagnostic exercises, the first options are designed to assess the aural acuity and basic tonal skills and vocabulary of the players as individuals. The strategy is to meet them where they are comfortable and draw them gradually into unfamiliar territory to see how they cope. Thus, the leader's demeanor must be carefully calibrated to be a clear, safe invitation to be playful. [\[next slide\]](#)

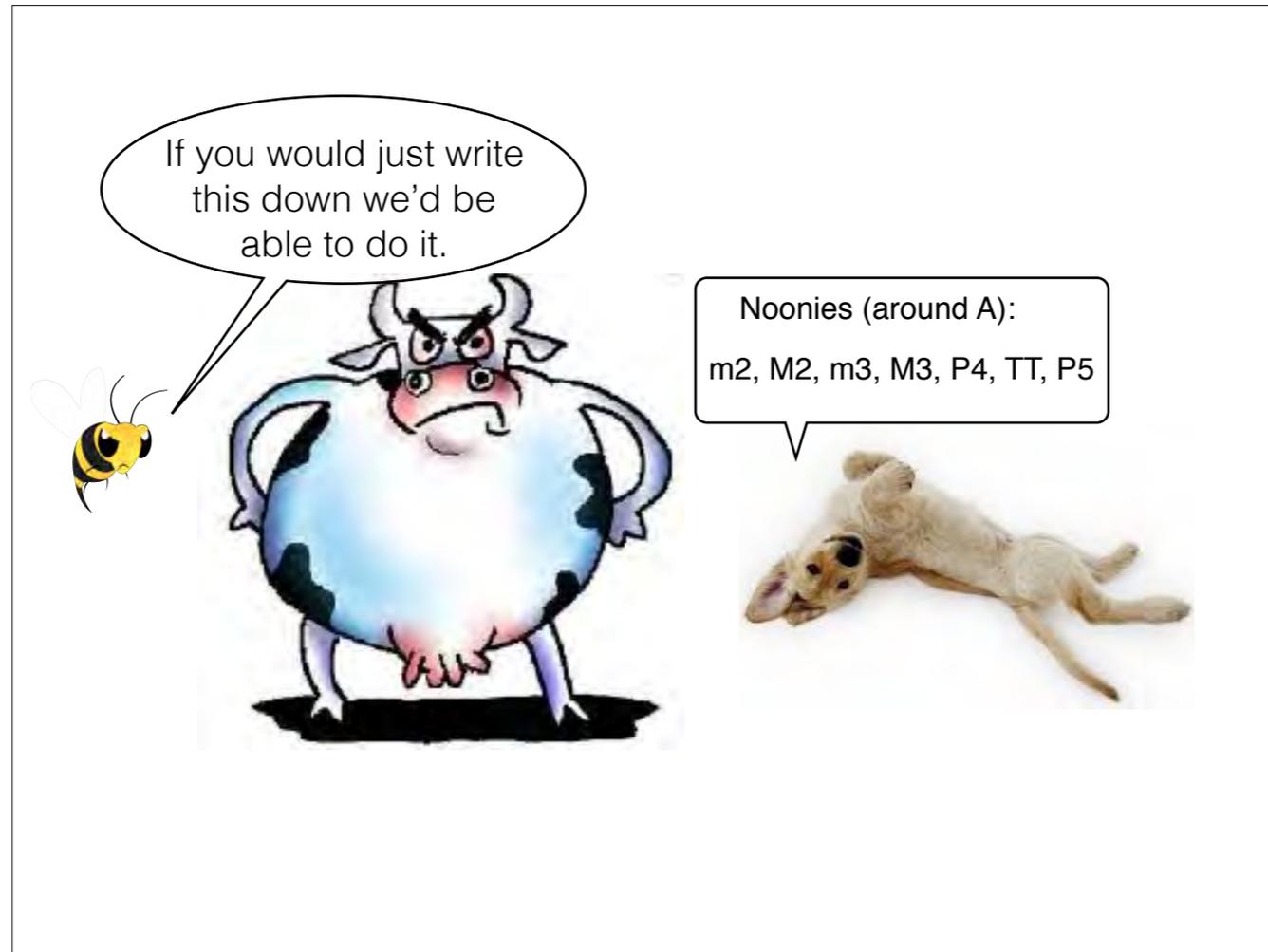
Bb major: Do Re Mi Fa Sol
Do Mi Sol
Do Sol...Do



Start with a concert Bb ('sweet spot' for the non-pitched percussion). Provide feedback and encouragement on tone, balance, blend and intonation in a very broad sense to set a positive foundation on which to build. Move immediately to a simple call and response format: the conductor sings, the ensemble imitates. Note: it is essential that none of these diagnostics involve notation of any kind. It's all about ears rather than eyes. The first patterns should be very familiar as they relate obviously to the Bb major scale. Gradually increasing the interval size is simply healthy at this early stage of rehearsal. Remember: non-pitched percussion are moving away from the sweet spot in relation to the interval size (larger interval = farther away). [\[next slide\]](#)



Continuing the call and response and remaining in Bb major, move to patterns based on harmonic function rather than the scale. Inevitably, players will begin to wipe out. Encourage this. My stock phrase is “guessing is good”. The strategy must be to develop a beginner’s mindset in the ensemble - no fear, just playful experimentation. This is easy with young groups, increasingly difficult as players gain experience and assume a degree of expertise (the operative word being ‘assume’). [\[next slide\]](#)



This is a critical juncture in the development of trust. When you move to patterns that are deliberately non-functional, you give them an opportunity to save face - not because they will have greater success (actually the opposite) but because there is no reason they would or should have any prior experience. The 'noonies' exercise also appeals to the logical mathematical thinkers even as it gives everybody license to be actual beginners. Stay playful, laugh a lot. [\[next slide\]](#)

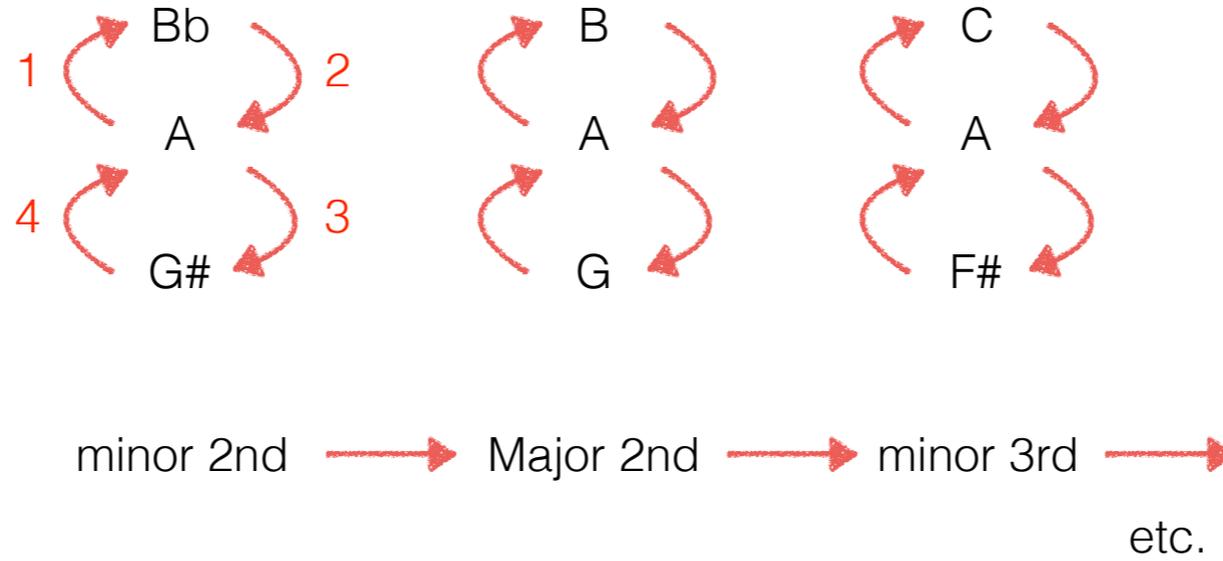


<http://www.pbs.org/show/brain-david-eagleman/>

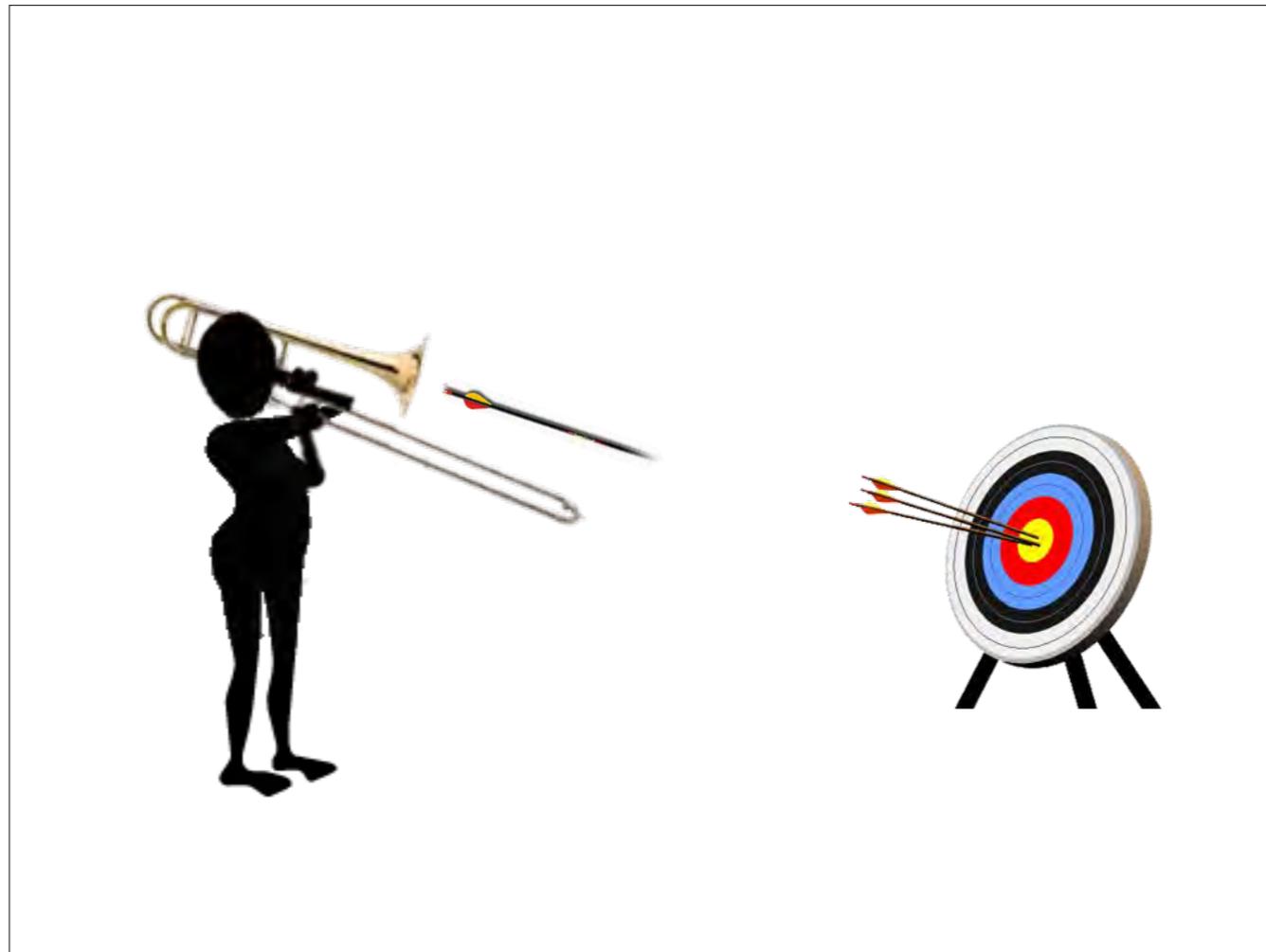
If you have particularly analytical thinkers who are frustrated working without notation, let them know that there is a strong scientific reason to avoid involving the eyes at this point. Processing visual information uses a massive amount of the brain (about 1/3) - much more than processing sound. This means it takes us longer to respond to what we see than to what we hear. Hearing is a more direct process - it's literally faster. In this way, what we see tends to confirm what we have already heard. This is true in spite of the fact that light travels faster than sound. Processing visual information is just that cumbersome. Now back to Noonies... [\[next slide\]](#)



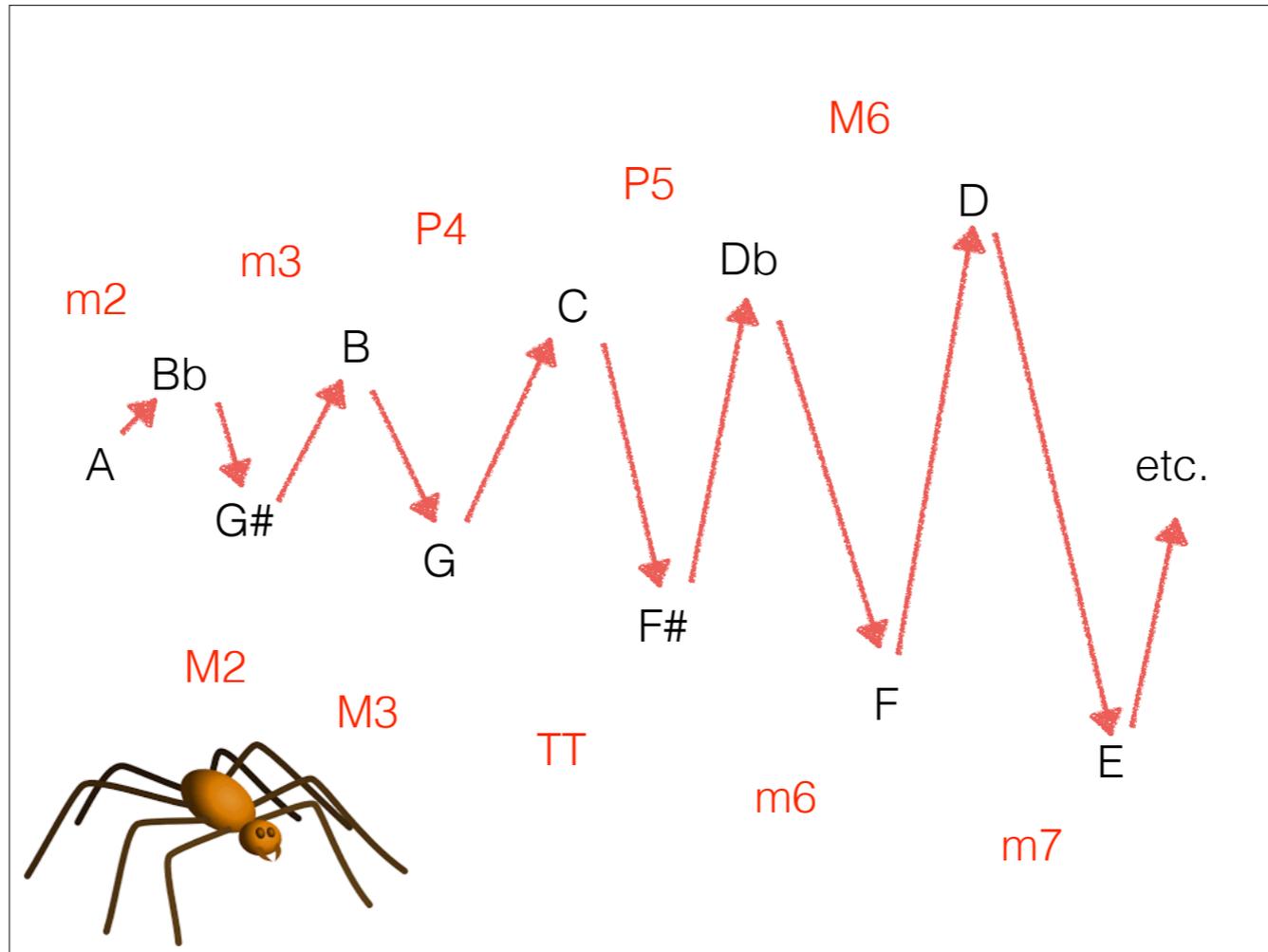
Paynter's 'Noonies'



The 'noonies' exercise was devised by John Paynter to develop aural skills in conductors. It is normally sung, but it is great as a call and response exercise with ensembles (conductor sings, ensemble emulates). It forces the players out of mindless reliance on finger patterns. They can't fake their way through it - they have to hear where they are going. The pattern is simple and progressive: sing the center tone (A) sing a half-step above (Bb), back to A (the A would be the 'sweet spot' for the non-pitched percussion), down a half-step (G#), back to center. Then expand the interval [\[screen\]](#). [\[next slide\]](#)



It's also an excellent introduction to the concept of inner hearing and audiation. Since they can't rely on their fingers, the players have to find the next note with their inner ear and let the fingers catch up. This sets up an imaginary aural target at which to aim, establishes a healthy priority (ears first, technique second), and is the foundation for intonation. [\[next slide\]](#)



An advanced version of the exercise simply removes the repetition of the center tone. This is known as 'spider'. It sounds cool and peaks the curiosity of most players, providing a little shot of motivational fuel to spark the next set of diagnostic exercises. [\[next slide\]](#)



Flocking to A: choice of “mover” determined by personality of the ensemble - how do atmosphere and culture need to be adjusted?

Find the Rhythm: begin with percussion as target, then move to lighter (harder to hear) sections and/or individuals, adjusting culture as needed.

The next two games use the concept of target practice, but set up an external bullseye. They are designed to diagnose ensembleship (awareness, soft focus, reaction/response) and introduce the concept of flocking. [\[next slide\]](#)

etc.

etc.

Find the Rhythm is the best place to start. Choose a section (percussion is probably the best choice the first time you play the game). Ask that section to come up with a rhythm that is four beats long. They should do this secretly among themselves so the rest of the ensemble doesn't know what it is. Working with a common scale (e.g. Bb major), the ensemble plays whole notes while the chosen section plays their rhythm. The goal is for the ensemble to join the rhythm as soon as they figure it out. [next slide]

Chosen section:



etc.

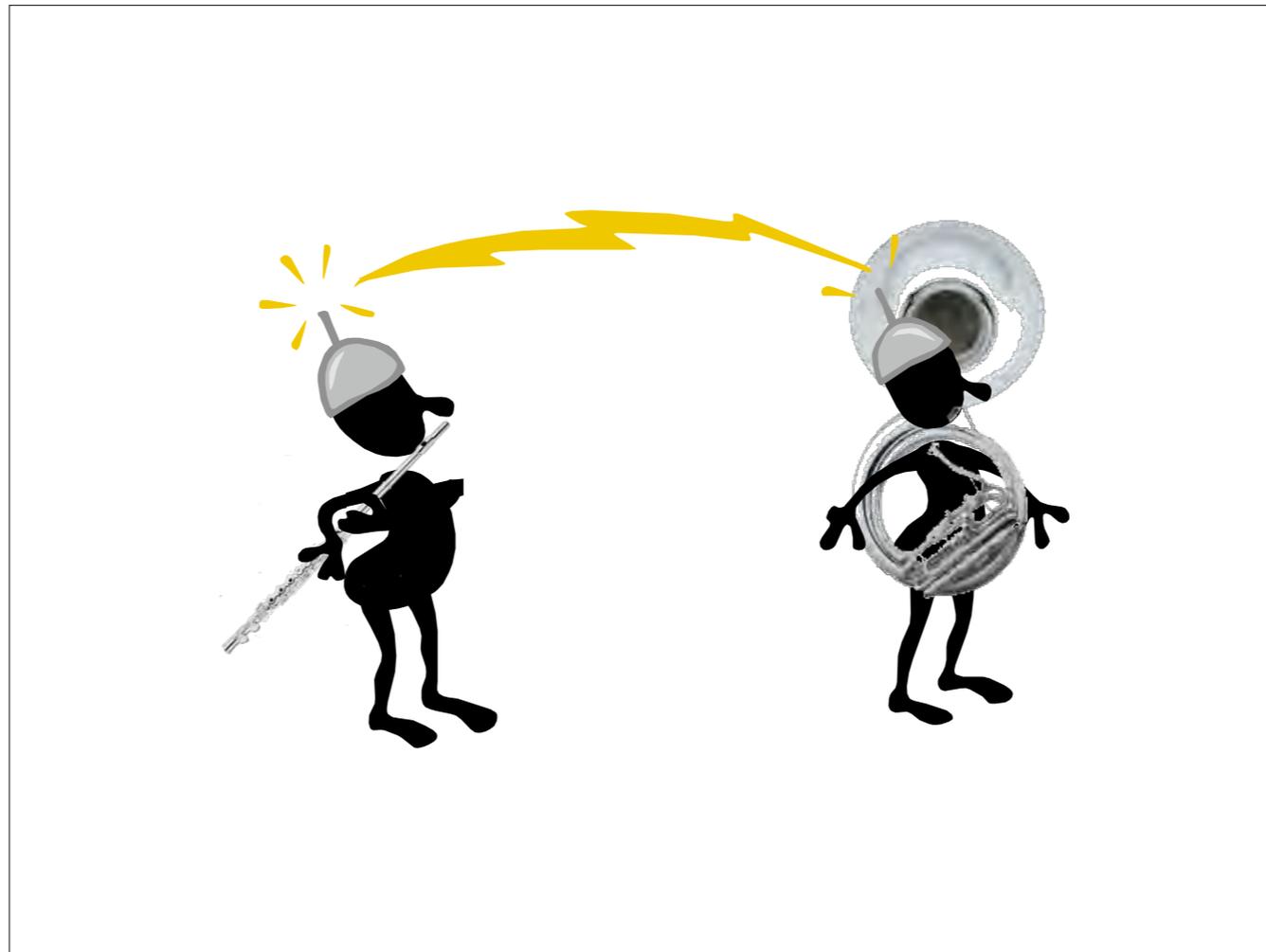
Ensemble:



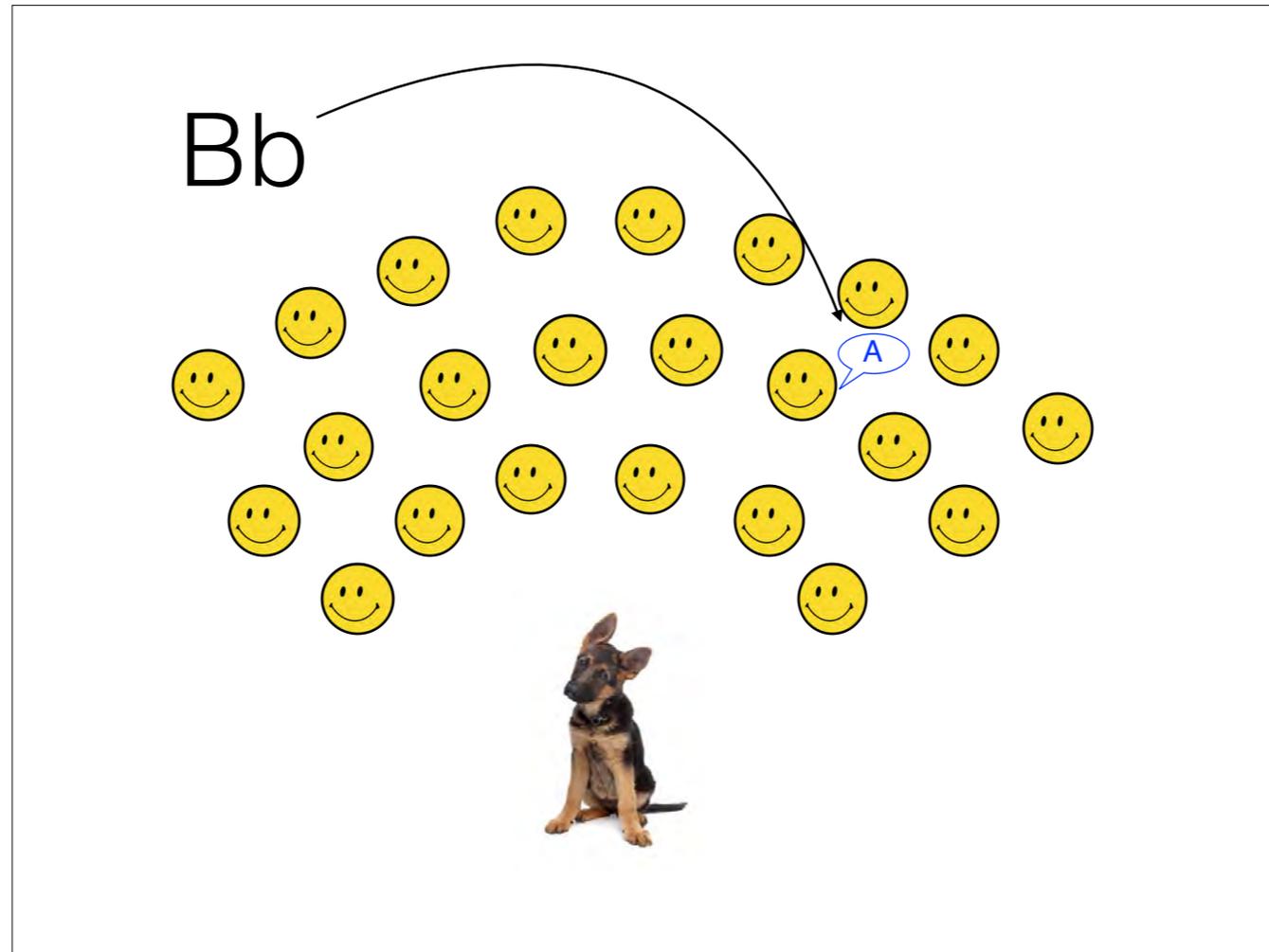
The result is usually something like this. [screen] At this point some side coaching is helpful: play normally, don't try to hide. Look at the chosen section, you'll be able to see rhythmic information (especially if it's percussion). Help each other - we're all on the same team. If you have a piece of the rhythm, share it even as you soften your aural focus and listen to collect other pieces. [next slide]



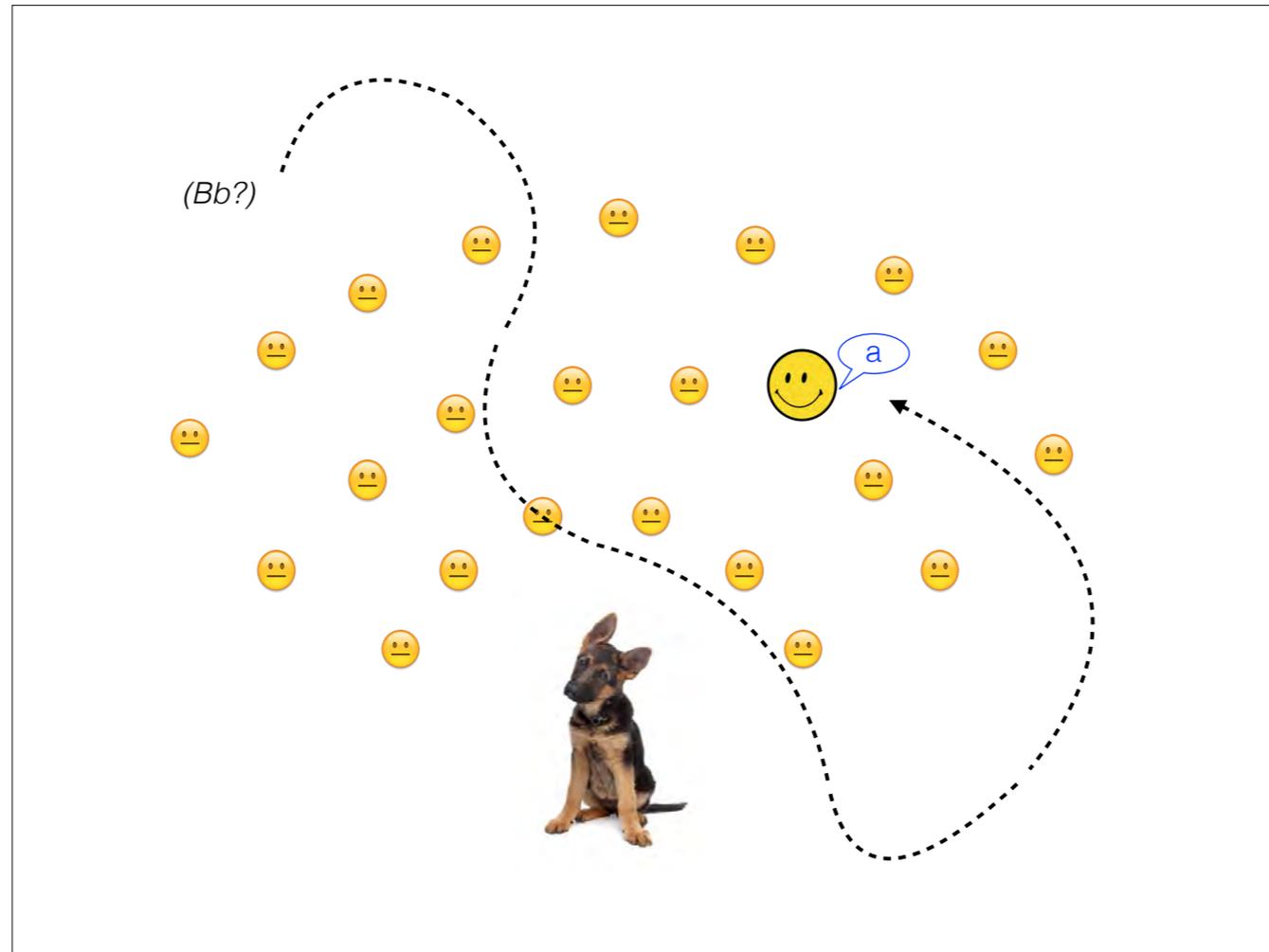
Try again with a different section creating the rhythm. The group will probably be a little faster. You can track timing easily based on where in the scale they are when they achieve unity. The fastest group I have worked with was a 5th grade band that linked as they moved into the second measure (moving from Bb to C). Pandemonium ensued as they celebrated. If you're skeptical that puppies can fly, you should have been there that day. [\[next slide\]](#)



