

The Song of the Wolf: Melody

Introduction

Serafine learns about melody from the wolves she encounters in the Flatlands. She is so hungry that she overcomes her fear and runs with them, calling out to the rest of the pack like a wolf, almost becoming a wolf herself, joining together in song with them until she is able to find food. Since they are so awed by her presence, the wolves step aside and allow her to take some of their food, which she promptly cooks over the fire her mother taught her to make.

What do we learn about melody from Serafine's experiences? The wolves call out in order to locate each other in the hunt for food. Their song enables them to survive. In her wild experience with the wolves, Serafine learns to sing out, to string calls together, to listen for the pack, and to respond to them in song, so that they can work together to survive. By allowing the wolf-nature inside her to be free, she becomes a wolf, and this opens up the melody inside her; an experience she never forgets.

We all have the wolf-spirit inside us, yearning to call out to the pack, to belong, to feel heard by the pack, to work with the pack in the fight for survival. If we sing out our song to the world, it will bring us into community with each other. That song we sing – simple, clear, full of the longing for life and love, is melody.

When a wolf howls, she sings one long tone. Then she sings another, and another. She strings these sounds together into her own song. Then, she listens for the

response from the pack. They hear her call, and sing back to her, responding in kind to what they hear, and offering their own song to the mix.

When we create a melody, we do the same thing. Begin by singing or playing one sound. Try not to think about technique. Instead, focus on what you feel in the moment. Create a sound that captures that feeling. Sing or play a tone that speaks what you feel and how you feel it. Then sing or play another tone. Try stringing tones together until you feel like you've said something meaningful to you in that very moment, and that captures what you're feeling. Allow the sound to be the words. Forget language, return to the wolf inside you – sing out with all your heart.

Melody is defined simply as one authentic sound followed by one authentic sound, followed by one authentic sound, followed by one authentic sound ...

When you feel like you've reached the end of your melody, repeat it, so others can hear it again, and in that repetition, in your commitment to your song, the rest of the pack will be able to respond in kind. Like Serafine learning to sing out, melody becomes the support that you can rely upon as you explore the world of music.

Just remember, it's not about how "good" you sound, or what others think about you. Always offer what you have to give. If you do so authentically and openly, others will always respond in kind, like the wolves who step aside and offering their food to Serafine. Sing your song – be the wolf!

Questions for Consideration

Try answering these questions alone or with a group. Answer them once before going through the sequence of the unit, and then answer them again when you are done. Has anything changed after going through the exercises in the unit? Return to these questions again when you come back to this unit.

1. When you think of a wolf, what comes to mind? What emotions do wolves conjure in you? What images do you think of?
2. Take some time and listen to wolves howling. You can find lots of recordings of this on YouTube. As you listen, try to focus on one sole wolf. Hear how they sing, then pause, and then sing again. If you could understand what they were communicating, what do you think it would be?
3. What emotions or desires do you hear in the howl of the wolf?
4. Is there a part of you that is like the wolf? How? What do you feel makes you have the wolf inside you?
5. What about the wolf relates, in your mind, to the concept of melody?
6. When you listen to wolves howl, can you hear the individual melodies they sing? Can you hear the other elements of the environment playing with them – the wind or the streams?

One Authentic Sound

All music begins with one authentic sound.

If you can make one authentic sound, then you have begun to make music. And if you can make one sound, why not two, or three? And if you have made three sounds, why then you've begun to create a melody!

Use this exercise to get in touch with the melody inside you.

1. Begin with a breath. Breathe in, and then breathe out. Do this slowly four times. Become aware of the air moving through your body. This is where the sound comes from.
2. Now, breathe in again, and when you exhale, sigh audibly. Do this slowly four times.
3. Now, breathe in again, and sigh on your exhale, but as you sigh, allow the sound your making to settle at one pitch. Hold that pitch, whatever it is, until it fades naturally. Do this slowly four times.

This the beginning of melody.

Find your own sound simply by breathing in and out slowly. As you sigh and create a sound, try to put your emotions into it. Create a few sounds and see if you can create a simple musical expression.

