

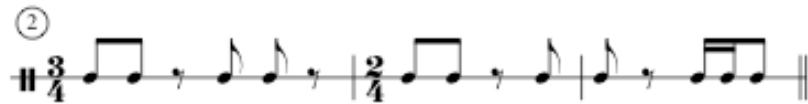
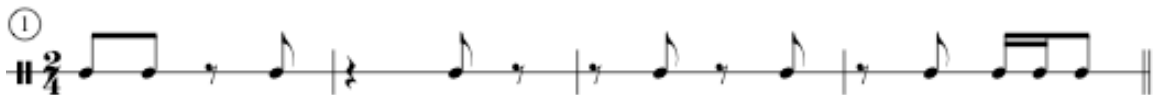
Pop!: In a Nutshell

Student Edition

Use this compact teaching guide to introduce your students to the main facets of *Pop!*. For a Listening Map, additional interdisciplinary lesson plans, musical composition lesson plans, and other resources for *Pop!*, visit www.bandquest.org.

Rhythm Activity

Write counts under each of the notes. Use dashes to indicate notes longer than one beat and parentheses around the counts underneath rests. See the sample measure for an example.



Warm-Ups: Eb Instruments

I. Pitch Set



II. Articulations



Learn Some New Musical Terms

In *Pop!*, Tawnie Olson used three compositional techniques as a part of the way she approached creating the piece:

1. Additive process - Building a melody note by note. An Additive process is a technique where a melody begins with a pitch or series of pitches that are repeated, each time adding on another pitch until the motive is fully developed in its entirety. The following example is from *Pop!* By the end of this example, all of the pitches from the Bb Blues scale have occurred. The pitches of the scale are Bb, Db, Eb, E natural. Notice that sometimes she repeats several of the pitches before adding the next one in the series.



2. Imitation - Imitation happens when a melody or fragment of a melody occurs and then later is answered by being repeated in another voice or instrument. There are some specific types of musical pieces that are completely structured based on imitation, such as round, canon, and fugue. In *Pop!*, at rehearsal Letter C, a melody starts in bassoon, trumpet, trombone, and vibraphone; one beat later it is answered in flute, oboe, clarinet1, and xylophone; one beat after that it is finally answered in the tenor and baritone saxophones, tuba, and marimba. Listen for all three groups playing the same melody one beat apart when you perform this section.
3. Aleatory - Some element of what is performed is left to chance and/or the decision of what sounds to play are determined by the performer, often with some sort of directions or original type of notation that doesn't necessarily specify specific pitches or rhythms. In *Pop!*, at rehearsal Letter K, Tawnie Olson provides a set of pitches from the Bb Blues scale for each instrument with instructions on how to perform them to recreate the sounds of popcorn popping.

Using the Internet or other sources, find two examples of pieces that use each type of music composition techniques and note the title, composer, and source where you found the piece. Be sure to listen to each piece to see if you can hear the additive process, imitation, or aleatory!

	Title	Composer	Source
1. Additive process:	_____	_____	_____
2. Additive process:	_____	_____	_____
1. Imitation:	_____	_____	_____
2. Imitation:	_____	_____	_____
1. Aleatory:	_____	_____	_____
2. Aleatory:	_____	_____	_____

8 Things to Know about Composer Tawnie Olson

Her music is inspired by politics, nature, spirituality, and the musicians who will play it.

Born & raised in Canada.

Played piano in school and church to accompany choirs.

Favorite instruments growing up: piano, flute & piccolo..."and any other instrument I could get my hands on."



Critics describe her music as "especially glorious" and "ethereal."

Came to the US to study at Yale School of Music in Hartford Connecticut.

Played flute in Middle School Band.

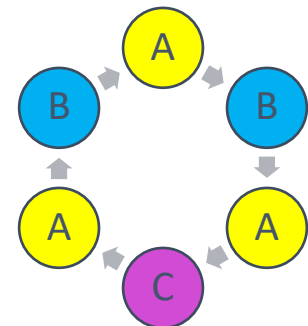
Loves Popcorn!

Dad taught her how to make it when she was little.

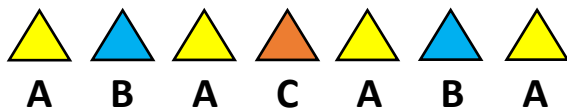
Thinking about Rondo Form

Composers can organize the music they create in many ways. Rondo form is one plan or organizing structure they might use for a piece. The term **rondo** sounds like the word **round**; it comes from the French word for round, *rondeau*.

A rondo in music is a circular journey. It begins with an opening theme, leaves it for something new, returns to it more than once, then closes the piece with the same theme. Visually a rondo looks something like this. →



Or in a linear way, like this.



As you listen to "POP!" in class, challenge yourself to find all the times that composer Tawnie Olson returns to the opening theme A. Your ears will be challenged by her variations of the A theme, but the basic melody is always somewhere inside the repeated A sections.

And just for fun, create your own illustration of how rondo looks, but instead of shapes or colors, use your favorite emojis.