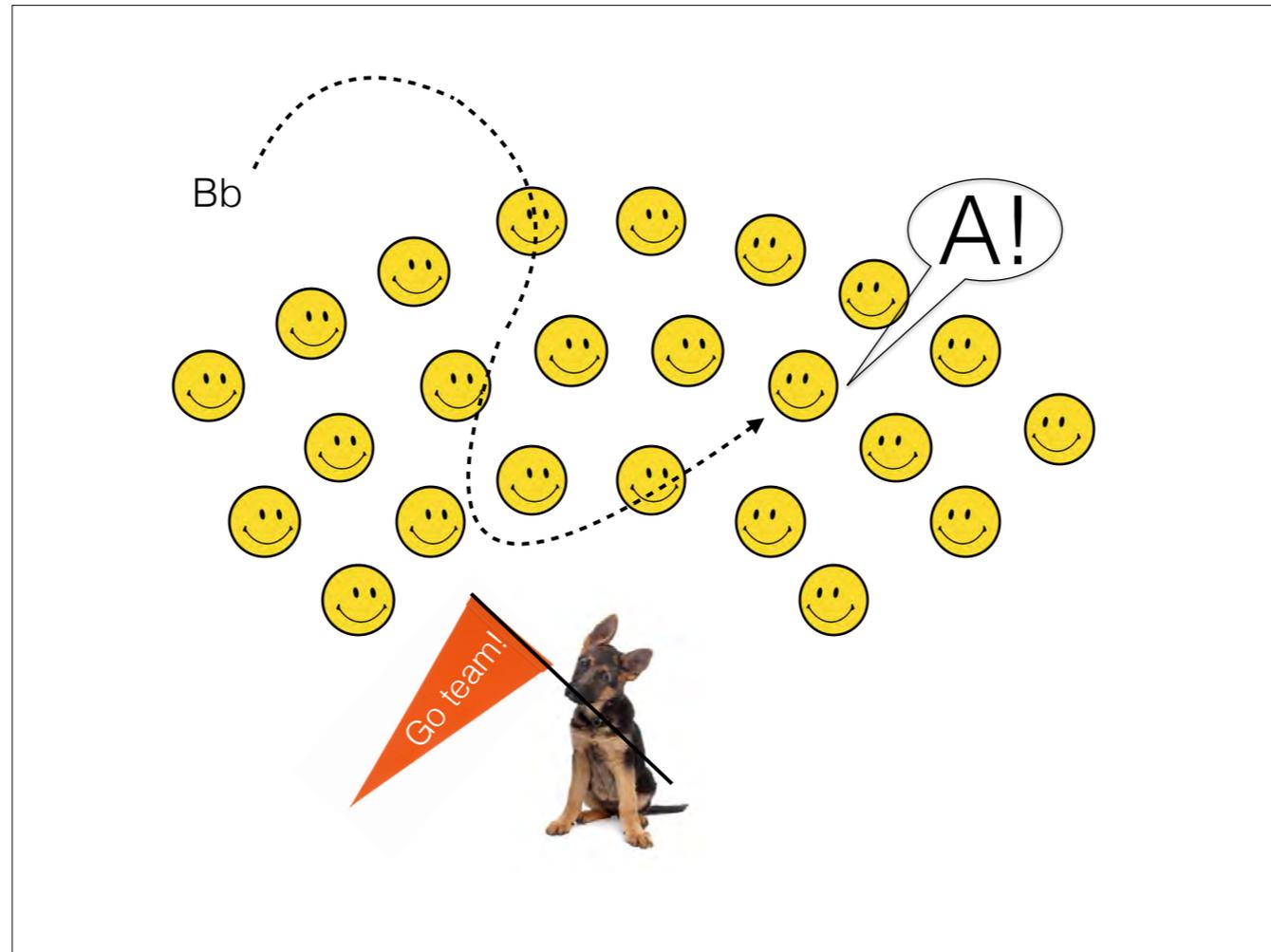
Moving from the most obvious rhythmic leaders (percussion), select sections less used to functioning in this way (e.g. clarinets, or euphoniums). Then select individual players starting with those more easily heard (e.g. trumpet, or piccolo) and eventually having the ensemble merge to the most reticent (e.g. alto clarinet, last chair flute, etc.). This provides a natural bridge to the next game. [\[next slide\]](#)



In Flocking to A, choose a volunteer who will be the mover. The entire ensemble, including the mover, sustains a concert Bb (non-pitched percussion are rolling on the 'sweet spot'). At some point known only to the mover, he/she will move down a half-step to A. The ensemble's challenge is to meet the mover on A as quickly as possible (non-pitched percussion move to a different timbre). [\[next slide\]](#)



The psychological flow of this game is fun to watch. The ensemble's first strategy will be to play as softly as they can but otherwise pretend the mover isn't there (they won't look at that person - they'll retreat into themselves, head for Rodenburg's 'First Circle'). Often the mover plays really softly too, trying to fake out the group. The amazing thing is that they will still find each other. [\[next slide\]](#)



Some side coaching is appropriate at this point. Remind them they are all on the same team and share the same goal. They should help each other. The mover should want the ensemble to catch up. At this point, the mover is inspired to shout (Rodenburg's 'Third Circle') and the ensemble is pleased, but frankly not much more successful than before. There is still a delay - they are waiting their turn rather than flocking. [\[next slide\]](#)



A little more side coaching is in order. Play normally, but soften your aural focus. Hear the whole room and you'll feel when the vibration changes. It's like the test with the wiggly lines that checks your peripheral vision. Rather than trying to hear that one A, simply be aware of any change in the quality of the Bb. [\[next slide\]](#)



Really savvy groups will use a variety of context clues to stick with the mover. Those with a clear sight-line will see when the mover's fingers and/or embouchure change. The mover's posture or eyes may signal his or her intention. Those in the mover's immediate proximity will feel when the Bb is about to change based on small changes in air pressure as the mover prepares to head to A. It's like noticing when the driver ahead of you takes his foot off the accelerator. He's not on the brake yet (no tail lights) but you can tell he's about to be. [\[next slide\]](#)

Paris = Bb



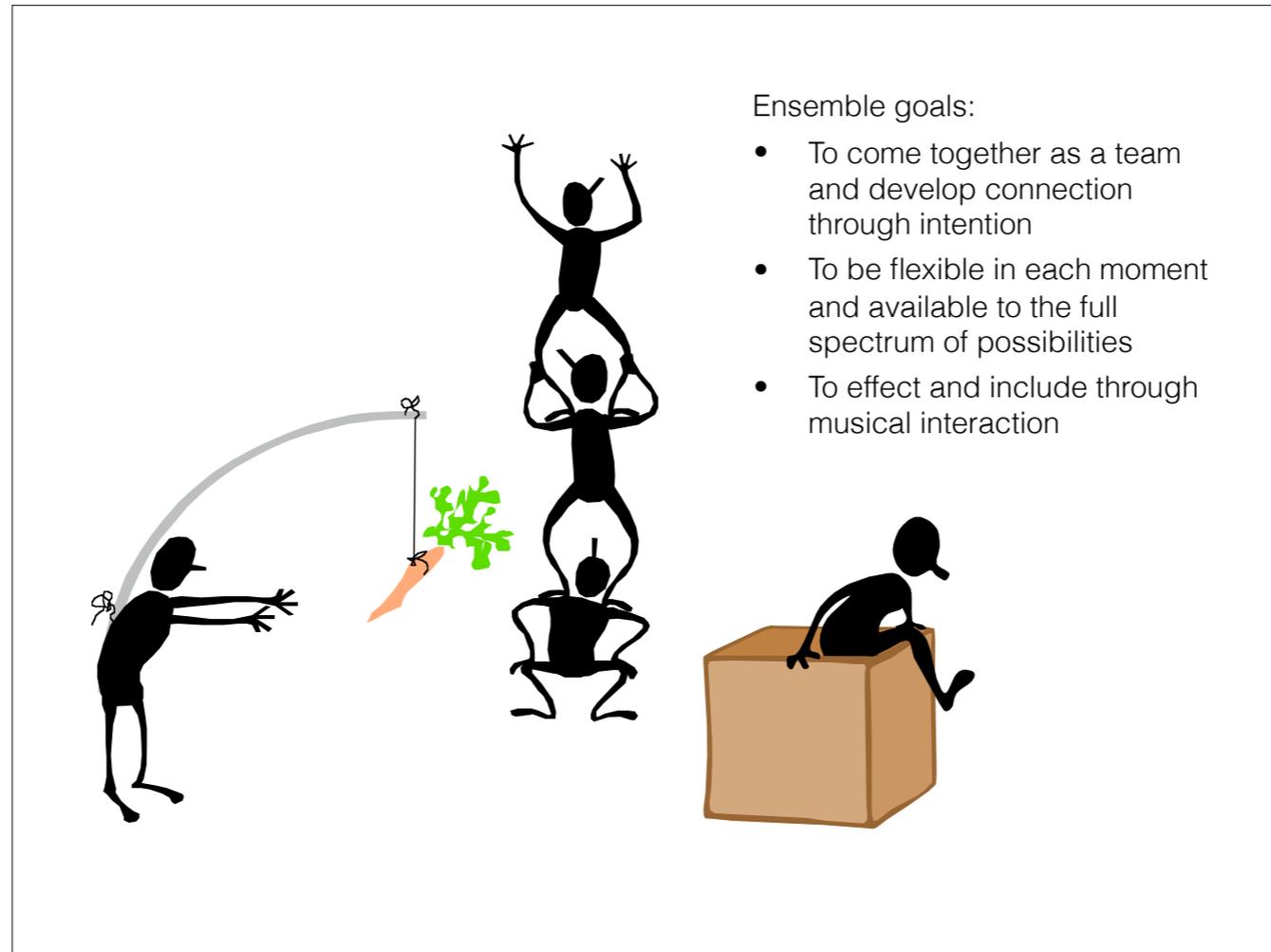
L'Arc du Triomphe = A

Use whatever route is the fastest depending on where you are. Share information with those around you to help the team navigate. I've Flocked to A with groups as large as 150 players. If you've ever driven in Paris, you'll understand why the Arc du Triomphe came to mind as an apt analogy. [\[next slide\]](#)



These two flocking games tend to effect ensembles like the radioactive spider biting Peter Parker. As a group and as individuals they discover super powers they didn't know they had, not the least of which is the realization that no matter what instrument or part you play, you can be heard and what you do can change the entire group.

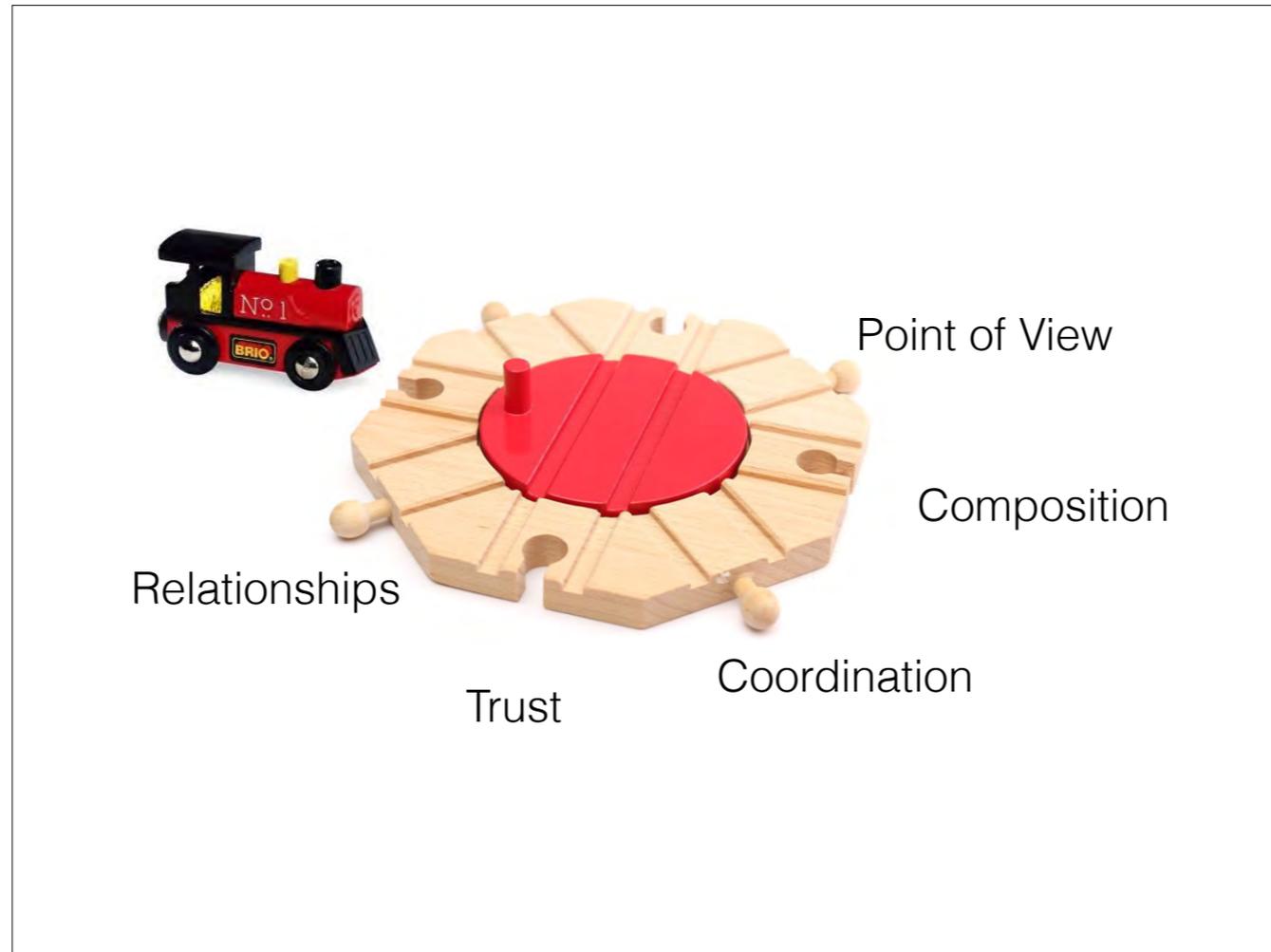
[next slide]



Ensemble goals:

- To come together as a team and develop connection through intention
- To be flexible in each moment and available to the full spectrum of possibilities
- To effect and include through musical interaction

You can complete several rounds of both flocking games (Find the Rhythm, and Flock to A) in about 10 minutes. That small investment sets up all the building blocks of intrinsic motivation and teamwork (trust, listening, responding, affecting), and gives the ensemble a glimpse of true creative possibility. And you've already hit the overarching goals for ensemble participation! Immediate transfer is critical - the players need a chance to test their new superpowers in a different context. [\[next slide\]](#)



There are many options. You can head from here to developing point of view (explored earlier in Part 4), or coordination (that would be the Duck, Duck, Goose games from Part 3), or investigate some new tracks. We'll head now toward building musical relationships. [\[next slide\]](#)



Marian the Librarian is a game designed to develop in ensembles awareness of the many options available for investing energy in a line or event. In technical terms, it gives players a chance to test different qualities of air flow and/or resistance. In aesthetic terms, it provides dramatic options. In the famous scene from *The Music Man*, the focal point of the action is Marian - but she is silent. The action takes place all around her as Harold provokes her to react, to break out of her accustomed character.

[next slide]

commissioned by the Nebraska Wind Consortium

October

for Brian Anderson

Eric Whitacre
(2000)

Cantabile y molto legato; rubato assai
(♩ = 60)

Oboe solo

mp *Solo dolce*

Flute 1/2

Oboe 1/2

E♭ Clarinet

1 *pp*

B♭ Clarinets 2 *p*

3 *p*

Marian

Sustain

Harmony

For the purposes of the game, choose a passage from whatever repertoire is at hand. Determine which part represents the focal point (who is Marian?). The obvious choice here is solo oboe [screen], although it doesn't have to be. More on that in a moment. There are two other characters in this scene: sustained concert Bb, and underlying harmony. Playing the game involves changing the relationships among these three characters. [next slide]

Options for investing energy

Individual (solo, or Marian):

- Coming to rest, or ebbing
- In stasis, or orbiting
- Surging, or flowing

In relationship to others (supporting characters):

- Reinforcing (helping, adding)
- Observing (allowing, giving room)
- Resisting (preventing, blocking)



In the most basic sense, there are three options among which each character may choose [\[screen\]](#). [\[next slide\]](#)

commissioned by the Nebraska Wind Consortium

October

for Brian Anderson
Eric Whitacre
(2000)

Cantabile y molto legato; rubato assai
(♩ = 60)

Oboe solo
mp
Solo dolce
mp

Flute 1/2
Oboe 1/2
E♭ Clarinet

1
B♭ Clarinets 2
3

pp
p
p

Surge/flow Come to rest/ebb

In our example, the composer is fairly clear in his indication that Marian should surge toward beat four, then ebb. In essence, Marian is drawing our attention repeatedly to Db. She has a very definite point of view - a quietly insistent harmonic opinion. The obvious question is: why is Marian so keen on Db? In the present analogy, Db is the equivalent of silence in the library - Marian's primary objective is to maintain it. Thus she becomes more insistent each time. A new question arises: what happens after measure 5 to cause her to change her pattern? She needs a reason - this is where the other characters come into play. [next slide]

commissioned by the Nebraska Wind Consortium

October

for Brian Anderson
Eric Whitacre
(2000)

Cantabile y molto legato; rubato assai
(♩ = 60)

Oboe solo
mp
Solo dolce
mp

Flute 1/2

Oboe 1/2

E♭ Clarinet

1 *pp*

B♭ Clarinets 2

3 *p*

The image shows a page of a musical score for the piece 'October' by Eric Whitacre. The score is for a woodwind ensemble and includes parts for Flute 1/2, Oboe 1/2, E♭ Clarinet, and B♭ Clarinets (1, 2, and 3). The music is in 2/4 time and common time. The tempo and mood are marked as 'Cantabile y molto legato; rubato assai' with a quarter note equal to 60 beats per minute. The score is annotated with colored arrows: red arrows above the Oboe and Flute parts, blue arrows above the E♭ Clarinet part, and green arrows above the B♭ Clarinet parts. The word 'Harold' is written in blue text to the left of the E♭ Clarinet part. The score is commissioned by the Nebraska Wind Consortium and is for Brian Anderson. The piece was composed by Eric Whitacre in 2000.

If the harmonic team is supporting/reinforcing Marian, that implies that the sustainer is the culprit - the one to which Marian and harmony are reacting. This means the sustainer is gradually surging, then ebbs briefly satisfying Marian and harmony, but then surges again to provoke the next set of 'shhhh' until all eventually come to an agreement on the next page of the score. In this model, the sustainer is in control of the drama. The sustainer is Harold, causing the others to react. [next slide]

commissioned by the Nebraska Wind Consortium
October
for Brian Anderson Eric Whitacre
(2000)

Cantabile y molto legato; rubato assai
(♩ = 60)

Oboe solo
mp
Solo dolce

Flute 1/2
Oboe 1/2
E♭ Clarinet
B♭ Clarinets 1
B♭ Clarinets 2
B♭ Clarinets 3

pp
p

Harold

The image shows a page of a musical score for the piece 'October' by Eric Whitacre. The score is for a woodwind ensemble and includes parts for Flute 1/2, Oboe 1/2, E♭ Clarinet, and three B♭ Clarinets. The tempo and mood are marked as 'Cantabile y molto legato; rubato assai' with a quarter note equal to 60 beats per minute. The key signature has two flats (B♭ and E♭) and the time signature is common time (C). The score is divided into two systems by a double bar line. Red arrows and dashed lines are drawn across the score, indicating specific musical phrases or dynamics. In the Oboe 1/2 part, two notes in the second system are circled in red. Green arrows and lines are drawn across the B♭ Clarinet parts, with the word 'Harold' written in green above the third staff. The annotations appear to be highlighting harmonic changes or specific melodic lines.

An alternative model might have the harmony as Harold, pressing into Marian in an increasingly intrusive fashion. This puts the drama in the moment when Harold (specifically Clarinet 2) agrees with Marian briefly on Db (beat 3), but moves beyond it to the mildly dissonant Eb (beat 4). This model gives an explanation as to why Marian changes in measure 6. Harold is succeeding in wearing her down. She is coming to see the world from his point of view, resisting less. [next slide]

commissioned by the Nebraska Wind Consortium
October
for Brian Anderson
Eric Whitacre
(2000)

Cantabile y molto legato; rubato assai
(♩ = 60)

Oboe solo
mp
Solo dolce
mp

Flute 1/2
Oboe 1/2
E♭ Clarinet
1 *pp*
B♭ Clarinets 2
3

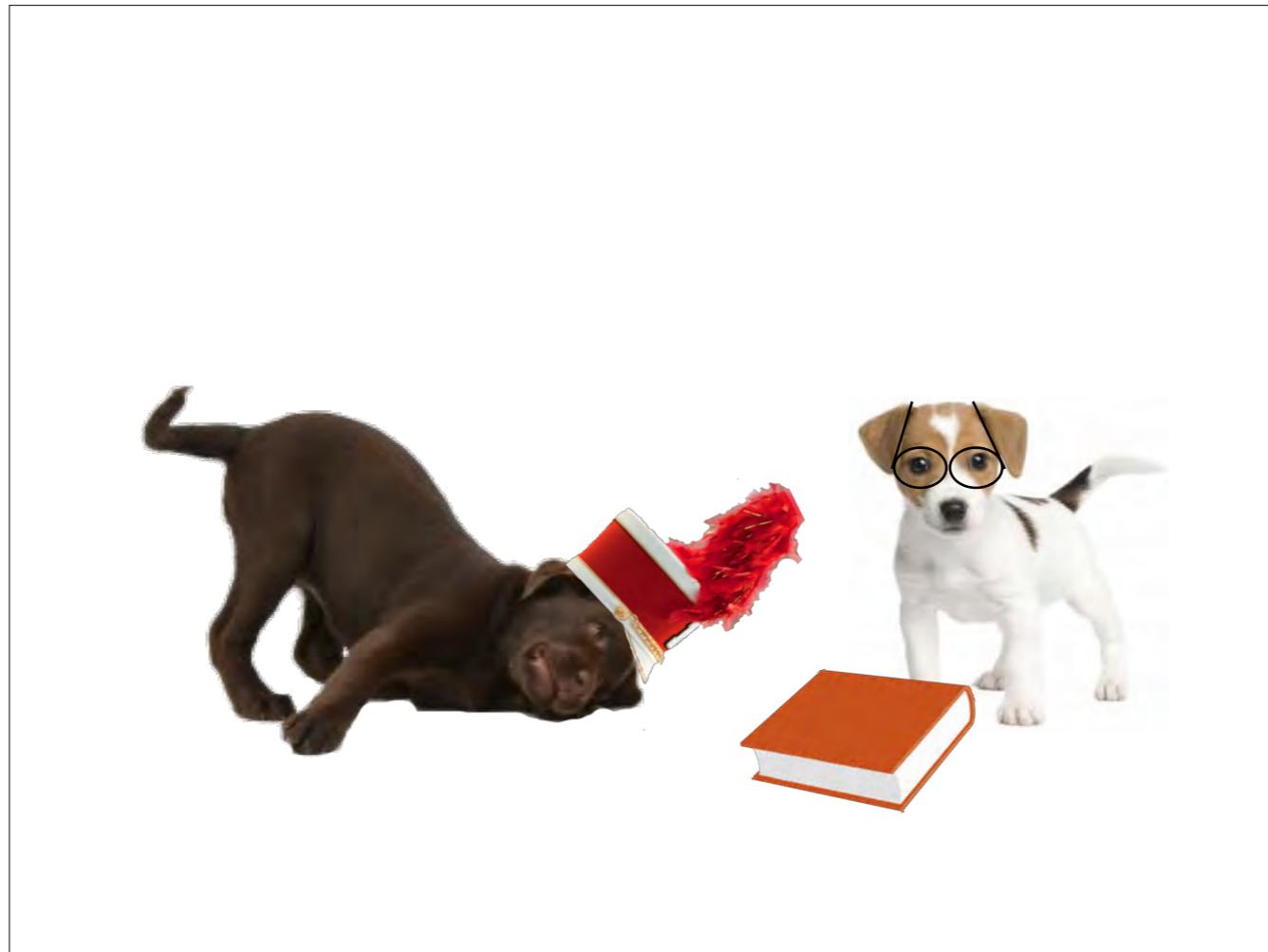
Harold

The image shows a page of a musical score for the piece 'October' by Eric Whitacre. The score is for woodwind instruments: Flute 1/2, Oboe 1/2, E♭ Clarinet, and B♭ Clarinets (1, 2, and 3). The tempo and mood are 'Cantabile y molto legato; rubato assai' with a quarter note equal to 60 beats per minute. The key signature has two flats (B♭ and E♭) and the time signature is common time (C). The score is divided into two systems by a double bar line. Red arrows and dashed lines are drawn above the Oboe 1/2 part, indicating phrasing and dynamics. Two notes in the Oboe 1/2 part are circled in red. Green arrows and dashed lines are drawn below the B♭ Clarinets parts, with the word 'Harold' written in green above the first staff. The score includes various dynamics such as *mp* (mezzo-piano) and *pp* (pianissimo).

Which leaves the sustainer as library patrons going about their business, oblivious to the drama (objective, in stasis, sonic wallpaper) or interested observers. If the latter, the question to answer is who is the sustainer rooting for? [next slide]

The image displays a musical score for a scene, featuring five staves: Flute (Fl.), Oboe (Ob.), E-flat Clarinet (E♭ Cl.), B-flat Clarinet 1 (B♭ Cl. 1), and B-flat Clarinet 2 (B♭ Cl. 2). The music is in a key with three flats and common time. The number '8' is written above the first staff. The Flute part begins with a rest followed by a melodic line starting on a half note G4, marked with a piano (*p*) dynamic. The Oboe part has a whole note G4, circled in red, with a red arrow pointing down to a whole note G4 in the B♭ Cl. 1 staff. The B♭ Cl. 2 staff has a whole note G4 circled in green, with a blue arrow pointing from the circled G4 in the B♭ Cl. 1 staff to it. The B♭ Cl. 3 staff has a whole note G4, also marked with a piano (*p*) dynamic. To the right of the score is a film still showing two men in a scene. The man on the left is wearing a green suit jacket and is gesturing with his hands. The man on the right is wearing a white shirt and has his hand on the first man's chest. The film still is partially overlaid by the musical staves.

The next page of the score provides some clues. Like Tommy Djilas in the musical, the observer is rooting for Harold who has been nudging Marian toward concert Bb the whole time. [\[next slide\]](#)



Once the ensemble begins to see the possibilities in notation, to see the implied stage directions in the harmony, rhythm, dynamics and texture, they will be inspired to reach out beyond their part to connect and interact. The result is a shift from two-dimensional performance (reading lines) to three-dimensional performance (a fully staged play). [\[next slide\]](#)

commissioned by the Nebraska Wind Consortium

October

for Brian Anderson

Eric Whitacre
(2000)

Cantabile y molto legato; rubato assai
(♩ = 60)

Oboe solo
mp
Solo dolce

Flute 1/2

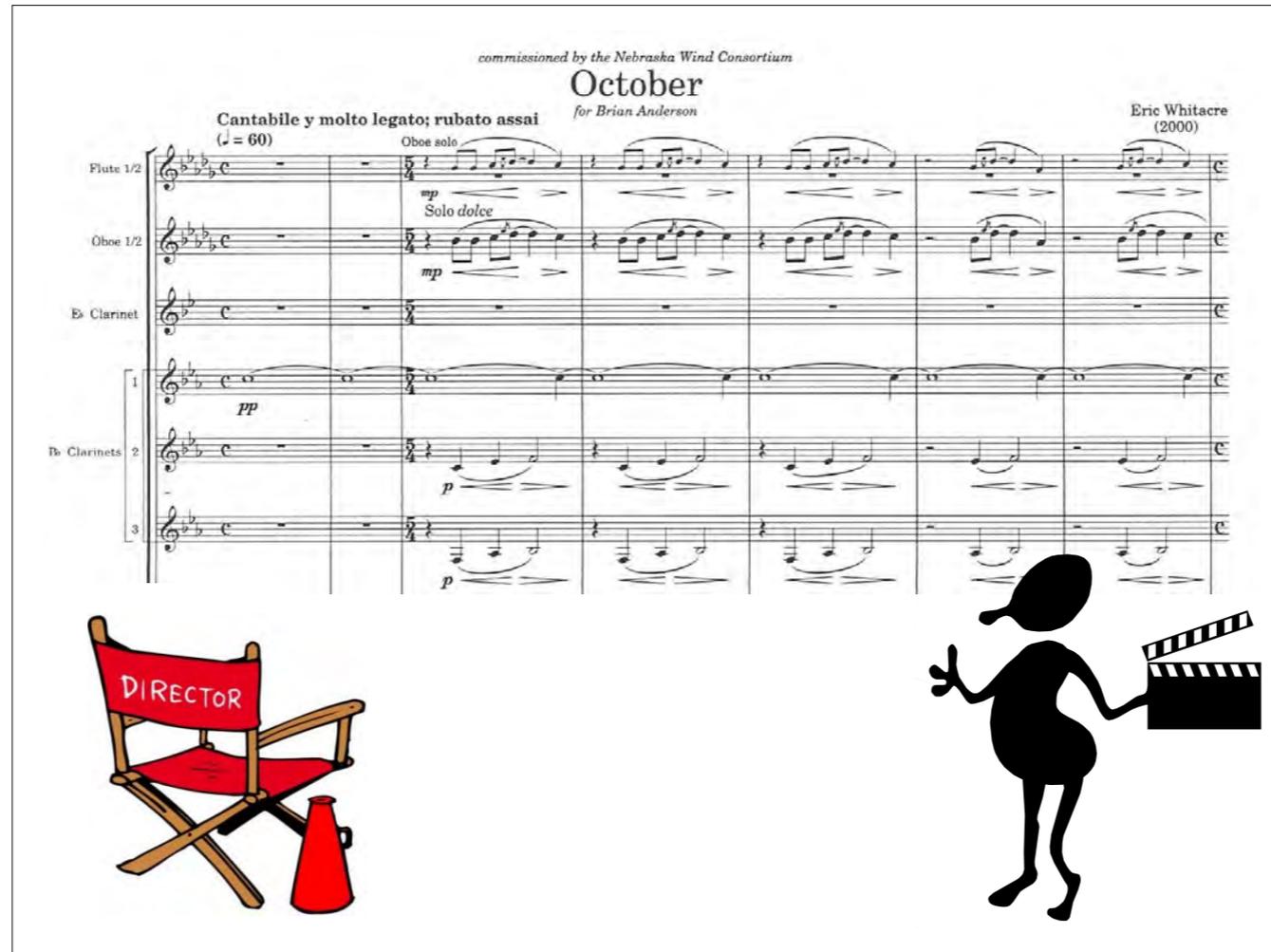
Oboe 1/2

E♭ Clarinet

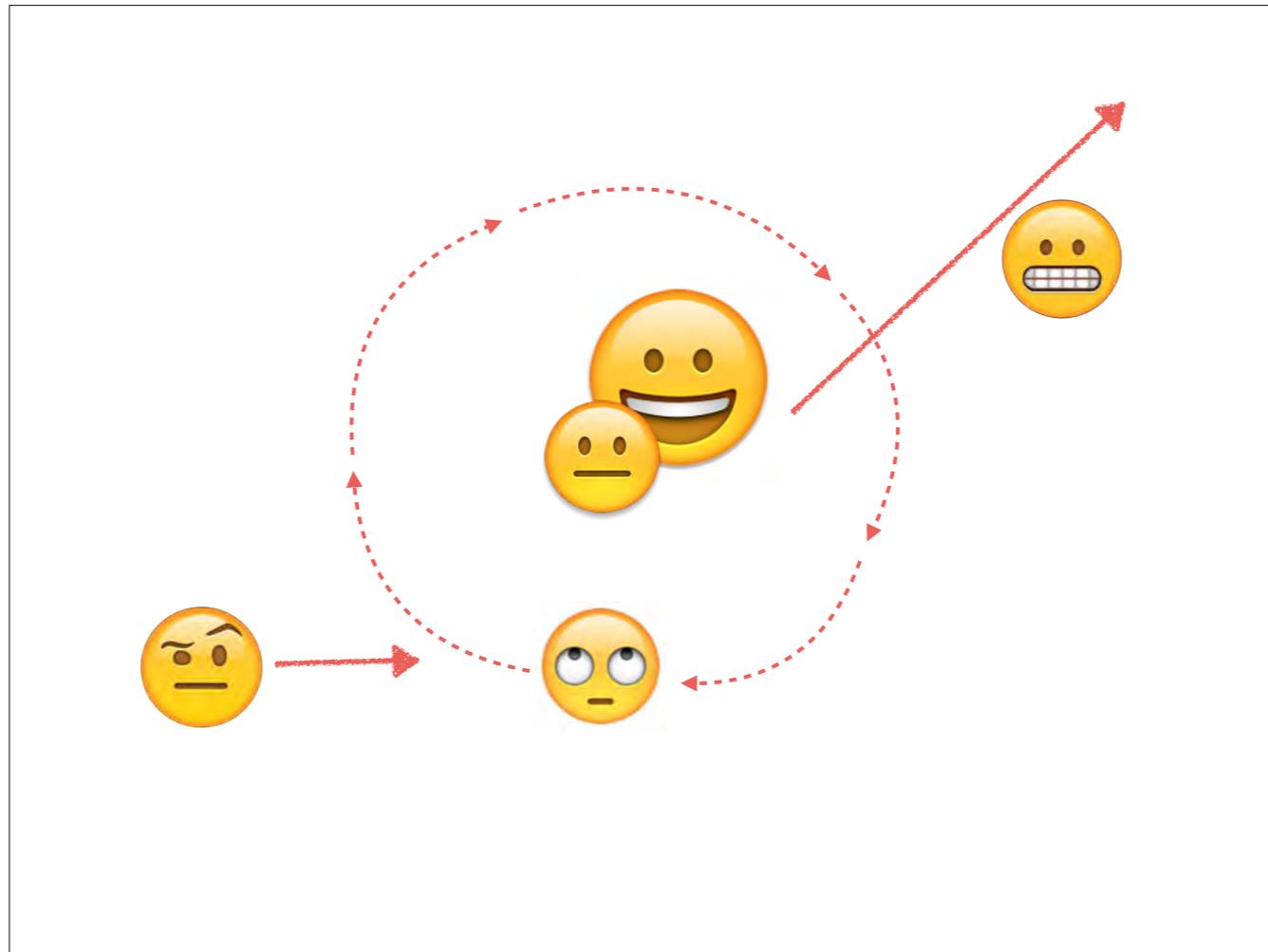
1 *pp*

Tb Clarinets 2 *p*

3 *p*



Great fun can be had with this game in trying out less obvious character assignments. How are the relationships altered if Clarinet 1 is Marian and Oboe is Harold? What if Marian isn't a particular part, but a key (the harmonic home base to which the introduction is leading)? [\[next slide\]](#)



For players who might find the abstraction of this game challenging, I have found great success in actually acting out the relationships, or you might head toward Switchboard Operator (aka Duck, Duck, Flamingo) to help them get in the swing of things. Getting a few volunteers up and moving helps the players get out of their own heads and into the space. [\[next slide\]](#)

Hallmarks of trust in an ensemble setting



- Motion that corresponds to musical thought, particularly as it relates to momentum. Be on the alert in your own work for movements that are “noise” – random, habitual gestures or ticks unrelated to the line.
- Absence of gestural or sonic cheerleading or bullying. If you feel like you’re dragging everybody along, or making gestures that are large/energetic/exaggerated, or trying to leverage the sound of the group using your own sound, you are a cheerleader (if trying to be supportive) or bully (if frustrated). The antidote is to listen sincerely to your colleagues and strive to persuade them by allowing them to influence you. Have a musical conversation with them rather than shout at them.