You can also try this exercise with your instrument of choice. Begin by breathing, and then breathe into each sound you make. One pitch at a time, find your own melody. Don't rush it, allow each tone to be a world unto itself.

The Charm Bracelet

A simple melody is made out of sounds strung together like charms on a bracelet.

Use this exercise to create a melody out of one authentic sound.

1. Repeat the steps used to create one authentic sound.
2. Once you have created four authentic sounds, string them together by repeating them slowly and rhythmically.
3. As you feel a pulse emerge in your melody, move your body in time with the pulse.
4. Invite a friend to sing along with you. They can imitate what you are singing or add their own thing.

Once you string together a few authentic sounds of your own, and use them to create a simple, sung groove, you have created your very own melody.

This exercise also works well with your instrument of choice. Remember to breathe into each sound you make. Don't rush it. Allow each melody to tell its own story.

The Callback

A variation on a simple call and response, the Callback is intended to stretch you out of your comfort zone while getting some wonderful positive reinforcement at the same time!

Use this exercise to practice creating and imitating simple melodies.

1. With a group of friends, create a simple pulse by stomping your feet, moving your bodies, or drumming on your thighs or chests.
2. One singer begins the game by singing a simple melody. Create your melody one tone at a time. Sing your simple melody in time with the pulse.
3. Once a melody is sung, the group calls the melody back to the original singer.
4. Each singer calls three melodies, and the group responds to each one.

This is a nice way to introduce the individual melodies of everyone in the group. It gets us all singing together.

Roving Duets

Music is language. Language is music. When we converse with each other through melody, we exercise our brain's capacity to process the rhythm and melody of language.

Use this exercise to introduce yourself to the fundamentals of creating improvised music as part of a small group.

1. Sit or stand in a circle.
2. As a group, establish a simple pulse by stomping your feet, moving your bodies, or drumming on your thighs or chests.
3. Turning to a neighbor, one person begins the game by singing or playing a simple, repeated melody.
4. As always, create your melody one tone at a time. Remember to synchronize your simple melody with the pulse.
5. Once the first person has established a simple melody over the pulse, their neighbor can either imitate that melody, or add something new. Together, the two sing or play their new song together.
6. In time, the next person in the circle joins the duet by either imitating something they hear or adding something new.
7. Once that third person has joined the duet, the first person drops out, and the duet moves to these two participants.
8. In this way, the duet roves around the circle.

This exercise provides everyone with practice at synchronizing with a beat, creating simple melodies, imitating other melodies, and adding new melodies to a piece of improvised music.

The Infinity Loop

The most basic structure for extended group improvisation, this exercise challenges singers and players to take their simple melodies one step further.

Use this exercise to learn how to create extended improvised music.

1. Sit or stand in a circle with a group no smaller than two people, but no larger than four or five.
2. One person begins the game by creating a simple melody. Remember to create your melody one tone at a time. Make sure you establish a clear, simple-to-follow pulse.
3. Once the first person has established a simple groove and melody, they invite their neighbor to join them by either imitating what they hear or adding something new.
4. Once everyone has joined, the group works together to find a way to bring the song to a meaningful end.

The Infinity Loop asks participants to play the role of both soloist and support.

You can vary this exercise in countless ways. The most exciting variation happens when each member of the group takes a solo over the groove. A solo happens when you say something new, bold, or exciting. It can also happen when the group simply makes space for one individual to be heard.

Catch Me If You Can

Music is conversation in sound. We listen, respond, share ideas, challenge and inspire each other.

Use this exercise to expand your ability to create simple melodies over a groove.

1. Sit or stand in a circle with a group no smaller than two people, but no larger than four or five.
2. One person creates a simple melody. Remember to create your melody one tone at a time. Make sure you establish a clear, simple-to-follow pulse.
3. Once the first person has established a simple groove and melody, they invite their neighbor to join them by either imitating what they hear or adding something new.
4. Once everyone has joined the song, the first participant adds something new to their melody. Turning to their neighbor, they invite them to follow their changes by imitating something new they hear, or adding something else new.
5. One at a time, each performer follows the changes as they move around the circle.
6. In this way, your song develops and changes in new and exciting ways.

