



# *Think Like a Composer*

## Performance Guide

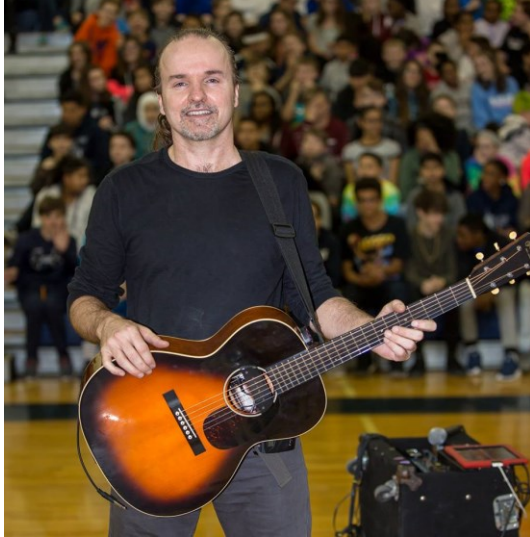
Michael Kelsey breaks down the process of turning sounds into compositions and helps students understand the nature of music and the keys to songwriting. With his “on the spot” recording equipment, he can quickly construct sound sculptures using elements in the room. Students offer ideas for lyrics and found objects for instruments to contribute to the performance. The audience comes away knowing more about how they can make music part of everyday life!

### **This performance guide includes:**

- Artist bio
- A warmup activity
- Pre-show thinking prompts
- Key vocabulary
- Suggested Q & A questions
- Post-show discussion questions
- A student survey link
- A STEAM extension activity on EdPuzzle
- Related Ohio Learning Standards

# BEFORE THE SHOW

## Meet the Artist



**Michael Kelsey** brings a free-flowing improvisational style to the guitar that involves every inch of his instrument. Throughout a performance Michael may make use of technology, his improv skills, objects in the room, and audience interaction to make music for the ears but more importantly a musical experience for the senses.

He has shared the stage with guitar legends such as Santana, Steve Vai and Eric Clapton!

Find him [@michaelkelseymusic](#) on Facebook and Instagram.

## Classroom Warmup

How can a feeling, color or mood be expressed through sound?

*On your own:* Using just your voice (no gestures or acting it out!)...

...What does blue sound like to you?

...What does happiness sound like to you?

*Partners:* Now, reverse it and make a sound that expresses a common emotion or color of your choice. Can a friend guess it correctly? Discuss their reasoning. Were they able to pick up on your choices about tempo, rhythm, pitch, or some other musical element?

*Whole group:* Find everyone who chose the same color or emotion. Let each person take a turn sharing their sound. How are the sounds similar or different? Why do you think that is?

## Think While You Watch

During the performance, Michael will ask for audience participation to create a song on the spot. Pay attention to the creative choices made in the room.

How does Michael organize all the ideas into a coherent song? How are suggestions from the audience elaborated on or adapted? How does a new idea change what comes before?

# Vocabulary

Understanding the following concepts and terms will help you to enjoy the artist’s performance.

- *Frequency range*: The range of human hearing. Different instruments inhabit different spaces within this range. (Ex. low—cellos, high—tambourines)
- *Stream of consciousness*: Letting ideas flow without thinking about it.
- *Composition*: The organization of many ideas into one complete expression. It may take the form of a song, book, dance, painting, etc.
- *Elements of music*: The tools that a composer uses to organize sound, such as tempo, beat, rhythm, pitch, form, harmony and timbre.
- *Acoustic guitar*: A guitar with a hollow body that allows the sound to resonate at a louder volume.
- *Looper*: An electronic device that can record audio and play it back instantly. It “loops” the pattern so that you can add new parts over the recording.

# The Q & A

Artists love to answer thoughtful questions! If you are having trouble thinking of a question, here are some that are sure to be well-received.

- What drew you to this art form?
- Who are you inspired by?
- What’s an average day like for you?
- What kind of training/education did you complete?
- What’s your favorite (or least favorite) part about your work? Why?
- Have you ever dealt with stage fright?
- Tell me about your favorite performance venue.
- What advice would you have for someone wanting to follow in your footsteps?

