

“CHOPPED”: STRING WARM-UP EDITION

PRESENTED BY TOM NUGENT

Greeley West High School & Chappelow K-8

tnugent@greeleyschools.org

Weld County School District 6

www.tomnugent.weebly.com



GUIDING QUESTIONS:

- How many educators enjoy being told EXACTLY how and what to teach with little room for individual input?
- How many directors would rather teach information/standards in a way that is meaningful to us and our students?



CHALLENGES FOR STUDENT AUTONOMY IN STRING ENSEMBLES?

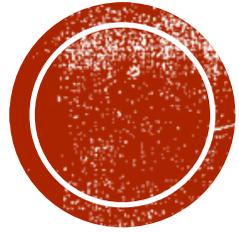
- Similar to painting by numbers for an entire school career (Hickey, 1997)
- Lack of excitement from students when constant lecture is present on literature students didn't select (McPhail, 2013; Stabley, 2001)
- Limited opportunities for students to problem solve or engage in peer led discussion and discovery (Hopkins, 2017)
- Improvisation and Composition is a topic of the National Standards (2014)



I'LL DO SOMETHING...BUT...

- Teaching composition and improvisation is a well documented challenge for educators (Hickey, 1997)
- Educators face challenges with finding time to address composition in the classroom (Hopkins, 2017)
- There are perceived socio-cultural gaps in the traditional ensemble (McPhail, 2013)
- Student autonomy is a perceived weakness by principals
- Creativity....





“CHOPPED: STRING CLASSROOM”

Top rated show from *The Food Network*

Does this show achieve what music educators strive for in their instrumental classrooms?

PREMISE OF THE BREAKOUT SHOW:

- Show Began in 2009, hosted by Ted Allen
- Chefs compete in three rounds: Appetizer, Entrée, and Dessert
- Each round includes a mystery basket to use in dish
- Access to over 70 “pantry” items commonly found in kitchens
- Panel of judges judge based on presentation, taste, and creativity
- One chef is “chopped” at the conclusion of each round, last one is crowned CHAMPION!



...SO?

- 388+ Episodes
- Do people simply love food? Is nothing else on TV?
- Transformation of odd, “interesting” items into delicious cuisine...Engaging Creativity!



TRADITIONAL ENSEMBLES VS. “CHOPPED”

Traditional Ensembles

- Teacher instruction
- Teacher regulations
- Teacher pacing
- Teacher performance interpretation
- Direction

“Chopped” Kitchen

- No on site instruction
- Self-regulation
- Individualized progression
- Driven by individual knowledge and creativity
- Creation and exploration



Appetizers:

Short activities typically used at the beginning of class/sectional as part of a daily routine

Main Dishes:

To be used over a longer period of time (Week/Unit/Quarter/Semester) to offer an opportunity to balance skills typically addressed through units, while including an opportunity for composition that is typically found only in theory classrooms

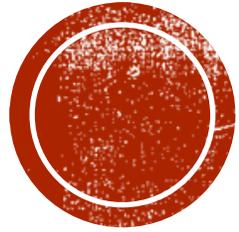
Desserts:

Short activities achieved in stand alone class periods such as post-concert celebrations, birthdays, holidays, modified class schedules

“If done well,
it can be a
powerful
blend of
cognitive and
affective
content.”

~**VICTOR FUNG**





MYSTERY BASKETS AND PANTRY: THE ESSENCE OF THE “CHOPPED” KITCHEN

Can teachers give students choice with given parameters from the curriculum?

MYSTERY BASKETS

“Chopped” Kitchen

- Baskets that contain mystery ingredients that must be incorporated into each chef’s dish.
- Challenges to test cooking technique, process, understanding of flavor profile, and vast possibilities.