This exercise leads to exciting improvisations that develop in inspiring ways. It allows your improvised song to unfold like a great conversation between friends, while simultaneously exercising our ability to synchronize with a beat and hear and create simple melodies.

The Two Energies

There are two energies in music: Fire and Water.

Use this exercise to explore your tone.

1. Fire Energy refers to music that is loud and fast. It can be heard from the mountaintops. It is frenzied and wild and it burns out quickly.
2. Water Energy refers to music that is soft and slow. It flows like a gentle river and feels like a lullaby.
3. With a partner or group of friends, try to make music that explores each of these energies.
4. What does each feel like? Which is easier for you to play? Which energy fits your mood?

Making music with Fire Energy can be thrilling, and improvisations that explore Water Energy can be stunning. However, the best improvisations have a little of both!

Waves of Sound

Like waves crashing on the shore, your sound can ebb and flow in intensity.

Use this exercise to explore dynamics in your playing.

1. Stand or sit in a group of four or five people.
2. Using the Infinity Loop as a basic structure, begin a simple, repeating pattern.
3. At first play as softly as you can.
4. Once all players have joined the improvisation, one person adds some Fire Energy to their playing.
5. As the first player increases the intensity of their playing, by either speeding up, increasing their volume, or adding to the complexity of their pattern, others are then invited to join in, until everyone is playing with Fire Energy.
6. Once everyone has increased their intensity, one player returns to playing more softly.
7. As the first player returns to Water Energy, everyone slowly follows them, and the music returns to a softer dynamic.
8. This pattern of shifting back and forth between energies can go on for as long as the group feels it can!

This exercise can be truly beautiful and intense. Younger players, especially teenagers, love to play with extremes in dynamics!

ABA

Improvisation can also mean "spontaneous composition."

This exercise explores dynamics through the use of simple song structures.

1. Sit or stand in a circle with a group no smaller than two people, but no larger than four or five.
2. One person creates a simple melody. Remember to create your melody one tone at a time. Make sure you establish a clear, simple-to-follow pulse.
3. Once the first person has established a simple groove and melody, they invite their neighbor to join them by either imitating what they hear or adding something new.
4. This will be *Part A*.
5. After a few moments, one player to changes what they play. They can change anything about the music they want. They can add a new melody, increase their tempo, play louder, or even change keys.
6. Once a change has happened, the other players begin to follow the change by imitating or adding something new to this new pattern.
7. This will be *Part B*.
8. After a few moments, one player returns to *Part A*, and slowly everyone else follows.

This exercise uses working memory to retain the elements of our original melody, while still attending to the improvisation and shifting with the group.

Pentatonic Power

Melody has two simple elements – it rises and falls in pitch, and it repeats.

The black keys of the piano provide a simple tool for exploring the basic elements of melody.

1. Two players sit together at the piano.
2. One player begins to play a simple repeating pattern on the black keys only.
3. Once the first player has firmly established their repeating pattern, the other player joins in by imitating what they hear or adding something new.
4. Together, both players bring the improvisation to a natural end.

The black keys of the piano provide a wonderful way to explore melody, and an easy way to begin playing piano for inexperienced improvisers.

You can vary this exercise in any number of ways. My favorite is to add a drum groove to the mix, which forces everyone to lock in to a repeating pattern.

One Note at a Time

Every sound you make is important.

A variation on The Charm Bracelet, use this exercise as a way to explore melody by taking it one note at a time.

1. Using your voice, the piano, or any instrument of your choice, make One Authentic Sound. Try to express what you're truly feeling at this moment. Allow the sound to ring out and fade on its own.
2. Make another sound. Allow it to ring out and fade on its own.
3. Make another sound. Keep going, but move slowly and deliberately. Allow each sound space to fade on its own. Let each sound you make be a world unto itself, an expression of who you are in that very moment.
4. When you have found three or four sounds that sound right to you, begin repeating them, but always move slowly.

This exercise can be performed on any instrument. It is a simple way to provide a safe space for inexperienced players to try a new instrument.

Every note we play is important, and they all work together to create beautiful music. If you move slowly as you search for your sound, you bring intention to all of your playing.