It also helps instill and reinforce habits that underlie trust in the group. [\[screen\]](#) [\[next slide\]](#)



- The absence of any single leader or constant focal point. A trusting ensemble is a flocking ensemble. As in a flock of birds, no single bird makes all the decisions for the group. The flock moves as different ideas occur in different areas, even at the back. The flock reverses direction, or flips upside down, or twists, or dives as different birds contribute to and adjust the collective flow of energy. Be on the alert for those who monopolize the conversation (see cheerleading/bullying above), or those who are silent (disengaged, or scared, or lazy, or confused). If you are inclined to be silent, make an effort to contribute in a small way – for example, to deliberately reinforce someone else's idea, or to play devil's advocate just for fun to see what happens.

[screen] [next slide]



- Much more playing than talking. Problems are solved by making music (improvisation in the moment) rather than disengaging from the music to have an intellectual discussion.
- Disagreement and friendly arguments. An ensemble that never argues is an ensemble without individual points of view, without musical vision, and without a purpose. Arguments can be verbal, but more importantly can be heard through playing in deliberate contrasts (dynamics, articulation, phrase shape, tempos, etc.). These disagreements are then resolved through playing by developing a consensus (flock opinion) through influence and improvisation.

Still more hallmarks of trust in an ensemble setting...[\[screen\]](#) [\[next slide\]](#)

Orcas, when traveling in groups, breathe in unison.



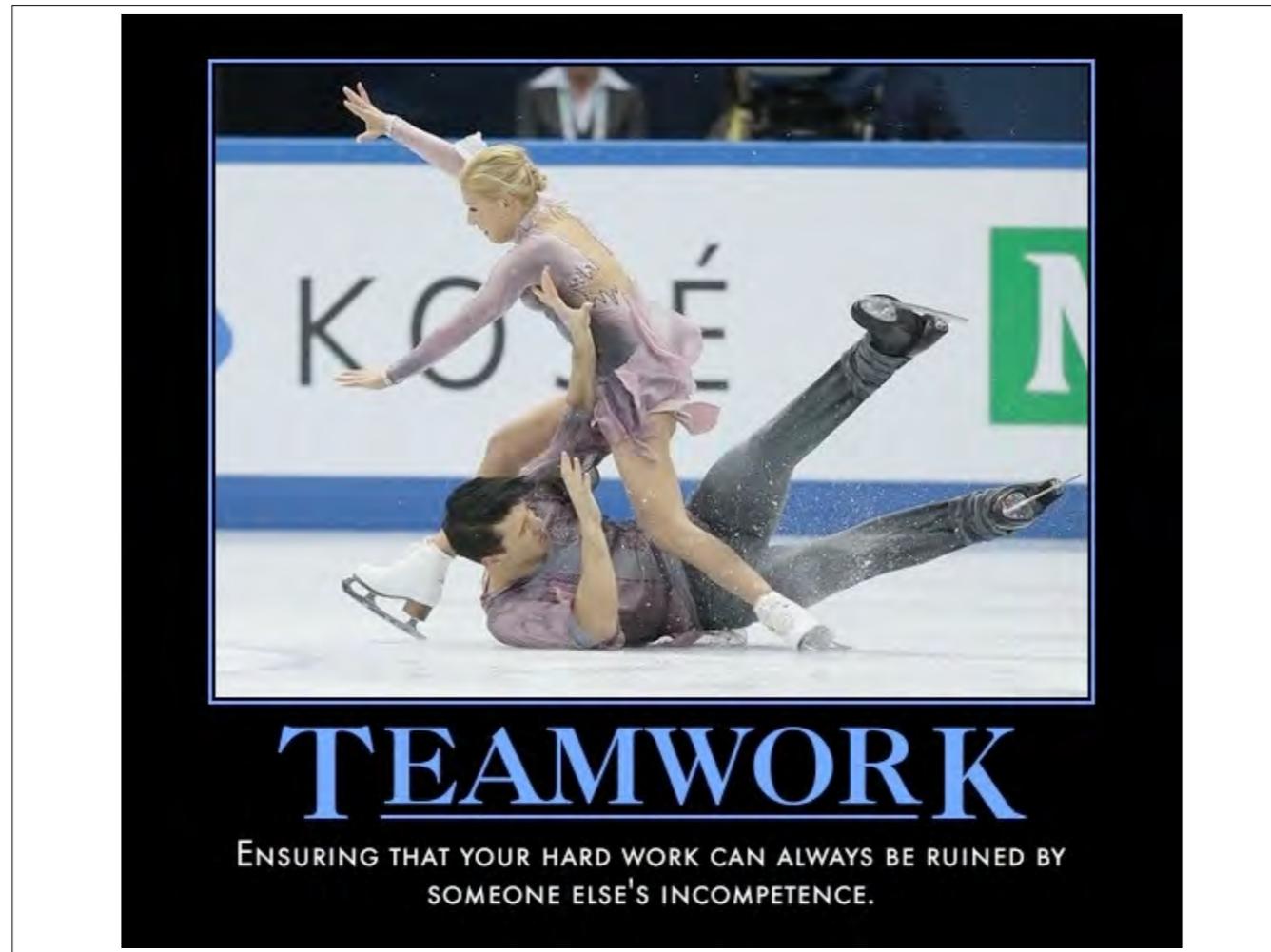
- Synchronization of breathing and releases with awareness for the entire envelope of sound. Air speed, tone, and pitch are matched through peripheral vision and aural acuity. Releases are determined through a shared sense of pulse and contour. Negotiations to develop consensus are continual. Eye contact, laughter, relaxed and efficient posture, lack of tension in tone production (instrumental and verbal), and shared focus (a common physical, musical, emotional and intellectual energy).

And finally...[\[screen\]](#) In Part 5 we'll head towards more ideas related to composition and improvisation. The goal will be to transfer trusting behaviors into unfamiliar contexts to sustain ensembleship no matter the circumstance. [\[next slide\]](#)

Part 5

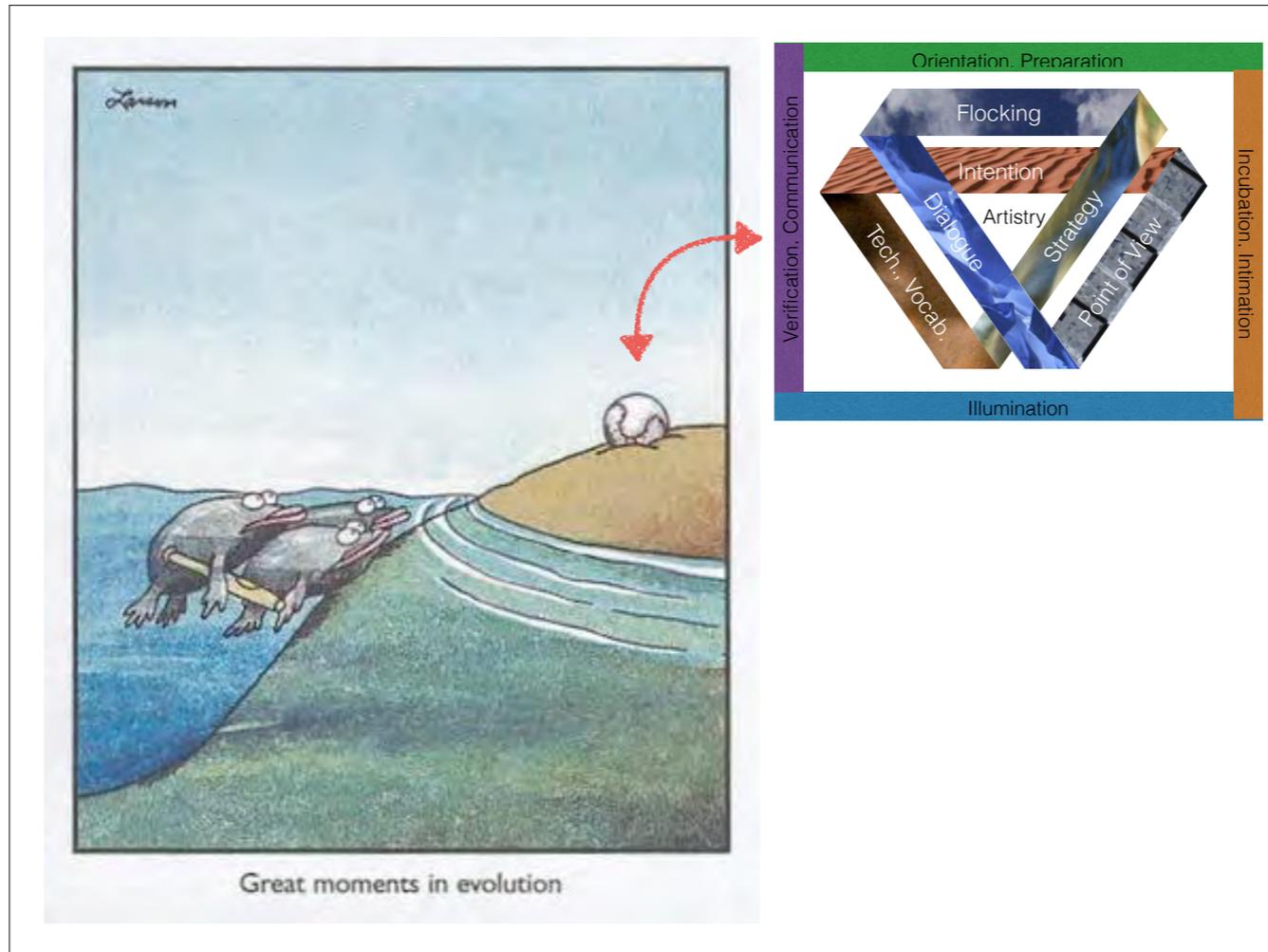


Part 5 picks up where Part 4 left off, at an important juncture for any ensemble. [\[next slide\]](#)



High school and college ensembles new to this creative exploration sometimes stumble even as they begin to get the hang of it. As players start to see possibilities, they become afraid to risk a large investment because they don't trust each other. This is a remnant of the competitive, technique-oriented philosophy discussed in Part 2.

[next slide]



It will take generations of consistent application of a new mode of thought to gradually replace what has been reinforced for generations. To speed the process, I look to Cesar Milan: The Dog Whisperer. [\[next slide\]](#)

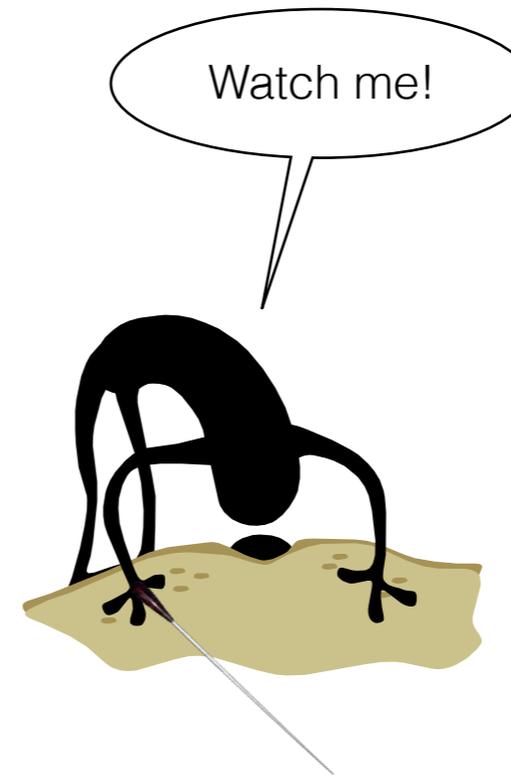


Junior

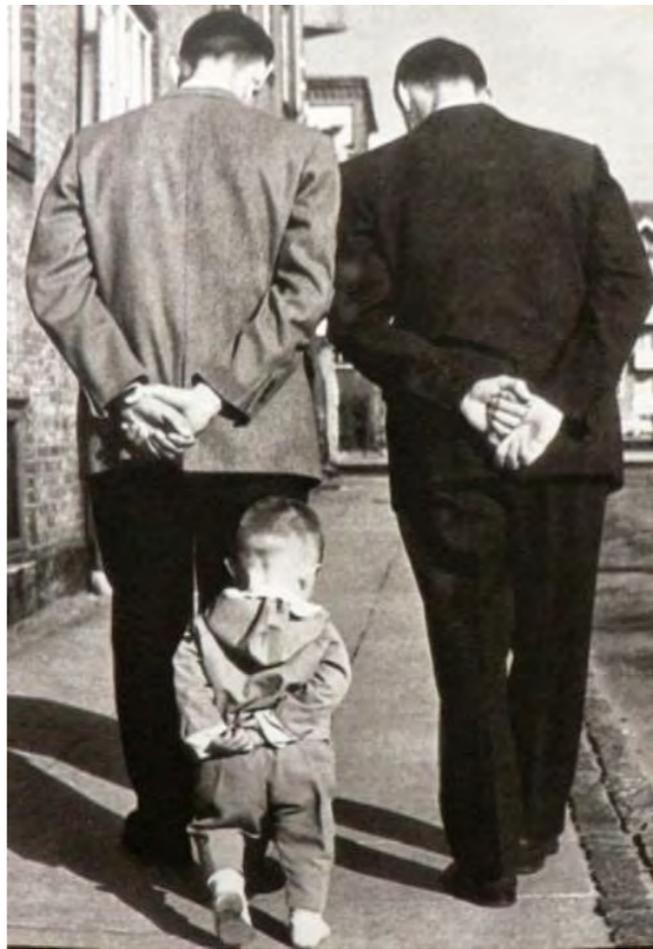
Cesar's methods are somewhat controversial, but that's not where we're going to look for inspiration. It's his "right-hand dog" Junior that is the role model we need. [next slide]



Junior's job is to be a calmly focused, playful, well-adjusted normal dog. His model of behavior influences the dogs that he meets, helping them to rediscover their inner calmly focused, playful, well-adjusted normal dog. If he comes across a dog that isn't acting in a healthy way (e.g. it wants to fight), he simply walks away. This inevitably makes the other dog curious - its typical aggressive tactics didn't elicit the response it's used to. Eventually, the problem dog wanders over to where Junior is playing or just hanging out and it slowly begins to emulate his behavior. [\[next slide\]](#)



One thing Junior knows is that trust begins with being trustworthy. An easy analogy for conductors is this: if you want the ensemble to look at you, you need to look at them first. If you hope the ensemble will take risks, you need to demonstrate vulnerability first. The conductor is the first Junior all the others will emulate. [\[next slide\]](#)



The moral of the story for all musicians in ensemble settings is to be Junior: to soften focus, interact with your teammates (listen, influence, react/respond), project a clear intention and point of view. Be the model of a calmly focused, playful, well-adjusted creative artist. If your teammates don't reciprocate, or don't yet have the skill, or don't even realize what you are doing, just keep going. The attractiveness of what you're up to will gradually draw them in. Be patient, stay positive. [\[next slide\]](#)

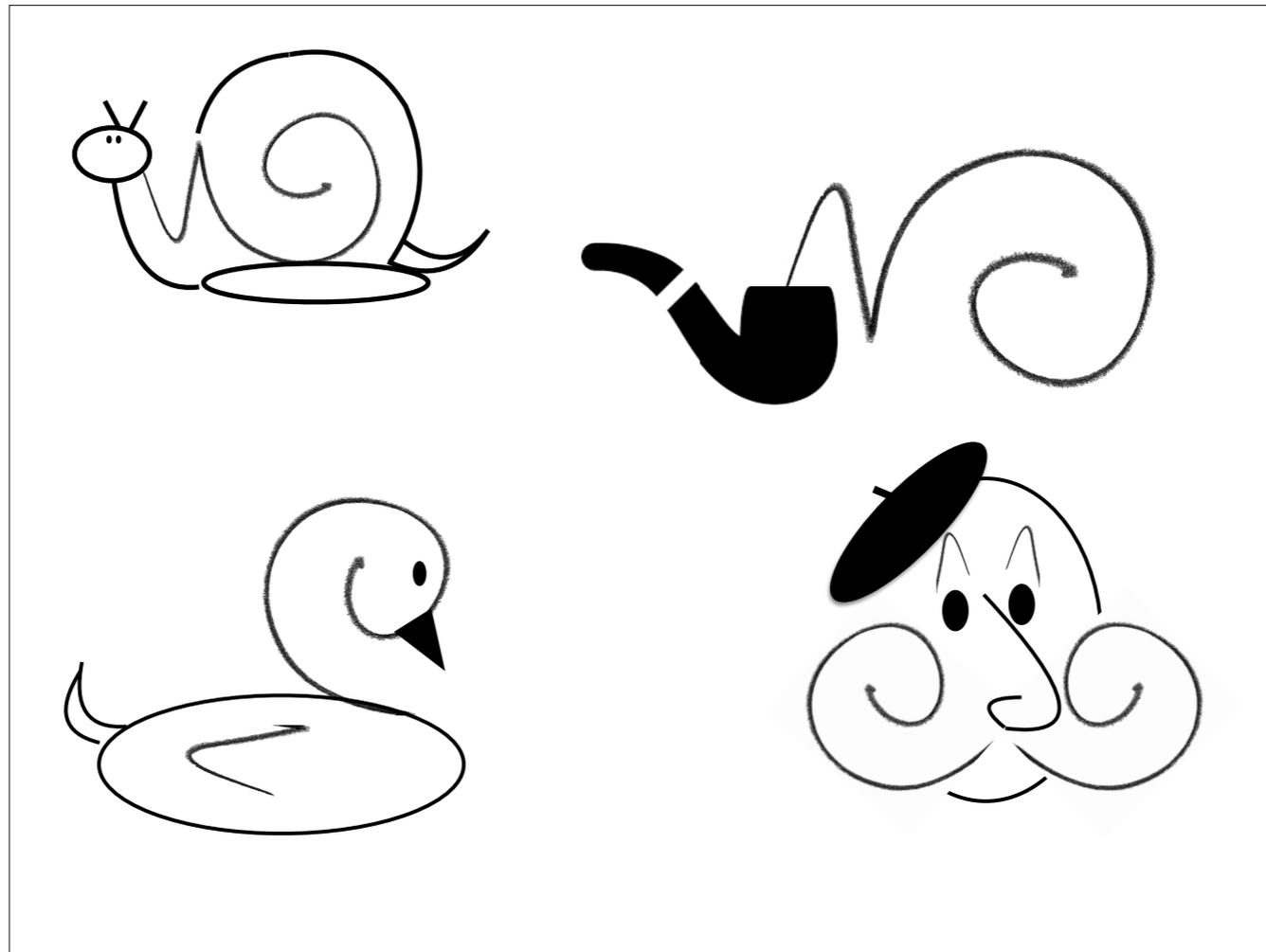


Being in a less-than-ideal situation is actually an excellent test. One important goal of creative artistry is to have the skill and imagination to use anything to aesthetic advantage, including negative space if your teammates aren't contributing. [\[next slide\]](#)

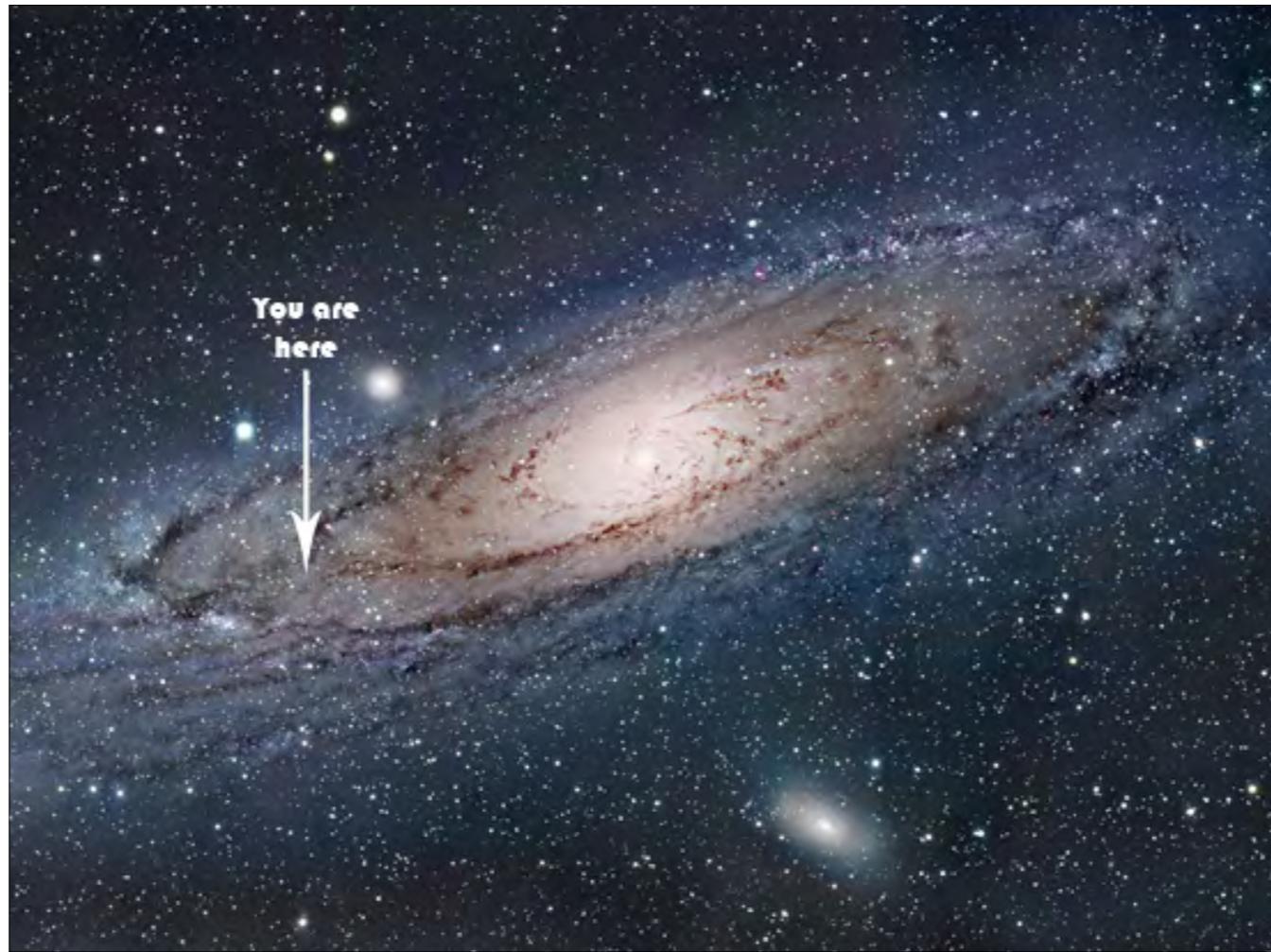
Given this shape, complete the image



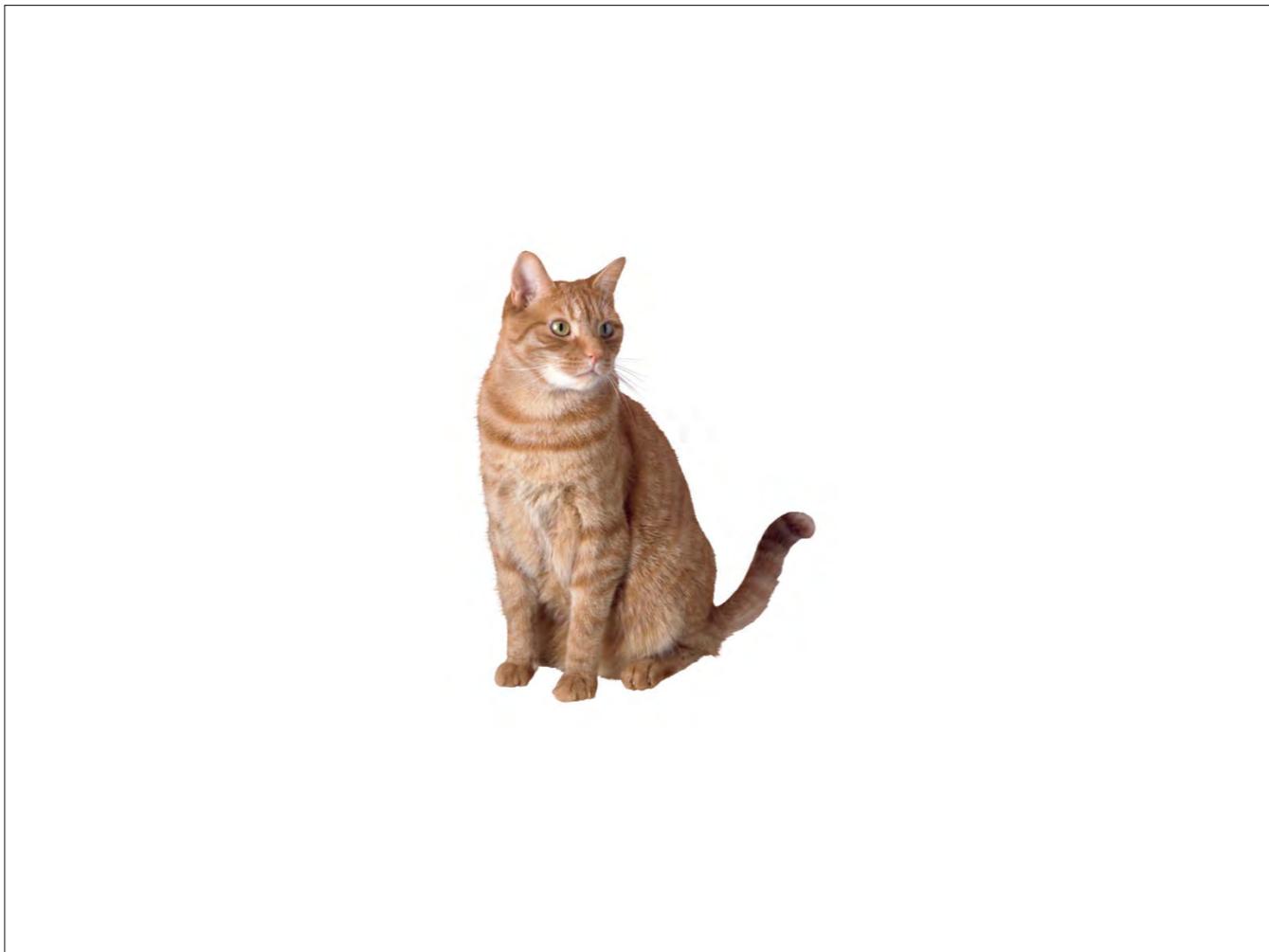
To practice this you might try an exercise similar to Really Free Association from Part 4. Given any random squiggle, what can you make from it? [\[next slide\]](#)