String Classroom

- Parameters included or as a starting point for improvisation or composition.
- Tests musical understanding, analysis, creative thought, possibilities of instrument



PANTRY

“Chopped” Kitchen

- Over 70 food items found in common kitchens
- Allows for variety between chefs
- Necessary for a culinary composition, but require knowledge for transfer

String Classroom

- Numerous elements common in various genres of music.
- Allows for variety in composition
- Necessary to create a musically interesting performance, but require knowledge transfer

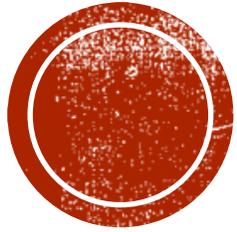


STRING CLASSROOM IMPROVISATION AND COMPOSITION PANTRY

- Form (Rondo, Sonata, Binary, Ternary, Through Composed, Free)
- Articulations (Legato, Staccato, Spiccato, Loure/Portato, Martele/Marcato, Colle, Ricochet, Slurs, Hooked, pizzicato, extended techniques)
- Dynamics/Phrasing
- Range (Shifting)
- Timbre and Texture
- Accompaniment figures (for Improvisations: Band in A Box or Abersold Play-Along CD's)
- Orchestration
- Meter
- Modulation
- Retrograde, Inversion, Diminution, Augmentation
- Silent Films*
- Short Stories*
- Poems*

**for effect*





IMPLEMENTATION

Jeff Pressling: learned through recognized patterns

Johnson Laird: learned through rules

Parameters achieve BOTH!

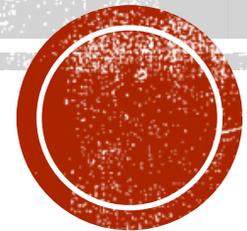
PLEASE CONSIDER . . .

- **Established, Structured Warm-ups are essential!**
 - Essential for classroom culture/management
 - Extremely effective in teaching and meeting objectives/standards
 - Give students structure that allows for creative practice to flourish
- **Do not replace/abandon current warm-up practices!**
 - Set aside one day a week or every other week to begin!
- **Start small and allow for it to grow slowly.**
 - Does not have to be a complicated basket or concept to start
 - Tempo = 88, Open D string, Arco
- **You know your students!**



APPETIZER ROUND

Short activities typically used at the beginning of class/sectional as part of a daily routine with specific learning targets.



TRADITIONAL WARM-UPS

Skills/Objectives

- Technique (Left/Hand and Right Hand)
- Vocabulary
- Scales
- Rhythm Studies
- Ear Training
- Shifting
- Scales – Extended
- History
- Composition
- Aesthetic content: Moods, Colors, Emotions

Select Resources

- Essential Elements
- All For Strings
- New Directions
- My String Coach (Dr. Matthew Spieker)
- Sound Innovations
- Rounds and Cannons
- Bach and Before
- String Techniques for Superior Performance
- String Skills.com (Gabriel Villasurda)
- Daily-Warm-ups for String Orchestra by Micheal Allen
- And More, including some being presented at CMEA!!



SAMPLE MYSTERY BASKET: APPETIZER ROUND

1. Sustained Whole Notes, Chromatic Movement, and the following folk tune:

Hot cross buns! Hot cross buns!

Musical notation for the folk tune "Hot cross buns!". It consists of two measures of music in 4/4 time, each containing three sustained whole notes. The notes in the first measure are G4, A4, and B4, and the notes in the second measure are C5, B4, and A4.

One a pen-ny, two a pen-ny, hot cross buns!

Musical notation for the folk tune "One a pen-ny, two a pen-ny, hot cross buns!". It consists of two measures of music in 4/4 time. The first measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure contains three sustained whole notes: G4, A4, and B4.

2. "What Makes You Beautiful" by One Direction, Slurs, and the following scale:

Violin
Viola
Cello/Bass

Musical notation for the scale of "What Makes You Beautiful". It consists of three staves (Violin, Viola, and Cello/Bass) in 4/4 time. The Violin staff is in G4, the Viola staff is in C4, and the Cello/Bass staff is in G2. The scale is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.



SAMPLE MYSTERY BASKET: APPETIZER ROUND

3. Trill, humming, and the following excerpt:

Musical score for Violino I, Violino II, Viola, and Violoncello e Basso. The score is in 3/4 time and features a trill in the first measure, followed by a humming exercise. The Viola part has a trill in the first measure, and the Violoncello e Basso part has a trill in the first measure. The score is marked with a piano (*p*) dynamic.

4. Shift in and out of 3rd position, “Happy Birthday,” and the following bowing exercise:

Bowing Exercises musical score. The score is in 3/4 time and features a series of bowing exercises. The first exercise is a trill, followed by a series of eighth notes. The second exercise is a trill, followed by a series of eighth notes. The third exercise is a trill, followed by a series of eighth notes. The score is marked with a piano (*p*) dynamic.



