



Sound Imaginings

How Music Tells a Story

A Collections of Integrated Lessons for Grades 4-6 Centered on the Themes and Styles of Music in Preparation for The Memphis Symphony Orchestra 2013 Young People's Concert

A Partnership of The Memphis Symphony Orchestra and Memphis City Schools

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MEMPHIS SYMPHONY ORCHESTRA

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Sound Imaginings: How Music Tells a Story

2013 Young People's Concert

February 13, 2013

Gioacchino Rossini	Overture from <i>William Tell</i>
Felix Mendelssohn	Overture from <i>A Midsummer Night's Dream</i>
Sergei Prokofiev	Waltz Coda and Midnight from <i>Cinderella</i> , Op. 87
David Crowe	<i>How Birds Came into the World</i>
John Williams	Main Title from <i>Jaws</i>
Piotr Ilyich Tchaikovsky	Scene from <i>Swan Lake</i>
Igor Stravinsky	The Infernal Dance of King Kastcheï and Finale from <i>The Firebird</i>

Creating Meaningful Experiences through Music

Composers and Program Notes



David Crowe is a classical music composer, conductor, percussionist and teaching artist who lives in Lee, Massachusetts. When asked about his musical background, Crowe said: "I wish I had a great story to tell, but the fact is my musical upbringing was fairly conventional. My parents noticed how much I loved to bang on pots and pans in time with Sousa marches, so on my sixth birthday I got my first drum. And I've been drumming ever since, sometimes with other musicians in a band or orchestra, but more often on tabletops, empty buckets, the steering wheel of my car, or anything else that makes a cool sound. Of course this can be awfully annoying to people around me, but every once in a while it can lead to an interesting musical idea for a composition. "

David Crowe honed his musical education at SUNY Binghamton and the New England Conservatory of Music. He was Associate Conductor of the Fort Wayne Philharmonic for several years before turning to composing full-time. In addition, he worked for over a decade with the Charlotte Symphony as a guest conductor and teaching artist.

When asked about his piece "How Birds Came Into the World", Crowe says: "How Birds Came Into The World" was composed for my friend David Holt, who is a well known folk artist and storyteller from Asheville, North Carolina. It's a beautiful Cherokee legend that describes the changing of the seasons as experienced by the trees, and the special relationship that birds have to the trees. Many of the musical themes were actually composed by fourth-grade students who participated in a Young Composer Project several years ago. I used their themes and ideas to create this musical composition. So when people ask me where I get my ideas for composing, I say "I steal them from children!"

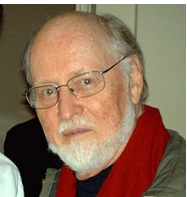


Igor Stravinsky (June 17, 1882 - April 6, 1971) was born in St. Petersburg which was the capital of Russia at the time. His father was a famous opera singer, so he got to spend a lot of time at the opera house as a child. He met many of the famous musicians of the day like Pyotr Ilich Tchaikovsky. Stravinsky began taking piano lessons at the age of nine.

When Stravinsky was older he became a law student. One of his friends was the son of the Russian composer Nikolai Rimsky-Korsakov, who agreed to give Stravinsky composition lessons. Stravinsky composed the music for the ballet *The Firebird* during this time. *The Firebird* was a huge success and law school fell by the wayside.

The Firebird was written for Serge Diaghilev, who was the director of the *Ballets Russes* (Russian Ballet.)

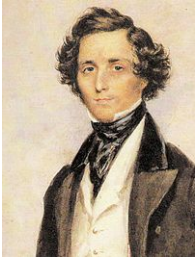
Stravinsky lived in many places, including France, Switzerland, and the United States. His style of writing was influenced by the music of the countries where he lived, so he never settled on one particular musical style. He wrote Russian-sounding music, music in the style of previous time periods, modern music, opera, and religious music. Many times, he conducted his own music. He was one of the first composers to use recording equipment to establish how he wanted his music to sound. Stravinsky died in New York City, New York, at the age of eighty-eight.



John Williams was born in 1932 in New York. When he was 16, his family moved to Los Angeles, California. Williams attended college there and began studying composition. He was drafted into the Air Force after college, and while in the service, he arranged music for and conducted the Air Force band. After his service ended, he studied composition at the Juilliard School of Music in New York. He returned to Los Angeles and began writing music for film and television scores. In his career, he has scored over seventy-five films including *Jaws*, *Star Wars*, *E.T.* and *Harry Potter*. He has received five Academy Awards and forty-five

Academy Award nominations, second only to Walt Disney.

Theme from *Jaws* is one of Williams' most famous scores. In this work, he uses a repeated half-step interval to create suspense and add to the intensity of the on-screen drama about a great white shark that is attacking beachgoers on Amity Island. At first, director Steven Spielberg argued with Williams about his choice of that repetitive motive, but the theme from *Jaws* has become one of the most identifiable pieces of music ever written.



