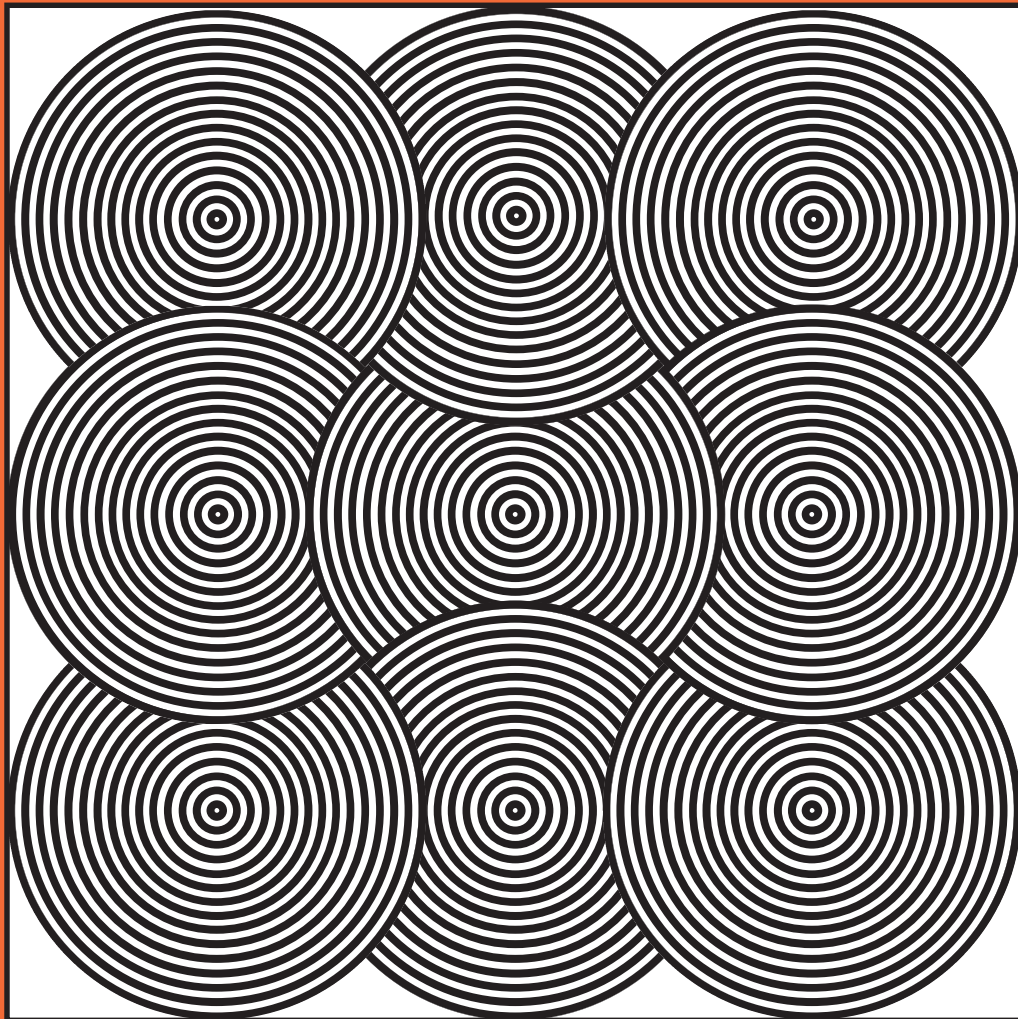


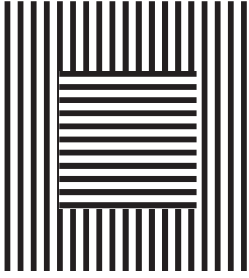
Homage Series no 5
All Ears/All Play

Music inside out with John Rea



Teacher's Guide

Activities for music appreciation, performance and creativity



Document prepared by the Société de musique contemporaine du Québec (SMCQ) as part of the Homage Series (2015-2016) dedicated to John Rea.

Music inside out with John Rea

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* Note: Reproducible forms are included for each activity.

IV. Homme Papillon

The butterfly effect in the orchestra

1. Context

The actual title of the work refers to a poem by Tchouang-tseu (4th century, BCE), disciple and follower of Tao. "I do not know whether I am a man dreaming that I am a butterfly, or whether I am a butterfly dreaming that I am a man [Man Butterfly.]"