SAMPLE MYSTERY BASKET: APPETIZER ROUND

5. 12 bar blues, Harmonics,
and the following excerpt:

Musical score for a 12-bar blues in G major. The score is arranged for Violin (Vln.), Viola (Vla.), and Cello/Bass (C./Bass). The Vln. part features a melodic line with a harmonic in the 4th measure. The Vla. part provides a harmonic accompaniment. The C./Bass part features a bass line with a harmonic in the 4th measure.

6. Hooked Bowing, Subito Piano,
and the following excerpt:

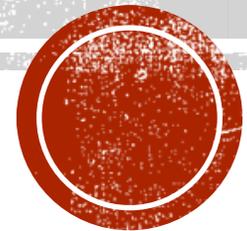
Musical score for a 'Majestically, steady march' in G major. The score is arranged for Violin (Vln.) and Viola (Vla.). The tempo is marked 'Majestically, steady march' with a metronome marking of 108. The score includes a 4-measure rest for the Vln. part in the first measure. The Vln. part features a melodic line with a hooked bowing technique. The Vla. part provides a harmonic accompaniment. The score includes a 'Subito Piano' marking and a 'legato' marking.



MAIN DISHES

To be used over a longer period of time

This could offer an opportunity to balance skills typically addressed through units, but also including an opportunity for composition that is typically found only in theory classrooms.



SAMPLE MYSTERY BASKET: MAIN DISH ROUND

1. Rondo Form, mixed meter, and the Folk melody:

Musical score for three instruments: Violin (Vln.), Viola (Vla.), and Cello/Bass (C./Bass). The score is written in a single system with three staves. The Vln. staff is in treble clef, the Vla. staff is in alto clef, and the C./Bass staff is in bass clef. The music consists of a series of eighth and sixteenth notes, with a final whole note in each staff.

2. 6/8, Binary Form, and the following Irish Jig:

Swallowtail Jig **Traditional**
MMC 69 Jig

Musical score for the Swallowtail Jig, a traditional Irish jig. The score is written in a single system with four staves. The key signature is one sharp (F#) and the time signature is 6/8. The music consists of a series of eighth and sixteenth notes, with a final double bar line. Chord symbols are provided above the notes: Em, D, G, and D.



SAMPLE MYSTERY BASKET: MAIN DISH ROUND

3. D Blues, The following Rhythm exercise, and this silent Film:



https://archive.org/details/silent_films

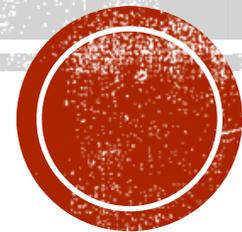
4. D.C. al Fine, Sezura, and the following scale:

A musical score for three staves: Violin (Vln.), Viola (Vla.), and Cello/Bass (c./Bass). The key signature is one sharp (F#) and the time signature is 3/4. The Violin staff uses a treble clef and contains a scale of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The Viola and Cello/Bass staves use bass clefs and contain a scale of half notes: D3, F#3, A3, B3, C4, D4, F#4, A4, B4, C5, B4, A4, F#3, D3.



DESSERTS

Short activities achieved in stand alone class periods such as post-concert celebrations, birthdays, holidays, modified class schedules.



SAMPLE MYSTERY BASKET: DESSERT BASKET

1. A Cell Phone, a Brake Drum, and the following carol:

Chords: C, C, C, F, Dm, G7, G7, C, C, C, F, Dm, G, G7, C

The musical notation consists of four staves in bass clef. The first staff has a common time signature and contains four measures with notes and a final comma. The second staff has four measures with notes and a final comma. The third staff has four measures with notes and a final comma. The fourth staff has four measures with notes and a final comma. Chord symbols are placed above each measure.

2. Ostinato, Beat-Boxing, and the following melody:

The musical notation consists of four staves in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff shows an ostinato pattern with a repeat sign. The second staff shows a melody with a repeat sign. The third staff shows a melody with a repeat sign. The fourth staff shows a melody with a repeat sign.



