

Revolution and Transformation



A Collection of Integrated Lessons for Grades 4-6
Centered on the Themes and Styles of Music in Preparation for
The Memphis Symphony Orchestra
Young People's Concert #1
February 24-25, 2010

A Partnership of The Memphis Symphony Orchestra and Memphis City Schools

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MEMPHIS SYMPHONY ORCHESTRA
Young People's Concert #1
February 24-25, 2010

Revolution and
Transformation:
A Musical History Tour of Our
State and Nation

KELLY CORCORAN, Conductor

<i>Semper Fidelis</i>	John Philip Sousa
<i>Symphony No. 104, "London"</i>	Franz Joseph Haydn
mvt. 4, Allegro Spritoso	
<i>Mississippi Suite, mvt. 1, "Father of Waters"</i>	Ferde Grofé
<i>American Salute</i>	Morton Gould
<i>John Henry</i>	Aaron Copland
<i>Afro-American Symphony</i>	William Grant Still
mvt. 3, "Humor"	
<i>Americana Symphony, mvt. 4, "Open Plains Hoedown"</i>	Gustav Mahler
<i>Memphis Blues</i>	W. C. Handy
<i>Fascinating Rhythm</i>	George Gershwin

Composers and Program Notes



John Philip Sousa, (born Souza, November 6, 1854 – March 6, 1932) was an American composer and conductor best known for his stirring military marches. He is known as the “March King.” When he was only eleven years old, he conducted his own seven-piece band of adult musicians who played in Washington, D.C! Prevented by his father from running away to join the circus, he was enlisted at the tender age of thirteen in the Marine Corps Band. Sousa eventually made a name for himself as a conductor of that same band. Later in private life, he toured the United States as a celebrated composer-conductor for the New Marine Corps Band. He was the featured conductor at the dedication of old Ellis Auditorium in Memphis, the predecessor of the Cannon Center in which the *Revolution and Transformation* concert will take place.

Semper Fidelis is the title of the official march of the United States Marine Corps. Sousa thought it was his “most musical” march. The words “Semper Fidelis” (Always Faithful) form the motto of the Marine Corps.

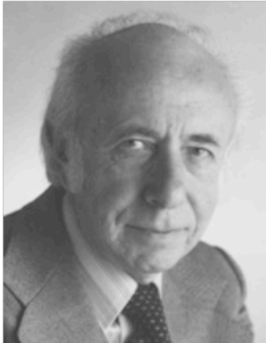


Franz Josef Haydn (1732-1809) was born in the Austrian village of Rohrau. His parents, who recognized their young child’s musical gifts, let choirmaster Johann Franck take on the boy’s musical training. In his teens, Franz began working as a freelance musician. His big break came when Prince Esterhazy hired Haydn to conduct the court orchestra. Haydn held this prestigious post for more than thirty years.

In 1795, when Tennessee was on the brink of becoming a state, Haydn composed the *London Symphony, Opus 104*. He used a Croatian folk song underlined by a drone bass for the theme of the last movement. Like other musicians featured in this concert, Haydn often drew inspiration from popular songs of his day. The symphony’s premiere in London was a huge success. Today Haydn is known for his many orchestral works as “Father of the Symphony.”



Classical music ran for four generations in **Ferdinand Grofé’s** (1892-1972) family. The lad left home at age fourteen and supported himself as a milkman, truck driver, usher, newsboy, elevator operator, and as a piano player in a bar. The teenager, nicknamed Ferde (pronounced “Ferdie”), performed with dance bands and composed his first piece on commission at age 17. He wrote his most famous arrangement, *Rhapsody in Blue* by George Gershwin for Paul Whiteman’s jazz orchestra twice in the 1920’s and again in 1946. *Mississippi Suite (Tone Journey)* is an orchestral suite that depicts scenes along a journey down the Mississippi River from its headwaters of Minnesota down to New Orleans.



Morton Gould (1913-1996) was, like many other composers featured in this concert, a child prodigy. He was a published composer at the age of six. While Gould was a teenager, he played piano in vaudeville and movie theaters. He became the staff pianist at Radio City Music Hall at its opening in New York. At the age of 22, he was conducting and arranging programs of classical and popular music for a radio station in New York.

Gould based his composition *American Salute* on “When Johnny Comes Marching Home,” a song popular during the American Civil War. This work is in *theme and variations* form.



Aaron Copland, (1900-1990) was born into a Russian immigrant family. His parents never attended a concert! Copland learned to play piano from his older sister. During his twenties, he studied in Paris with Nadia Boulanger. Jazz rhythms influenced his compositions, as did American legends and folk music. He wrote music for ballet, (*Appalachian Spring*, *Billy the Kid*, *Rodeo*) movies, (*The Red Pony*) and the concert hall (*The Tender Land*, *Concerto for Piano*.) Forging a distinctly American style of composition, he became known as “the dean of American composers.” Copland was also a teacher, lecturer, writer, critic and conductor.

John Henry is a tone poem that celebrates the legendary “steel-drivin’ man.” Copland bases this orchestral theme and variations on the ballad of the same name. John Henry represents the multitude of laborers who built the railroad in the great westward expansion. In Copland’s music, one can hear the ring of the hammers as John Henry challenges the newly invented steam drill to a duel. He wins his contest over the machine, then, exhausted, dies “with his hammer in his hand.”



William Grant Still, (1895-1978) was born in Woodville, Mississippi. He was the son of two schoolteachers. But when he was very little, William's father died, so he and his mother went to live with her mother in Little Rock, Arkansas.

William grew up listening to his grandmother tell stories about her life as a slave on a plantation in Georgia. He also grew up hearing her sing spirituals that she learned as a child. Later on, those stories and spirituals found their way into his music. When William was nine, his mother remarried. His stepfather loved music, too. He bought a phonograph, with which he introduced William to all kinds of music he'd never heard before, including opera. William took violin lessons when he was young, and then taught himself to play the cello, clarinet, oboe and French horn.

Still went to Wilberforce University in Ohio to study medicine, but that didn't last long. Still began his music career in Columbus, Ohio. Then the great blues performer W.C. Handy invited him to come to Memphis play with his band and to do musical arrangements for them. That's when the blues started finding their way into Still's compositions.

He was the first African-American to conduct a major American orchestra. But Still earned his living writing background music for radio and television -- shows like *Gunsmoke*, *Perry Mason*, and *The Three Stooges*. In addition to symphonies, Still's classical compositions include chamber music, operas,

and ballets.

Still's *Afro-American Symphony* was the first symphony composed by an African-American to be performed by a major symphony orchestra. The third movement, entitled "Humor," gives a playful nod to George Gershwin, his mentor W.C. Handy, and Harlem Renaissance poet Paul Dunbar.



William C. Handy was born in Florence, Alabama November 16, 1873, and died in New York, March 28, 1958. Handy grew up in a very religious family. His father was a minister of a nearby church. Handy showed early signs of great musical talent, but was forbidden to study secular music. When he was a teenager, Handy defied his parents' wishes by secretly learning to play the cornet and joined a blues band in his hometown. Soon after, he became a traveling musician, playing with various bands and minstrel shows. His travels took him to large cities such as Chicago and St. Louis, but also throughout the countryside of the South. This gave Handy the opportunity to absorb and learn different musical styles including gospel, spirituals, ragtime, and the blues.

The Blues is a style of music based on a repetitive harmonic pattern, often in twelve measure units (Twelve-Bar Blues). Another key feature of the blues is the use of "blue notes"—itches that are slightly altered from the major or minor scale and used for extra expression. The Blues emerged slightly before the turn of the 20th century in African-American communities in the U.S. and often uses elements of gospel, spirituals, work songs, and call and response songs; all having roots in West African culture. The Blues were one of the most important influences on the origin of jazz.

In 1909, Handy moved to Memphis, Tennessee, where he regularly performed on Beale Street. Beale Street at this time was filled with clubs, restaurants, and shops, many owned by African-Americans. In the same year, Handy wrote a campaign song for the Memphis politician, E.H. Crump. In 1912, he published a new arrangement of the song, re-naming it *Memphis Blues*. It is recognized as one the earliest pieces of blues music to be published, garnering Handy the title, "Father of the Blues." Because of the influence of W.C. Handy and others, Memphis has become a world center for blues music.

One day, in his eighties, when he was talking to school children, Handy patted his trumpet and declared: "Life is something like this trumpet. If you don't put anything in it, you don't get anything out. And that's the truth."



Mark O'Connor (b. August 5, 1961, Seattle, Washington) "One of the most talented and imaginative artists working in music -- any music -- today." - The Los Angeles Times Mark O'Connor credits two musical giants as major creative influences:

folk fiddler Benny Thomasson, who created the modern era of American fiddling in the 1940's, and Stephane Grappelli, the French jazz violinist and improviser.

Mr. O'Connor has absorbed knowledge from the many musical styles he has studied. Now, at age 47, he has combined these influences into a new American Classical music. As The Los Angeles Times warmly noted, he has "crossed over so many boundaries, that his style is purely personal." Go to his website www.markoconnor.com for more information.

Mr. O'Connor writes "[Open Plains Hoedown] is a characteristic variation in the form of a dance called a hoedown. The hoedown is a uniquely American musical mélange. . . a complex combination of reels derived from Ireland and Scotland, two hundred years of musical contributions of African-American slave fiddlers, as well as early 20th century Southeastern Bluegrass fiddlers and Texas contest fiddlers.

With this movement, the hoedown creates what my score suggests as a “Swift Gallop” across the prairie. I want the listener to “see” the dust being kicked up by the wagons and horses as the prairie dogs and rabbits do their own hoedown and scurry out of the way! There is a section in the music described as “Indian Dance” that the hoedown develops suggesting the excitement and hostility in store. There is another part called “Texas Fiddle” which is the style of fiddle music I learned as a child from the great Texas fiddler Benny Thomasson. The music of the Southwest is an important cultural development in American music brought on by this Westward expansion. “Fire on the Mountain” and “Vigorously” are performance descriptions in the score to call for more energy and drive from the musicians of the orchestra. Each section of the orchestra becomes a part of the hoedown that helps convey the fleeting moments on the journey West.”



