



Rock Their World: Use What They Know to Teach What You Know

**CLINICIAN:
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Texas Bandmasters Association 2013 Convention/Clinic



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Rock Their World:

Use What They Know to Teach What You Know!

A Presentation for the 2013 Texas Bandmasters Association Conference

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Dr. Milt Allen, clinician

Music & Arts-Jupiter Instruments-Hal Leonard Inc./Meredith Music Publications

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Clinic Goal:

At the conclusion of today's clinic, educator's will have not only a format, but a concrete, quick and successful way of utilizing the affective side of music education bridging material the students already know to that which the (band) instructor is teaching or wants to teach encompassing the basic elements of the National Standards for Music Education - Or at the very least spend an amusing hour listening to some potentially righteous jams. (National Standards 1, 2, 5, 6, 7 & 9.)

I. The National Standards for Music Education and popular music (baby).

- A. A painfully brief and hugely inadequate review of the *Standards*.
- B. The same thing, this time imposed on *your curriculum* (dude).
- C. OK smart guy, where DOES popular music fit in.

II. Why Popular music? It ain't like we spent alot of time on this in my college music history class?

A. Because it is what it is. (Pause for reflection into the magical years of our youth.)

B. Students know it!

1. Readily identifiable
2. Easily able to extract the elements of music
3. Perfect for given time restraints of the instrumental music class room.
4. Bridges the gap between genres of music by exposing commonalities.
5. Begins with the magic of the affective domain, helping to support cognitive material already given in the *Standards*!

III. OKAY, okay. So SHOW ME!

A. A “Quick Hit:” the basis of your instruction

1. Sample lesson sheet.
2. Tons of opportunity.
3. Tons of flexibility.

B. A “Quick Hit” live (no extra charge, this is included in your clinic fee)

1. Always use the Quick Hit at the beginning of rehearsal as a warm-up technique to drive you into the rehearsal.

C. The all-important carry over! Can students answer “where, when, what, how or why” on their (wind) literature?

1. KNOW YOUR LITERATURE!!!
2. Always relate the Quick Hit immediately to the piece you are working on.
3. Assessments can be formative, summative, objective authentic, quantitative, qualitative or criterion-referenced. (Look’em up.)

IV. Important Elements of the Quick Hit approach to Bridging the Affective Domain Using the National Standards for Music Education.

- A. Always adapt the method to your teaching style!

- B. Use not only a variety of sources of music but styles as well.
 - 1. Rock/rap/country/metal/punk/metal rap/hip-hop/folk/classical/jazz/opera/etc.

 - 2. Sources!!! (See “Sources for Possible Quick Hits” in this packet.)

- C. There is no right or wrong music, only good and bad music within a genre.

- D. Part of your job is to widen a student’s musical palette. Music should be a buffet. Don’t take away someone’s plate, rather, encourage them to try things that will help them “grow.”

- E. Reverse the process! Have them find a tune that relates the concept.

V. You Can Do It and So Can Your Students!

- 1. Be Creative!!!

- 2. Party on Wayne.

***A special note to the rock-impaired.**

The examples used in this presentation are generally a few years old in hopes that some may be more recognizable. If you feel like you just do not absolutely have a clue, walk down the hall between classes at your school and ask questions. You will get all the help you need!

A very small smattering of time honored artists and classic (read: “old”) tunes that have worked for me. I make an effort to use any style or appropriate tune that can get a musical point across.

Artist	Tune	Element
• Bon Jovi	<i>Dead or Alive</i>	guitar pattern rhythm, string rhythm on chorus
• Bon Jovi:	<i>Blaze of Glory</i>	Style. Rhythmic interest.
• Don Henley	<i>Garden of Allah</i>	Musical symbolism (the tri-tone!)
• Eagles	<i>Desperado</i>	Maintaining interest of melody
• Kansas	tons of stuff!	Rhythmic, textural, form, you name it!
• Sting	tons of stuff!	pick and choose
• Queen	<i>Bohemian Rhapsody</i>	pick and choose – how about jumping into historical periods and genres?
• Led Zeppelin	<i>Stairway . . .</i>	Textures, renaissance/recorder music, form, motif.
• Eagles/Gypsy Kings	<i>Hotel California</i>	Compare and Contrast
• Blues/Folk Songs	<i>Man of Constant Sorrow</i>	Holst! Vaughn Williams!
• Tunes revolving around time periods/events		

Sources for possible Quick Hits

- ◆ Billboard.com, Rolling Stone Magazine
- ◆ Search the web. Keyword: “grammy” (great links!)
- ◆ Radio, Spotify, etc.
- ◆ MTV/VH1/CMT
- ◆ Your personal collection
- ◆ Student suggestion
- ◆ The most unmotivated kid in your class
- ◆ Other teachers
- ◆ SOURCES ARE EVERYWHERE. ARE YOU LISTENING???