SAMPLE MYSTERY BASKET: DESSERT ROUND

3. "Sweet Caroline" by Neil Diamond, Pizzicato, Kazoo

https://www.youtube.com/watch?v=1vhFnTjia_I

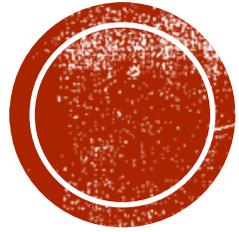
4. Boomwhackers, Tremolo, and the following excerpt:

Slow and majestic

1

2





TASTE TESTING & “THE CHOPPING BLOCK”

Assessing student work and facilitating peer reflection and feedback

WHAT IS THE RUBRIC? KEEP IT BROAD!

“Chopped”

- Presentation
- Taste
- Creativity

“Chopped Warm-Ups”

- Time Involved
- Musical Flexibility
 - High’s/low’s, fast/slow
- Musical Originality
- Musical Syntax
 - Flow of composition



... WHY????

- To allow for flexibility to use more detailed rubrics
 - Example: D major scale is currently graded on left hand and right hand posture, bow placement, bow angle, tone production, and vibrato.
 - Same rubric could be imposed on D blues improvisation **without damaging students creativity.**



SAMPLE MYSTERY BASKET: CHOPPING BLOCK!

1. Sustained Notes, Chromatic Movement, and the following folk tune:

Hot cross buns! Hot cross buns!

One a pen-ny, two a pen-ny, hot cross buns!

2. “What Makes You Beautiful” by One Direction, Slurs, and the following scale:

Violin

Viola

Cello/Bass



SAMPLE MYSTERY BASKET: CHOPPING BLOCKS!!

3. Shift in and out of 3rd position, "Happy Birthday", and the following bowing exercise:

Bowing Exercises

4. A Cell Phone, a Brake
Drum, and the following carol:

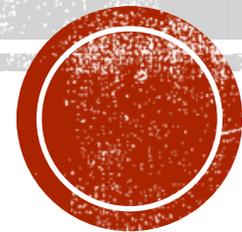
C C C F

Dm G⁷ G⁷ C

C C C F

Dm G G⁷ C

“CHOPPED: AFTER HOURS”



When the judges demonstrate properties of the mystery baskets, everyone has something to learn!!

WHY WAS THIS IN THE BASKET?

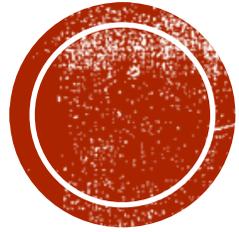
“Chopped”

- Properties of the ingredients
- Techniques for achieving a properly cooked ingredient
- Possible compliments to the ingredients
- Examples of foods that have include the mystery ingredients

String Classroom

- Properties of the excerpts
- Techniques for performing mystery basket items
- Theoretical elaboration on items present in the basket
- Examples of how other composers/artists incorporated mystery items





388+ EPISODES AND COUNTING...

Is this worth doing? How will it help string students and educators?

EXPANSIVE, INCLUSIVE, PRODUCTIVE...

“Chopped”

- Specific cooking methods
 - Grill Master
- Cookbook
- Spinoff Shows
- Youth (Novice) competitions
- Master(Expert) competitions

Ensembles

- Socio-Cultural approach
 - Non-western music inclusion
- Vibrant creativity
- Deeper respect for music
- Balanced between “formal” and informal
- Useful technique for unique instrumentations!



SELECTED RESOURCES:

Fung, V.(1997) Effect of a sound exploration program on children's creative thinking in music. *Research Studies in Music Education*. doi: 10.1177/1321103X9700900102

Green, E.A. (1963) Creativity in performance. *Music Educators Journal*. doi: 10.2307/3390044

Hickey, M. (1997) Teaching ensembles to compose and improvise. *Music Educators Journal*, 17-21. doi: 10.2307/3399019

Hopkins, M.T. (2015) Collaborative composing in high school string chamber music ensembles. *Journal of Research in Music Education*, 62, 405-424. doi: 10.1177/0022429414555135

Howes, C. (2017, January) *Free improvisation*. Presented at Colorado Music Educators Association Conference, Colorado Springs, CO

Kratus, J.(1991) Growing with improvisation. *Music Educators Journal*, 78, 36-40. doi:10.2307/3398335

Linklater, F. (1995) Instrumental warm-ups to improve skills. *Music Educators Journal*, 31-34. doi: 10.2307/3398898

McPhail, G.J. (2013) Developing student autonomy in the one-to-one music lesson. *International Journal of Music Education*. doi: 10.1177/0255761413486407