George Gershwin (1898-1937) was born in Brooklyn, the second of four children from a close-knit immigrant family. Gershwin’s first published song, “When You Want ‘Em, You Can’t Get ‘Em,” only earned him five dollars. Soon after, however, he met a young lyricist named Irving Caesar. Together they composed a number of songs including “Swanee,” which sold more than a million copies.

In 1924, George collaborated with his brother, lyricist Ira Gershwin, on a musical comedy “Lady Be Good”. It included such standards as “Fascinating Rhythm” and “The Man I Love.” It was the beginning of a partnership that would continue for the rest of the composer’s life. While continuing to compose popular music for the stage, Gershwin began to lead a double life, trying to make his mark as a serious composer.

When he was 25 years old, his jazz-influenced “Rhapsody in Blue” premiered in New York’s Aeolian Hall at the concert, “An Experiment in Music.” Gershwin followed this success with his orchestral work “Piano Concerto in F, Rhapsody No. 2” and “An American in Paris”. Serious music critics were often at a loss as to where to place Gershwin’s classical music in the standard repertoire. Some dismissed his work as tiresome, but it always found favor with the general public.

In 1935 he presented a folk opera “Porgy and Bess” in Boston with only moderate success. Now recognized as one of the seminal works of American opera, it included such memorable songs as “It Ain’t Necessarily So,” “I Loves You, Porgy,” and “Summertime.”

In 1937, after many successes on Broadway, the brothers decided go to Hollywood. After becoming ill while working on a film, he had plans to return to New York to work on writing serious music. He planned a string quartet, a ballet and another opera, but these pieces were never written. At the age of 38, he died of a brain tumor. Today he remains one of America’s most beloved popular musicians.

Revolution and Transformation

ESSENTIAL UNDERSTANDINGS

The *Revolution and Transformation* concert celebrates a list of well-known composers and works that continue to inspire young people today. This unit has been designed so that students can recognize and explore themes, styles, and other aspects that establish commonalities among these selected composers.

Essential Understandings:

- Art is a universal language that often reflects emotions, historical events, culture, and themes associated with particular geographical locations/regions.
- Similar themes can be interpreted in different types of art expressions.
- The elements and structures of the visual arts, language arts, dance, and music are similar in the *parts-to-whole* aspects of form and composition.
- A composer's perceptions and creative expressions are influenced by his/her personal lifestyle, emotions, ideas, historical events, and cultural surroundings.
- Folk artists and works are influenced by history, culture and geographic location.
- Artists living today may rely on folk materials (folk songs, literary works, dances, artworks, etc.) for inspiration.
- Composers use their understanding of musical elements to create melodies and larger compositions.

GUIDING QUESTIONS

Guiding questions are used to challenge students to see the bigger picture, to identify commonalities in different themes and structures, and direct them toward higher levels of thinking. These questions are also designed to help students understand how the big ideas studied in this unit relate to everyday life.

LESSON 1: Sousa

This listening lesson/warm-up activity enables students to follow an iconic score of Sousa's famous work. It clearly depicts introduction, interlude and coda, as well as thematic sections.

LESSON 2: O'Connor

- How do tempo and dynamics shape the mood of a piece?
- When interviewing a composer, what are some of the things an interviewer could ask to better understand this person's works?
- What are some of the verbal and physical characteristics to consider when answering interview questions?
- What are some of the characteristics you should consider when comparing/contrasting two different music selections?
- Why do you think music was important to the pioneers?

LESSON 3: Haydn

- How do composers use folk music to enhance their personal compositions?
- In constructing a good melody, what tricks must a composer use?
- How does American folk music reflect particular historical time frames, cultures, and geographical locations/regions?

LESSON 4: Gould and Copland

- What characterizes *theme and variations* form?
- How can folk songs capture the spirit of a historical event or an era?
- How do “When Johnny Comes Marching Home” and “John Henry” shed light on the Civil War and the Industrial Revolution?
- How do Gould and Copland use the techniques of *repetition* and *contrast* in the featured compositions?
- How can students my age use these techniques to create a composition in theme and variations form for classroom instruments?
- How are the lyrics of a song influenced by the composer’s emotions, historical events, time periods, cultural aspects, and geographical locations?

LESSON 5: Grofé

- How does Grofé help you imagine/visualize the mighty Mississippi River through choice of tempo, dynamics, and instrumental timbre?
- What previously learned musical terminology can you use to compare and contrast the A and B sections of *Father of Waters*?
- How can singing and movement deepen understanding of an orchestral work like *Father of Waters*?

LESSON 6: Handy

- What chords would you use to create a standard twelve-bar blues progression?
- What impact does the twelve-bar blues have on popular music?
- How do culture and geographical location influence certain styles of music like the blues?
- What cities in America are well-known for the blues?

LESSON 7: Still

- How are composers influenced by other musicians?
- How can poetry influence a composer’s music?

LESSON 8: Gershwin

- What rhythmic effect is created by having a repetitive rhythmic pattern of 7 eighth notes in 4/4 time?
- How do the timbre, texture, and tempo changes in the orchestral version of *Fascinating Rhythm* affect the style and mood of the piece?
- How do the lyrics of *Fascinating Rhythm* relate to the orchestral version?

LESSON 9: Visual Art

- How do history and culture influence images in art?
- What kinds of art forms can be used to tell a visual story?
- How did quilts, used as codes during the 1800, impact events in history at that time?
- What kinds of art materials have been used in quilt-making throughout time?
- How do shape-to-form drawing techniques and color relate to quilt design?
- How do *unity* and *harmony* relate to quilt designing?

Teaching the *Revolution and Transformation* Unit:

While teachers may pick and choose from the lessons provided in this unit, it is recommended that the O’Connor lesson be taught first. The videoconference interview with this composer is planned for February 8th. By teaching

this lesson first, students will better understand the interview process. Some students may be selected to participate in the actual interview.

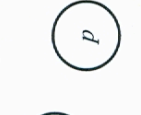
- Culture
- Motif a
- Style a
- History

LESSON 1

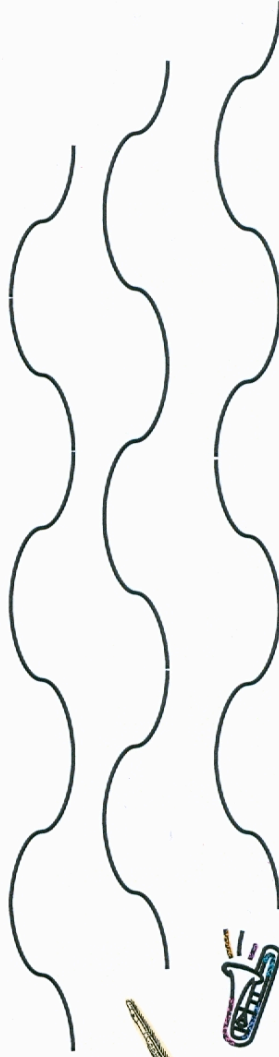
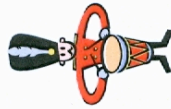
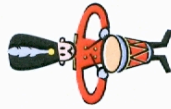
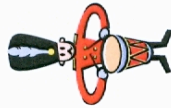
Semper Fidelis

Sempre Fidelis By: John Phillip Sousa

Introduction:



Interlude:



Listening Map Key:

The diagram consists of several rows of musical symbols and their corresponding beat values:

- A black square with a white star and radiating lines, labeled "= 4 beats".
- A cartoon figure of a person playing a tambourine, labeled "= 4 beats".
- A circle containing the letter 'f', labeled "(forte)= 4 beats".
- A circle containing the letter 'p', labeled "(piano)= 4 beats".
- A cartoon figure of a person in a top hat playing a drum, labeled "= 4 beats".
- A wavy line, labeled "= 32 beats".
- A cartoon figure of a person playing a blue instrument, labeled "= 4 beats".

Subject Area: Music, Social Studies, Language Arts

Grade: 4-6

Standards GLE/Checks for Understanding/SPI's:

4.1.1, 4.2.1, 4.5.1, 5.1.1, 5.2.1, 5.5.1, 6.1.1, 6.2.1, 6.5.1, 4.6.3, 3.6.2, 4.2.2, 5.2.2, 4.3.1, 5.3.1, 6.9.1

Curriculum Guide Objectives:

- Perform a rhythmic ostinato on unpitched percussion.
- Read and perform rhythms on body percussion and instruments rhythmic patterns containing notational symbols for sixteenth notes (ticka ticka) and an eighth note followed by two sixteenth notes (ti-ticka).
- Aurally identify instruments of the orchestra.
- Perform movement question and answer.
- Describe the tempo, mood, dynamics and instrumentation of a listening example.
- Experience music from various styles and cultures through listening examples and performance.

Guiding Questions:

- How do tempo and dynamics shape the mood of a piece?
- When interviewing a composer, what are some of the things an interviewer could ask to better understand this person's works?

- What are some of the verbal and physical characteristics to consider when answering interview questions?
- What are some of the characteristics you should consider when comparing/contrasting two different music selections?
- Why do you think music was important to the pioneers?

Vocabulary:

- ostinato
- movement question and answer
- composer
- hoedown
- reel

Resources/Materials:

- YPC rehearsal CD
- CD player
- Internet access
- soprano xylophone
- bass xylophone; congas/ tubanos
- cards with dancers, wagon wheels and fiddles
- score visuals (see plans)
- pens or pencils and paper

Strategies/Activities/Distributed Practice/Intervention

STUDENT TASKS

- Performing speech and unpitched percussion ostinati
- Reading traditional rhythmic notation
- Listening to music
- Performing movement question and answer
- Comparing and contrasting two orchestral works
- Practicing interview techniques with a partner

MOTIVATE/ENGAGE:

(Classroom preparation)

Show map of US Westward expansion:

HYPERLINK "http://en.wikipedia.org/wiki/File:United_States_1803-04-1804-03.png"
http://en.wikipedia.org/wiki/File:United_States_1803-04-1804-03.png

Westward expansion in America began with settlers called pioneers migrating to Vermont, Kentucky, Tennessee and Ohio, all of which became states between 1791 and 1803. The Louisiana Purchase in 1803 doubled the size of the US and opened up new regions to exploration and settlement. Between 1816 and 1821, Indiana, Mississippi, Illinois, Alabama, Maine and Missouri were all added to the United States.