About the clinician:

Dr. Milt Allen is a popular conductor, clinician, speaker, author and tireless advocate on behalf of music education. A 26-year veteran of the rehearsal room, including 17 years in the public school, his musical mission now takes him beyond the traditional rehearsal room to assuming the role of “music guerilla,” furthering music, artistry and education through whatever avenues available. Milt’s rare perspective encompasses teaching positions in rural/suburban, large/small and public/parochial environments. He has successfully taught beginning band in a boiler room through the collegiate level, including his final teaching position as Associate Director of Bands/Visiting Associate Professor of Music at The Ohio State University. Yet always, from British Columbia to Glasgow, Scotland and at conferences including the Midwest Clinic, NAFME regional and national conventions and BASBWE International Wind Festivals, Milt’s humor, passion and experience combine to illuminate the possibilities of both music education and the live art of performance.

Active in the commissioning and recording of new wind works for both developing and experienced bands, he has collaborated with many composers, including Michael Sweeney (*High Water Mark: The Third Day*), Mark Camphouse (*Watchman, Tell Us of the Night*), James Bonney (*TranZendental Danse of Joi*), Jonathan Newman (*My Hands Are a City*), Steven Bryant (*Ecstatic Waters*) and Alex Shapiro (*Immersion*). He is also the author of *Music, Artistry, and Education: A Journey Towards Musical Growth and Enlightenment*, published by Meredith Music Publications/Hal Leonard.

Ensembles under Allen’s direction have received numerous awards at local, state and national levels including recognition by the United States Congress for Musical Excellence. He is a two-time high school Teacher of the Year, a Kansas Teacher of the Year Semi-Finalist, and is listed in various *Who’s Who* publications. Other honors and distinctions include 5 awards from the Ohio State University School of Music recognizing his teaching and service and selection as a Conducting Fellow for the Eastman Wind Ensemble’s 40th Anniversary. In 2008, Dr. Allen became the first civilian in the history of the United States Air Force to tour as a featured conductor (USAF Heritage of America Band) and received an Eastern Illinois University Achievement and Contribution Award.

Dr. Allen is an educational consultant for both Music & Arts and Jupiter Instruments while also serving as a clinician for the Hal Leonard Corporation and Meredith Music Publications.

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SAMPLE

Quick Hit Lesson Plan

Grade Level: *High School Band*

QPA Student Outcome and Standard:

Content and Achievement Standard:

Musical element: *Expressive elements* **Musical Concept or Skill:**

Form

Harmony

Melody

Pitch

Style

Rhythm

Timbre

Objective:

- 1. Students will recognize form of "Drops"*
- 2. Students will be able to recognize compositional devices, including motif & scoring techniques used to create interest.*
- 3. Students will be able to apply concepts to the "Overture"*

Strategies:

- 1. Brief explanation of song forms*
- 2. As tune plays, instructor asks questions relevant to form & comp. devices.*
- 3. Students are asked what ideas are found on a larger scale in "Overture"*
- 4. Students are asked what is the overall form of the "Overture"*

Indicators of Success/Assessment: (Did the students make the crossover?)

- 1. Student response to questions*
- 2. Student feedback*
- 3. Students will be able to apply concepts to the "Overture"*
- 4. Students recognize form of the "Overture"*

Material:

Quick Hit: *"Drops of Jupiter"* by *Train*
Relating to: *"Overture for Winds"* by *Carter*

Quick Hit Lesson Plan

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QPA Student Outcome and Standard:

Content and Achievement Standard:

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	Harmony	
	Melody	
	Pitch	
	Style	
	Rhythm	
	Timbre	

Objective:

Strategies:

Indicators of Success/Assessment: (Did the students make the crossover?)

Material:

Quick Hit: _____ by _____

Relating to: _____ by _____