Remember that melody is simply One Authentic Sound followed by another. String your sounds together slowly and thoughtfully. Listen for how they connect, how they call out to each other.

Truly, the music will tell you what to play.

The Hang Loose Chord

Add some chords to your melody

This exercise is intended to help inexperienced players learn to play simple chords on the piano.

1. With your left-hand place each of your five fingers on five consecutive white keys.
2. Now, very lightly lift all but your thumb and your pinky finger.
3. Press down on the keys under your thumb and your pinky finger.

You can use the sustain pedal to make your chord sound dreamy. I call this Hang Loose Chord because it is played with just the thumb and pinky, like the hand signal in which you curl your fingers, but leave your thumb and pinky finger hanging out.

The Claw

Add some chords to your melody

This is another exercise intended to help inexperienced players learn to play simple chords on the piano.

1. With your left-hand place each of your five fingers on five consecutive white keys.
2. Now, very lightly lift all but your thumb, your middle finger, and your pinky finger.
3. Press down on the keys under your thumb, your middle finger, and your pinky finger.

You can use the sustain pedal to make your chord sound dreamy. I call this chord The Claw because you hold your fingers into a kind of claw-like shape to play it. You can perform either of these two chord exercises with either hand, with any of your fingers, or on any keys on the piano.

Power Yoga Piano

Chords add depth and beauty to melody.

Use this exercise to play simple chords and melodies on the piano.

1. With your left hand, play a chord. You can use either the Hang Loose Chord or the Claw. Allow this chord to ring out and fade on its own.
2. After playing a chord, answer it with a simple melody with your right hand.
3. Remember that melody is One Authentic Sound followed by another. It rises and falls in pitch, and it repeats itself.
4. Play your melody a few times, and then play another chord with your left hand.
5. Now, answer that chord with a new melody.
6. Keep playing until you find a natural close to your song.

This exercise is almost like playing Call and Response with yourself. You play a chord with the left hand, and answer that chord with a melody.

Move slowly and deliberately, as if you are practicing yoga, when you do this exercise. Hold each chord like a meditation while you search for the melody that answers it.

If you find two other three chords and a melody that you like, keep playing them. See where they lead.

Allow your fingers and your mind to wander together over the keys of the piano until you find the chords and the melody that work together.

The Four-Sentence Solo

We all have a melody inside, just waiting to be heard.

This exercise provides a structure for playing melody in a solo context that combines repetition and variation in a simple, easy-to-follow way.

1. Think of a sentence made of four words. I like this one: "I like pepperoni pizza".
2. Say it again. "I like pepperoni pizza"
3. Now, say it a third time, but change something small about it. "I also like mushroom."
4. Say the first sentence again. "I like pepperoni pizza."
5. Now, imagine that each word in your sentence is a note.
6. Play four notes.
7. Play them again.
8. Play them again, but change something simple about them. You might move one note up or down a little in pitch. You might add a new note. Try not to change it too much. Just add something new.
9. Play your first four notes again.

Using this incredibly simplified structure, you can create a simple melodic solo.

Create a simple melody. Repeat it. Change it up a little. Repeat it again. That third "sentence" acts like a turnaround for other players, signaling to them that your solo is coming to an end. It also provides a way to add some variety or dynamics into your playing.

Conversation Themes

A conversation is an improvisation in words.

Use this exercise to explore how a musical improvisation can be just like a conversation.

1. Two players sit together at the piano and brainstorm a topic for conversation.
2. Act out this conversation, but instead of talking, "say" each "word" as a note, chord, phrase, or melody on the piano. Your words are musical notes.
3. Each player says something, and the other responds.
4. Sometimes, you both play at once, sometimes one person monopolizes the conversation.
5. Try to make your "conversation" follow a logical sequence, just like a real conversation.

It is helpful to debrief after each musical conversation. What were you trying to say? How did you feel when you received this response? How did you express this idea?

It is also helpful for others to try to interpret what they thought you were saying.

Musical Themes

Different styles of music inspire different ways of playing.

Use this exercise to explore how different genres or styles of music can change how you improvise.