Ordinary settlers did not head West looking for adventure. The typical pioneer was seeking a more stable life. Pioneers usually migrated as families, settling along rivers in order to facilitate trade. They often settled near other pioneer families from the same areas of the East, or families who shared similar customs or religions. Before there were organized towns, there was already a strong sense of community in the West. Pioneer communities often held fairs, parties, sports games and hoedowns or dances.

To most Americans in the early 1800's, "the West" still referred to the area from the Appalachian Mountains to the Mississippi River. Until about 1840, few settlers had traveled to the far West. In the late 1830's and early 1840's, a sentiment called Manifest Destiny emerged, the idea that Americans were destined, or even ordained by God, to expand the country all the way to the Pacific Ocean.

DAY 1:

Open Plains Hoedown Rhythmic and Melodic Figures

Adapted from music by Mark O' Connor

The musical score is in 4/4 time and D major. It consists of three staves:

- Mallets 1:** Melody line with lyrics: "Dance on the o - pen plains!".
- Percussion Speech:** Rhythmic accompaniment with lyrics: "Hear the wag on wheels a tur nin'".
- Mallets 2:** Chordal accompaniment with lyrics: "Fee fid - dle Fee fid - dle etc.".

Additional notes for Mallets 2: "Voices, reinforced with Quarter Note Steady Beat Bordun".

- Greet students outside music room and teach speech ostinato: "(rest rest) Hear the wagon wheels a turnin'". Ss enter, walking with steady beat in their feet, repeating ostinato, form a circle.
- T plays Mallet 1 theme fragment on soprano xylophone.
- Sing melodic fragment (Mallet 1) with words "Dance on the Open Plains" (sing octave lower)
- Ss sing Mallet 1 theme with words (sing octave lower)
- Sing "Fee Fiddle Fee Fiddle" on A, then E. Ss echo each.
- Ask Ss to identify which ostinato uses Ti-ticka ti-ti ta which uses ticka ticka ticka ticka, and which uses ti-ticka ti-ticka.
- Divide class and sing together, playing chord bordun on bass xylophone to reinforce pitch. (Optional: add slide into notes to mimic fiddle sound.)
- Perform as a three-part ostinato. (*Note to teacher: This ostinato is meant to familiarize students with melodic fragments that are expanded upon in this piece. It is not an Orff orchestration of or an accompaniment to the symphonic work.)
- Give cards to members of each group with pictures. (reproduce these)



- Listen to Open Plains Hoedown
- Ss hold up their cards when they hear their part.

DAY 2:

- List the following percussion instruments on the board:

Claves →	Triangle →	Tambourine →	Finger Cymbals →	Bongos →
Congas →	Sizzle Cymbal →	Bass Drum →	Splash Cymbal →	Crash Cymbal →
Tympani →	Ride Cymbal →	Glockenspiel →	Snare Drum	
- Listen to Open Plains Hoedown from 00:45 to 01:40. (From L to R, this is a sequential list of percussion instruments in the score for this excerpt.) Ss aurally identify as many of the following percussion instruments as possible by signaling when they hear the next one enter.

Conga Rhythms from Open Plains Hoedown

Mark O'Connor

Percussion

Come play the con - ga. Dance if you wan - na. O - pen plains Come on, let's shuf - fle.

- Speak the following phrase in rhythm, while referring to visual: “Come play the conga. Dance if you wanna. Open plains, come on, let’s shuffle.”
- Repeat, adding body percussion to the verbal ostinato.
- Repeat, transferring body percussion to unpitched (congas/tubanos).
- Listen for the conga toward the end of the percussion section feature (1:23 to 1:34)
- What other instruments/families of instruments do you hear? How would you need to change either the performance or the composition if you wanted to hear the conga drums more clearly?

DAY 3:

- Ss stand in scattered space facing a partner.
- Listen to Appalachia Waltz (A version with Edgar Meyer, Mark O'Connor and Yo-Yo Ma is available for download from iTunes.)
- Ss perform partner mirror movement in response to the music. (Cue switching of partners with a silent visual cue such as the raising of a scarf.)

- Following the listening/partner movement, discuss tempo, mood, dynamics and instrumentation of Appalachia Waltz.
- Explain that this is the music from which Open Plains Hoedown was created.
- Listen to an excerpt of Open Plains Hoedown (0:06- 0:44).
- Compare/contrast the tempo, mood, dynamics, and instrumentation of Open Plains Hoedown to that of Appalachia Waltz.
- Play the melodic fragment that they share in common on soprano xylophone, and show it to the class on a visual (Mallet 1 line from Day One).
- Ss read the fragment using rhythmic syllables.

EXTRA CREDIT ASSIGNMENT:

In Open Plains Hoedown and Appalachia Waltz, O'Connor uses the same theme to express two very different emotions.

Writing Prompt 1: Listen to Open Plains Hoedown. Imagine that you are a settler traveling west into unfamiliar territory and that you are keeping a journal along the way. Write a journal entry describing emotions of events that might inspire music like Open Plains Hoedown.

Writing Prompt 2: Listen to Appalachia Waltz. Imagine that you are still on your westward journey. Write a journal entry describing the day or events that would have inspired this music.

DAY 4: Preparation for Interview

1. Review Mark O'Connor bio and program notes for Open Plains Hoedown.
2. Review rules relating to a successful interview:
 - Always make a good first impression; people decide about you in the first ten seconds.
 - Always ask insightful interview questions designed to reveal important information.
 - Create some quick answer questions for emphasis and to avoid rambling.
 - Be aware of voice quality/ expression; avoid being described as monotone.
 - Posture, eye contact, and facial expressions are essential to being a good interviewer.

Organizing Data for Questions:

1. Student pairs brainstorm and list broad topics that are related to the selected composer
Example:
 - Topic 1: Biography and life
 - Topic 2: Open Plains Hoedown and other compositions
 - Topic 3: Awards, accomplishments and achievements
2. Student pairs list as many known details as possible about each of these topics.
3. Student pairs use this information to generate potential interview questions.

Student partners can work in teams to practice the following interview techniques:

(Take turns role-playing the interviewer and the interviewee.)

1. Prepare and ask questions relating to the composer's work.
2. Compile and arrange questions in order of importance in case you run out of time.
3. Make notes of responses.
4. Use language that conveys maturity, sensitivity, and respect.
5. Demonstrate knowledge of the composer's life and works.
6. Be honest, direct, and show respect for the artist's talent and accomplishments.
7. Use correct grammar and pronunciation.

Following the interview, evaluate the effectiveness of the interview, compile and review response notes, and summarize the interview.

DAY 5: The Live Interview

February 8, 2010: Mark O'Connor will participate in an Internet videoconference with MCS students. Students who wish to ask Mr. O'Connor a question should submit it to their teacher by Thursday, January 28, 2010. All students who submit questions must have a media release.

Teachers should email the best five questions from their school to carterelizabetha@mcsk12.net. Questions will be culled to round out a good interview. Students whose questions are selected may have the opportunity to go to Channel 19 to speak with Mr. O'Connor via Internet videoconference. Link information for other schools and students to watch the interview will be posted.

EXTEND AND REFINE KNOWLEDGE:

- Learn the Virginia Reel
- To facilitate more active student participation, form two sets of double lines if space allows.

Virginia Reel Steps

Source: Wikipedia.org

The dancers line up in two lines of 5-7 couples, partners facing each other. The lines have a head and a foot, with the head couple being the nearest the band or music source and the foot couple at the other end of the line. Head lady and foot gentleman forward and back.

The head lady and the foot man advance diagonally toward each other four steps, the lady curtsey and the gentleman bow, and retire four steps backward into place. The head man and foot lady do likewise immediately. Forward and turn with the right hand round.

The head lady and the foot man advance, join left hands (shoulder high), make one complete turn and return to places. The head man and foot lady do the same.

Forward again with the left hand round.

The head lady and foot man advance, join both hands straight across and make one complete turn, then return to places. The head man and foot lady do the same.

Do-Si-Do

The head lady and foot man advance, pass each other right shoulder to right shoulder, and without turning, go around each other back to back and retire backwards to places. The head man and foot lady do the same. Repeat the Do-si-do by left shoulder.

Head couple down the center and back.

The head couple join both hands and chasse (side slip and close) down inside of the lines four steps and return to the head position.

Right arm to partner and reel. (Right to center, left to the side.)

The head couple link arms and turns around once and a half. (This leaves the lady facing the men's line and the man facing the ladies line). The head lady turns the second man from the head of the line, turns once around in his place with left arms linked, while the head man does likewise with the second lady.

Head couple then returns to the middle and turns each other again (once around) with right arms linked, and move on to the third couple.

This is continued until they reach the foot of the lines, where they turn half way around only, instead of a full turn, so that the lady ends up on her side and the man on the men's side. The head couple then joins hands across and chasse (side slip and close) with side steps back to the head of the set. They drop hands and turn out ready for the march.

The cast off:

Head couple turns away and leads their line to the foot of the set. The head couple forms an arch and the second couple leads their lines under the arch and back to the top of the set. The original head couple is now the foot couple.

Repeat entire sequence as needed for the duration of the music.

ASSESSMENTS:

Interview Rubric

1 point may be awarded for each of the following criteria:

- Student demonstrated appropriate eye contact, posture and facial expressions.
- Student used correct grammar and pronunciation.
- Student showed an understanding of the composer and work studied in the lesson.

CLOSURE:

Compile and review response notes and summarize the interview.

Evaluate the effectiveness of the interview.

LESSON 3

Joseph Haydn: Symphony No. 104 in D Major

Subject: Music, Social Studies, Language Arts

Grade Level: 4-6

Tennessee/National Standards

(Rhythm) 5.2.1, 5.5.1

(Melody) 4.1.1, 4.1.2, 4.2.2, 4.3.1, 4.5.1, 4.5.2, 4.6.1, 4.8.1, 5.4.1, 5.5.1

(Harmony) 5.2.3

(Form) 4.6.2, 5.2.2, 5.3.1

Guiding Questions

- How do composers use folk music to enhance their compositions?
- In constructing a good melody, what “tricks” must a composer use?