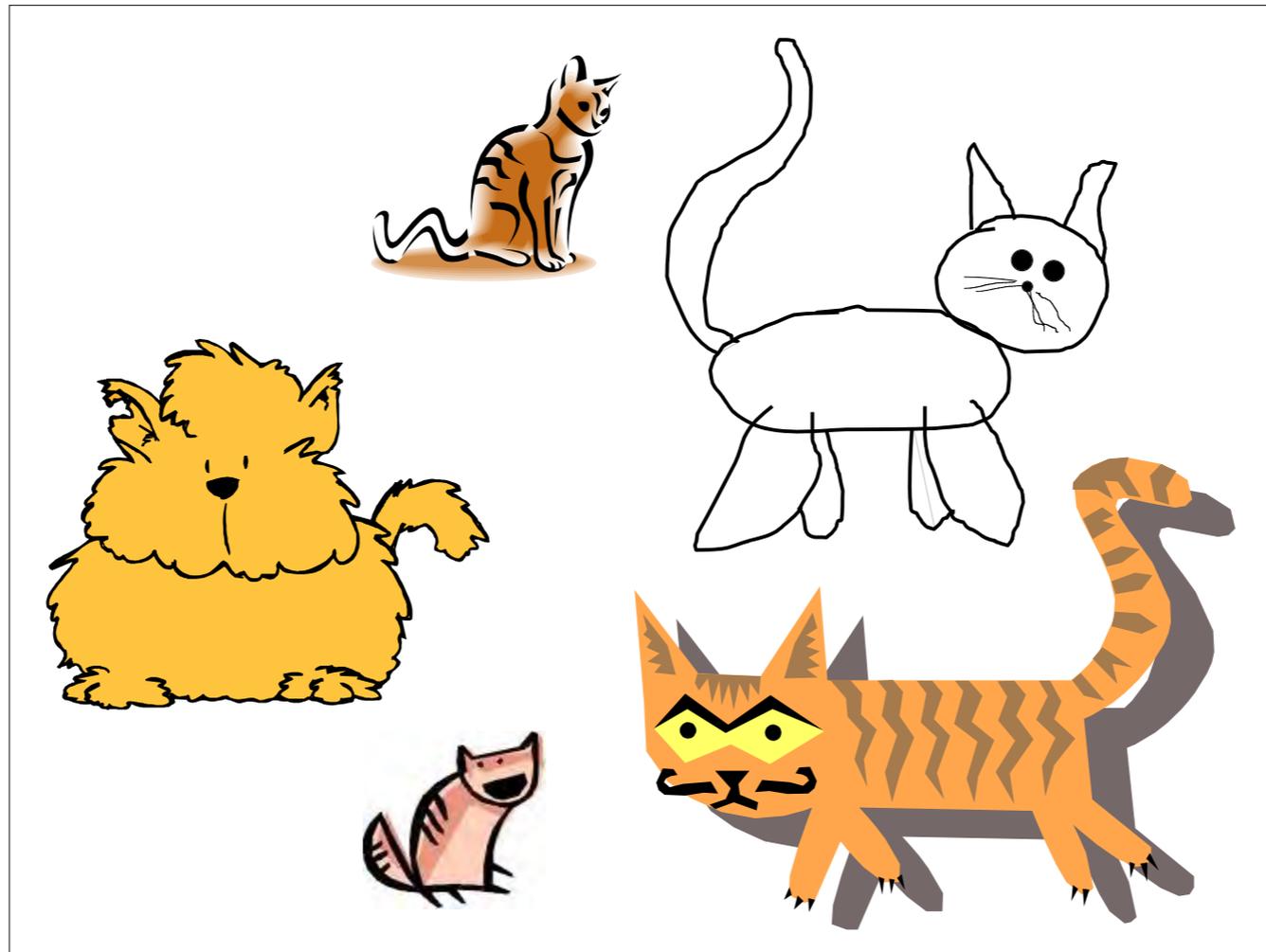
This brings us back to the concept of assessment using a creative continuum (least to most transformed). Is the original shape prominent in the drawing, or has it been absorbed into a more elaborate context? Was the shape used more than once? Was it flipped or reoriented? Was it deconstructed into constituent parts? [\[next slide\]](#)



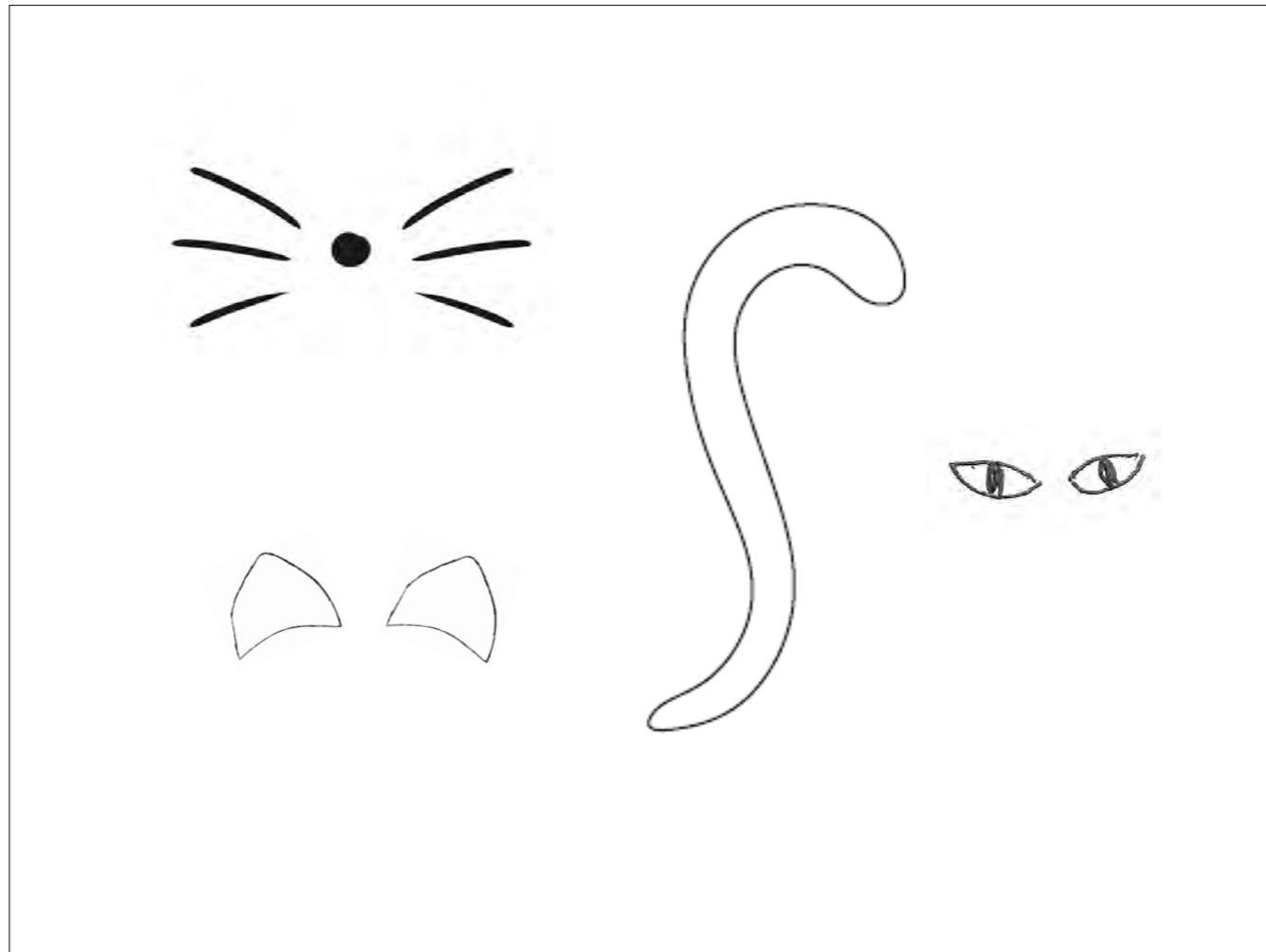
Players that are just starting to see the dizzying array of variables in true ensemble interaction can freeze up or lash out to defend their hard-earned sense of expertise. For those who may be having a hard time becoming Junior the Pitbull, try this. Ask each member of the ensemble to draw a cat. [\[next slide\]](#)



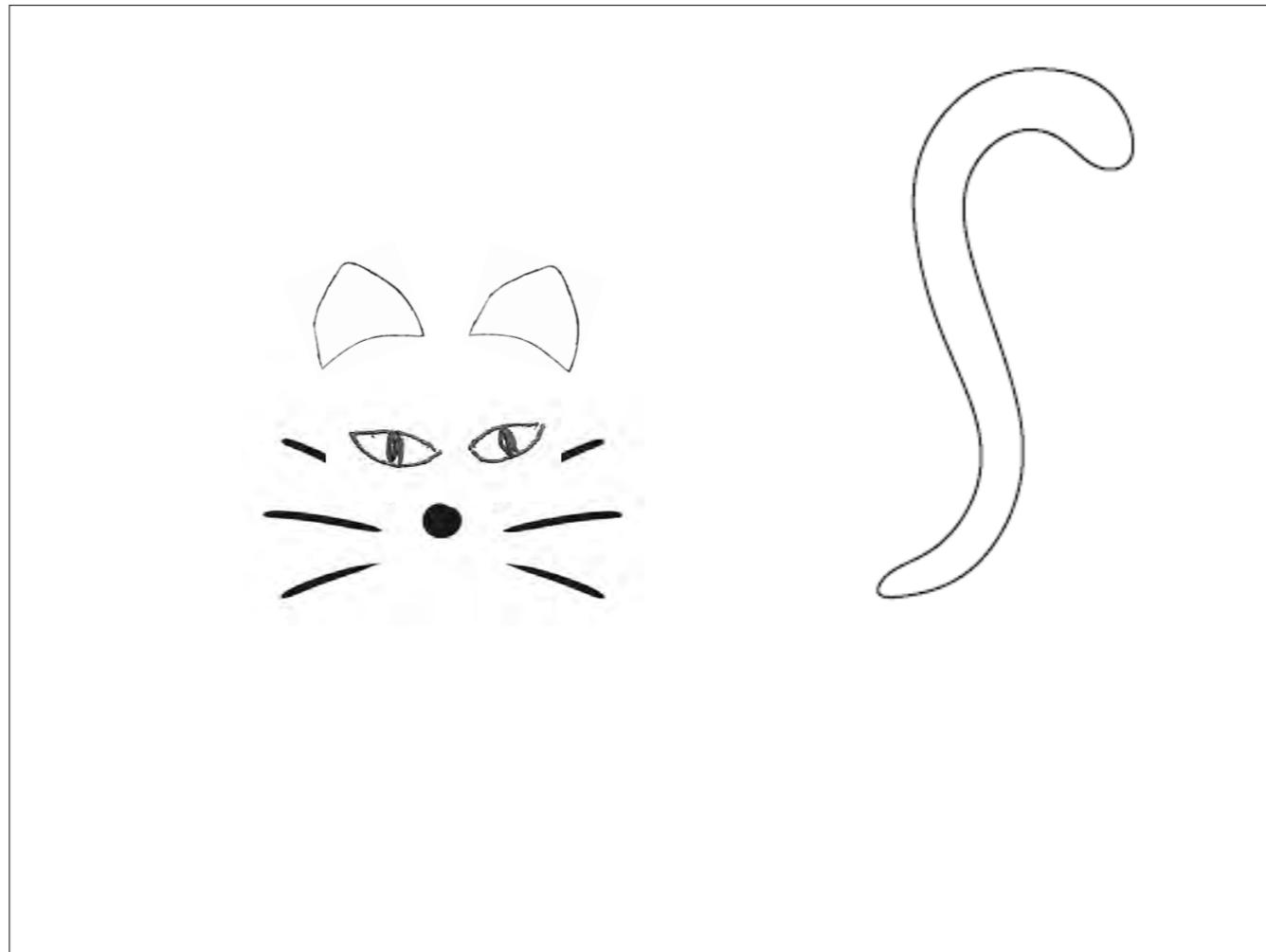
Although nearly everybody will have a mental image of an actual cat from which they will work, nobody will produce a photorealist image. [\[next slide\]](#)



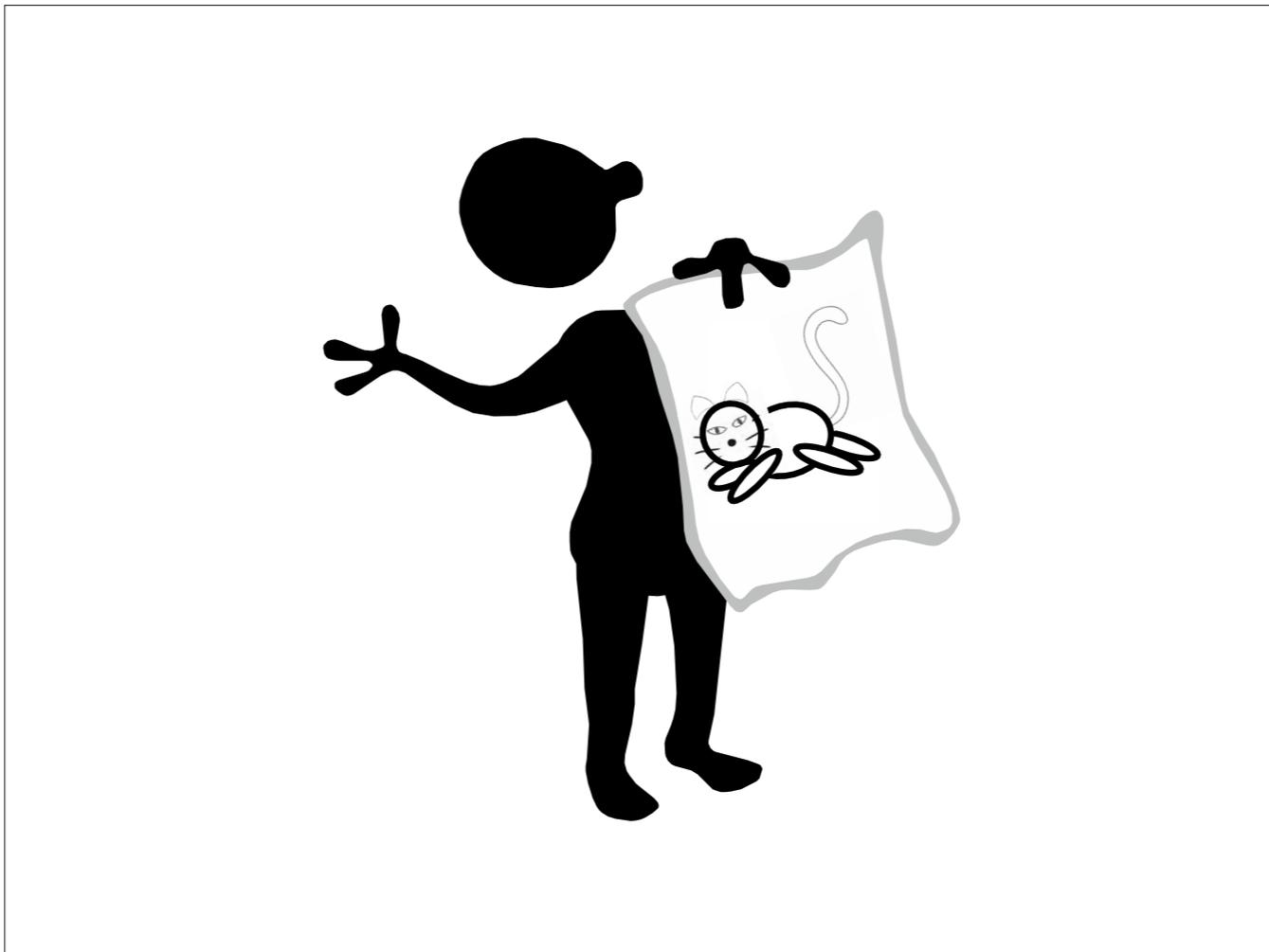
Their efforts will look more like this [\[screen\]](#), and yet if we were to take these drawings and show them to random people on the street every one would be recognized as a cat. [\[next slide\]](#)



In fact, it takes very few elements or features to convey “cat”. Even when not in the right place, it doesn’t take long to figure out what we’re dealing with. This helps the players realize the target is immense and frankly impossible to miss. [\[next slide\]](#)



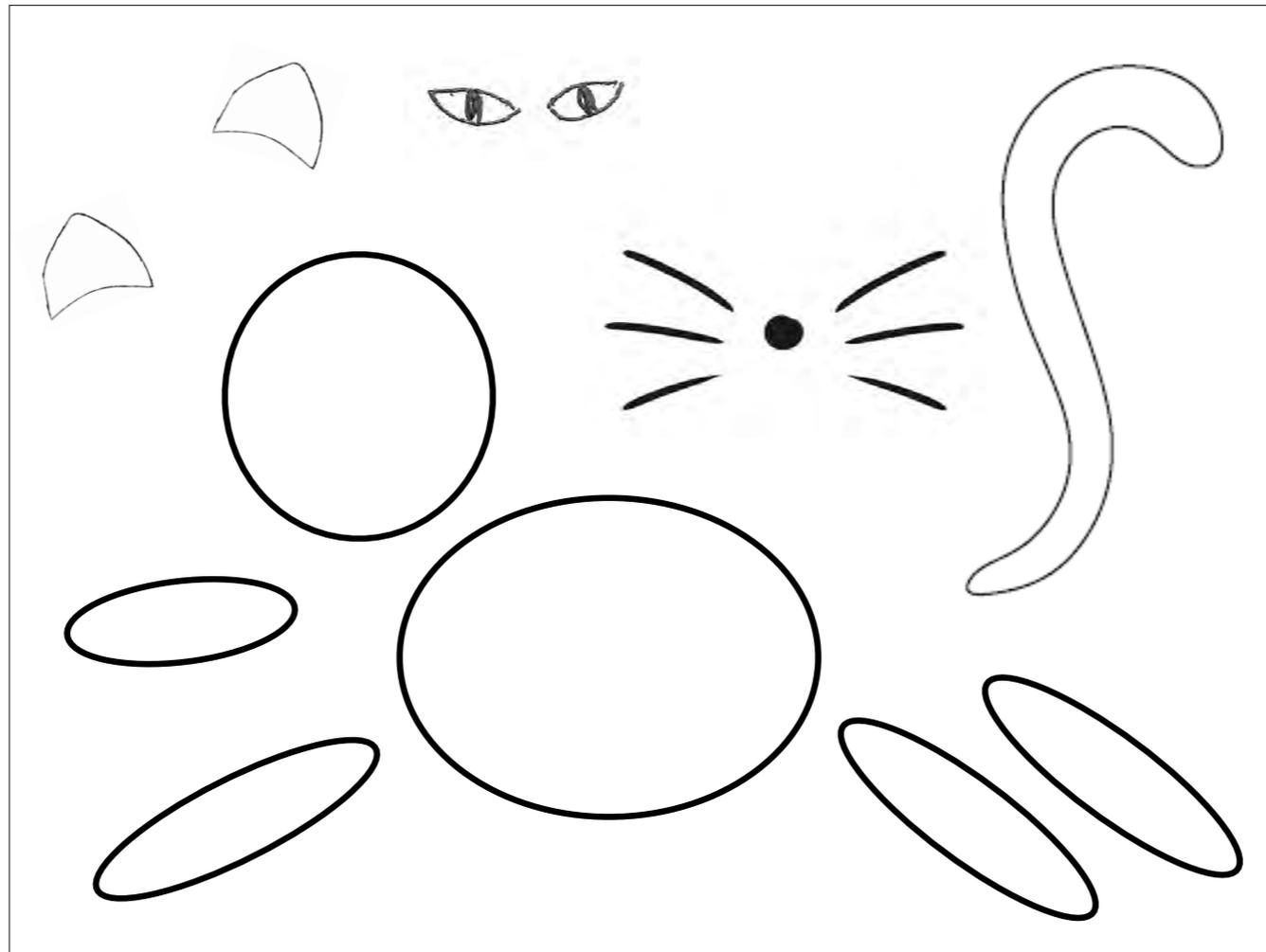
An early step in learning composition or improvisation is to rebuild something using given elements, like building a model from a kit. 'Given' is important, because something from nothing can be daunting. [\[next slide\]](#)



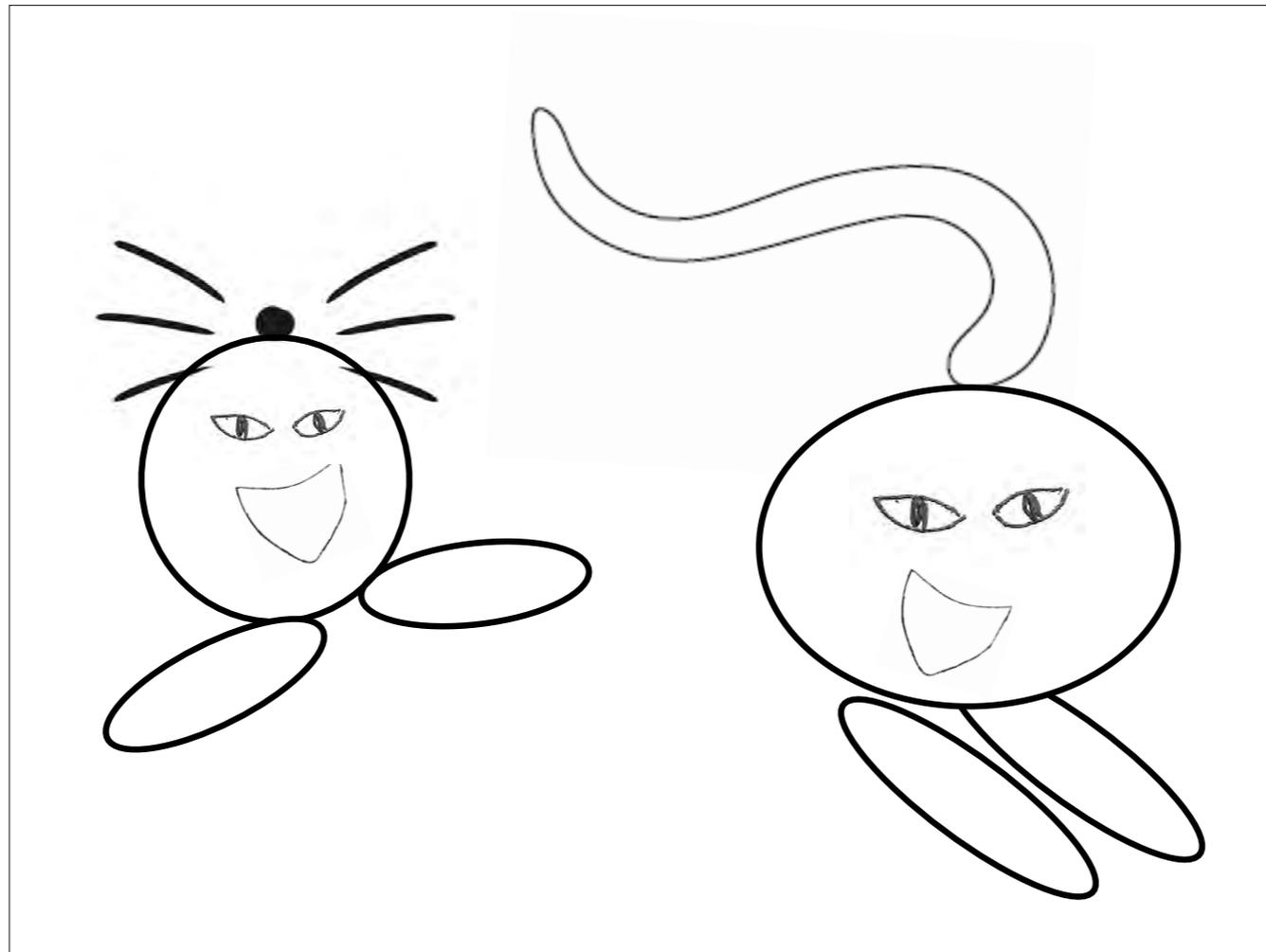
The next step might be to ask the players to fill in some of their own material - to embellish, or complete the image. This will probably still be with a model or template in mind (a normal cat), but be ready for some artistic license. The creative continuum is engaged. [\[next slide\]](#)



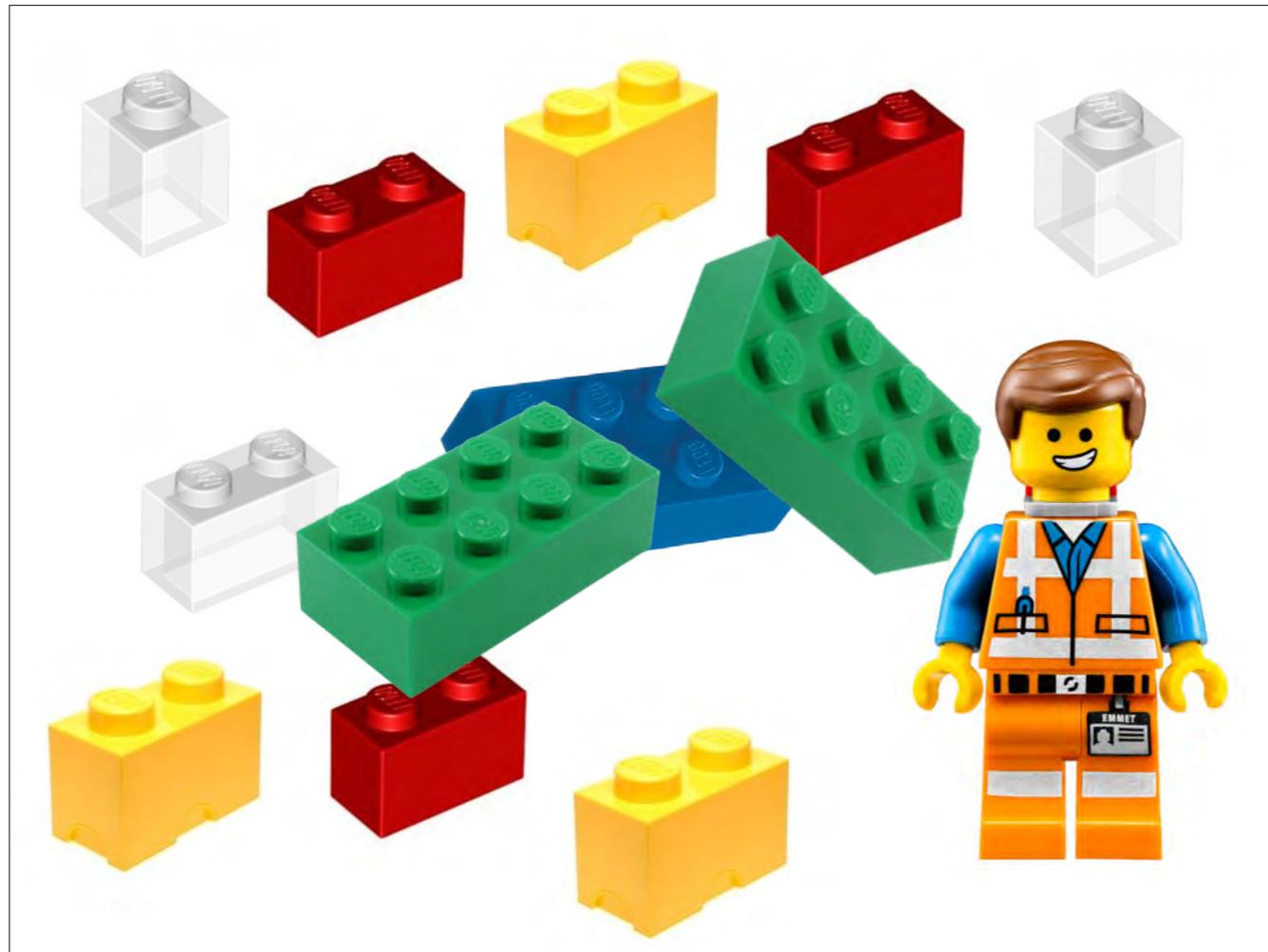
The next step might be to investigate how other artists used the same elements in different ways. This is the process of acquiring vocabulary. This is where the 'connect' and 'respond' aspects of the National Standards come into play. [\[next slide\]](#)



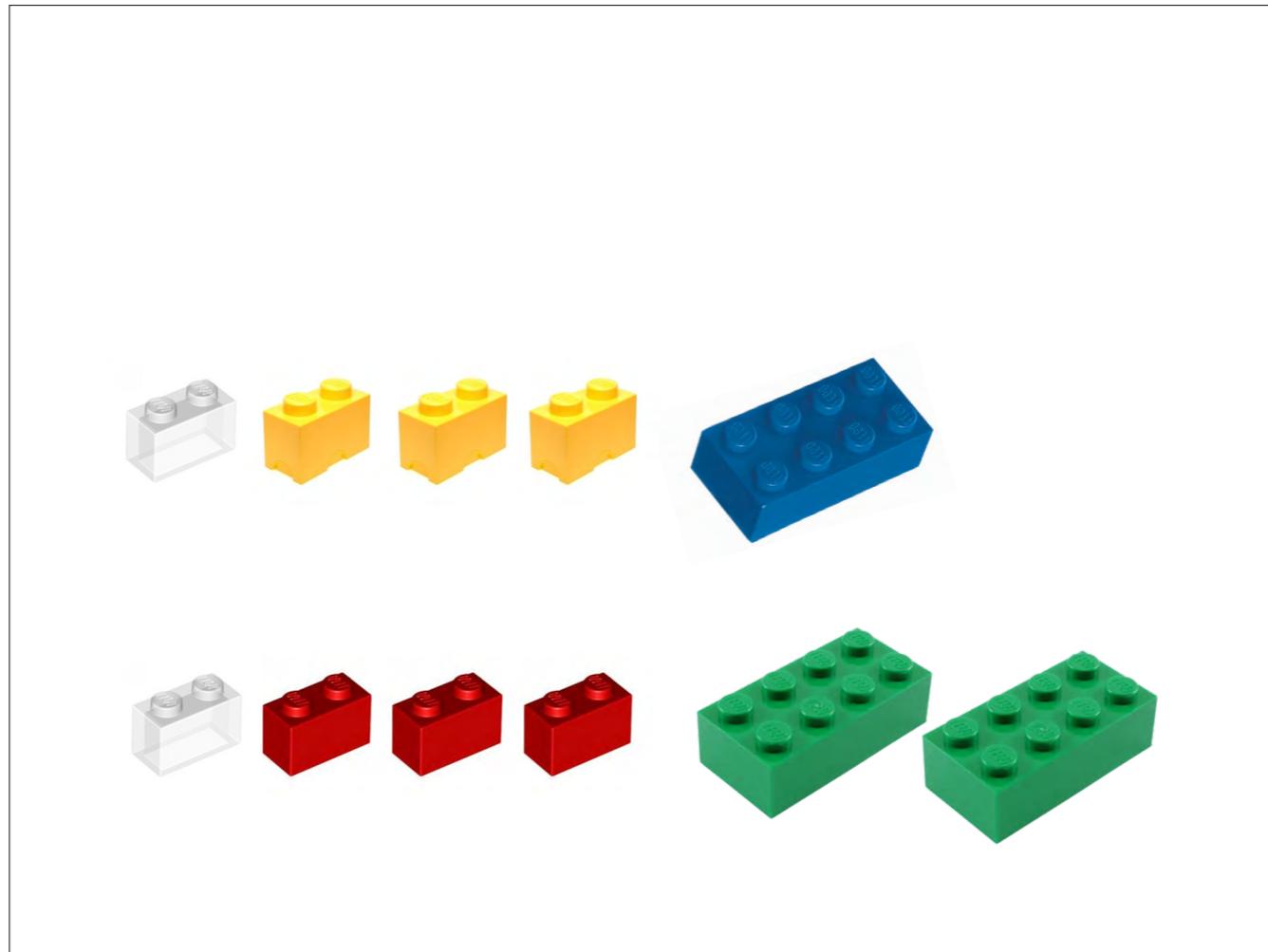
The next step might be to deconstruct again: take the new model apart and revert to a somewhat larger collection of elements. Now the fun really begins. What can you do with the parts of a cat? How far away from “cat” can you get? [\[next slide\]](#)