1. With a group of friends, brainstorm a style of music. Get creative! Here are a few that I've encountered in this exercise: "German Techno", "Space Death Metal".
2. Choose a genre or style, and create an improvisation that imitates that style.
3. For structure, you can use any of the previously explained exercises.

It helps to debrief after this exercise. Why did you choose the genre you chose? What characteristics or elements of this genre did you try to capture? What was most challenging about performing in this style for you? What about this genre or style really connects with you?

The Escalator

Melody rises and falls like a toddler playing on the steps.

This exercise helps players embody melody in a three-dimensional way.

1. You will need at least two people to perform this exercise.
2. Find a staircase and a simple-to-play instrument, like a wooden xylophone, a recorder, a glockenspiel, or ukulele.
3. One person will be the Player, and the other is the Stair Walker.
4. The Stair Walker's job is to climb the steps a little at a time. After climbing a few steps, come back down, and then go back up again. Can you find a repeating pattern?
5. The Player's job is to play a note for each step the stair Walker takes on the steps. The lower they are on the steps, the lower the note. The higher they climb, the higher the note.
6. The Stair Walker is Embodied Melody. The Player is the interpreter.

There are several variations to this exercise.

Try it with two Stair Walkers and two Players. This creates counter melodies, complex rhythms, and harmonies.

Assign each step a degree of the scale and challenge the Players to interpret the Stair Walker's melody in a specific key.

Draw the Music

Can you see your music?

This exercise engages players artistically and musically.

1. You will need paper and markers for this exercise.
2. Begin with a sample of your favorite piece of recorded music. With a group of players, listen to the music together. Focus on one specific element in the music that you hear. It may be the melody, the rhythm, or one particular instrument.
3. As you listen, draw what you hear happening in the music. Use these guidelines:
 - a. Create a symbol for each sound you hear.
 - b. Repeated sounds should get the same symbol.
 - c. Represent the pitch of sounds by placing them vertically on your paper. High sounds should be higher up on the page. Lower sounds would be found towards the bottom.
 - d. Represent rhythm and duration horizontally on your paper. Leave long spaces around sounds with longer duration, and group symbols that are played with a faster tempo closer together.
4. Now, try this while a few players perform an improvisation. Can you draw the music you hear spontaneously?

The challenge in this exercise is to create a system of notation for the music you hear. The purpose is to engage the listener in the music more fully. Creating your own system of notation forces you to think about elements and details in the music you may not have considered before.

For an added challenge, write a melody in your newly created notation and ask another person or group of friends to play it!

The Sign Posts

Improvisation can blur the lines between audience and performer.

This exercise builds on the premise of “Draw the Music” and creates a structure where an audience can participate in the improvisation.

1. Make four posters, each double sided, and containing an abstract symbol drawn in bold, bright colors.
2. With a group of friends, brainstorm what each symbol might mean to your playing. For example, one symbol might mean “Stop”, or another may be telling you to “Play Louder”.
3. In a group of three to five players, perform a simple improvisation.
4. The others will act as the audience. Four volunteers from the audience will, at random times, hold up their sign.
5. Players respond to each sign post as they are able to in their improvisation.

This is a fun exercise to try with students and their families at school concerts! It fully engages the audience in the creation of music.

It can also be fun not to tell anyone what the players have decided each sign post means. Instead, perform the improvisation, and ask the audience to guess what each sign meant after the music has ended.

Journal Prompts for Unit One

What do you have to offer the music? What gifts do you have that make your musical contributions valuable and important? What are you most proud of?

Melody is one way to express emotions through music. What emotions have you expressed through music making in our group? How did you express these emotions? How did you feel about opening yourself up to express these emotions?

Describe a time when you challenged yourself to lead a piece of music with our group. How did you do it?

Describe a time when you imitated something someone else in the group was playing. What did you imitate? How did you do it?

Describe a time when you added something completely new to a piece of music the group was playing. What did you add? Why did you add it? What happened to the music as a result?

Perform a brief improvisation with a group, and then when it is done, take a few minutes to describe as best you can everything that was being played by everyone else in the group. What instruments were there? What was each player doing? What

emotions or feelings or moods were being expressed? Try to include as much detail about what everyone else was doing as you can.