Vocabulary

- folk song
- melodic contour
- sixteenth notes
- steps, skips, and repeated tones
- rhythm

Resources/Materials

- CD recording of Symphony No.104, movement 4
- CD Player
- Internet
- Pitched instruments
- Visual of the notated melody
- Oj, Jelena, Jelena folk song (see www.burgenland-bunch.org/Songbook/Kroatische-Lieder/Oj-Jelena.htm)

Strategies/Activities/Distributed Practice/Intervention

STUDENT TASKS:

- Identifying and playing steps, skips, and repeated tones in a notated melody.
- (For 5th grade) Experiencing sixteenth notes within a listening example.
- Discover how Haydn uses a folk melody within *Symphony No. 104, movement 4*.
- Identify when the full melody is played within the piece.

MOTIVATE/ENGAGE:

The students will:

- Draw upon their knowledge of rhythmic notation to identify rhythmic patterns.
- Use previous experiences with melodic notation to identify steps, skips, and repeated tones within a notated melody.
- Use familiar classroom instruments to play a notated melody.

DAY 1: A Lesson in Steps, Skips, and Repeated Tones

(20-25 minutes)

*5th grade play these patterns an octave higher than written.

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*4th grade play these patterns an octave higher than written (change is in pattern #2 and #4).

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- Students describe the melodic contour of the pictures and answer the following questions:
- Do any of the pictures look the same? (**yes - #1 and #3**)
- Are there any repeated tones? steps? skips?
- Which pictures move from high to low? low to high?
- Students listen to the music while the teacher plays the melody and make a mental note of the order of the melody. Afterwards, students help the teacher put the pictures in order.
- Students move to the barred instruments. The students will learn how to play the pictures that look the same (#1 and #3) and relate it to steps and skips.
- Students speak the rhythm of #1.
- Teacher pats the rhythm of the melody using alternating hands on one leg. Students echo pat the rhythm of the melody.
- Students play the rhythm of the melody on one bar.
- Students play the rhythm of the melody using only steps.
- Students identify where in the melody steps occur. Identify where the skips occur.
- Students learn to play measure 1.
- Students learn to play measure 2; put measures 1 and 2 together.
- Students play picture #1 and #3 while the teacher plays picture #2 and #4.
- Students play the entire section alternating with the teacher playing the other two sections.

DAY 2: A Lesson in Steps, Skips, and Repeated Tones continued

(20-25 minutes)

- Students learn to play the other two sections of the melody.
- What is difference between picture #2 and #4? (one note at the end of measure 2)
- Are there any repeated tones? steps? skips?
- What new rhythm do you see?
- For #2, students learn to play just the repeated tones in measure 1; add measure 2.
- Students add the 16th note in measure 1.
- To put it together, divide the class into two groups and assign each group different sections to play. Add a D tremolo on the bass instruments.

Example: group 1 plays #1 and #3 (which are the same), group 2 plays #2 and #4.

*Make sure you rotate so that each group gets to play each section.

*Ask for volunteers to play the entire melody.

DAY 3: Can you find that melody in Haydn's symphony?

(10 minutes)

- Talk about Haydn and the symphony. (see the biography)
- Students listen to the music and identify when the melody occurs.

0:00 – 0:15	violin (first time); add oboe (second time)
0:44 – 0:51	flute
1:42 – 1:55	violin (first time); add oboe (second time)
2:25 – 2:32	flute
(development takes pieces of the melody)	
4:28 – 4:34	violin and oboe
4:49 – 4:56	bassoon and trumpet
6:07 – 6:12	strings and woodwinds

EXTEND AND REFINE KNOWLEDGE:

Have students learn to sing the folk song *Oj, Jelena, Jelena* (words and music found at www.burgenland-bunch.org/Songbook/Kroatische-Lieder/Oj-Jelena.htm)

*If you would like a recording of how to pronounce the words, send an e-mail to mayahibethanys@mcsk12.net

ASSESSMENTS:

- 3 – Students are able to identify and play steps, skips and repeated tones within a notated piece with accuracy; identify when the melody occurs in the music.
- 2 – Students are able to identify and play steps, skips and repeated tones within a notated piece with 80% accuracy; identify when the melody occurs most of the time.
- 1 – Students are having trouble identifying and playing steps, skips and repeated tones within a notated piece; unable to identify when the melody occurs in the music.

LESSON 4

Gould – *When Johnny Comes Marching Home* and Copland – *John Henry*

Subject Area: Music

Grade: 4-6

Standards GLE/Checks for Understanding/SPI's

MU 4.1.1, 5.1.1, 6.1.1; 6.6.2, 6.4.2

SS 4.3.3, 4.3.4, 4.3.7, 5.5.6, 5.1.2

Curriculum Guide Objectives:

- Sing the Civil War song “When Johnny Comes Marching Home” and the ballad “John Henry”.
- Relate songs to historical context of Civil War and Industrial Revolution.
- Experience and analyze theme and variations, comparing/contrasting Gould’s *American Salute* and Copland’s *John Henry*.
- Create a theme and variations arrangement of a familiar song using classroom instruments.

Guiding Questions:

- What characterizes *theme and variations* form?
- How can folk songs capture the spirit of a historical event or an era?
- How do “When Johnny Comes Marching Home” and “John Henry” shed light on the Civil War and the Industrial Revolution?
- How do Gould and Copland use the techniques of *repetition* and *contrast* in the featured compositions?
- How can students my age use these techniques to create a composition in theme and variations form for classroom instruments?
- How are the lyrics of a song influenced by the composer’s emotions, historical events, time periods, cultural aspects, and geographical locations?

Vocabulary

- folk song, work song
- Rhythm
- melody
- timbre
- pitch
- texture
- tempo
- dynamics
- pattern
- theme and variations

Resources/Materials:

- Concert CD,
- notated songs “When Johnny Comes Marching Home” [Silver Burdett *Making Music* gr. 5, p. 180] and “John Henry”
- copies available for students
- the story of John Henry included in this curriculum
- student copies of the Theme and Variations form table
- a large Venn diagram for comparing/contrasting the two works
- pencils
- student Internet access
- *John Henry* Julius Lester/Jerry Pinkney Dial Books New York 1994. This Caldecott Honor book is in the Central Public Library and may be found in the school library. Imaginative re-telling of the famous tale with vibrant illustrations.
- Reproducible word find and listening guide/quiz for Gould’s *American Salute*
http://www.armyfieldband.com/pages/education/ed_supplements/students_worksheets_all.pdf

Strategies/Activities/Distributed Practice/Intervention

INSTRUCTIONAL STRATEGIES/ACTIVITIES

- Students will experience and analyze a musical form called theme and variations in Gould’s *American Salute* and Copland’s tone poem *John Henry*.
- Outside class, they will research the two songs on the Internet to discover how they relate historically to the Civil War and the Industrial Revolution.
- They will explore how a composer uses melody, timbre, tempo, and dynamics to write theme and variations.

- After comparing and contrasting these two works, they will create a group composition in theme and variations form based on a familiar folk song.

MOTIVATE/ENGAGE

(20 minutes in the classroom; 10 minutes in the music room)

Prior to their music lesson, the classroom teacher reads the story of John Henry to the students. Selected students search the internet for information on John Henry, to find where the C & O railroad line ran, and/or to look for alternate versions of the John Henry ballad. Students may report their findings in the classroom during the next week at a time determined by the teacher.

In the music room, students brainstorm facts about the Civil War. The music teacher plays the song “When Johnny Comes Marching Home.”

Students sing the refrain, talk about how people might welcome home military personnel today, and discuss vocabulary in the song.

DAY 1:

(20 minutes)

- Vocalize the students in C pentatonic scale. The students learn the John Henry ballad. An easy way to begin is for T to sing each verse with the students “chiming in” on the last line.
- Students review the refrain of “When Johnny Comes Marching Home.” They draw lines in the air to indicate musical phrases as T plays the melody. Notice how many phrases there are, if any are the same, melodic direction, etc.
- Why do the students think these songs were written? Pair and share.
- Students review orchestral instrument families and timbres. (Optional instrument word find game on Internet. See Resources.)

DAY 2

(15 minutes)

- Students review singing “When Johnny Comes Marching Home” and “John Henry”.
- Students listen to Copland’s *John Henry* theme from the CD. The teacher compares this theme to the “main idea” of a written composition. They identify the “ring, ring” of John Henry’s hammers in the music.
- Students listen to the introduction (0:00 – 0:25) and theme (0:25 – 0:44) of Gould’s *American Salute*. Pair and discuss: Why does Gould use brass and snare drum in the introduction? What instrument family plays the theme? What lyric fragments from the song show up in the orchestral piece? (hurrah, hurrah)

DAY 3

(15 – 20 minutes)

- Students listen to Copland’s *John Henry*. Working in pairs, each person names at least three ways the theme changes during the course of the piece. Pairs share their findings with the class.
- During this activity, the teacher may review musical vocabulary.

Melody: a string of pitches

Accompaniment: background music for the melody

Tempo: the speed of the beat

Timbre: tone color of the instrument, family name: strings, woodwinds, brass or percussion, which instrument is playing

DAY 4

(15 minutes)

- Students listen to Gould’s *American Salute*.

- Teacher and students go over the listening guide/quiz for Gould's piece stopping after each variation. (This may also be used as a quiz for individuals, and checked as a group.)
http://www.armyfieldband.com/pages/education/ed_supplements/students_worksheets_all.pdf

DAY 5:

(25 – 30 minutes)

- The teacher organizes students into cooperative learning groups. One person in each group may act as recorder. (Note: This lesson also works as a whole class activity.)
- The teacher plays *John Henry*, stopping after each variation. Groups fill in the grid. After listening, the whole class checks its work.

DAY 6:

(15 minutes)

Using a large Venn diagram on the board, the class compares and contrasts the two pieces of music: for example, compositional techniques used, subject matter, composers, etc.