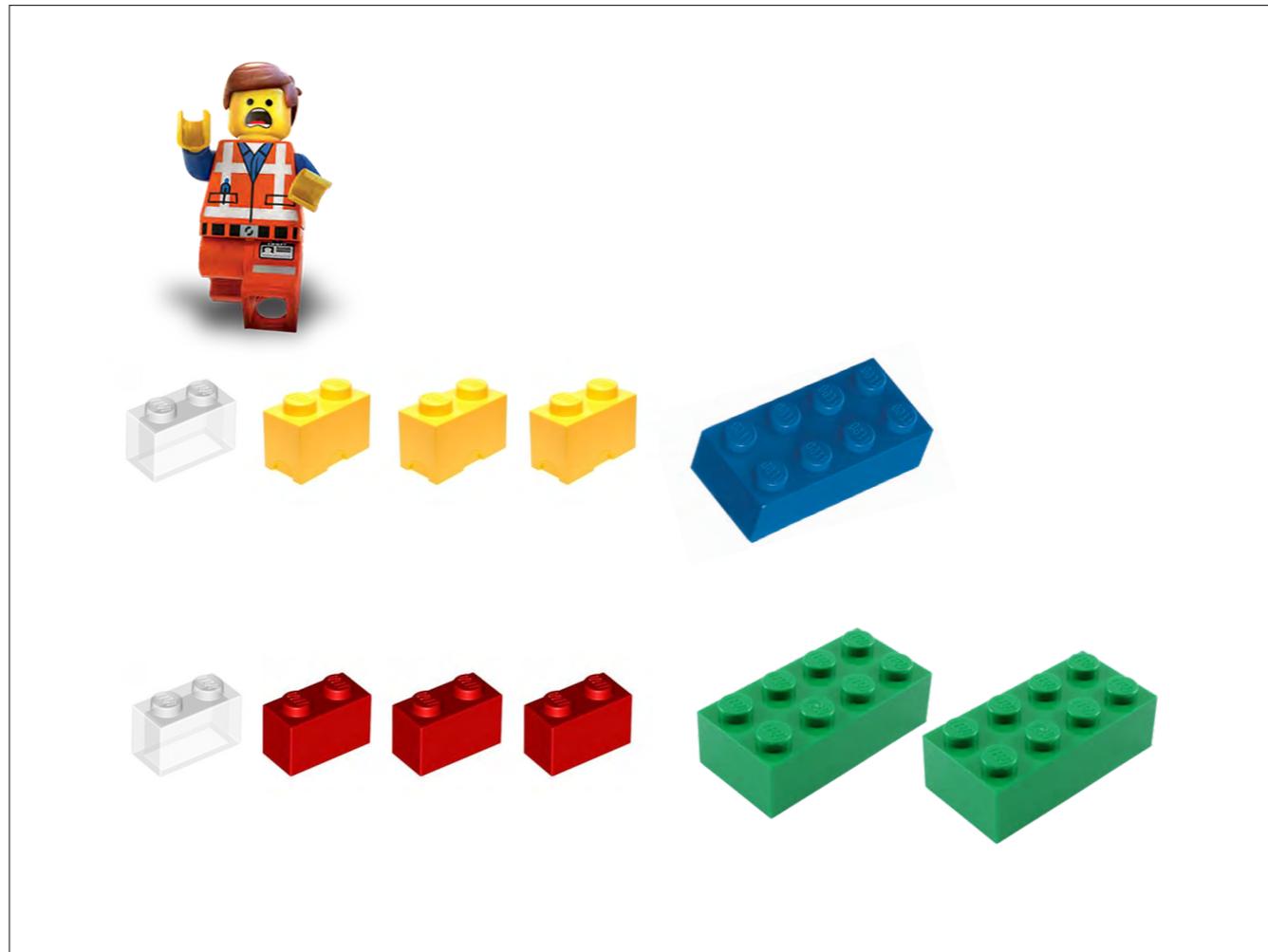
This is where the selection and evaluation part of the National Standards come into play. What do you keep? What do you toss? What is better/worse? That better/worse thinking is at the heart of the creative process which is the engine of effective, artistically-oriented ensemble rehearsals. [\[next slide\]](#)



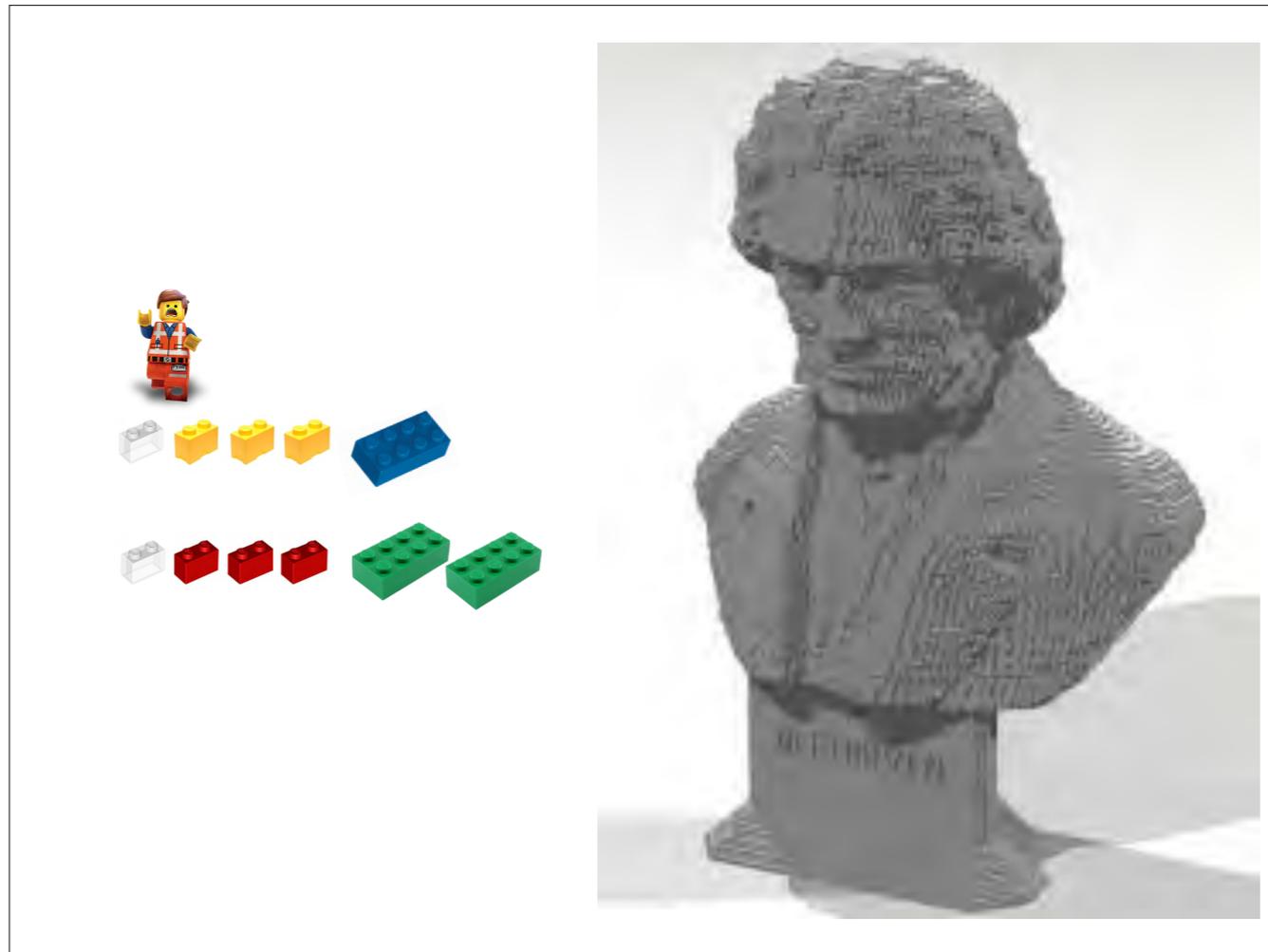
Some players respond better to a more tactile approach. Here are some Legos (elements). We could free-style it right from the start. Most younger students are comfortable with that but more mature players can balk (“What should I make?”). We’ll start with modeling to draw a parallel to the cat example and to connect to earlier games like Scavenger Hunt. [\[next slide\]](#)



Here's a model. Can you hear what it represents? Hint: the brick size represents rhythm. Try to tap it out. Not yet? Hint: the color of the bricks represents pitch. That means you need four (the first brick is clear - no pitch). [\[next slide\]](#)



Not yet? Maybe this will help. [\[screen\]](#) What might he represent? Describe his demeanor (style/tempo). No? One more hint... [\[next slide\]](#)



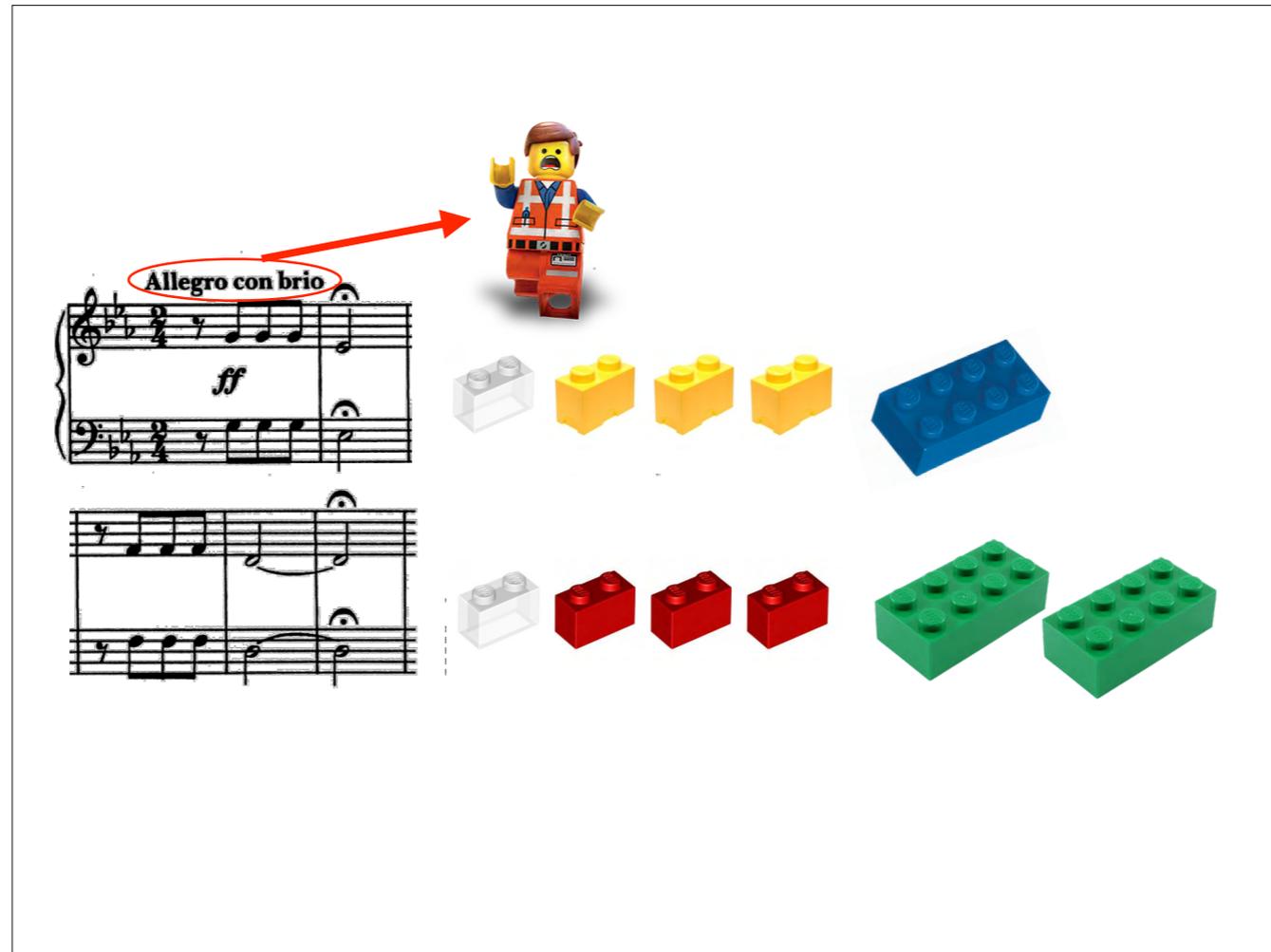
In this example, I'm moving backwards: starting from the most abstract and moving toward concrete whereas with the cat we started concrete and went abstract. [next slide]

Allegro con brio

ff

The image shows a musical score for piano, consisting of two staves (treble and bass clefs) joined by a brace on the left. The tempo is marked "Allegro con brio" and the dynamic is "ff". The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is written in a four-measure phrase. The first measure contains a quarter rest in both staves, followed by eighth notes in the right hand and quarter notes in the left hand. The second measure features a half note in the right hand and a quarter note in the left hand. The third measure has a quarter note in the right hand and a quarter note in the left hand. The fourth measure contains a half note in the right hand and a half note in the left hand. The piece concludes with a double bar line.

Here's the target. If we were building a model, this would be the picture on the box. [\[next slide\]](#)



Now do you see it? [screen] More importantly, do you hear it? From this point, you might start exploring the Lego as it relates to the notation. Do you see the rhythmic subdivision in play? You might try to figure out what a fermata might be in Lego World, or bar lines, or a key signature. The clear bricks serving as rests can be an incredibly helpful image for players with pulse problems. [next slide]

The image shows a musical score for a hymn, presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system starts with a mezzo-forte (*mf*) dynamic. The lyrics are: "O beau-ti-ful for spa-cious skies, For am-ber waves of grain, — For pur-ple moun-tain". The second system begins at measure 6 and features a forte (*f*) dynamic. The lyrics are: "maj - es-ties A - bove the fruit-ed plain! — A - mer - i-ca! A - mer - i-ca! God". The third system begins at measure 11. The lyrics are: "shed His grace on thee, — And crown thy good with broth-er-hood From sea to shin-ing sea!". The score uses various musical notations including chords, stems, beams, and slurs to indicate phrasing and dynamics.

Now when you look at a score you start to see more than notes and rhythms. Your focus has softened. The accidentals leap off the page now, don't they? Those big dashes in the text... the spacing of the chords in the left hand... It's a similar effect to what happens in the Point of View sequence, or Marian the Librarian. [\[next slide\]](#)

Rock, Paper, Scissors



1. Groups of three: two players and a referee

2. Three possible notes (Bb, C, D)

3. Unison = no winner

Consonant (Bb, D) = tonic wins

Dissonant (Bb, C or C, D) = upper note wins

Continuing in this more concrete vein, Rock/Paper/Scissors is a great aural and strategic exercise. It requires 2 players plus a referee, three notes. Follow standard procedure, officiated by the referee. If the result is dissonant (Bb/C, or C/D), the upper note wins. If the result is consonant (Bb/D), tonic wins. If it's unison, it's a draw. In this game, the referee has the most challenging job. The teacher's role is to help keep mental, physical, and aural focus; to encourage and reinforce chamber music cuing and timing; and to reward good tone, acute ears, and fair play. [\[next slide\]](#)

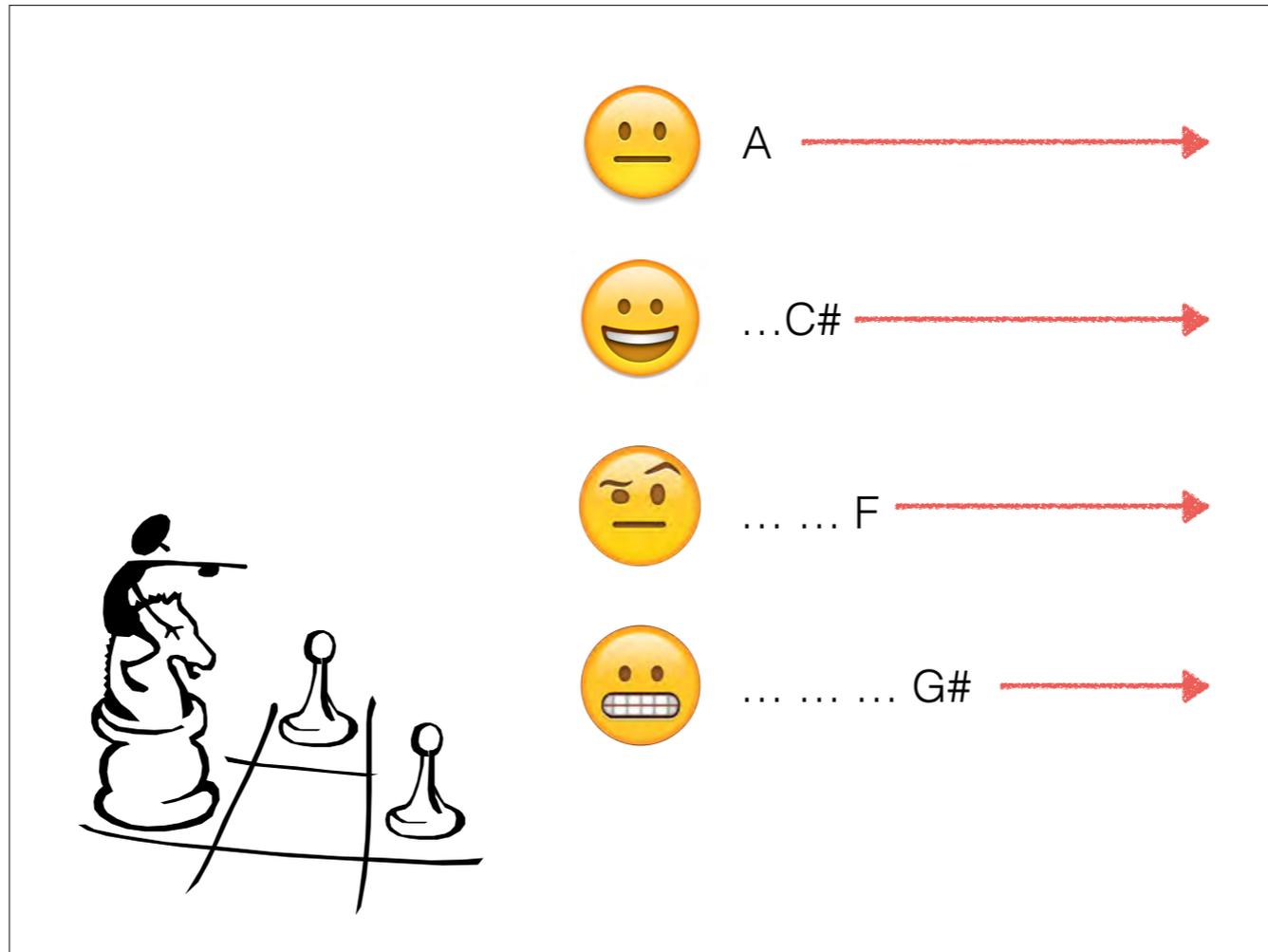


Algonquin Round Table is a more subtle game that is fantastic for exercising intonation. If you don't know the reference, don't worry about it. The game is a simple exercise of harmonic strategy. [\[next slide\]](#)

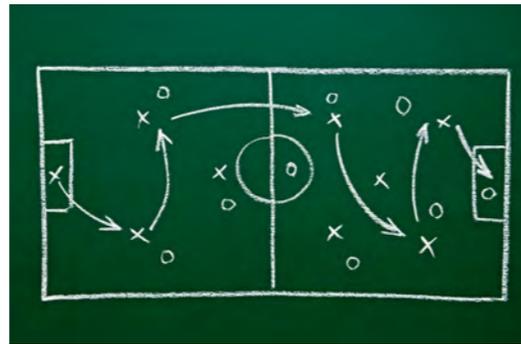


Objectives:
Intuitive intonation, balance,
blend, and strategic thinking

In this game, it's not simply a matter of playing a note, but of choosing a note to play in relation to others and dealing with the effects. [\[next slide\]](#)



In groups of four or five (mixed instrumentation is ideal, but not essential), agree upon a scale to use as the framework. We'll say A major for this example. The first person plays an A. The second person adds any note they wish. A moment passes as the first two settle/agree and make a stable base on which a new note can be added, then the third person adds any note they wish to the stack. Another moment as the three negotiate to find their equilibrium, then the fourth person adds another note. Final negotiations ensue until the aggregate is finalized (balanced, tuned, blended). Note: the entire process is non-verbal. 'Negotiation' is achieved through adjustments in playing. [\[next slide\]](#)



... .. Bb →



B →



...F →



... .. F# →

Next round. The next person (new leader) plays a B (second note of the A major scale). The second person adds any note they wish, and the process unfolds. With each round, the new leader starts with the next note of the scale so everybody has a point of orientation from which to strategize. However, no notation is used - this is entirely by ear. [\[next slide\]](#)

The image shows two systems of musical notation for Euphonium and Tuba parts. The first system includes Euphonium 1, Euphonium 2, Tuba 1, and Tuba 2. The second system includes Euph. 1, Euph. 2, Tuba 1, and Tuba 2. The lyrics are color-coded: red for the first cycle, blue for the second cycle, green for the third cycle, and purple for the fourth cycle. The music is in 4/4 time with a key signature of two sharps (F# and C#).

System 1:

- Euphonium 1:** Yay! (red), B's not bad... (blue)
- Euphonium 2:** Major! (red), No. (blue)
- Tuba 1:** Okay, maybe. (red), Let's do B. (blue)
- Tuba 2:** How about A? (red), Tuba 1 is a weenie. (blue)

System 2:

- Euph. 1:** Back to A! (green), D's a safe topic. (purple)
- Euph. 2:** Which way now? (green), Or... (purple)
- Tuba 1:** Can't we all just get along? (green), Wrong! (call me a weenie...) (purple)
- Tuba 2:** Boring... (green), And major's nice. (purple)

Remembering the admonition that notation has no place in this game, this is just an illustration of what several “turns” might be, complete with color commentary (if we were to have taken dictation as the game was played). Tuba 2 tosses out a note and the others work with it in turn. In the first cycle they agree in a major sort of way. In the second cycle, Tuba 1 gets to start, and Euphonium 2 is determined to shake him up. Euphonium 1 tries to calm things down, but Tuba 2 is having none of that...and so on. Remember, the game is improvised so who knows where it might lead? [next slide]

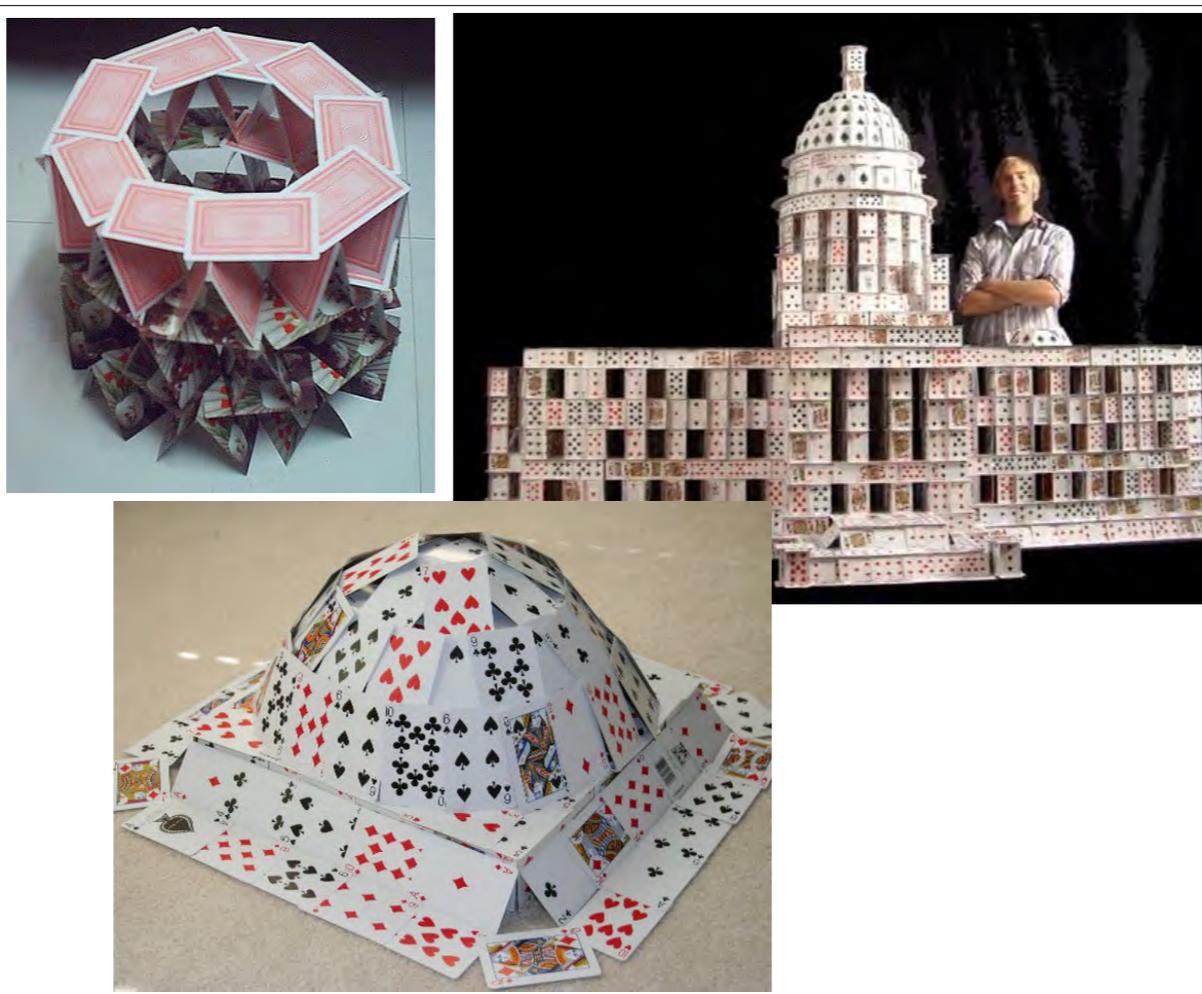


- In early rounds, stay within an octave. You can expand later once you get the hang of it.
- Use your best tone. Tone and intonation are closely linked.
- Use a comfortable dynamic (imagine a relaxed conversational voice).

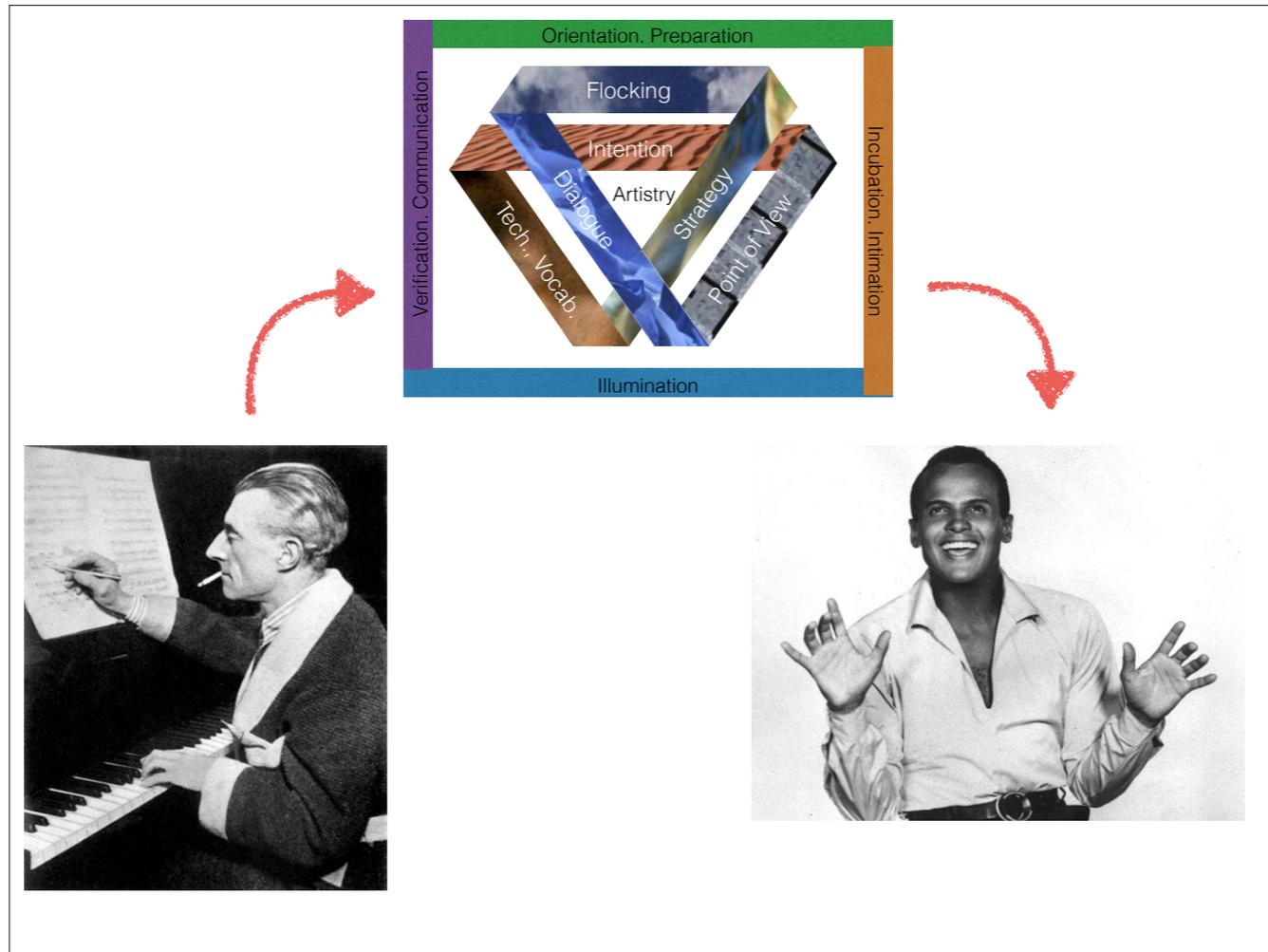
A little side coaching is helpful, particularly with younger players or the first time the group is playing the game [screen]. If you're doing this in a large group setting, to engage listeners you might have folks offer color commentary on the harmonic drama they hear in each round. Describe the strategy they heard unfold. You can also use this in rehearsal by isolating a chord in a piece and asking the team to find the tonic and negotiate from there. [next slide]



Another helpful concept is the feeling among the players that they will be leaning on each other with their sound in order to support the harmonic structure. If they lean and their partner(s) don't lean back, they haven't found the balance point yet. [\[next slide\]](#)



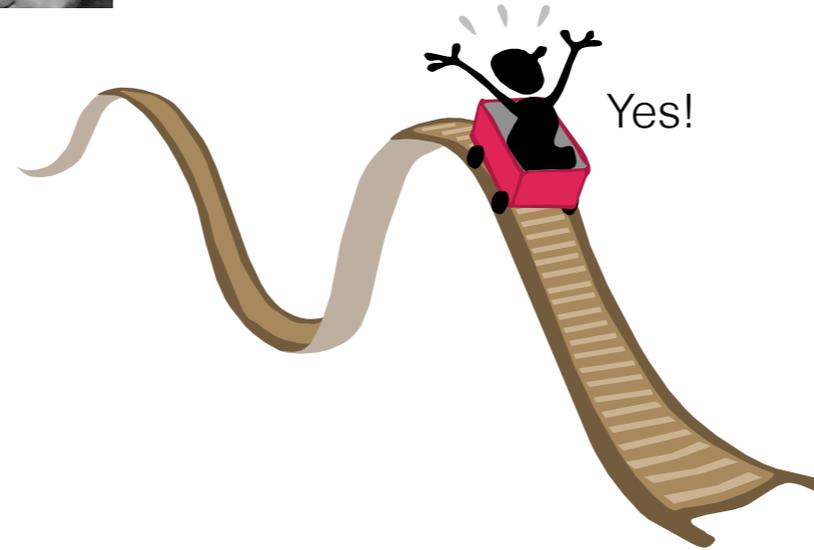
As with any ensemble game, there are several levels of difficulty available (beginner, intermediate, advanced). The more progressive levels add the variables of rhythm and timbre and can result in some interesting vignettes. Each rhythmic or tone color choice suggests new idiomatic options. For example, something that began as Bolero can turn into Calypso in the blink of an eye. [\[next slide\]](#)



The end result is a combination of free association and improvisation that exercises every aspect of the new pedagogical model in ten minutes or less. [\[next slide\]](#)



No



Yes!