In this 33 minute work for chamber orchestra and piano, John Rea also illustrates the butterfly effect. From the program notes:

The butterfly effect — the notion that a butterfly flapping its wing here unleashes a storm there — a fundamental principle in the science of chaos, may be characterized by this ancient bit of folklore:

For want of a nail, the shoe was lost;
For want of a shoe, the horse was lost;
For want of a horse, the knight was lost;
For want of a knight, the battle was lost;
For want of a battle, the kingdom was lost.

Small variations at the initial conditions result in huge, dynamic transformations at the concluding events. That is to say that there was no nail, and so, the kingdom perished. And this is the way it goes in my composition.

In this work listeners will perceive several vibrations, trills and tremors evoking the beating of wings and the flight of a butterfly which will activate an instrumental "storm".

2. Appreciation



Level: primary and secondary

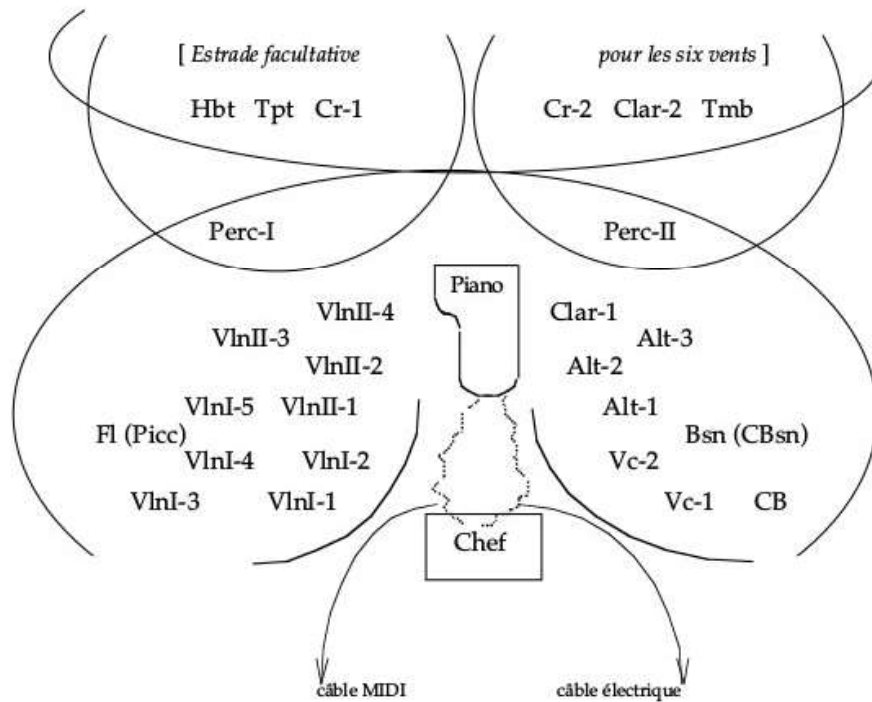
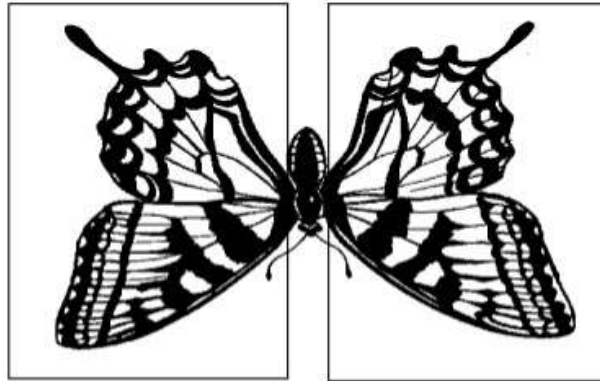
Audio excerpt: track 5

Reproducible forms: RF2 (primary) or RF3, RF4 and RF5 (secondary)

-
1. Tracing the context of the work's inspiration. (See "Context".)
 - What is the butterfly effect?
 - How can this be represented through music?
 2. The teacher asks a student to create an improvisation, on an instrument of their choice, illustrating the beating of a butterfly's wings.
 - Why was this instrument chosen?
 - By using the musical vocabulary, can the student explain why it was played in this way? (Eg: gentle tapping on a tom-tom with their palms.)
 3. The teacher shows students the excerpts from the score **RF2** and by means of instruments or vocalisation demonstrates the tones represented by each excerpt. Students can also be asked to perform each encountered excerpt.

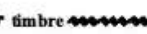



Instrumentation and stage layout (aerial view)



These cables are linked to the computer, which can be triggered by the conductor or by an assistant sitting behind the piano (between the percussions).