EXTEND AND REFINE KNOWLEDGE:

Students learn to play a familiar folk song ("Twinkle, Twinkle, Little Star" or "Hot Cross Buns") on classroom instruments. Students then compose variations for their selected theme. Some elements that may be varied are: rhythm, key, tonality, tempo, dynamics, timbre.

CLOSURE:

Discuss or write an essay outlining what students learned and/or perform their theme and variations for the teacher, parents or a younger student group.

ASSESSMENTS: 3 points total

- Student sings the two songs to the best of their ability.
- Student participates by listening and speaking appropriately during discussions.
- Student can name three ways Gould and Copland varied their themes.

E = 3 points S = 2 points N = 1 point U = 0 points

Theme and Variations Analysis Table: John Henry

	Melody Instrument	“Hammer” Instrument(s)	Accompaniment Instrument(s)	Tempo	Dynamics
Theme (0:00)	clarinet solo	muted trumpet	bassoon plays “ring, ring” once	slow	quiet <i>p</i>
Var. 1 (0:42)			sustained strings	Slow	a bit louder, more instruments
Var. 2 (1:25 interlude 1:39 v2)	strings/alterd melody	Metal spike			mezzo forte <i>mf</i>
Var. 3 (2:04)		woodwinds	snare drum over woodwinds		
Var. 4 (2:32)	woodwinds		drums, brass	still faster	
Var. 5 (2:50)		full orchestra & metal spike			forte <i>f</i>
Coda (3:30)	ring, ring w/snare drum and final chord	-----	-----	-----	-----

AMERICAN SALUTE CALL CHART

As your teacher calls out a number, choose “A” or “B” as your answer.

	A	B	
1.	flutes start alone	everyone starts together	0:00
2.	bassoons have the melody	trumpets have the melody	0:25
3.	melody in low winds, brass	melody in high winds, brass	0:57
4.	melody seems much faster	melody seems slower	1:59
5.	mood grows dark	mood grows cheerful	2:27
6.	cornets share melody	clarinets share melody	2:46
7.	cornets play louder	cornets add mutes	3:06
8.	snare drum solo	call and response	3:32
9.	timpani has melody briefly	marimba has melody briefly	3:49
10.	everyone ends together	tubas end comically	end

www.armyfieldband.com

John Henry



1. When John Henry was a little baby,
Sittin' on his mama's knee,
He ___ gave a long and a lone – some cry,'
“This hammer'll be the death of me, Lord, Lord,
This hammer'll be the death___ of me.”
2. Well, the captain said to John Henry,
“Gonna bring that steam drill 'round,
Gonna take that steam drill out on the job.
Gonna whop that steel on down, Lord, Lord,
Gonna whop that steel on down.”
3. John Henry said to the captain,
“Well, a man ain't nothin' but a man,
But before I let that steam drill beat me down,
Gonna die with my hammer in my hand, Lord, Lord,
Gonna die with my hammer in my hand.”
4. Well, the man that invented the steam drill,
He thought he was mighty fine.
But John Henry drove his fifteen feet,
And the steam drill only made nine, Lord, Lord,
The steam drill only made nine.
5. John Henry looked up at the mountain,
And his hammer was strikin' fire.
He hammered so hard that he broke his heart,
And he laid down his hammer and he died, Lord, Lord,
He laid down his hammer and he died.
6. They took John Henry to the tunnel,
And they buried him in the sand,
And every locomotive comes a-roarin' by,
Says, “There lies a steel-drivin' man, Lord, Lord,
There lies a steel-drivin' man.

Subject: Music

Grade: 4 - 6

Standards GLE/Checks for Understanding/SPI's

1.1, 1.2, 3.6.2 4.6.2, 4.6.2, 4.1.2, 4.6.1, 5.1.1, 5.1.2, 6.2.1, 6.2, 6.9.1, 8.1, 8.2

Guiding Questions:

- How does Grofé help you imagine/visualize the mighty Mississippi River through choice of tempo, dynamics, and instrumental timbre?
- What previously learned musical terminology can you use to compare and contrast the A and B sections of *Father of Waters*?
- How can singing and movement deepen understanding of an orchestral work like *Father of Waters*

- introduction
- interlude
- coda
- tempo
- dynamics
- timbre
- A and B sections
- mirror movement

Resources/Materials:

- Concert CD
- CD player
- *Revolution and Transformation* curriculum
- barred Orff instruments in D pentatonic
- Curwen solfege cards and/or pitch ladder
- empty Venn diagram
- open space for paired movement
- visual of form
- A section lyrics and melody
- B section melodic rhythm

Vocabulary:

Strategies/Activities/Distributed Practice/Intervention

MOTIVATE/ENGAGE:

“Native Americans called the Mississippi River ‘the Father of Waters.’ When the United States was young, boatmen used long poles to propel barges loaded with goods up and down the river. When you listen to this composition, titled *Father of Waters*, you can imagine the mighty Mississippi River rolling along, the heavy work the boatmen did and the fun they had when they took time off for dancing.”

DAY 1:

(20 - 25 minutes)

- Teach B section movement in air. Clap R Clap L Clap Both Both rest. Say and do.
- Add Right Heel touch Step back Left Heel touch Step back (Heel – Back – Heel – Back)
- Perform the clapping pattern followed by the foot pattern. Repeat.
- Now perform the extended clapping pattern in the air:
Clap R Clap L Clap Both Both rest Clap Both Both rest. S discuss the difference.
Perform the whole pattern with a partner.

CI R CI L CI B B – Heel Back Heel Back CI R CI L CI B B – Heel Back Heel Back
CI R CI L CI B B – CI B B Heel Back Heel Back

“With your partner, predict what kind of orchestral music this movement could accompany.”
Pair and share with the larger group.

“Now listen to this music by Ferdinand Grofé (0:00 – 1:21). Describe the mood, tempo and dynamics of this music. Does it match the hand jive you just did? What pictures do you see in your imagination when you hear this music?” Pair and share.

“Actually these two selections are parts of a larger musical composition called *Father of Waters* by Ferdinand Grofé. This kind of music is called a *tone poem* because it creates a musical story or paints a musical picture with sound.”

DAY 2:

- Vocalize patterns in D pentatonic extracted from *Father of Waters* using pitch ladder and Curwen hand signals.
- Students draw phrase lines as T sings the A section. How many phrases are there? Are any the same?
- Students close eyes and show melodic contour of each phrase with hands levels. Informally assess students’ knowledge of when melody ascends or descends.
- Teach melody and lyrics of A section.
- Students pair up, one behind the other. Demonstrate how to hold a heavy barge pole. Mime dragging the pole on the right for four counts twice. Then switch to the left side twice.
- Sing the song, performing four 4-beat (whole note) movements for each phrase, two on the right followed by two on the left..

DAY 3:

- Review the Boatman’s Dance (B section) the Motivate/Engage section of this lesson.
- Add a slow turn or a slow dishrag wring for the interlude.
- Students dance *Father of Waters* A B A.
- Using a Venn diagram, compare and contrast the A and B sections using previously learned musical terminology.

DAY 4:

- Teach the coda lyrics. Students rehearse the song.
- Students may create simple movement for introduction and coda or use suggested movement.
- Sing and move with *Father of Waters*.

INTERVENTIONS/ACCOMMODATIONS:

Students who are not able to do the whole note movement standing may remain seated with a designated partner for the B section. They can create an alternate slow movement performed together for the interlude.

EXTEND AND REFINE KNOWLEDGE:

- Students may play barred Orff instruments in D pentatonic during the introduction.
- Classroom teachers may include this activity in a unit on the Mississippi River. Other possible topics include: Mike Fink, the legendary river boatman, excerpts from Mark Twain’s *Adventures of Tom Sawyer or Huckleberry Finn*, or “Memphis and the Mighty Mississippi.”

ASSESSMENTS:

E = 3 points	Student always engaged in singing, movement, and discussion to the best of his/her ability.
S = 2 points	Student sometimes engaged in singing, movement, and discussion to the best of his/her ability.
N = 1 point	Student rarely engaged in singing, movement, and discussion to the best of his/her ability.
U = 0 points	Student did not engage in singing, movement or discussion.

CLOSURE:

- Students discuss or write a brief essay on the guiding question: How can singing and movement deepen understanding of an orchestral work like *Father of Waters*?
- Students perform their work for a younger class, their teacher, or a school assembly.

Father of Waters
by Ferdinand Grofé
Lyrics by T. Starr

Introduction: 0:00 Two students face each other, performing mirror mvmt.

Waves: 0: 37 – 0:43 D pentatonic scale (barred instruments play with orchestra)

A section: 0:43 – 1:21 “Boatman” sing facing same direction while pulling their barge poles through the water twice on the right side, then twice on the left (4 counts for each pull.) Put down barge poles and face partner on last phrase of A.

L, S, L, D _____	m'R D R L, _____	D	Mississippi, y'mighty river, you're
L, S, L, D _____	m'R _____		Rollin' down to _____th' sea,
L S L M _____	R D R L, _____	m'	Take me with you, Mississippi, oh,
R D R Lflat _____	S, L, D _____		How I long to be with you!

B section: 1:22 – 1:36 Boatman's Dance (partners facing)

4 e e e e e e q q q q q
cl R cl L cl B B | R heel back L heel back (one hand on hip, opposite hand shades eyes)

e e e e e e q q q q q
cl R cl L cl B B | R heel back L heel back (one hand on hip, opposite hand shades eyes)

e e e e e e q 2 e e q 4 q q q q
cl R cl L cl B B | cl B B | R heel back L heel back (see above directions)

Interlude: 1:37 – 1:47 Partners wring dishrag slowly, return to A section position.

A section: same melody, lyrics and movement

Coda: Partners lean on their imaginary barge poles wistfully

L S L M _____	R D R L, _____	Take me with you, Mississippi,
L, _____	S, _____	L, _____
	D _____	Mighty river!

Subject: Music

Grade: 4 - 6

Outcomes: (GLE/Checks/SPIs)
MU 4.6.2, 5.2.3, 6.6.2, 6.9.1

Guiding Questions:

- What are the chords of the standard twelve-bar blues progression?
- How can music promote extra-musical purposes?
- What is the difference between a band and an orchestra?