One byproduct of the game is a shift in perspective with regard to improvisation. Without realizing it, players who would normally freak out at the prospect of improvisation are in the thick of it and having a great time. [\[next slide\]](#)

“We must overcome the notion that we must be regular... It robs you of the chance to be extraordinary and leads you to the mediocre.”



UTA HAGEN

<https://youtu.be/xpzLLv-7 JE>

This mindset might be transferred to standard repertoire through a character exercise inspired by legendary acting teacher Uta Hagen. In an excerpt of a masterclass (see URL above), she distinguishes between “playing style” and “discovering the behavior”. Playing style is superficial - like playing softly because you see *pp* on the page. Discovering the behavior is akin to playing softly in response to, or to provoke a response from, another player in a 3-dimensional musical/aesthetic context. [next slide]



Hagen suggests taking a character out of the crisis in which they find themselves in the given play and giving them a simple task in order to discover the different sources of their various behaviors (to discover why the composer indicated *pp*, for example). For this exercise it's helpful to have done some point of view work prior to this so that the players have a larger vocabulary with which to work. [\[next slide\]](#)

- Groups of 4 or 5, like-instruments
- Material = diatonic scale (student's choice)
- Priming components (video clips)



Objectives:
Character study

Step one involves exploring style with a very simple and neutral character: a scale. Small groups of players take a scale, throw it into several given style 'pools' and let it swim around. The goal is to make the listener believe that the scale is native to - coming from within - each particular style. [\[next slide\]](#)

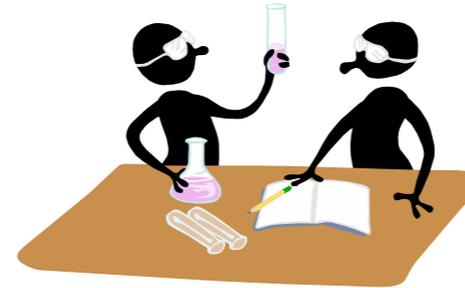


Examples of style 'pools' might be an old commercial jingle, a Tchaikovsky pas de deux, the opening scene of "On the Town" (*New York, New York*), Bruno Mars *24K Magic*, or the campy excess of Batman is a perpetual favorite. You might even throw in a little "Music Man" to link to ideas from Part 4. [\[next slide\]](#)



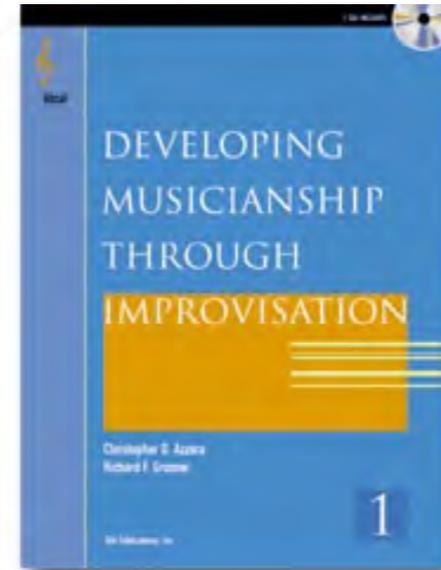
The object is for the team to distill what makes the Batman theme sound like the Batman theme and transfer that to the scale. A good strategy is to use Duck, Duck, Goose tactics to pass pieces of the scale (four notes at a time works well), giving each player in turn a chance to test out style elements. By brainstorming in this way, the group finds the style without having to talk - the process is entirely musical. It's an enhanced version of ABCDE. [\[next slide\]](#)

- Mixed instrument groups of 8 or 9
- Character = a tune from concert rep (the Shaker tune from Copland's *Variations on a Shaker Melody*)
- Priming components: 4 video clips to provide examples of situations in which you might put the tune
- In-class prep to introduce methods and concepts



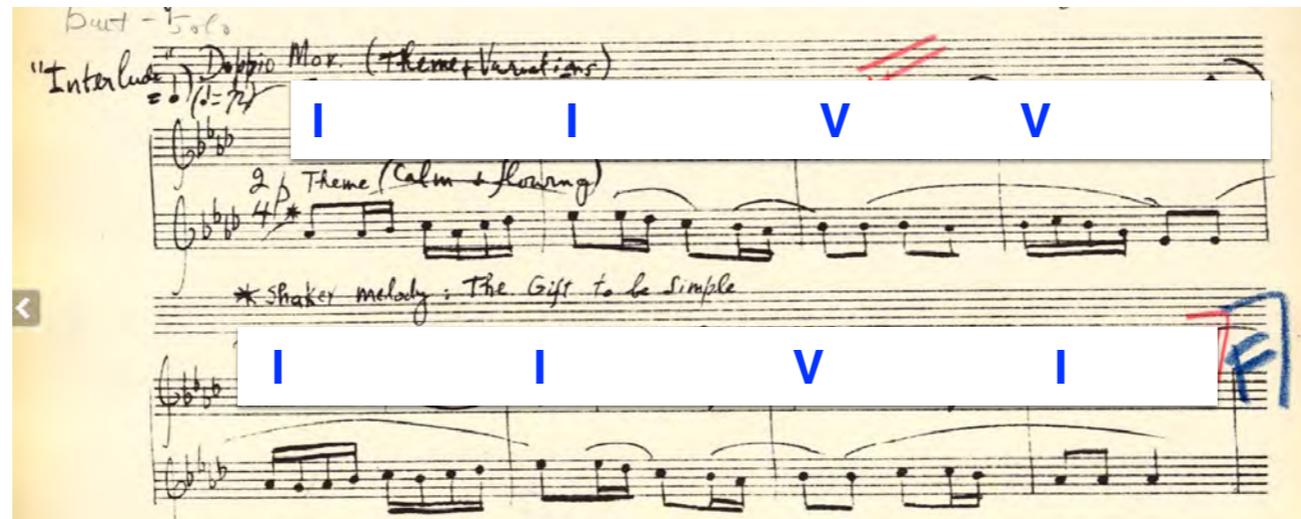
An intermediate version of the same game involves a simple tune in the place of the scale. To prepare the players for their small group work, engage the full ensemble in some call and response to set the tune, find the root melody, and explore harmonic options. The absence of notation is critical - this is a game for the ears, not the eyes.

[next slide]



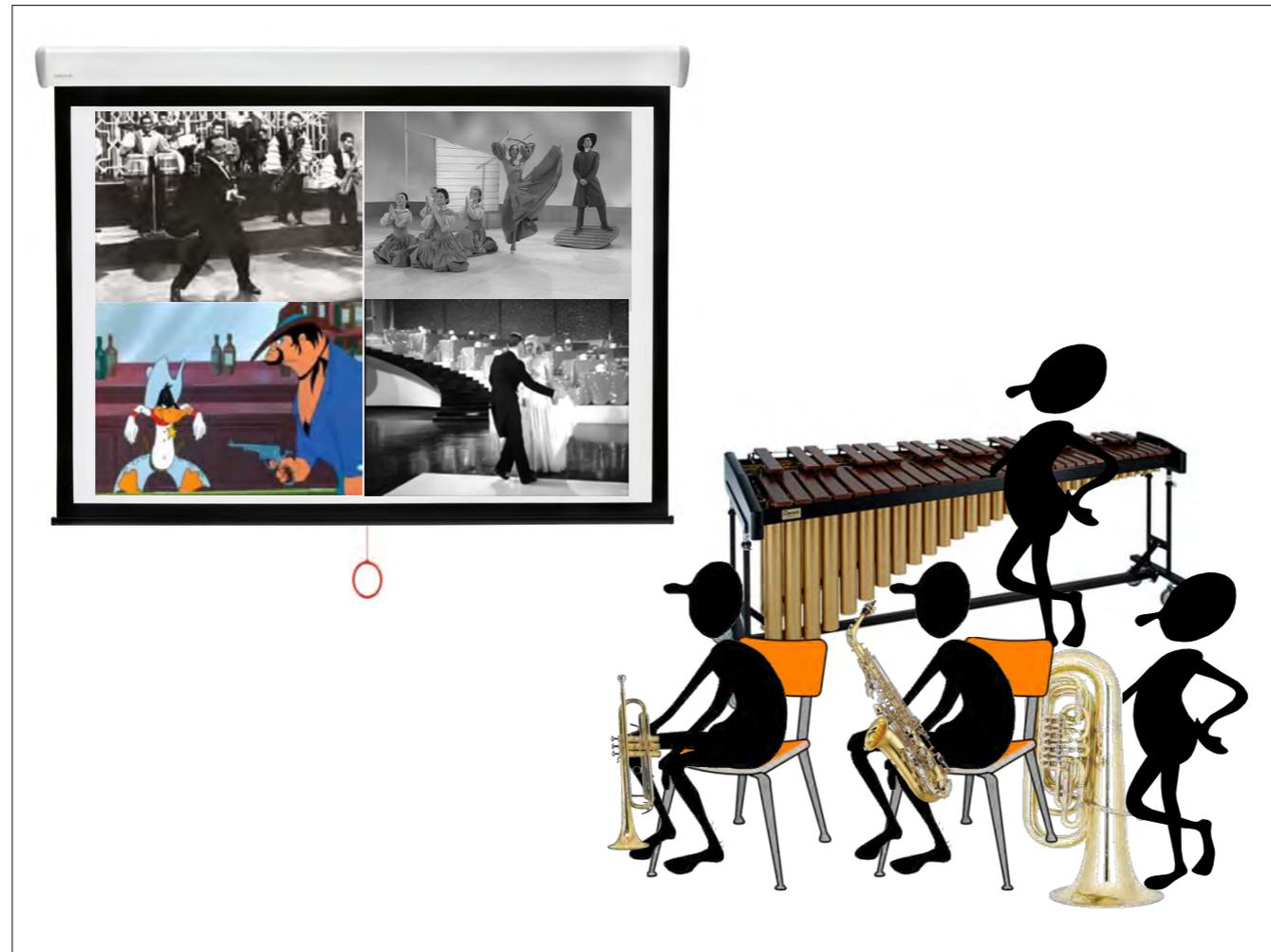
http://www.christopherazzara.com/Christopher_Azzara/Works_files/Azzara%20Handout%20Simple%20Gifts.pdf

If you've never done this, your best primer will be Chris Azzara's book and/or handout [screen]. The goal is for everybody to be able to play the tune and the root melody (the roots of the simplest possible chordal accompaniment, in this case alternating tonic and dominant chords). This brings the concept of harmonic rhythm into consideration and it will be a useful tool when it comes to intonation and point of view work. [next slide]



Copland, Aaron. Appalachian spring Piano rehearsal copy no. 2.
Manuscript/Mixed Material. Retrieved from the Library of Congress,
<https://www.loc.gov/item/ihas.200153917/>.

Could you give this notation to the students? Yes. Would that be helpful? Quite the opposite. The players must be able to find these elements aurally in order to be able to move them into different contexts. If they have to use their eyes, that whole process shuts down. Creativity requires divergence. Following notation is convergent. [next slide]



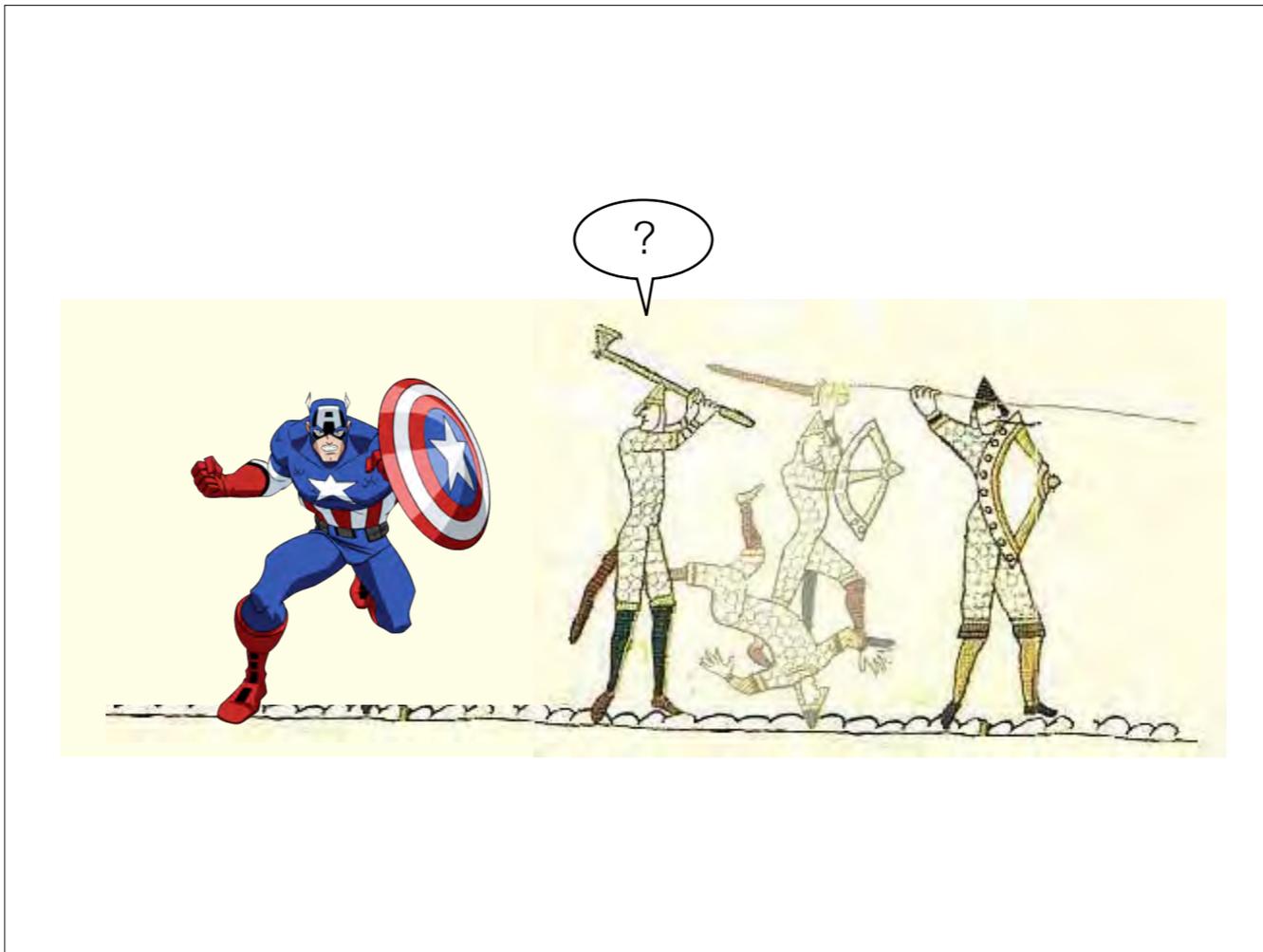
Next, select priming videos that provide vivid examples of distinct styles. For example, since “Appalachian Spring” is a ballet you might pick dance clips: mambo (energetic, flamboyant), Martha Graham’s choreography (angular, spare), Daffy Duck in “Hoedown” (comic), and Astaire and Rogers (intimate, elegant). [\[next slide\]](#)



Then give the groups time to experiment with mixing various style characteristics with the elements of the tune. Groups that have the vocabulary and are particularly comfortable with the process may choose to branch out even further with additional styles and textures (e.g. Baroque fugue, Classical minuet, etc.). [\[next slide\]](#)



This exercise is similar to setting a drama like Hamlet in different periods of time. An aggrieved Danish prince in the 20th century will dress and move differently than the same fellow in the 19th century, or the 16th. [\[next slide\]](#)



Hamlet is surprisingly flexible. He can be convincing in virtually any period of time, whereas a character like Captain America can't. This could spark an interesting discussion regarding depth as it relates to artistic content, but I digress... [\[next slide\]](#)

Let's see...quarter = 144! No, that won't work.
How about 72? That's better. *mf*, energetic...
No...maybe *p*, calm and flowing. Much better.
That works well with the warmth of Ab major.



v.

This new piano roll will sound great once it's loaded!



The object of the game is to adopt a composer's mindset to develop intuition with regard to the interaction of elements. This is in contrast to a technician's mindset in which the 'player' has no influence or interest in the elements beyond mechanical reproduction. [\[next slide\]](#)



The former infuses the creative process into the recreative process enabling scripted performance to be spontaneous time after time. Imagine a baker following a recipe. Subtle variances are inevitable. The latter is akin to a factory production line. Both result in tasty cupcakes, but one is less predictable and therefore the result is more creative. [\[next slide\]](#)



A truly remarkable example of spontaneity in scripted performance is Ben Kingsley's monologue as Brutus in Shakespeare's *Julius Caesar* from the Royal Shakespeare Company DVD "Playing Shakespeare". In the speech he is listening and reacting to his own thoughts/conscience as if all is occurring to him for the first time in that instant. [\[next slide\]](#)



Your band is preparing an arrangement of
“Twinkle, Twinkle Little Star” for district music
contest...

There is another path you might explore to get to recreative spontaneity. Imagine you and your band are preparing a piece for district music contest. You have sight read it, you’ve cleaned and polished, and with two weeks left you’re not sure what else you can do. [\[next slide\]](#)

Perform “Twinkle, Twinkle, Little Star”

You have 2 minutes,
You must remain in the room, and
You may not use any of the following...

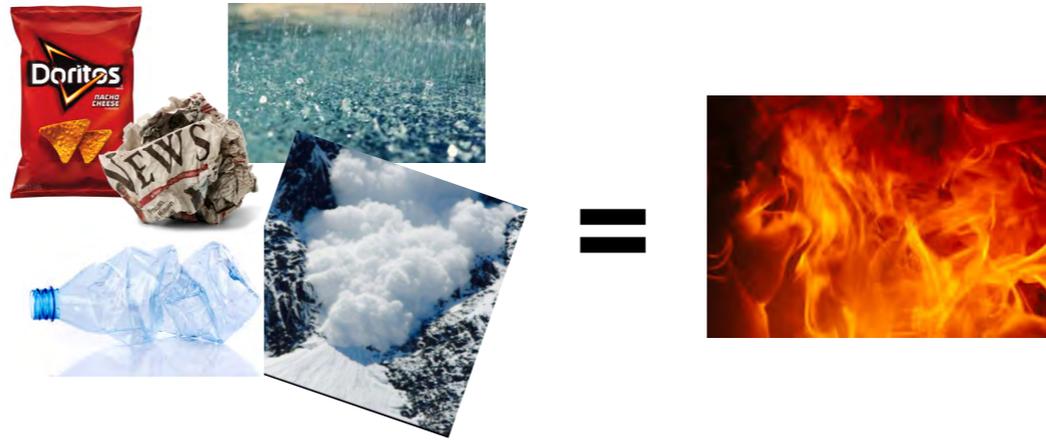


- **written notation** (no words or symbols)
- **vocalization** (no speaking, singing, whistling, grunting, etc.)
- **musical instruments**

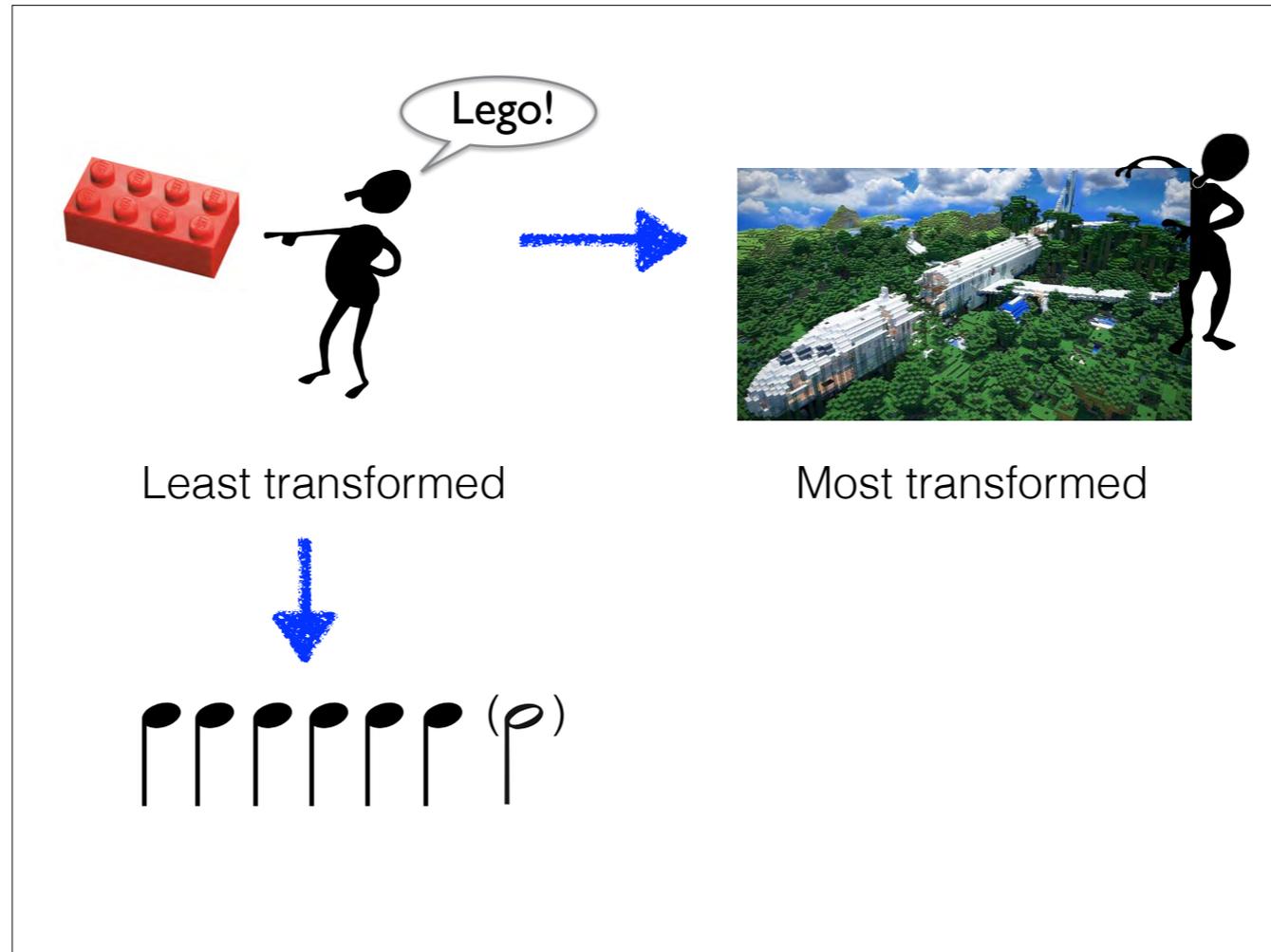
You may work in teams, but
remember bullets #1 & 2.

Ask the players to put their instruments away. Give them two minutes and the instructions above and watch what happens. [\[next slide\]](#)

SCAVENGER HUNT



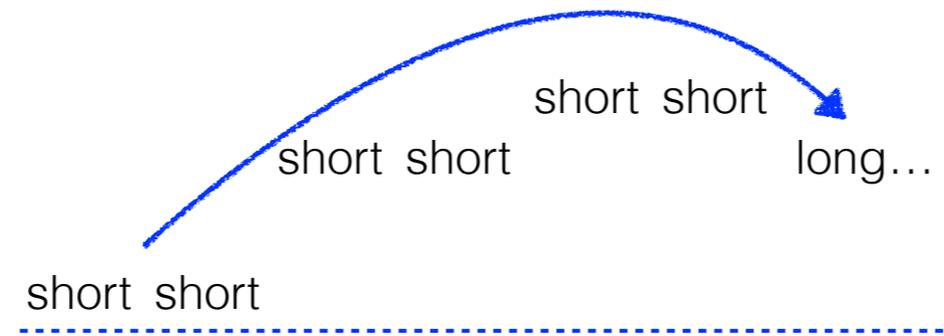
You'll recognize that we're back in the neighborhood of the Foley Game and Scavenger Hunt from Part 3. We are transferring that mode of thought and audiation to notated music. [\[next slide\]](#)



Swinging back to assessment of creative endeavors, recall the creative continuum [\[screen\]](#). In the case of “Twinkle,” most people grab onto rhythm right away. However, they invariably ignore the sustain (the half note). Not surprisingly, most ensembles pay little attention to sustains and releases focusing attention instead on articulation and initiation of tone. [\[next slide\]](#)



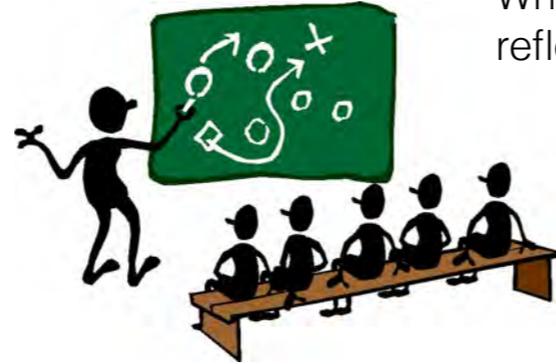
Most transformed



The deeper thinkers and more skillful audiators will find a way to convey melodic contour and a sense of harmonic and rhythmic destination. Think all the way back to the Foley Game when we noticed there were high, medium and low crackle sounds in the fire. Those same ingredients could be used here for a different purpose. That's transfer. [\[next slide\]](#)

How will you deal with the longer note values?
How many different 'notes' do you need?
What is the melodic contour? The interval content? The range?

Consider inflection and point of view.
What is the text? Does the music
reflect the words in any way?



After (or even during) the initial two minutes, a little side coaching may be in order to bump the rhythm-only folks toward a richer experience [\[screen\]](#). [\[next slide\]](#)



I did this exercise with a high school band a few years back and had the most amazing breakthrough with a snare drummer. She was completely stumped and stuck on rhythm (without sustain) until she accidentally dropped a stick and it bounced off the floor and hit the stand holding up the drum. You could see the lightbulb above her head as her ears grabbed on to the new spectrum of sounds. From that moment forward, no matter what we were doing she never just hit the drum - she actually played it. She found a musical rather than a mechanical relationship to the sound. In that instant, she became a musician. [\[next slide\]](#)

short

long

Ascending P5

Ascending P4

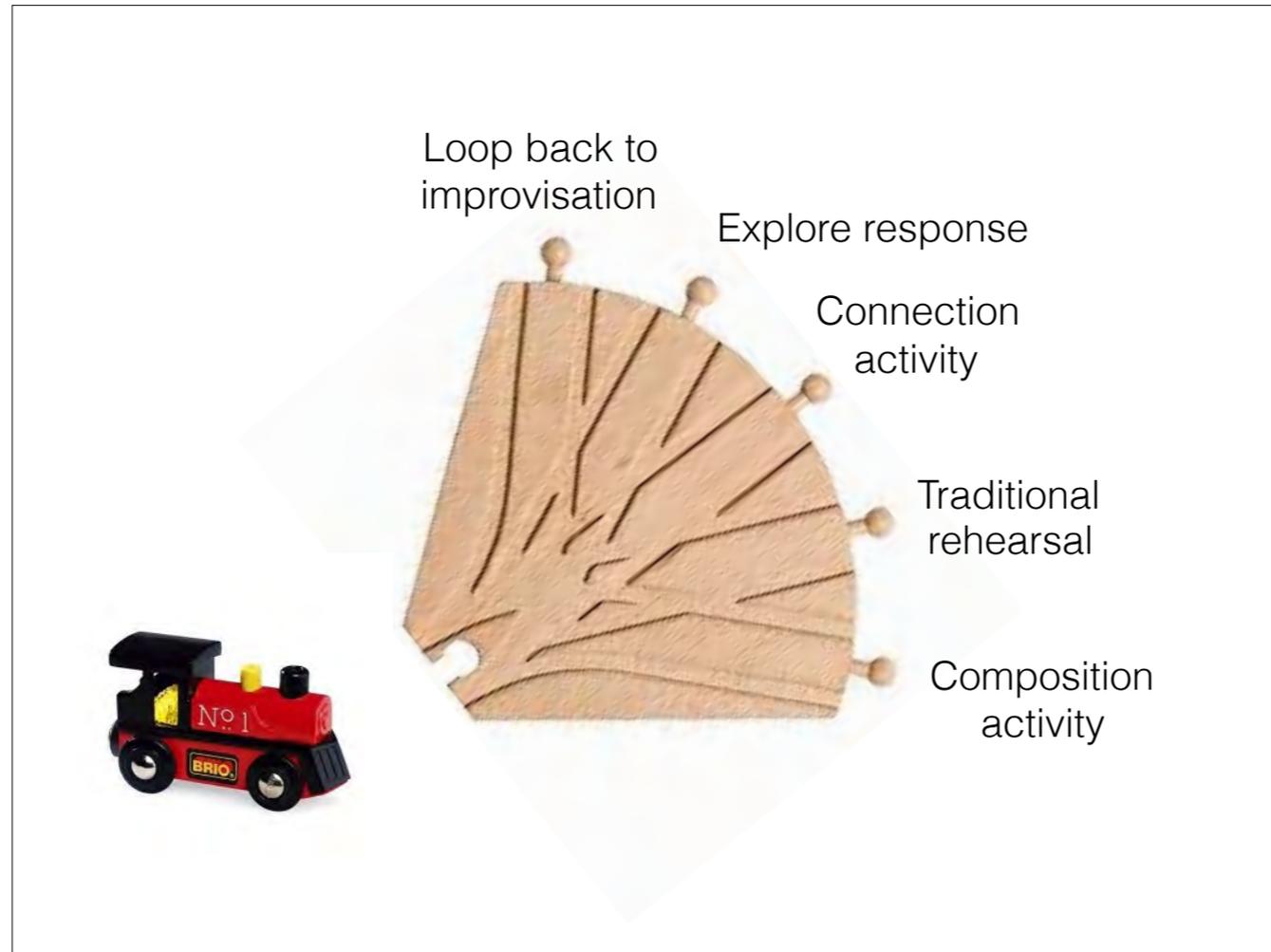
Descending m2

Ascending & Descending M2

6 notes:
do re mi
fa sol la

The image contains four musical diagrams on a five-line staff. The first diagram, labeled 'Ascending P5', shows two notes: one on the bottom line and one on the top line. A blue arrow labeled 'short' points to the interval. The second diagram, labeled 'Ascending P4', shows two notes: one on the second line and one on the fifth line. A blue arrow labeled 'long' points to the interval. The third diagram, labeled 'Descending m2', shows two notes: one on the second line and one on the first space. The fourth diagram, labeled 'Ascending & Descending M2', shows a sequence of six notes: do, re, mi, fa, sol, la, ascending and then descending.