## Compose Your Question

# AFTER THE SHOW

## Post-Show Discussion

*Discuss or write a reflection:*

Review the “Think While You Watch” prompt. What did you notice about the collaborative process? Were you surprised by the results? Would you have done anything differently?

### Follow-up Questions

- How is composing music similar to composing a painting, poem or dance?
- In what ways can collaboration help a creative process? Hinder it?
- Do you agree that “letting ideas flow without thinking about it” is a valuable way to work in any discipline (i.e., arts, science, math, etc.)? Why or why not?

## Student Survey

Tell us about your experience at <https://www.surveymonkey.com/r/F795MBV> and **your school’s Muse Club will be entered to win \$100.**

## EdPuzzle: STEAM Extension

In this one-minute video, you will see Michael demonstrate how everyday objects can be used to create sounds that weave together into musical phrases. You'll be asked to identify the relationships at work between tension, length, frequency and pitch.

You'll also be invited throughout the video to experiment with sounds using simple materials from your home or classroom. Gather the following materials: a long string (ex. guitar string, rubber band, yarn), a hollow box-like object, a pencil, a wine glass. Record audio and share the results of your jam session with your teacher!

### Student Link (no account or name required):

<https://edpuzzle.com/open/rudecse>

Using this link means student answers are submitted anonymously to Muse Machine.

### Teacher Preview Link:

<https://edpuzzle.com/media/64c80f683b08a7411e8a7cea>

Teachers can copy the EdPuzzle into their own account and edit the questions to better suit their class’s learning objectives. Student answers are submitted to the teacher, not to Muse.

# FOR TEACHERS

## Related Ohio Learning Standards

The following standards are linked to the artist's performance and/or the activities in the performance guide. Teachers may be able to make additional connections.

### Music

<i>Enduring Understandings:</i> Personal Choice and Vision, Critical and Creative Thinking	
<b>Perceiving/Knowing/Creating</b>	
6.5CE	Distinguish between and among the use of dynamics, meter, tempo and tonality in various pieces through active listening.
7.6CE	Identify various careers for musicians (e.g., in education, entertainment and technical support).
8.6CE	Describe ways that technology and the media arts are used to create, perform and listen to music.
HS I.3CE	Recognize and describe the elements of music.
HS II.4CE	Describe the elements of music and their functions.
<b>Producing/Performing</b>	
6-8.3PR	Improvise, compose and arrange music.
6.6PR	Attend live performances and demonstrate appropriate audience etiquette.
<b>Responding/Reflecting</b>	
6.2RE	Reflect on a variety of live or recorded music performances.
6.4RE	Describe ways that music relates to other art forms using appropriate terminology.
7.5RE	Compare and contrast the meaning of common terms and processes used in various arts disciplines.
8.4RE	Express how music performance and settings affect audience response.
8.6RE	Compare common terms and contrasting definitions used for various artistic elements used in music and other art forms.
8.7RE	Describe how roles of composers, performers and others involved in music are similar to or different from those in other art forms.
HS I.2RE	Respond to aesthetic qualities of a performance using music terminology.
HS II.2RE	Describe how the use of elements of music affects the aesthetic impact of a music selection.
HS III.2RE	Discuss how people differ in their responses to the aesthetic qualities of performance including their personal responses.
HS II.3RE	Discuss how the purpose, meaning and value of music changes because of the impact of life experiences.

HS III.3RE	Assess how elements of music are used in a work to create images or evoke emotions.
HS I.4RE	Evaluate the use of the elements of music as relative to expression in a varied repertoire of music.
HS III.4RE	Explain how the creative process is used in similar and different ways in the arts.
HS II.5RE	Describe the use of elements of music as they relate to expression in a varied repertoire of music.

## Writing

CCR Anchor Standard 1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
CCR Anchor Standard 2	Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
CCR Anchor Standard 4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCR Anchor Standard 10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

## Speaking and Listening

CCR Anchor Standard 1	Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
CCR Anchor Standard 2	Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
CCR Anchor Standard 3	Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

## Science

The Ed Puzzle reviews grade 5 physical science concepts of sound. Teachers could easily edit the activity to address higher-level physical science concepts, such as the properties and behavior of sound waves.

5.PS.2	Pitch can be altered by changing how fast an object vibrates. Objects that vibrate slowly produce low pitches; objects that vibrate quickly produce high pitches. Sound travels at different speeds through different media.
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