Vocabulary:

- twelve-bar blues progression
- bass line
- band
- orchestra

Resources/Materials:

- YPC rehearsal CD
- CD player
- visual of 12-bar blues progression: I I I I IV IV II V IV I I
- Internet access (for researching Handy and famous Memphis blues artists)
- paper xylophone keyboard
- barred Orff instruments and mallets, B flats for barred instruments, woodblock, hanging cymbal with brush.

Strategies/Activities/Distributed Practice/Intervention

INSTRUCTIONAL STRATEGIES/ACTIVITIES:

- Listening to music
- Singing chord roots
- Determining 12-bar blues progression aurally
- Playing 12-bar blues progression on barred classroom instruments with the A sections of *Memphis Blues*
- Discussing how music can promote extra-musical purposes
- Composing lyrics to a class blues

MOTIVATE/ENGAGE:

- During the next three lessons, we will study a form of music called “the blues.” We’ll learn about the Father of the Blues, W. C. Handy and other Memphis blues artists. In future lessons, this class will create its own blues song. First, we need to learn a bass line for the 12-bar blues.”
- Give brief historical background on W. C. Handy and *Memphis Blues*.

DAY1:

- Ss listen as T sings chord roots on a neutral syllable while playing on piano or barred instrument a standard 12-bar blues bass line in F. “How many time did you hear the number I (8); the number IV (3), the number V (1).”
- Students put up 1 finger for the tonic, 4 fingers for the sub-dominant and 5 fingers for the dominant. They determine the sequence.
I --- I --- I --- I ---
IV --- IV --- I --- I ---
V --- IV --- I --- I ---
- Ss sing the whole progression on the scat syllable “daht.” (q qr qr qr) then on “daba” (ee qr qr qr), then on “dabadaht.” (ee q qr qr)
- Ss listen as T sings progression substituting “daht” for all the I chords, “daba” for all the 4 chords, and “dabadaht” for all the V chords. They figure out the pattern and sing it.

- Students sing 12-bar bass line against A section of Handy's *Memphis Blues*. (In the A section of the MSO arrangement, (0:06 – 0:41) the actual progression of the last line is V - - - V - - - I - - - I - - -.)

DAY 2:

(at barred instruments)

- Students review singing the standard 12-bar blues progression on “daht,” “daba” and “dabadaht.”
- Students compare B-flat with B-natural. What is the difference? Substitute B flats for B naturals in barred Orff instruments.
- Students play 12-bar progression on barred Orff instruments on downbeats (“daht” or q qr qr qr)
- They repeat the 12-bar pattern with “daba” (ee qr qr qr), then again on “dabadaht.” (ee q qr qr)
- Finally, they work out the pattern in the last lesson, playing one quarter note on tonic chord, swing eighths on the sub-dominant and (ee q qr qr) on the dominant.
- Play along with the two A sections of Handy's *Memphis Blues*.

DAY 3:

- Sing and/or the twelve-bar blues progression with the two B sections? Listen to the two B sections of *Memphis Blues*. Predict whether the twelve-bar blues progression will fit when sung/played during the B sections. Share your prediction with a partner. (B B 0:42 – 1:27)? (Ss play and discover that it does not.)
- Do the above activity with the C sections. (C C' 1:35 – end.) Note: The C sections are in a different key: B flat major. Students may only sing to accompany these sections.

INTERVENTIONS/ACCOMMODATIONS:

If students cannot play the whole progression successfully, the teacher may assign three groups, one to play only the tonic (I) chord root, one to play the sub-dominant (IV), and one to play the dominant (V).

EXTEND AND REFINE KNOWLEDGE:

- Students compose their own lyrics and melody to a class 12-bar blues composition. This piece may serve an extra-musical purpose. For example, students could create a “Litter Blues” and perform it at a school assembly to remind everyone to keep their campus clean.
- Students could create a time line of Memphis blues composers, artists, and musicians in conjunction with Tennessee history or Black History month.

ASSESSMENTS:

3 = Student sang and played chord roots to the best of their ability and participated fully in the lessons.

2 = Student sang or played chord roots and participated some in the discussion.

1 = Student participated rarely by singing, playing or discussion.

0 = Student did not participate at all in singing, playing or discussion.

CLOSURE:

- Discuss how music can serve purposes that are not strictly musical.
- Perform blues play-along or original composition for teacher, parents or younger classes.

Subject: Music, Social Studies, Language Arts

Grade: 4-6

Standards GLE/Ches for Understanding/SPI's

(Harmony) 4.6.1, 5.2.3

(Form) 4.6.2

(Historical/Cultural) 4.9.2, 5.9.2

Guiding Questions:

- How are composers influenced by other musicians?
- How can poetry influence a composer's music?
- How is the work of Still similar to/different from Handy, Sousa, Hayden, or Gershwin?

- like and different phrases
- echo
- 12-bar blues
- poetry

Resources/Materials:

- CD recording of "Humor" from *Afro-American Symphony*
- CD Player
- Internet
- Visual of "hallelujah," "echo," and "marching man"
- Sign language of "hallelujah" (see <http://www.aslpro.com/cgi-bin/aslpro/aslpro.cgi>)
- "An Ante Bellum Sermon" by Paul Lawrence Dunbar (see <http://www.dunbarsite.org>)
- "I Got Rhythm" Share the Music, Grade 5, p. 63
- Examples of dance steps (see <http://www.rikomatic.com/blog/2009/10/interactive-shim-sham-line-dance-instructional-video.html>)

Vocabulary:

Strategies/Activities/Distributed Practice/Intervention

INSTRUCTIONAL STRATEGIES/ACTIVITIES

Student Tasks Include:

- sing an AABA song by George and Ira Gershwin that is highlighted in the symphonic piece.
- create movement/dance to reinforce the phrase structure of the music.
- perform a dance and discuss its cultural and historical context.

MOTIVATE/ENGAGE:

As a warm-up lesson, the students will learn *I Got Rhythm* by George Gershwin and Ira Gershwin.

- Have the students learn to sing the song.
- Students create a movement in the style of the song for the A section. (see <http://www.rikomatic.com/blog/2009/10/interactive-shim-sham-line-dance-instructional-video.html>)
- Students perform with the A section of *I Got Rhythm* and freeze for the B Section

DAY 1:

(20-25 minutes)

- "Composers from all styles of music influence each other. Such is the case with Gershwin and Still."
 - Review the melody for the *I Got Rhythm* A section.
 - Students listen to *Humor* and raise their hands when they hear the *I Got Rhythm* melody.
 - "Does W. G. Still use the entire melody as is or does he change it? (**changes at the end**)"
 - Students listen again and discuss what is the same and what is different about the melody (point out the instruments that are playing).
 - Students review their A section movement for *I Got Rhythm*
 - Students perform their movement when the melody occurs (see form chart at the end of the lesson)
- *Note: The students will probably need to perform their movement twice.

DAY 2:

(20-25 minutes)

- Talk about the other movements of the symphony and their titles. Also talk about the poet Paul Lawrence Dunbar and his quoted lines at the beginning of *Humor*. (see composer's biography and http://en.wikipedia.org/wiki/Symphony_No._1_%22Afro-American%22)
- Students echo speak theme 1 (*Hallelujah*)



Hal-le-lu-jah! Hal-le-lu-jah! Glo-ry, Glo-ry, Hal-le-lu-jah!

- Play the theme on the piano while the students speak the words. Add the sign language for “hallelujah”
 - Hal – clap
 - le – clap
 - lu-jah – sign language: hold a “flag” in each hand and it up (see <http://www.aslpro.com/cgi-bin/aslpro/aslpro.cgi>)
 - Glory, Glory – turn a circle in place for four beats
- Students listen to the recording and move when they hear the “Hallelujah” theme. (use the “hallelujah” sign as a guide)
- Students evaluate their performance:
 - Were you able to complete the pattern or were you interrupted? Describe what happened.
 - (theme 1 is interrupted by theme 2 in the low brass and low strings)**
- Students practice marching from one end of the space to the other during theme 2. (use the marching sign as a guide)



DAY 3:

(15-20 minutes)

- Review the movements for theme 1 and theme 2.
- Divide the class into two groups. Group 1 performs theme 1 and group 2 performs theme 2. Let the groups switch parts.
- Add the “hallelujah echo.” Group 1 does the first “hallelujah” with sign language. Group 2 echoes the “hallelujah” sign language. Repeat eight times.
- Perform all of the movements with the recording. Hold up the signs to help the students keep track of when they come in.

*Optional: Divide the class into three groups and add the *I Got Rhythm* A section movement for group 3. Decide how to do the “hallelujah” echo section.

EXTEND AND REFINE KNOWLEDGE:

As a writing assignment in the regular classroom or for extra credit, students write about why they think the composer named this movement of the symphony “Humor.” Students should give a valid answer and defend it.

ASSESSMENTS:

- 3 – Students are able to perform their movements at the correct time with minimal help from the teacher and with 90% accuracy.
- 2 – Students are able to perform their movements with extensive help from the teacher and with 70% accuracy.
- 1 – Students are having trouble performing at the correct time and are not accurate.

Form for "Humor"

0:00 – 0:12	Introduction
0:13 – 0:20	theme 1 and Gershwin (horns)
0:21 – 0:27	Gershwin continued (flute / oboe)
0:28 – 0:42	Gershwin inspired theme (whole orchestra)
0:43 – 0:50	theme 1 (oboe)
0:51 – 0:57	theme 1 (flute)
0:58 – 1:03	theme 2 (low brass / strings)
1:04 – 1:10	interlude 16 beats (strings)
1:11 – 1:26	echo (high strings / woodwinds / brass)
1:27 – 1:49	development of theme 1 (woodwinds)
1:50 – 1:57	echo (muted trumpet / horn)
1:58 – 2:01	theme 2 (low brass / strings)
2:02 – 2:08	echo (whole orchestra)
2:09 – 2:15	theme 1 (strings with flute accompaniment)
2:16 – 2:23	theme 1 (flute / oboe)
2:24 – 2:37	Gershwin inspired theme (whole orchestra)
2:38 – 2:44	theme 2 (low strings)
2:45 – 2:50	theme 1 variation (whole orchestra)
2:51 – 2:59	theme 1 variation (whole orchestra)
3:00 – end	coda

Hallelujah

echo



LESSON 8

Gershwin: *Fascinating Rhythm*

Subject Area: Music, Math (patterns)

Grade: 4-6

Standards GLE/ Checks for Understanding/ SPI's:

4.2.1, 5.2.1, 6.2.1, 4.2.2, 5.2.2, 6.2.2, 4.6.1

Curriculum Guide Objectives:

- Read traditionally notated rhythmic patterns and perform them on body percussion and instruments.
- Perform rhythmic question and answer on unpitched percussion instruments.
- Identify the form of a piece and label its sections.