You might then take an official aural inventory to discover the ingredients. These can then be used like Lego bricks to build new Twinkle-based structures. [\[next slide\]](#)



You could compose or improvise variations: expand or contract all the intervals, augment or diminish rhythms, change the meter. That could lead to some free response questions: When you change X or Y, what happens? What was the composer going for with Twinkle? Or to some connection questions: where do we hear these intervals in other music? What other things are built like this? You've also built in focal points for more traditional rehearsing ("Hear those fourths?" "Give the ascending 5th extra air, keep the minor second small, find tonic!"...) [\[next slide\]](#)



13



Your band is preparing an arrangement of
“Twinkle, Twinkle Little Star” for district music
contest...

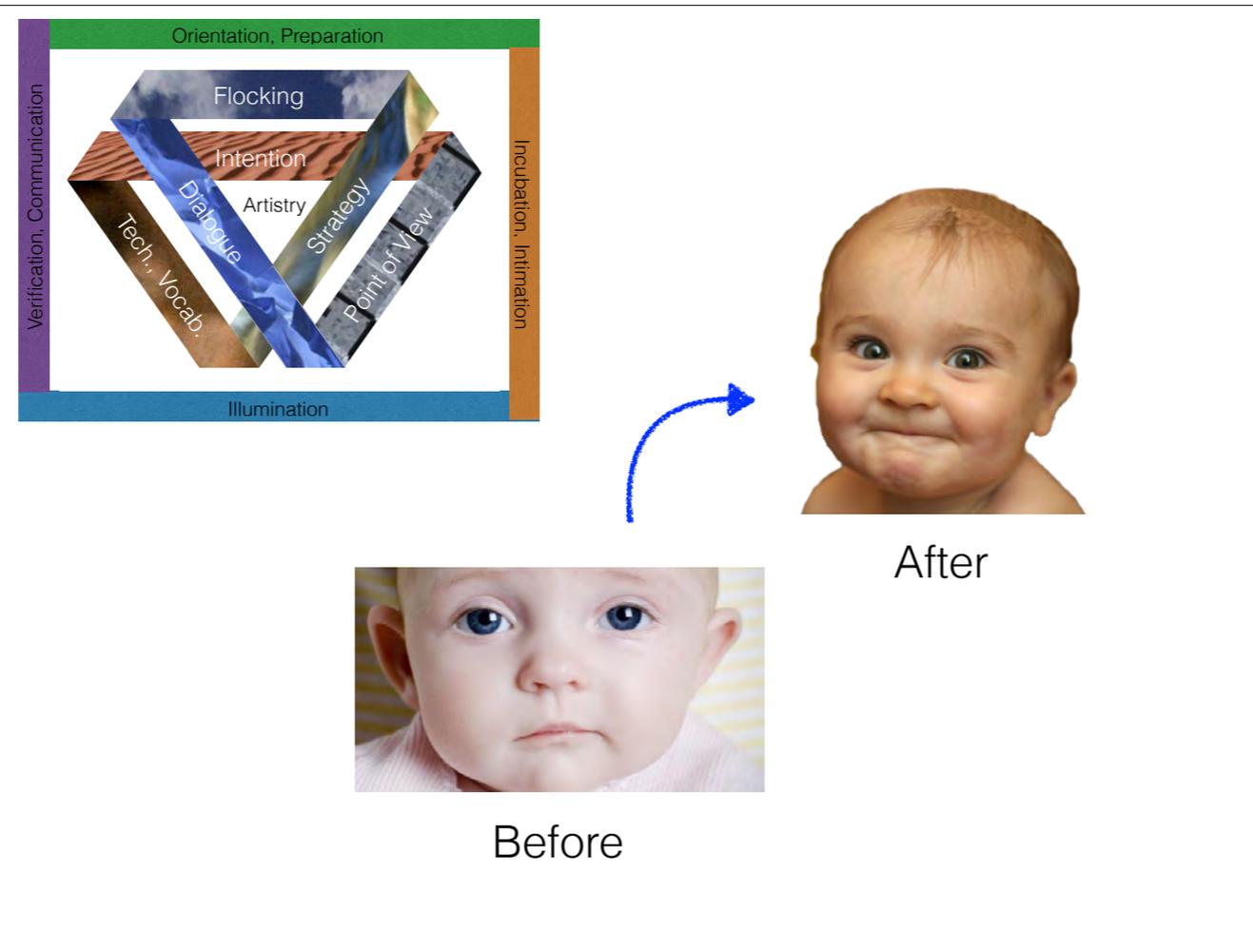


Finally, bring it all back to where you started - preparing for district music contest. But (reaching back to a metaphor from Part 2) the bear is now in the boat. Now that you have deconstructed it, moved it into different non-traditional contexts, used it as raw materials to build new tunes, you can play with it in other ways. Try different keys, or modes, or in a different direction (backwards/retrograde, or inverted). This taps into the ensemble’s Hidden Mickey skills from Part 4. [\[next slide\]](#)

Who invited Mozart?



You could put Twinkle in different style contexts as we did with Copland (and Hamlet) earlier in this section. [\[next slide\]](#)



Thanks to a pedagogical approach grounded in the creative process the options are endless and the result is inspiring. [\[next slide\]](#)



<https://youtu.be/q6TIsxTdrCU>

Deconstruction/reconstruction is a useful sequence that can be applied to a broad spectrum of musical topics. It's ideal for introducing the concept of form. Consider for example a classic TV commercial jingle like Kellogg's Rice Krispies from the 1950s. [\[next slide\]](#)



Introduction
Verse 1 (**Snap**)
Refrain/Hook (**Snap, Crackle, Pop, Rice Krispies!**)
Verse 2 (**Crackle**)
Refrain/Hook
Verse 3 (**Pop**)
Refrain/Hook
Bridge (**Let's go for Kellogg's Rice Krispies!**)
Verse 4 (composite)

Meter = duple or triple? (**4/4**)
Mode = major or minor? (**G Major**)
Phrase length = odd or even? (**8 bars**)
Changes/Harmonic structure = ?
Harmonic rhythm = ?

Why duple?
Why major?
Why even phrases?

Since each part of the form is handled by a different character or combination of characters, students can see as well as hear the elements. Your point of entry for the discussion might be musical in a Scavenger Hunt format [**screen**]. To immediately start to transfer basic technical data into the realm of artistic and creative intention, start asking 'why'. This links the work to the Aquaman concept of Part 3 (swimming in the sonic ocean). [**next slide**]



Why is the tune so repetitive?
Why is it only 1 minute long?
What is the purpose of the hook?

What is the expressive intent of the commercial?
Is it effective?

[next slide]



- How would you describe the musical style? (genre)
- How would you describe the musical texture?
- What era does the commercial reflect? How can you tell? What musical clues are there?
- What other art forms are present in the commercial?
- What other pieces of music use verse/refrain form?

A different point of entry might be interdisciplinary. Dig into the piece like a miner knowing that there are many veins of valuable and useful information. [\[next slide\]](#)

Artists are “individuals who have developed the ideas, the sensibilities, the skills, and the imagination to create, **recognize, and understand** work that is well proportioned, skillfully executed, and imaginative.”



- Elliott Eisner -

Returning to a thought from Part 1, I believe an addition to Dr. Eisner’s idea is warranted **[screen] [next slide]**

“The disciplinary expert (or skilled person): an individual of any age who has mastered the concepts and skills of a discipline and can apply such knowledge appropriately in new situations.” Howard Gardner



A person is an expert in creativity when:

- they cultivate an intensely curious point of view
- they are able to soften their focus at will,
- they can instigate fruitful cognitive collisions among disparate, seemingly unrelated ideas,
- they can select the most promising among them, and
- they can apply their technique to developing and refining a unique and valuable contribution to their community or environment.

→ **New situation = Music**



More from Part 1 [\[screen\]](#). The deconstruction/reconstruction sequence is an excellent way to assess expertise and creativity. [\[next slide\]](#)



Sing/play harmonic options
Sing/play the root melody
Sing/play the melody

Improvise melodic patterns using the rhythm of the hook (make a new hook)

Improvise a rhythmic ostinato that fits the style

Move the tune to different style 'pools'

Improvise rhythmic patterns using the root melody (make a new bass line)

Create a 4th character and compose a new verse

Analyze the jingle for a product currently on the market. How do the musical elements work together to describe and/or sell it effectively? How are you influenced by what you hear?

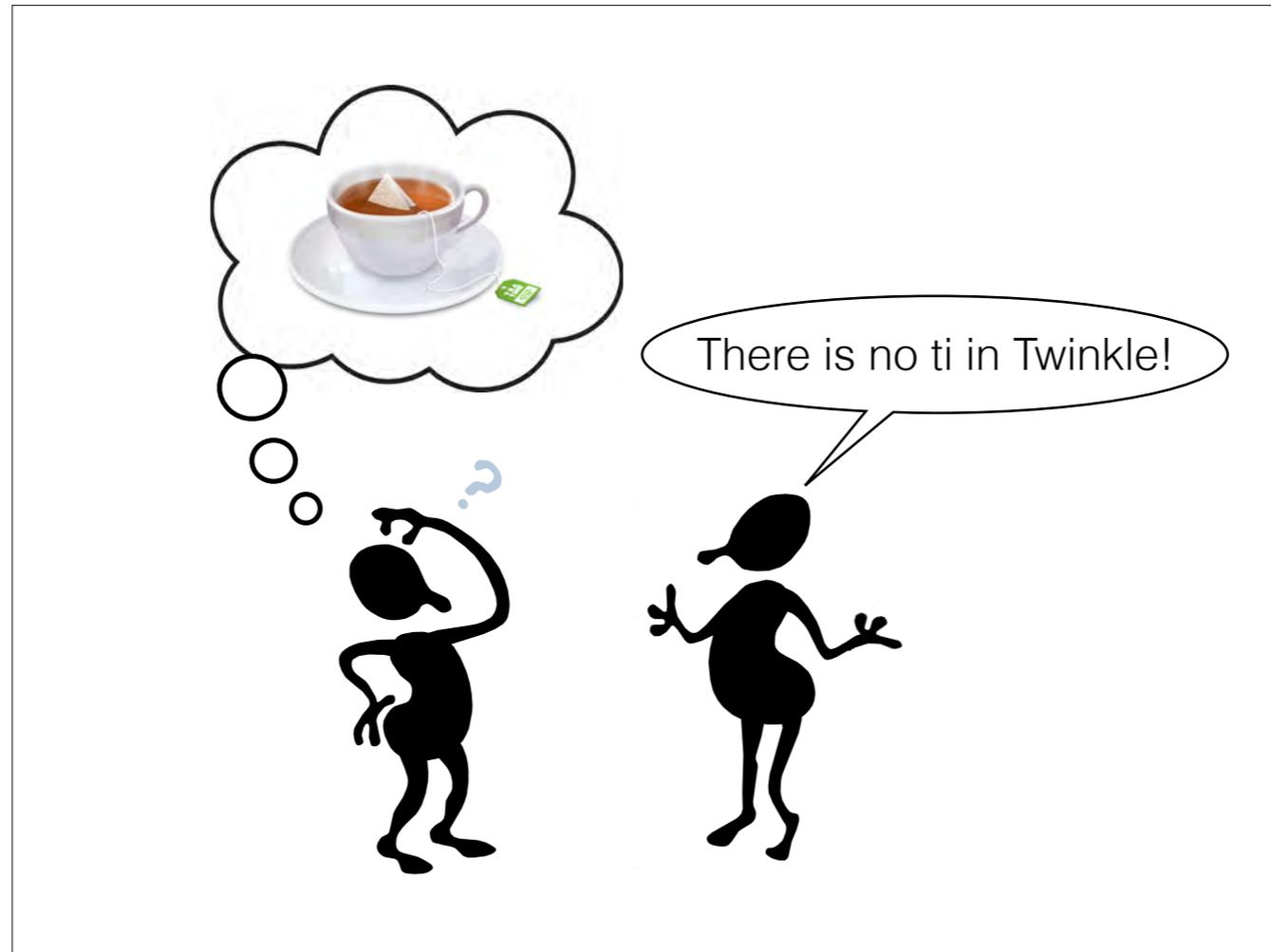
Select a product and compose a commercial jingle that embodies its salient features/characteristics.

The class will act as a focus group to evaluate the product and sales pitch. Would they buy it?

From a one-minute example springs a world of possibility. [next slide]

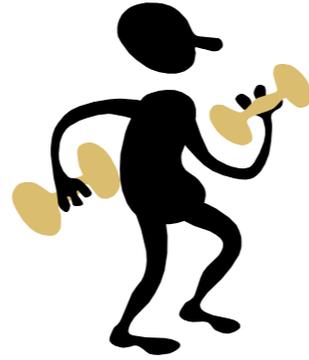


One quick reminder: it's very easy to find yourself and the students relying on speech far too much. The 5 parts of this presentation are necessarily verbal. Your work in the classroom needn't be. The more playing - in every sense of the word - the better. [\[next slide\]](#)



When working with a group that has limited musical vocabulary and/or skills, we often resort to talking. In such cases you might weave some mini-games into your routine to build the foundation for more elaborate interactions. This is essential for beginning ensembles, but also for ensembles that draw players from many different educational backgrounds (as with music programs 'fed' by multiple elementary or middle schools, or that draw students from many different districts, or that combine undergraduate and graduate students in a college or university setting). [\[next slide\]](#)

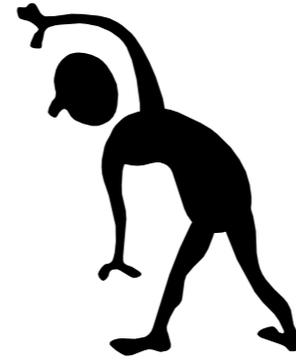
Preparation



Strength, stability

Singular focus

Physical

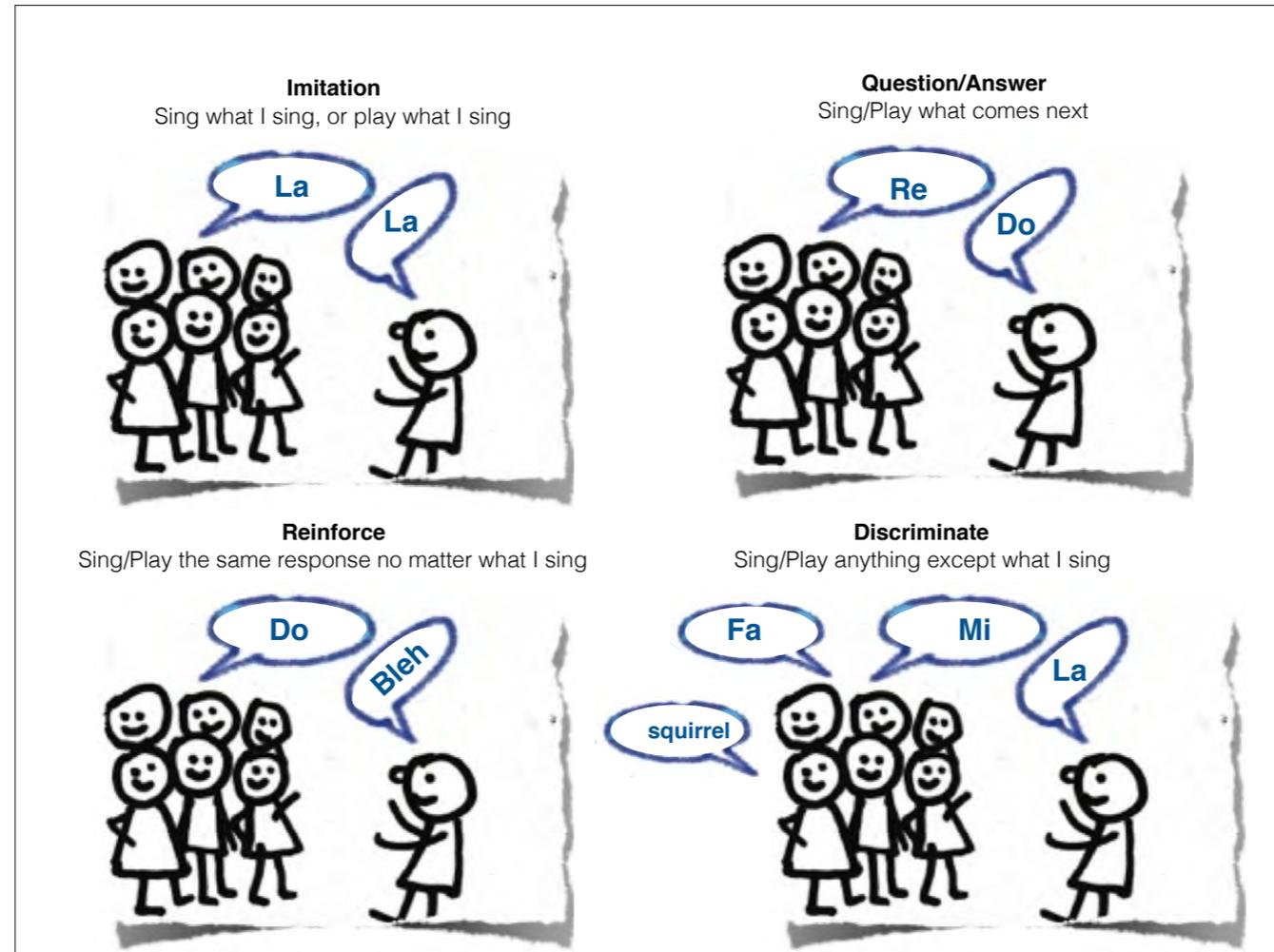


Flexibility, availability

Soft focus

Cognitive

This loops all the way back to Part 1 and the concept of a comprehensive warm up (mental and physical). [\[next slide\]](#)



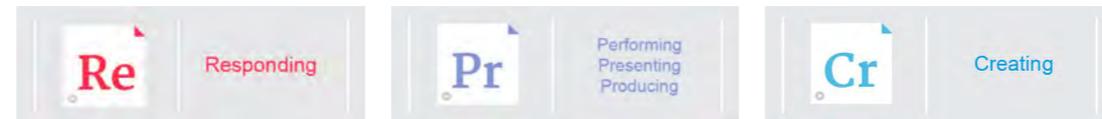
Basic imitation is a great place to start. The diagnostic sequence discussed in Part 4 provides some ideas. If these teaching techniques are not in your arsenal, good pedagogical resources in this area include The Gordon Institute for Music Learning (<https://giml.org/>) or the Center for Music Learning (<https://cml.music.utexas.edu/>)

[next slide]

Improvise (question/answer)
Sing/Play the same material in a different order



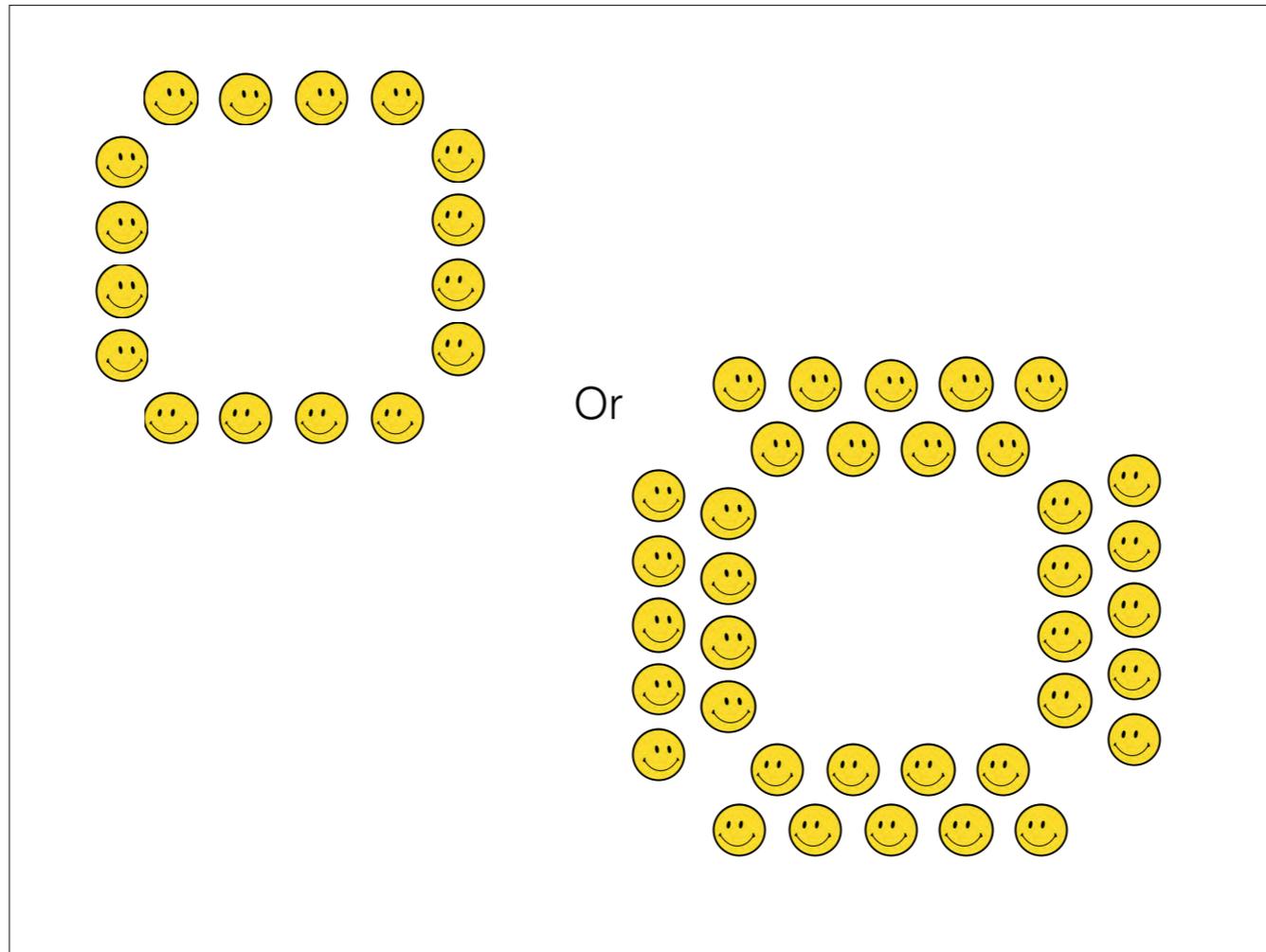
Improvise (dialogue)
Sing/Play a different pattern



As you go, listen for sliding, or thin tone, or cracked notes. All indicate a lack of inner hearing - it means the voice (or instrumental technique) is working without the brain, and that's never a good thing. Use these little exercises to connect with individuals to develop gradually a culture in which playing or singing alone/solo is as normal as speaking/conversing. Hearing individuals in a group setting also builds trust in the ensemble, reinforces listening skills and tactics, and allows you to assess each student's development accurately. [\[next slide\]](#)



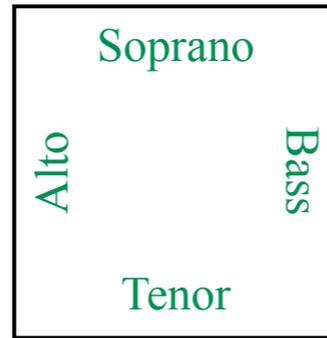
And if you are self-conscious about singing in front of your group, get over it. The ensemble won't be able to converse musically until you can. You have to go first to show them the way. [\[next slide\]](#)



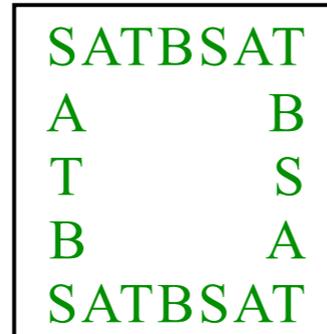
Another helpful tactic to increase the ratio of playing to talking and to provide quick and easy opportunities for individual assessment is to work in a box set up. The basic premise of the box is simple: direct musician-to-musician communication (including eye contact) to exercise flexibility, agility, awareness, and influence. For ensembles of up to c. 50 members, a single perimeter is optimal. For larger ensembles, the box can function very effectively with as many as three rows deep per side. [\[next slide\]](#)



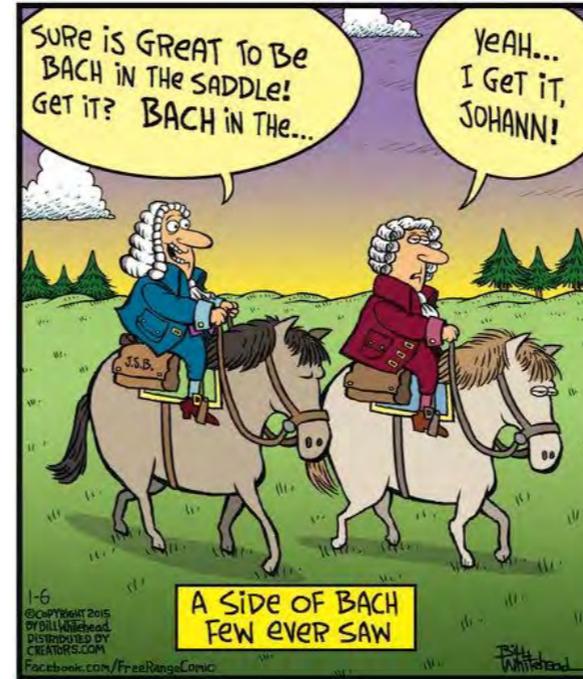
Allow the character and abilities of the various players and sections to influence the seating arrangement even as you consider the goals for each session. This relates to the psychology addressed in Parts 2 and 3. [\[next slide\]](#)



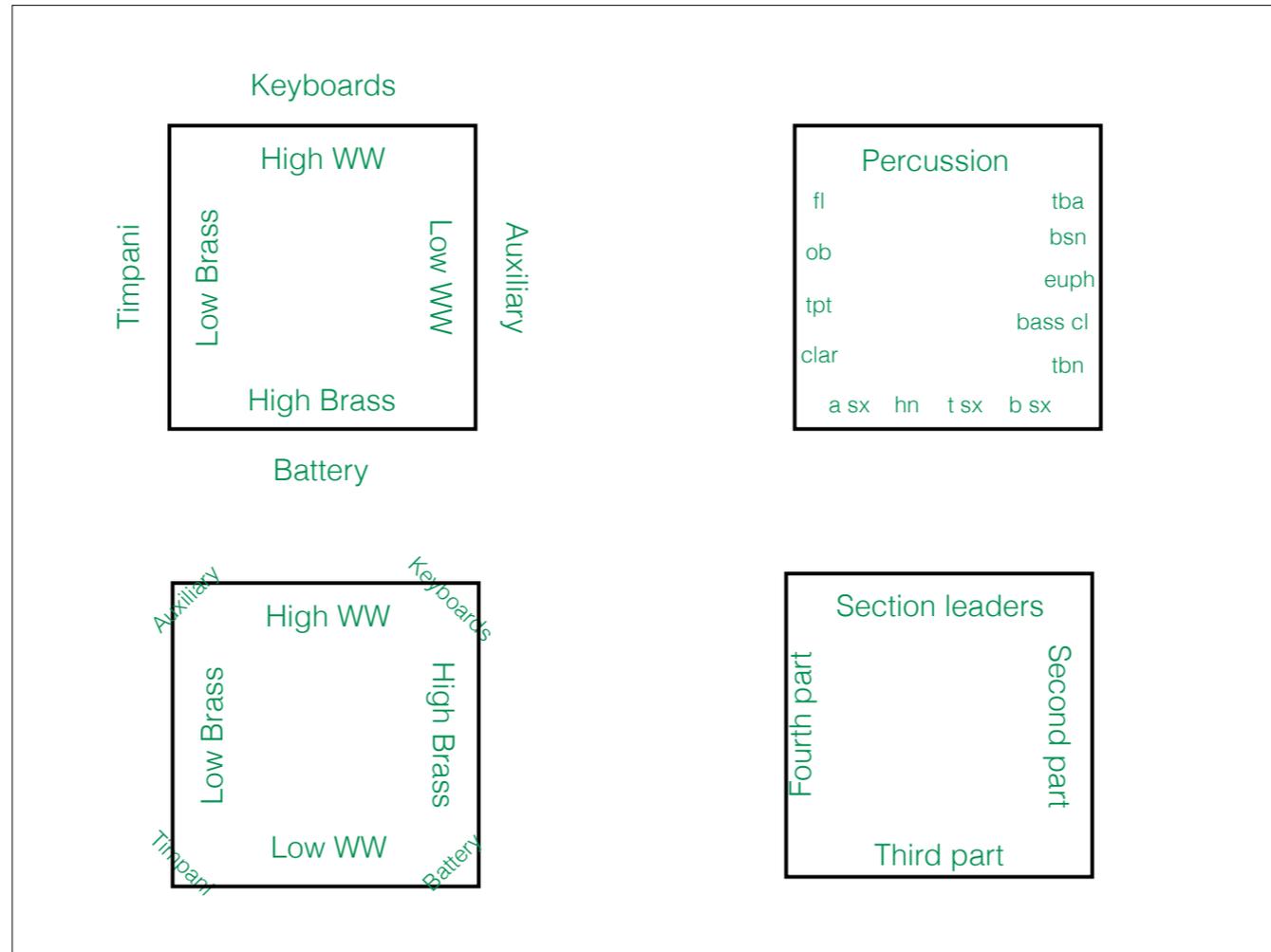
Blocked



Blended

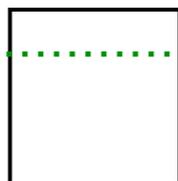


Using chorales, the box can efficiently illustrate function even as it enables the ensemble to experiment with different harmonic and formal configurations. Abstract concepts related to orchestration, balance, and blend are easily brought within grasp as the ensemble plays with and evaluates a spectrum of possibilities. Perhaps most importantly, the box promotes individual responsibility. [next slide]

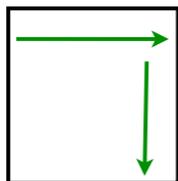


Begin with exercises that pass scales in Duck, Duck, Goose fashion (one degree per side, eventually working toward one degree per person). Emphasize “ghosting” along with the scale to promote continual mental and musical engagement. The same concept can be applied to phrasing, rhythmic continuity, and pulse maintenance.