Notation —

 *tr timbre*  = trill on the same note with two different fingerings

 = butterfly-like tremolo, an irregular and very fast tremolo, sometimes interrupted

(p mf) = dynamics can be variable

 = with fingers from both hands (percussion)

ad lib. glissando papillonnant = irregular glissando (variable pitch), sometimes interrupted

4. The class listens to music excerpt **track 5** and tries to spot the instrumental techniques that recall the rustling of butterfly wings.

Primary level RF2:

- Each student cuts out excerpts from the score on form **RF2**
- While listening to the music, they replace the excerpts from the score in the order which they hear them.

Secondary level pupils RF3, RF4, and RF5:

- In the second column of the chart **RF3** students indicate the order (1, 2, 3, 4) in which they hear each music motif.
- In the third column, using the musical vocabulary **RF4** they explain the sounds which, in their opinion connect to the butterfly.
- Answers and examples can be found on form **RF5**

Approximate timing of each "effect":

0:00 to 0:42: Tapping with both hands on tom-toms
 0:30 to 1:18: Semi-improvised glissandi on violins
 0:56 to 1:00: Ascending scales on piano
 2:23 to 2:26: Ascending scales on pizzicato violins

3. Creation



Level: primary and secondary

Reproducible forms: RF6, RF7, RF8 and RF9

Material: Videos of insects (see suggestions below)

A) Initial exploration: "sound effects" on muted videos

1. The teacher chooses a video excerpt of moving insects (see examples below,) ensuring that the sound is off, and has the students view it. Using percussions and/or other available objects, the teacher or a student improvises a soundtrack to accompany the insect's movements.

Suggested videos (students can also find their own videos or imagine the insects):

- Alien Empire BBC (part 1) (in Youtube, the timing seems to vary from one version to the next) :
 - Bees: 4:35 to 4:50
 - Caterpillar: 10:47 to 11:11
 - Blue butterfly: 15:50 to 17:20
 - Beetles: 22:46 to 23:26
- Jumping spider : www.youtube.com/watch?v=uGZwZlCnDE

Various possibilities:

- Conduct the activity in small groups with a video which can be viewed on a tablet or cellular.
- Just for fun, imagine that the jumping spider is the conductor. Everybody holds the same note, varying the sound according to the movements of the "spider conductor."

B) Symphony of insects in movement or movements ... of the insects!

1. The teacher shows students the excerpt from the score of *Homme Papillon* (measures 60 to 63, cello) where John Rea graphically represents certain “butterfly-like” movements **RF3**.



Or see examples of John Rea’s graphic scores **RF6**.

2. Each student makes their own creation illustrating the movements of their chosen insect.
3. With the help of **RF7** each student describes:
 - their chosen insect
 - description of the insect’s sound
 - symbol associated with the sound
 - how the sound works in the time frame (eg in the boxes)

Then students create the song of their insect by drawing the symbols in the boxes (see example **RF8**). A duration of 10 seconds is recommended for grades 1 and 2, 20 seconds for grades 3 and 4, and 30 seconds for grades 5 and 6.

4. Each student presents their creation to the class.

The teacher randomly assigns 2, 3, 4, or 5 “insects” and has them play at the same time, thus creating a duet, trio, quartet, or a quintet of insects or a symphony of insects! (See example **RF9**).

Tricks:

- Ask someone to count the “measures” aloud to synchronize the parts.
- Superimpose the scores on a screen and try out various combinations of “insects.”

Reproducible form

RF2

Examples of butterfly-like sounds

Excerpts from John Rea's music score *L'Homme Papillon*

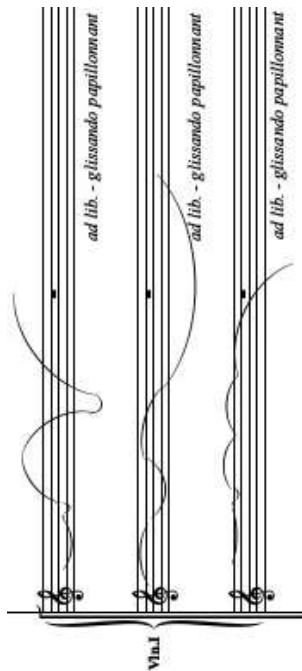
2. Ascending scales played pizzicato (violins)



4. Ascending scales at the piano



1. Semi-improvised glissandi in the violin parts



3. Finger rolls on the tom-toms with both hands