Guiding Questions:

- What rhythmic effect is created by having a repetitive rhythmic pattern of 7 eighth notes in 4/4 time?
- How do the timbre, texture, and tempo changes in the orchestral version of *Fascinating Rhythm* affect the style and mood of the piece?
- How do the lyrics of *Fascinating Rhythm* relate to the orchestral version?

Vocabulary:

- vocal
- instrumental
- introduction
- interlude
- coda
- A section
- B Section
- rhythm
- eighth note
- eighth rest
- swing style
- melody
- instrumentation

- texture
- style
- mood
- tempo
- timbre

Resources/ Materials:

- Concert CD
- Share the Music Grade 5, CD no. 2
- notated song *Fascinating Rhythm* in textbook (STM Grade 5), on visual or in PowerPoint
- rhythm sticks
- hand drums
- a double bubble map for comparing/contrasting the two versions of the song
- form charts for each song (included in lesson plan)

Strategies/Activities/Distributed Practice/Intervention

STUDENT TASKS INCLUDE

- Reading traditional rhythmic notation
- Using contrasting movement to show form
- Performing rhythmic question and answer on unpitched percussion instruments
- Comparing and contrasting two versions of the same song

Fascinating Rhythm

Gershwin

Voice

Fas cin a ting rhy thm, you've got me on the go. Fas ci na ting rhy thm, I'm all a
 qui - ver. What a mess you're ma king, the neigh bors want to know, why I'm
 al ways sha king just like a fli ver.

Form of Vocal Version (STM CD 5:2)

Intro	24 bars (8 instrumental, 16 vocal)	(0:00 – 0:49)
A	16 bars	(0:50 – 1:06)
B	16 bars	(1:07 – 1:23)

A'	16 bars	(1:24 – 1:40)
B'	16 bars	(1:41 – 1:57)
A''	16 bars (instrumental)	(1:58 – 2:14)
B''	16 bars	(2:15 – 2:29)
A'''	16 bars	(2:30 – 2:48)
B'''	8 bars	(2:49 – 2:56)
Coda	20 bars	(2:57 – 3:19)

Form of Symphony Version (MSO *Revolution and Transformation* CD)

Intro	all sections layered	(0:00 – 0:14)
A	woodwinds	(0:15 – 0:25)
B	brass/woodwinds/harp	(0:26 – 0:36)
A'	strings pizzicato	(0:37 – 0:47)
B'	brass/strings pizzicato	(0:48 – 0:57)
Interlude	percussion/strings	(0:58 – 1:02)
A''	horn/tambourine/strings	(1:03 – 1:24)
B''	trumpet/piano	(1:25 – 1:39)
coda	all/ends with electric guitar	(1:40 – 1:53)

MOTIVATE/ENGAGE:

This lesson builds upon students' previous experience with rhythmic question/answer as well as their experience of analyzing and understanding musical form.

Tell the background of George and Ira Gershwin, brothers who wrote music and lyrics together for more than a dozen Broadway shows and numerous films. Legend has it that one day, George was at the piano, composing a new song, when his brother Ira came into the room. Ira said to George, "I don't know if that song has a name yet, but the rhythm is fascinating." So the song was called *Fascinating Rhythm*.

DAY 1:

(10 minutes)

- Ss look at notation on visual, PowerPoint or in textbook (STM 5); ask students to identify the pattern (six eighth notes and "something.") Introduce eighth rest.
- Students read rhythmic notation, speaking syllables and patting rhythm.
- Echo "scat" swing-style of the rhythm of the words, reinforcing with body percussion.
- Echo rhythmic text (swung) while performing rhythm of the words.
- Ss listen to excerpt of Fascinating Rhythm (STM 5-2) from 0:16-0:32 patting steady beat (half note pulse.)
- Listen to A section (:50-1:07), performing rhythm of the words on alternating snaps.
- Listen to whole recording. Ss walk in free space with half note pulse in feet (optional snap on 2nd and 4th quarter notes). When they hear the A section, Ss freeze feet and pat rhythm of the words.
- What rhythmic effect is created by having a repetitive rhythmic pattern of 7 eighth notes in 4/4 time?
(ex. It sounds like syncopation. Different notes in the pattern are accented each time.)

DAY 2: review rhythmic Q&A.

(5 minutes)

- Listening to recording of Fascinating Rhythm (STM 5-2) from 0-1:57, Ss perform 8 beat Q, teacher performs 7 beat A with final point on beat 8.
- Repeat and swap roles (Teacher asks, Ss answer)

Student Self-Assessment: Show personal score on fingers

3- I understand question and answer.

2- I'm on the right track.

1- I'm not sure when to start and stop playing.

DAY 3:

(10 minutes)

- List form of vocal version (Share the Music CD 5-2) on the board: Intro A B A' B' A'' B''' A'''' B'''' Coda
- Students form pairs and stand facing one another. Partner A will have rhythm sticks;
- partner B will have a hand drum.
- Ss perform the song with the recording.
- During the intro, partner A will improvise on rhythm sticks. (preparation for next section are the lyrics "I hope it listens when I say")
- During the A sections, partner B will hold up the hand drum and partner A will tap rhythm of the words on the rim.
- During the B sections, partner A asks an 8 beat rhythmic question using rhythm sticks. Playing hand drum, partner B gives a 7 beat answer with a final point on beat 8.
- During the coda, partner B will improvise on hand drum, incorporating decrescendo fade out after vocals (lyrics: "Won't you stop picking on me?")
- Reverse roles and repeat.

Formal Assessment: Observe as students perform rhythmic question and answer. Score on the following 3-point rubric, assigning a maximum of one point for each characteristic:

- Question was 8 beats in length; answer stopped on beat 7.
- Answer started on time after question.
- Answer borrowed something from the question but was not an exact replay of the question rhythm and body percussion.

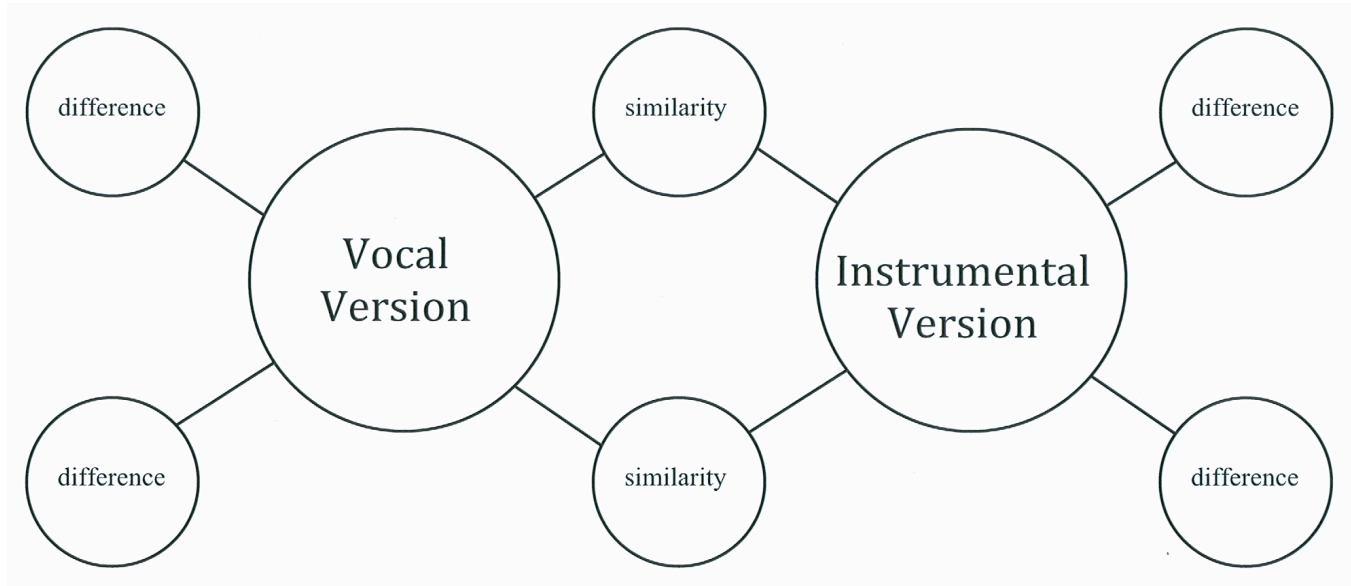
DAY 4:

(15 minutes)

- Warm-up: Standing in a circle, Ss listen to symphonic version of Fascinating Rhythm, performing imitative movement
- Intro: stand still
- A sections: walk in a circle CCW
- B sections: perform non-locomotor movements

Lead discussion:

- Where have you heard this melody before?
- Compare and contrast the two versions by considering the following musical elements: rhythm, melody, instrumentation, texture, form, interlude, style, mood, tempo.
- Use a double bubble map to show which elements were similar and which were different.



EXTEND AND REFINE KNOWLEDGE:

Students create and notate a pentatonic melody using the rhythmic figure from the A section of Fascinating Rhythm. Students then orchestrate it by adding an 8 beat (quarter pulse) unpitched percussion ostinato.

LESSON 9

Quilt Me a Story: Historical Story Quilt

Subject: Visual Art

Grade: 4 - 6

Outcomes: (GLE/Checks/SPIs)

VA: 1.4, 2.1, 3.2, 4.3, 5

Tennessee/National Standards:

VA 1.0, 2.0, 3.0, 4.0, 5.0, 6.0

Guiding Questions:

- How do history and culture influence images in art?