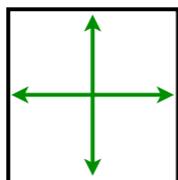
[next slide]



Classic Duck, Duck, Goose: one note or measure per person around the perimeter



Modified Duck, Duck, Goose: one note or measure per side, each side working as a single unit



Conductor lead: one note or measure per side, each side working as a single unit, general pattern is from one side to the other for quick comparison



Conductor's choice: one note or measure per side, each side working as a single unit, order determined on the fly by the conductor in the center (points to sides in turn)

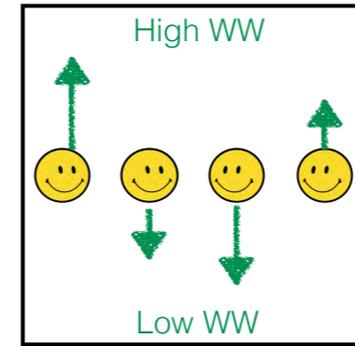
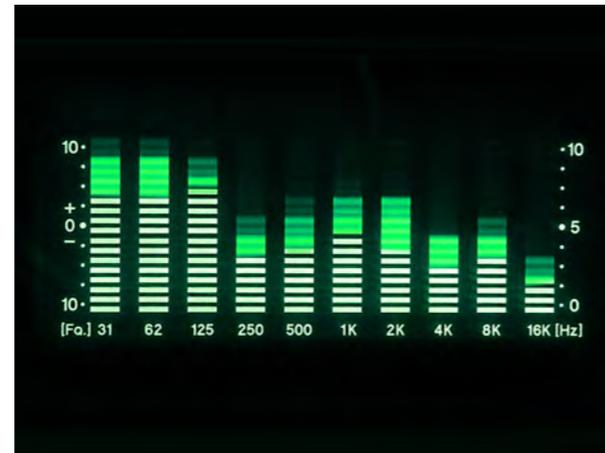
The degree of challenge increases as you move from alternating, to consecutive, to random patterns of motion around the box. Visual and aural feedback can be easily incorporated through peer interaction, and assessment can be immediate and individualized as the conductor works as a “free radical” in the center. [\[next slide\]](#)



Conductor's choice: one measure or phrase per side, each side working as a single unit, order determined on the fly by the conductor in the center (cues sides in turn)



With standard repertoire, working with a measure or phrase at a time, 'conductor's choice' enables the leader to transfer concepts by discovering Hidden Mickies in orchestration that might ultimately influence interpretation (see Part 4). [\[next slide\]](#)



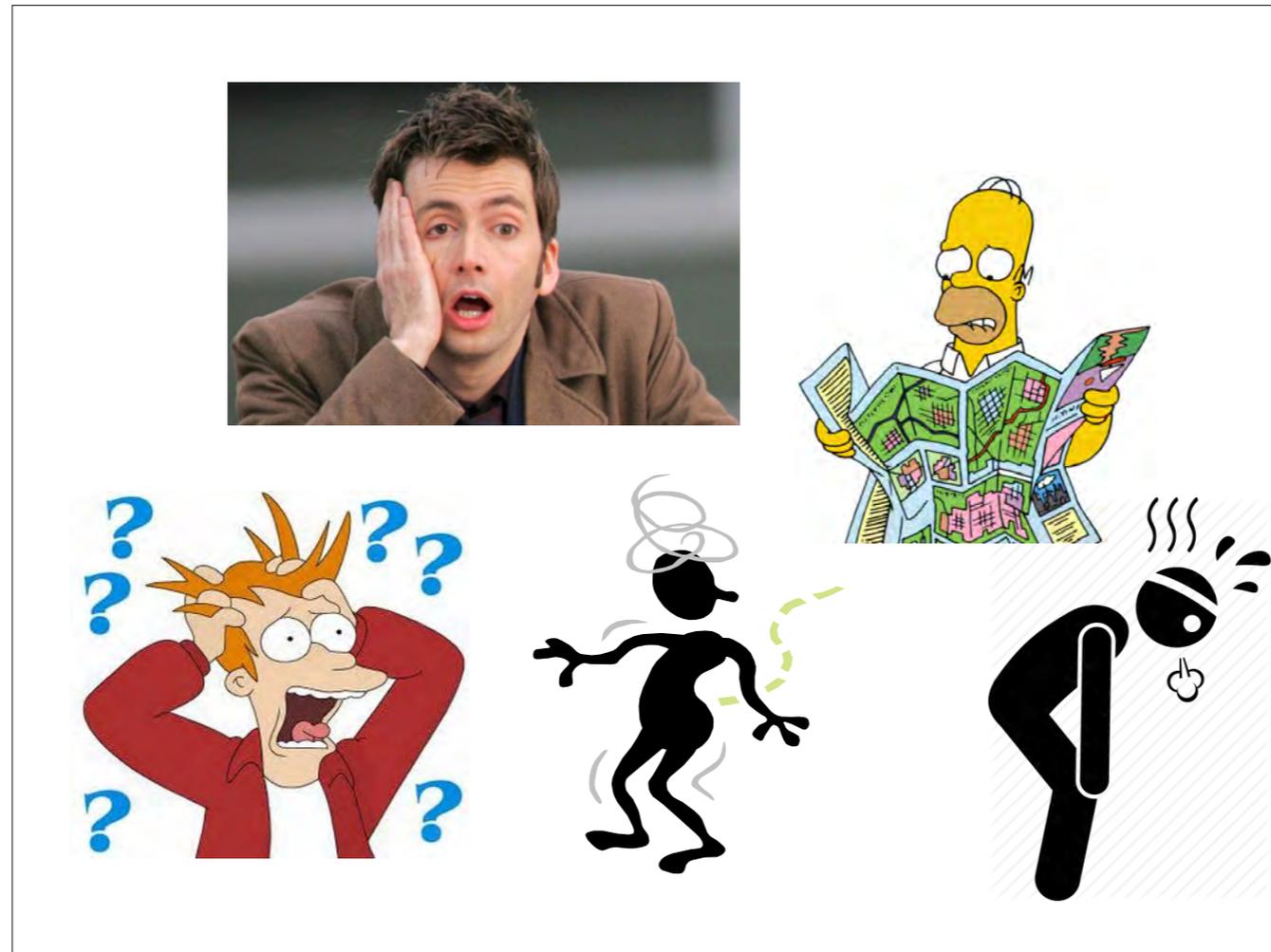
Graphic Equalizer

The box also affords opportunities for real-time feedback. With the Human Graphic Equalizer you place several students in the center of the box and set up a challenge. For example, their job might be to move away from whomever is loudest and towards the quietest. For the players the game is to either attract or repel the people in the center. Percussion is often very useful as the equalizer providing feedback to the winds. It keeps them engaged in a meaningfully musical way. [\[next slide\]](#)

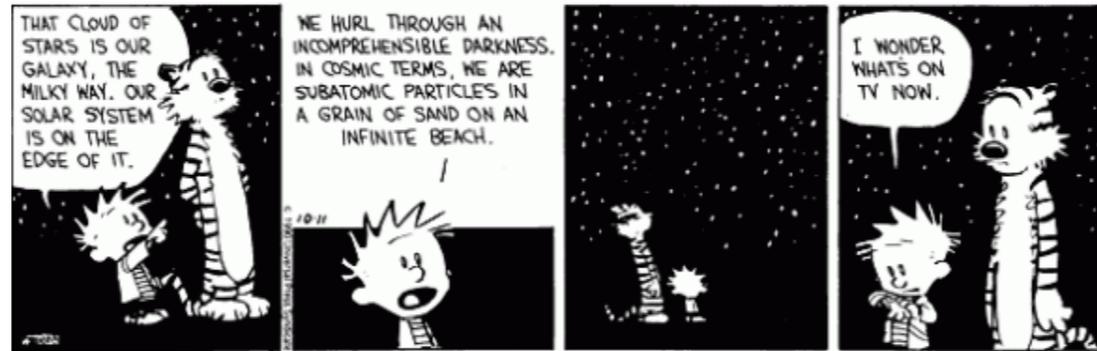


(you're almost there!)

The possibilities for creating and adapting games and exercises are endless once you have tapped into the creative process and linked it to work and play in the classroom. But at some point this presentation must come to a close. [\[next slide\]](#)



You have read through more than 500 slides on topics ranging from the creative process, to neuroscience, to sociology, musicology, educational methods, dog training, baking and much more. If you're feeling a bit disoriented that's not surprising. [\[next slide\]](#)



The great challenge now is to step into the new world of creative opportunities rather than settle back into the old routine. [\[next slide\]](#)



Most of us spend too much time on what is urgent and not enough time on what is important.

— *Stephen Covey* —

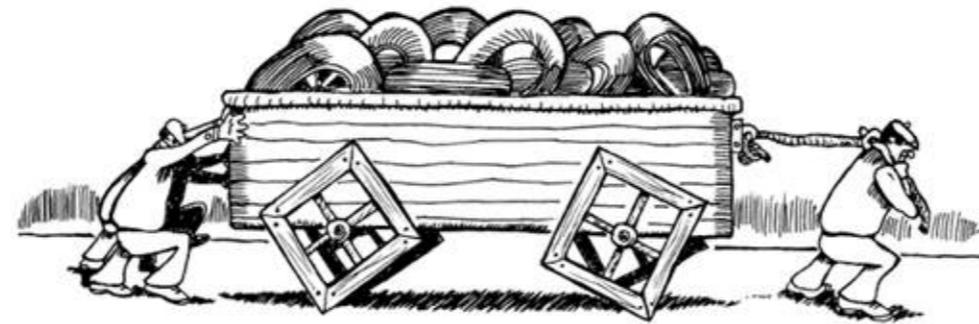


To achieve great things, two things are needed; a plan, and not quite enough time.

(Leonard Bernstein)

izquotes.com

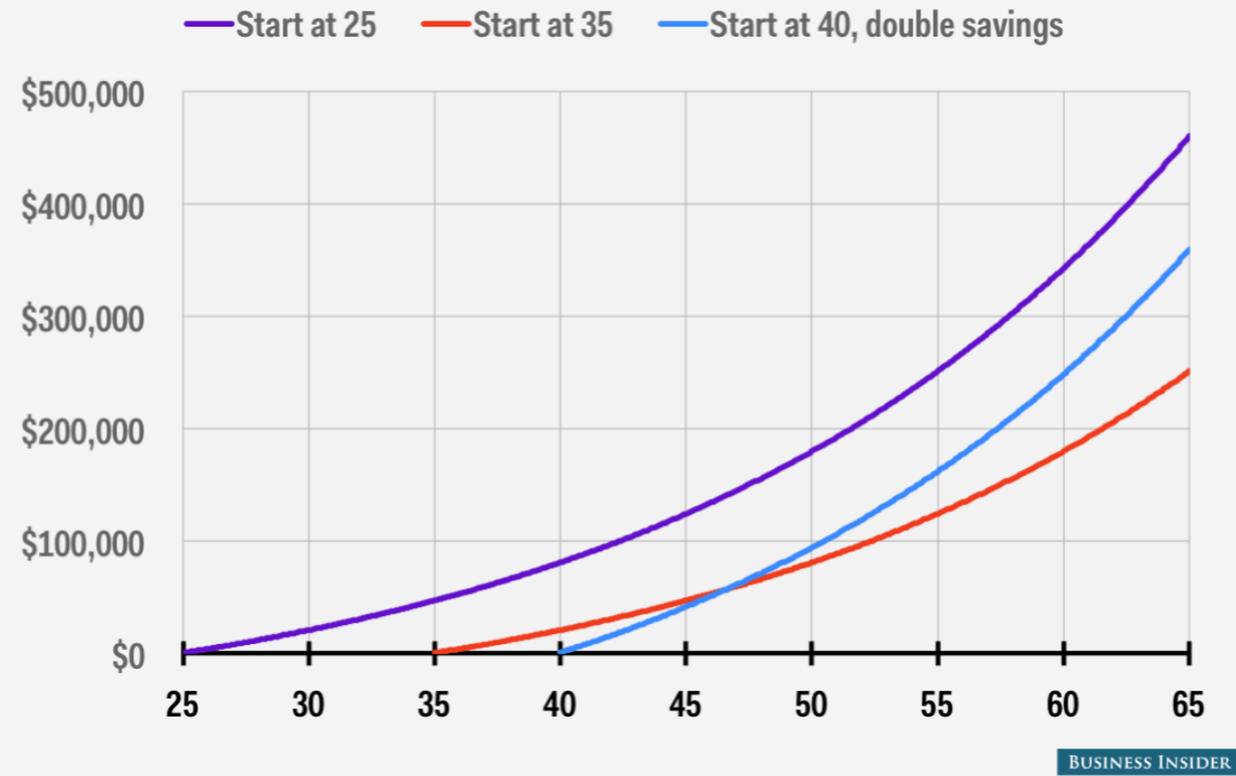
The single most common response I hear when I'm working with educators on this and other topics is "I don't have time." I don't have time to make detailed lesson plans...to study scores...to select literature...to learn and implement new techniques... [\[next slide\]](#)



we don't have time to change the wheels, push harder Harry

The best response I can offer (after Covey and Bernstein) is this cartoon [\[screen\]](#). Just as it takes money to make money, it takes time to save time. Just like changing a tire, a single ensemble game might take 10 minutes. That 10 minutes will in turn pay huge dividends pedagogically, musically, creatively, and artistically. [\[next slide\]](#)

Start saving in your 20s



The effort to shift your philosophical foundation and implement new techniques is an investment. The sooner you start, the greater the benefits. [\[next slide\]](#)

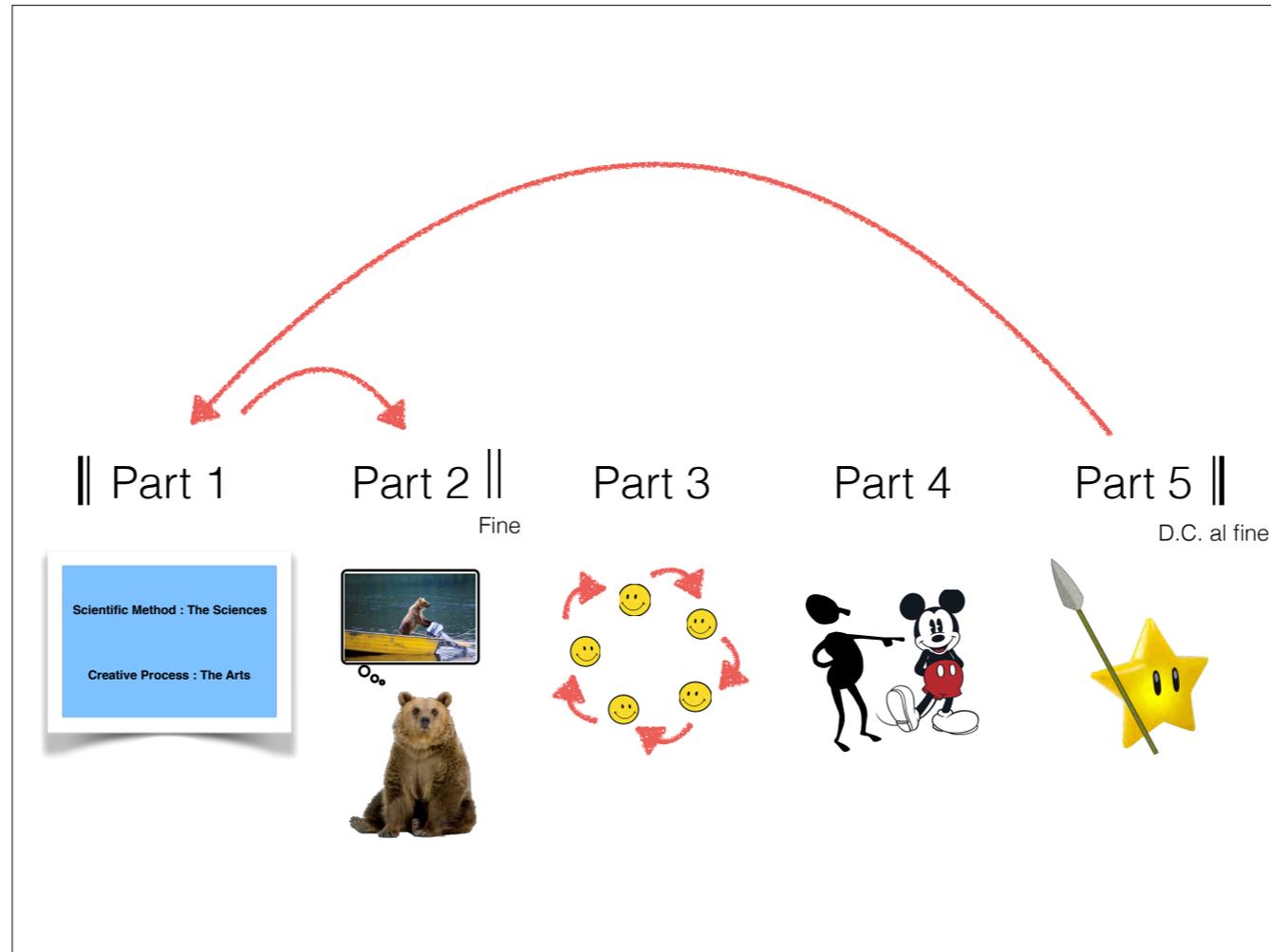


“The more time you spend trying to fit this new information into your old thought streams, the longer the river will become.”

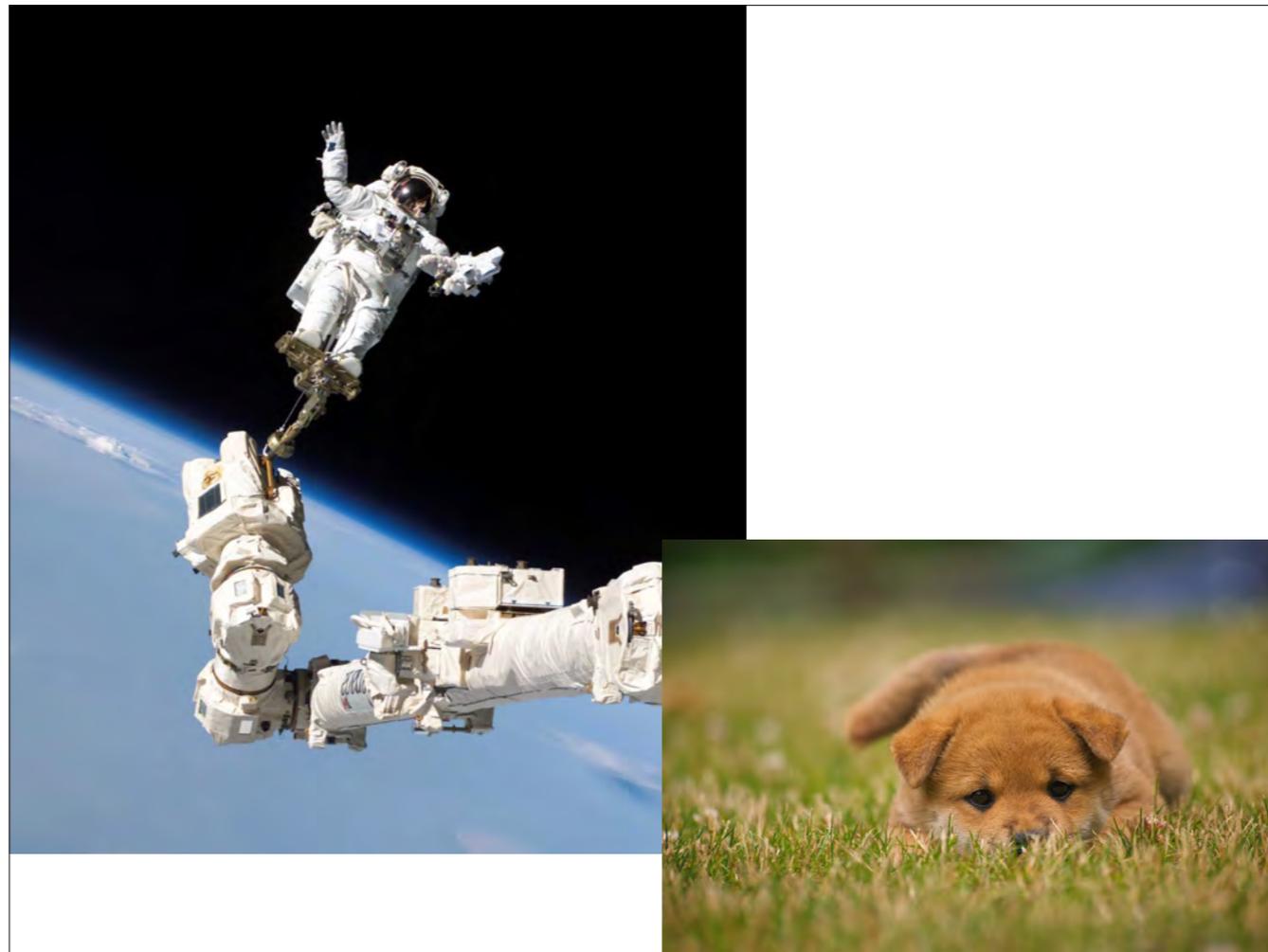
Jerald Schwiebert

And as we learned in Part 1, just trying to wedge the new into the old can prove more time consuming and discouraging than you might think. Take the time to do it right.

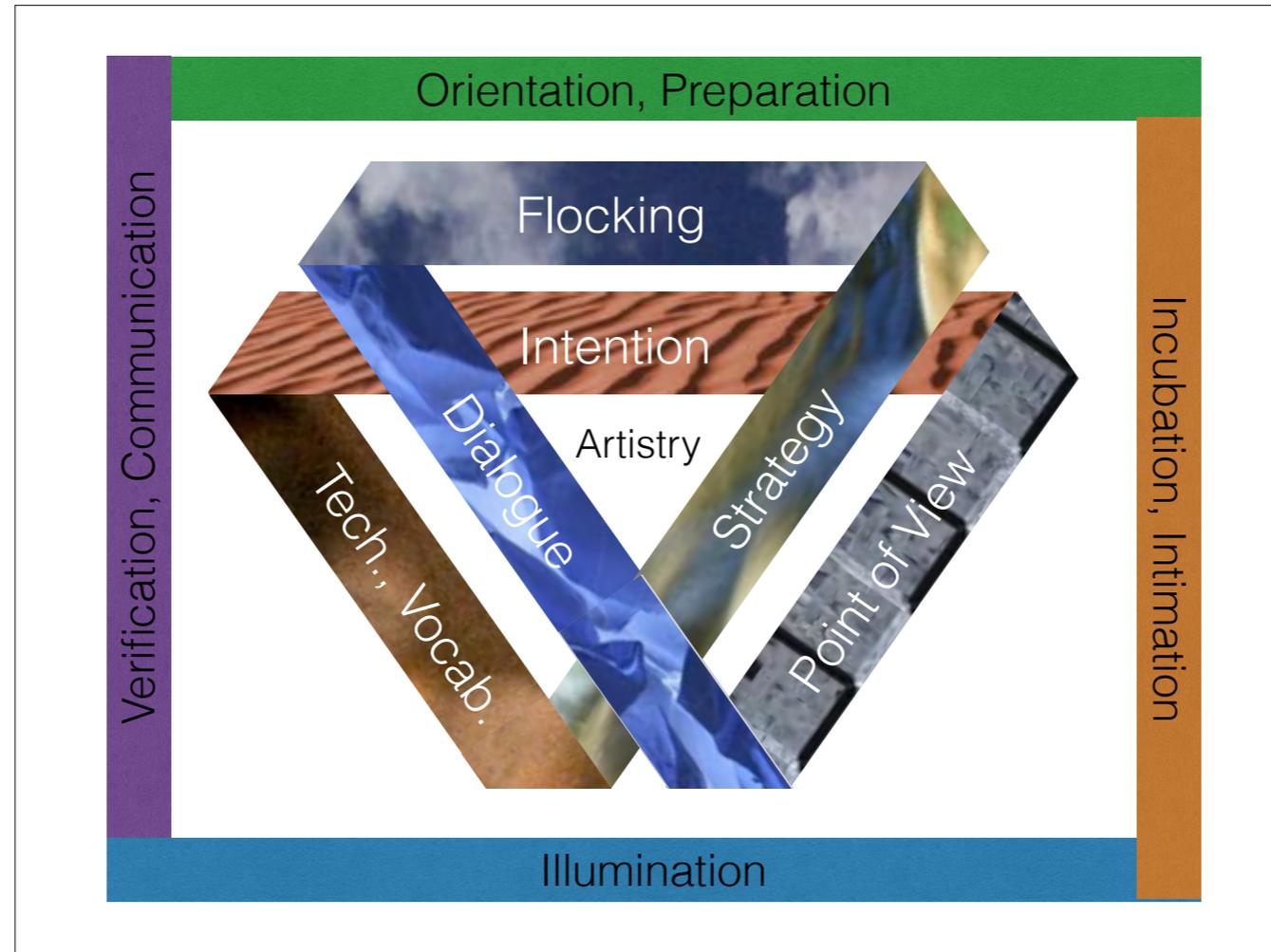
[\[next slide\]](#)



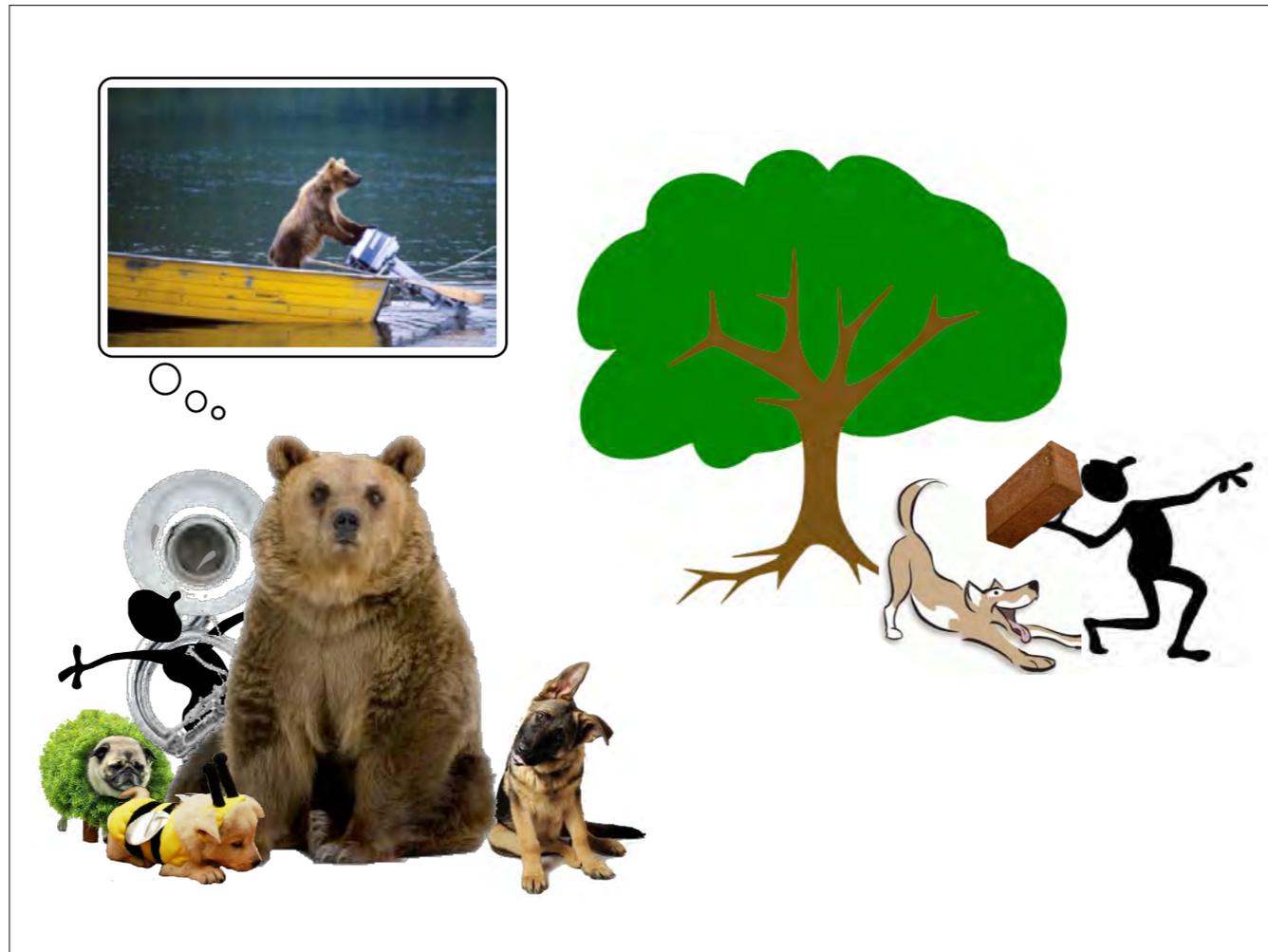
The best thing you can do right now is to invest the time to review Parts 1 and 2. [\[next slide\]](#)



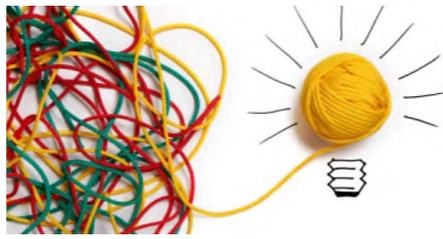
Now that you have spent a little time exploring the new environment, your perspective will have shifted. Some of the more abstract astrophysics will make more sense after the space walk, and when you return to earth you'll see your own back yard in a new light. [\[next slide\]](#)



It's all about running this engine...[screen] [next slide]



...in an environment that is playful, brimming with curiosity, and conducive to the simultaneous development of artistry and craft... [\[next slide\]](#)



$$? + ? = 10$$

A person is an expert in creativity when:

- they cultivate an intensely curious point of view
- they are able to soften their focus at will,
- they can instigate fruitful cognitive collisions among disparate, seemingly unrelated ideas,
- they can select the most promising among them, and
- they can apply their technique to developing and refining a unique and valuable contribution to their community or environment.

Which means we'll need opportunities for individuals, small and large groups to:

- Prepare physical and mental technique/craft
- Incubate ideas over time, revisit old hunches, toss in new ideas
- See others' work in progress, merge or spin off initiatives
- Experiment, evaluate, and elaborate flexibly, including opportunities to present/perform/display work

...in which to exercise the creative process as musicians...[\[next slide\]](#)

Motivated by:

- autonomy – the desire to direct our own lives
- mastery – the urge to get better, or develop skills
- purpose – the need to do what we do for reasons bigger than ourselves.
- relatedness - the desire to interact with and be connected to others, part of a community



In order to:

- come together as a team and develop connection through intention
- be flexible in each moment and available to the full spectrum of possibilities
- effect and include through musical interaction



...intrinsically motivated through the exercise of ensemble artistry... [next slide]

- To come together as a team and develop connection through intention
- To be flexible in each moment and available to the full spectrum of possibilities
- To effect and include through musical interaction

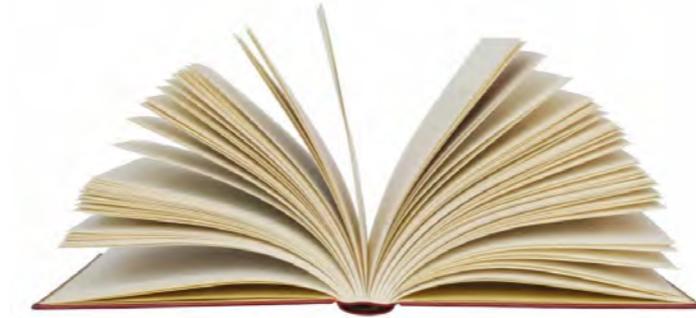


...to achieve these broad goals...[next slide]



...because you don't feel like this just for playing your part correctly. Playing good music well is not enough. [The end]

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