When you create melodies, what are you usually trying to say? What message do you have to send out to the world through your melodies?

What is important to you in life? What is important to you in music? How can you bring those two concerns together in song?

What is easier for you to do – imitate what another player is playing or add something new to a piece of music? Why? What can you do to improve where you feel you are struggling?

What goals do you have for yourself as a musician? What goals do you have for yourself as a creative, thinking person? What do you most want to be able to do?

What is your favorite genre of music? What are the characteristics of this music? Why do you like these elements of this type of music so much?

What did you think of Serafine's interactions with the wolves? Would you be able to jump into the pack like she did? What fears would you have to overcome to reach your goals like she did?

Suggested Sequence and Assessment Rubrics

Cycle 1 – Introduction to Improvisation

Class #1:

- One Authentic Sound
 - Voice - group with conducting
 - Duets
 - Instruments – group with conducting
 - Duets/small ensembles
- Shadowing with partners
 - Duets with bodies, then drums, then xylophones, then instruments
- The Charm Bracelet
- Intro to The Infinity Loop
 - Large group with xylophones
 - Small groups with instruments

Class #2:

- One Authentic Sound
 - Large group with voice – small groups with instruments
- The Infinity Loop
 - Small ensembles
 - Go around three times
- Introduce Catch Me If You Can
 - Large group with xylophones
 - Small ensembles with instruments
- Journal Prompt # 1

Class #3:

- One Quality Sound
 - Large group
 - Small ensembles with instruments
 - The Charm Bracelet
- One round of The Infinity Loop
- Catch Me If You Can
 - Go around three times
- Water Energy
 - Small ensembles
 - Large Group
- Journal Prompt #2

Name: _____

Cycle #1 – Introduction to Improvisation

Skill	Developing 5 points	Satisfactory 8 points	Mastered 10 points
Create One Authentic Sound With Voice or Instrument			
Create a repeating pattern of three or four Authentic Sounds			
Shadow or imitate another player's sounds			
Support another player in an improvised ensemble			
Change your repeating pattern while improvising in a small group			
Follow the changes of other players in an improvised Ensemble			
Be able to explain how "The Infinity Loop" is played			
Be able to explain how "Catch Me If You Can" is played			
Create a repeating pattern that imitates Water Energy			
Thoughtfully complete journal prompts			

Total Points Earned:***Average:******Cycle #2 – Melody, Part One******Song in Everything: A Storybook Guide to Musical Improvisation***

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Class #1:

- Water Energy
 - Small ensembles
 - Follow Infinity Loop Form
 - Go around three times
- Introduce Fire Energy
 - Duets at piano
 - Small ensembles
 - Go around three times
- Large group – Catch Me If You Can
- One Authentic Sound – Large Group

Class #2:

- Shadowing – bodies, then duets with instruments
- Change to small ensembles –
 - Water Energy improvisation
 - Fire Energy improvisation
 - Go around twice – once for each form
 - Follow the Infinity Loop form
- Waves of Sounds – large group
- Introduce ABA
 - Large group
- Journal Prompt #3

Class #3:

- Waves of Sound – large group
- ABA
 - Duets at piano
 - Small ensembles
 - Fire/Water Fire –or- Water/Fire/Water
 - Go around three times
- Journal Prompt #4
- Large group jam – Infinity Loop
- One Authentic Sound – large group

Name: _____

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Cycle #2 – Melody, Part One

Skill	Developing 5 points	Satisfactory 8 points	Mastered 10 points
Create a repeating pattern of three or four sounds on an instrument			
Create a repeating pattern that reflects soft dynamics			
Create a repeating pattern that reflects loud dynamics			
Play an improvised piece of music that demonstrates dynamics – loud vs. soft			
Follow another player’s shifting dynamics			
Lead a small ensemble in an improvisation with shifting dynamics – loud vs. soft			
Be able to explain how “Water Energy” is played			
Be able to explain how “Fire Energy” is played			
Be able to explain how “ABA” is played			
Thoughtfully complete journal prompts			

Total Points Earned:

Average:

Cycle #3 – Melody, Part Two

Class #1:

- Piano Skills
 - Pentatonic Power
 - One Note at a Time
 - Power Yoga Piano
 - Duets
- The Four Sentence Solo
 - Solo on guitar
 - Duets, then small ensembles
- Large Group – Infinity Loop
- One Authentic Sound – large Group

Class #2:

- Piano Skills
 - Power Yoga Piano
 - Four Sentence Solo – duets using Black Keys
- Infinity Loop with Soloing
 - Use Four Sentence Solo Structure
 - Go around three times
- Introduce Conversation Themes at Piano – students brainstorm themes
- Journal Prompt #7

Class #3:

- Conversation Themes
 - Duets at Piano
 - Students brainstorm themes
- The Escalator
- Small Ensembles –
 - Infinity Loop, with soloing, focusing on melody – what goes up must come down
 - Go around three times
- Journal Prompt #8
- One Authentic Sound – Large Group

Name: _____

Cycle #3 – Melody, Part Two

Skill	Developing 5 points	Satisfactory 8 points	Mastered 10 points
Create a melody using the Black Keys of the piano			
Create an improvisation that uses left hand chords and right hand melodies on the piano			
Play a solo using the Four Sentence Solo Structure			
Play a solo while improvising using the Infinity Loop Form			
Support another player who is soloing by playing a repeating pattern			
Create a melody that goes up and down in pitch			
Create a melody that expresses musical themes			
Be able to define Melody			
Be able to change and return to a melody while an improvisation is happening			
Thoughtfully complete journal prompts			

Total Points Earned:

Average:

Standards Alignment Chart

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**Unit 1: The Song of the Wolf – Melody
Purpose and Evaluation Overview**

Exercise	Neurologic Aptitude (BS = Beat Synchronization/MP = Melodic Perception)	Level 1 Competency	Level 2 Competency	National Standard
One Authentic Sound	BS/MP	1.1, 1.2, 1.3	2.4, 2.15, 2.16	MU: Cr1.E.IIa, MU: Cr1.E.IIIa, MU: Pr6.1.C.IIIa
Howling Like a Wolf	MP	1.1	2.4, 2.5	MU: Cr1.E.IIa, MU: Cr1.E.IIIa, MU: Cr1.1.C.IIIa, MU: Cr2.1.C.IIa, MU: Cr2.1.C.IIIa, MU: Pr6.1.C.IIIa
The Charm Bracelet	MP	1.1, 1.2, 1.3, 1.4	2.3, 2.4, 2.5	MU: Cr1. 1.E.5a, MU: Cr1.E.IIa, MU: Cr1.E.IIIa, MU: Pr6.1.C.IIIa
The Callback	BS/MP	1.1, 1.6	2.4, 2.5, 2.6, 2.14, 2.15, 2.16	MU: Cr1. 1.E.5a, MU: Pr6.1.C.IIIa
Roving Duets	BS/MP	1.5, 1.7, 1.8	2.4, 2.5, 2.6, 2.7	MU: Cr1. 1.E.5a, MU: Cr1.E.IIa, MU: Cr1.E.IIIa, MU: Pr6.1.C.IIIa, MU: Cr1.1.H.IIIa
The Infinity Loop	BS/MP	1.1,1.3, 1.7, 1.8, 1.10	2.3, 2.5, 2.7, 2.9, 2.10, 2.15, 2.16	MU: Cr1. 1.E.5a, MU: Cr1.E.IIa, MU: Cr1.E.IIIa, MU: Cr3.1.E.IIIa, MU: Cr3.2.E.IIIa, MU: Cn10.0.H.IIIa, MU: Pr6.1.C.IIIa, MU: Cr1.1.H.IIIa
Catch Me If You Can	MP	1.1, 1.2, 1.3, 1.7, 1.8, 1.10	2.3, 2.5, 2.7, 2.9, 2.10, 2.15, 2.16	MU: Cr1. 1.E.5a, MU: Cr1.E.IIa, MU: Cr1.E.IIIa, MU: Cr3.1.E.IIIa, MU: Cr3.2.E.IIIa, MU:

The Two Energies	MP	1.1, 1.3, 1.8, 1.9	2.3, 2.5, 2.7, 2.9, 2.10, 2.15, 2.16	Cn10.0.H.IIIa, MU: Pr6.1.C.IIIa, MU: Cr1.1.H.IIIa MU: Cr1. 1.E.5a, MU: Cr1.E.IIIa, MU: Cr1.1.C.IIIa, MU: Pr6.1.C.IIIa, MU: Cr1.1.H.IIIa
Waves of Sound	MP/BS	1.1, 1.3, 1.8, 1.9	2.3, 2.5, 2.7, 2.9, 2.10, 2.15, 2.16	MU: Cr1. 1.E.5a, MU: Cr1.E.IIIa, MU: Cr1.1.C.IIIa, MU: Pr6.1.C.IIIa, MU: Cr1.1.H.IIIa
ABA	MP	1.1, 1.3, 1.7, 1.8, 1.9	2.3, 2.5, 2.7, 2.9, 2.10, 2.15, 2.16	MU: Cr1. 1.E.5a, MU: Cr1.E.IIa, MU: Cr1.E.IIIa, MU: Cn10.0.H.IIIa,

				MU: Pr6.1.C.IIIa, MU: Cr1.1.H.IIIa, MU: Cr3.1.H.IIa
Pentatonic Power	MP	1.3, 1.4, 1.5, 1.8, 1.9	2.1, 2.2	MU: Cr1. 1.E.5a, MU: Pr6.1.C.IIIa
One Note at a Time	MP	1.3, 1.4, 1.8, 1.9	2.1, 2.2, 2.4, 2.6, 2.16	MU: Cr1. 1.E.5a, MU: Cr1.1.C.IIIa, MU: Pr6.1.C.IIIa
Power Yoga Piano	MP	1.3, 1.4, 1.8, 1.9	2.1, 2.2, 2.4, 2.6, 2.16	MU: Cr1. 1.E.5a, MU: Cr1.1.C.IIIa, MU: Pr6.1.C.IIIa, MU: Cr1.1.H.IIIa
The Four Sentence Solo	BS/MP	1.3, 1.4	2.3, 2.4, 2.5, 2.10, 2.15, 2.16	MU: Cr1. 1.E.5a, MU: Cr1.E.IIIa, MU: Cr1.1.C.IIIa, MU: Pr6.1.C.IIIa
Conversation/ Musical Themes	MP	1.3, 1.5, 1.6, 1.10, 1.11	2.3, 2.4, 2.5, 2.10, 2.15, 2.16	MU: Cr1. 1.E.5a, MU: Cr1.E.IIIa, MU: Cr3.1.E.IIIa, MU: Cr3.2.E.IIIa, MU: Cn10.0.H.IIIa, MU: Cr1.1.C.IIIa, MU: Cr2.1.C.IIa, MU: Cr2.1.C.IIIa, MU: Pr6.1.C.IIIa
The Escalator	MP	1.7, 1.8	2.3, 2.5, 2.7, 2.9, 2.10, 2.15, 2.16	MU: Cr1. 1.E.5a, MU: Cn.11.0.T.IIIa, MU: Cr1.1.C.IIIa, MU: Pr6.1.C.IIIa
Draw the Music	MP	1.3, 1.4, 1.7, 1.8	2.11, 2.12, 2.13, 2.14	MU: Cr2.1.E.5a, MU: Cr2.1.E.8a, MU: Cn.11.0.T.IIIa, MU: Cr1.1.C.IIIa, MU: Pr6.1.C.IIIa
The Sign Posts	BS/MP	1.3, 1.4, 1.8, 1.9	2.3, 2.5, 2.7, 2.9, 2.10, 2.15, 2.16	MU: Cr1. 1.E.5a, MU: Cr1.E.IIa, MU: Cr1.E.IIIa, MU: Cr3.1.E.IIIa, MU: Cr3.2.E.IIIa, MU: Cn10.0.H.IIIa, MU:

Cn.11.0.T.IIIa,
MU: Cr1.1.C.IIIa,
MU: Cr2.1.C.IIa,
MU: Cr2.1.C.IIIa,
MU: Pr6.1.C.IIIa