- What kinds of art forms can be used to tell a visual story?
- How were quilts used as codes during the 1800?
- What kinds of art materials have been used in quilt making throughout time?
- How do shape-to-form drawing techniques and color relate to quilt design?
- How do unity and harmony relate to quilt designing?

Vocabulary:

- Faith Ringgold
- Harriet Powers
- quilt-making

- painting vs. appliqué
- motif
- shape-to-form drawing techniques
- unity and harmony

paint-acrylic or poster paint
 paint brushes or crayons, color pencils and markers
 masking tape
 cloth squares-muslin/bed sheets
 pictures of Faith Ringgold's
 story quilts and biography

Resources/Materials:

Drawing paper

Strategies/Activities/Distributed Practice/Intervention

In this lesson, student teams will create a story quilt by first selecting a common theme that can be broken down into individual components and then assembled as a unified story. The number of students in each team will vary according to the desired size of the overall quilt. While the instructions guide the development of a paper quilt, some teachers may prefer to paint/appliqué using fabric squares.

Some examples of themes that might inspire a story quilt are:

- American legends and heroes
- Events that changed America
- American composers and contributions
- TN legends and heroes
- Civil War images

MOTIVATE/ENGAGE:

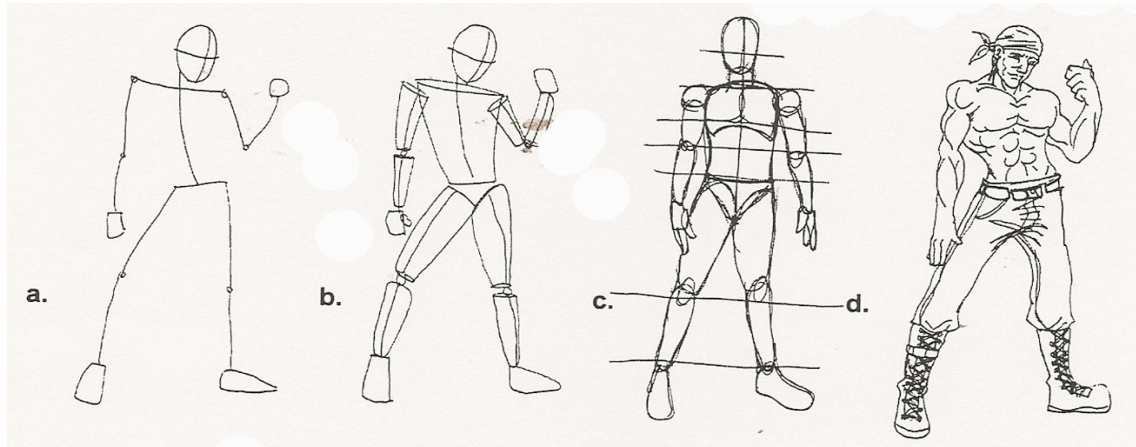
- Discuss how images were used to give secret codes to slaves escaping by way of the Underground Railroad.
- Discuss quilt making as a form of folk art in American history.
- Relate art lesson to the composers and musical selections by giving an historical overview of timeframes in history that coincide with their lives/works.
- Ask students to share personal stories of people in their own family who have made quilts that have been passed down.
- Demonstrate techniques and processes relating to the lesson.

DISTRIBUTED PRACTICE AND/OR SMALL GROUPS:

Students brainstorm in groups of six/twelve to create a timeline of TN history events that coincided with timeframes associated with selected composers/works. Students work individually to complete squares that will be assembled into a story quilt based on TN history.

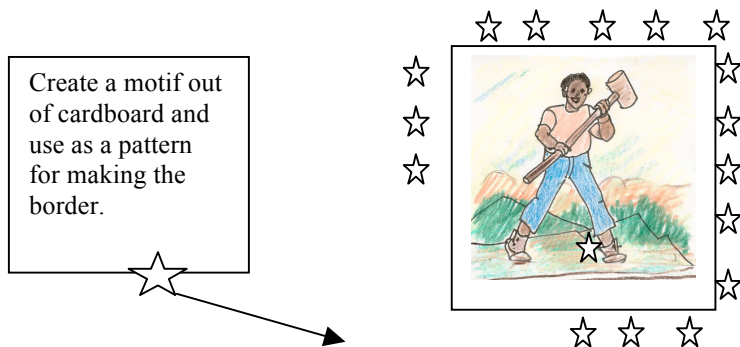
DAY 1:

- Lead a discussion of important events that happened in TN/America that coincide with the composer's lives and works presented in the Memphis Symphony performance. Show examples of story quilts by Harriet Powers and Faith Ringgold. An information sheet is provided in the resource section of the unit.
- Create a list of suitable themes on the board and have each team select one.
- Student teams then should brainstorm a list of individual content images that will give the best overall story presentation in their group quilt. They will also select a motif that will go in the margin on each of the individual squares. For example, a simple star or flag could be used on all of the squares to give a patriotic look to the overall quilt.
- Review shape-to-form aspects/considerations relating to drawing people.



DAY 2:

- Have a spokesperson from each team share their quilt theme and list of images that will be on each square.
- Have students draw their initial designs on scratch paper. Students should use a ruler/straight-edge to draw a one-inch border on a 12" square piece of drawing paper. (If you want your students to use muslin/flat bed sheet, you will need to allow for the seam.)
- Students can incorporate words or short explanations relevant to each square or overall theme of the quilt.
- When the team members have decided on a motif or design for the border, they can cut a pattern out of poster board for each student to use for overall appearance of the quilt.



DAY 3-4:

- Students can use paint, color pencils, markers or crayons to finish the quilt squares.
- Quilt squares can be taped together from the backside with masking tape or stapled to strips of butcher paper and hung in the hallway.
- Complete the activity by each group giving an oral presentation of what they learned about the people/events that are featured in their team's story quilt. One fun way to do this is have each student pretend to be the person and tell about himself/herself. Another follow-up to this activity is to have students write a narrative about the person/event using format studied in language arts.

INTERVENTIONS/ACCOMMODATIONS:

- Team members will help individual students who are having difficulty drawing or painting his/her square.
- The lesson content and materials can be altered to match student abilities by using patterns.

EXTEND AND REFINE KNOWLEDGE:

The story quilt lesson can set the stage for the following activities:

- Writing narratives about the people/events featured in each quilt.
- Creating one-act plays/reenactments inspired by the selected historical people/events.

- Telling a round-robin story (form of storytelling) where one student starts telling a story, then passes to another student to add on to the same story. This continues until a student decides that an ending is appropriate, and the next student starts another story about a different person/event.

ASSESSMENTS:

The story quilts can be evaluated using the following rubric. Use the 3 / 2 / 1 scale to rate each of the following aspects of quality work relating to quilt making.

CLOSURE:

Check for understanding through guided questions. Connect lesson objectives to what students are learning in their music class. Explain how they will use what they have learned in future activities.

This lesson can inspire other creative activities such as dramatic monologues, reenactments, or literary works.

Story Quilts in American History

The Quilt Encyclopedia Illustrated, by Carter Houck, defines a story quilt as “any quilt that tells a story or depicts a portion of one’s life.” (p.160) Surviving quilts that date back to the 1800’s remind us that quilt making is an important part of our American heritage. The quilts produced by our ancestors told stories about their lifestyles, political views and religious beliefs. Quilts are usually thought of as being a type of American folk art created by both women and men.

A quilt is comprised of three layers:

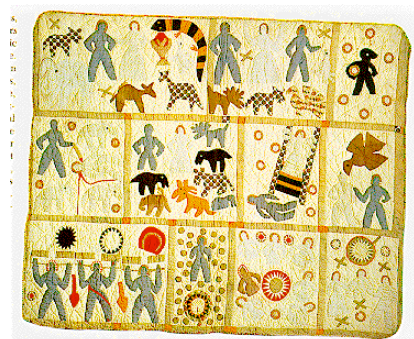
1. The top layer is either pieces of fabric stitched together in a pattern or a solid piece.
2. The center of the quilt containing batting or filler used to create warmth.
3. The final layer is the backing that is usually a solid piece, but some quilts do have pieced backings.

Quilting played an important role in the lives of African-American slaves in the early 1800s. Quilting bees were an important type of social gathering for the slaves, because this was a time when they were not under the watchful eye of the master. They often spoke in coded languages. For example, “bugs in the wheat” meant “look out for patrollers” (Fry, 64). The colors and motifs/shapes were used to send messages to slaves who were traveling on the Underground Railroad. Quilts with the color black in them indicated a safe house. Triangles in a quilt indicated prayers for a safe journey.

One of the most famous story quilts was done by a woman named Harriet Powers. Harriet was born as a slave in 1837 in Georgia. Even though she could not read or write, her two story quilts have impacted the world of women and quilting.

Faith Ringgold is one of the most famous quilt artists living today. She is especially known for her painted story quilts which have blurred the line between “craft” and “fine art” by combining storytelling, painting and quilted fabric. Her quilts are hung in major museums across the country. Students can find out more about Faith Ringgold by going to her website.

<http://www.fairringgold.com>



Harriet Powers Story Quilt (Stories from the Bible)

Memphis City Schools and Memphis Symphony Orchestra

RETURN TO:
Karen Gephart
Orff Music Supervisor
Florida Kansas Annex
Loc. 539 Rt. 4

Young People's Concert

Revolution and Transformation

February 24-25, 2009

Evaluation

Please take time to express your reactions by checking the appropriate column after each category and providing requested information.

SA-Strongly Agree

A-Agree

D-Disagree

SD-Strongly Disagree

NA-Not Applicable

	SA	A	D	SD	NA
1. The mission of this young people's concert was clear.					
2. The guiding questions and activities in the curriculum packet were beneficial.					
3. Activities/topics were relevant to most participants.					
4. Curriculum activities were presented clearly and accurately.					
5. Curriculum activities offered assistance for teaching to MCS standards.					
6. Questions and concerns were dealt with satisfactorily.					

Transportation and on-site assistance at the concert were satisfactory. If not, explain:

Please describe the most useful component(s) relating to the concert or the preliminary units.

How can we improve this overall experience for next year?

My overall assessment of this session (circle one)

Excellent Good Fair Poor