Felix Mendelssohn was born in Germany in 1809. His very wealthy family encouraged to him to become a musician. Although his home life was happy, Mendelssohn faced a lot of discrimination as a child because he was Jewish. At the time, Germany had punitive laws and taxes that applied only to Jews. To avoid this persecution, Mendelssohn's father Abraham converted the family to Christianity and changed the family's last name to Mendelssohn-Bartholdy. Felix Mendelssohn began composing when he was just ten years old. He was already working as a conductor by the age of twenty. Despite the fact that he only lived to be thirty-eight years old, Mendelssohn wrote twelve string symphonies, five full symphonies, twelve concertos, six organ sonatas and hundreds of songs for voice and piano, organ or strings.

Mendelssohn wrote the **Overture to *A Midsummer Night's Dream*** when he was just seventeen years old, after reading the play by William Shakespeare for the first time. Mendelssohn's sister Fanny was also musically gifted. The two often put on plays together, including *A Midsummer Night's Dream*. Although Mendelssohn called this piece an overture, he intended for it to be a concert work that depicted the entire plot of the play. Sixteen years later, he was commissioned by King Frederick William IV of Prussia to write incidental music for a staged performance of *A Midsummer Night's Dream*. Mendelssohn used the concert piece as the overture to that performance. When you listen to this music, you will hear many elements of the play, including dancing fairies, royal fanfares, hunting calls, a love theme, and even a donkey braying!



Sergei Prokofiev was born in Russia in 1891. He began playing piano at age three. A child prodigy, by the time he was nine years old, he had already written his first opera, *The Giant*. He enrolled in conservatory (college) at age thirteen and developed a musical style that was bold and often humorous. When the Russian Revolution began, Prokofiev fled to the United States, but his music was not accepted there. He moved again to Paris, France. There the audiences enjoyed his style. After the war, he moved back home to Russia where he composed some of his most famous and well-loved music including *Peter and the Wolf* and *Romeo and Juliet*.

One of Prokofiev's most famous compositions is his ballet music ***Cinderella***. The score took him five years to write. Using music, he tells the familiar story of Cinderella, who lives with her wicked stepsisters until a beggar arrives and reveals herself to be a fairy. The fairy rewards Cinderella by transforming her rags into a ball gown complete with glass slippers so that she may attend the royal ball. The only catch is that she must leave by midnight, when the spell will wear off. At the ball, she falls in love with the prince. As the clock strikes twelve, Cinderella runs out of the ballroom, leaving one of her glass slippers behind. The prince uses the slipper to find Cinderella again. The couple lives happily ever after.



Gioacchino Rossini (February 29, 1792-November 13, 1868) was born in Pesaro, Italy. He learned about music from his parents. His father played the horn and the trumpet. His mother was an opera singer. From a very young age, Rossini learned to play the piano and to sing. He was the most popular Italian composer of opera during his time. He also composed other works such as sacred music, chamber music, and piano pieces.

Rossini wrote his first opera, *La Cambiale di Matrimonio* (The Marriage Contract) in 1810, when he was just eighteen! He composed a total of thirty-nine operas in his life. Some of his most famous are *The Barber of Seville*, *La Cenerentola* (*Cinderella*) and *An Italian in Algiers*. He wrote his last opera, *William Tell*, when he was just thirty-seven years old. *William Tell* is based on the legend of the Swiss hero, William Tell. Rossini stopped composing operas after this and only wrote a few minor works for his friends and the church. He enjoyed cooking and, even to this day, there are a number of dishes ending in "alla Rossini" that were either created by or specifically for him. He died in Paris, France on November 13, 1868.



Peter Tchaikovsky was born in the Ural Mountains of Russia in 1840. He began piano lessons at age five and could read music better than his teacher by the time he was eight. That year, his family moved to the capital city of St. Petersburg. His father invited a prominent music teacher to listen to his playing. When the teacher said that Tchaikovsky showed nothing that indicated he would be a fine composer or performer, his father asked his son to go to law school. Tchaikovsky complied, but later left the career and attended St. Petersburg Conservatory, which has since been renamed after him. Tchaikovsky wrote six symphonies, three ballets, eleven operas, and numerous program pieces including the *1812 Overture*.

"**Scene**" comes from Tchaikovsky's ballet music, ***Swan Lake***. It depicts a beautiful swan swimming gracefully on the lake while Prince Siegfried watches. As the sun sets, the swan is transformed into a gorgeous princess named Odette. She reveals her sad plight. The evil sorcerer Von Rothbart has cast a spell turning her and several of her friends into swans. The spell can only be broken if a man who is pure of heart pledges his love to her. The dance to this music is usually performed as a *pas de deux* or "dance for two" between Odette and Siegfried.

INTRODUCTION



The Memphis Symphony Orchestra's Young People's Concerts are the product of an enduring and rewarding partnership between the Symphony and Memphis City Schools. Both organizations believe that it is important for students to experience a symphony orchestra performing great music in a concert hall. For many years, the Memphis Symphony and Memphis City Schools have collaborated on creating programs that are engaging, informative and entertaining. These

programs stress inter-disciplinary and cross-disciplinary learning. Thousands of Memphis City School students have enjoyed this annual learning experience. Both the program repertoire and the accompanying curriculum guide demonstrate the power of music and the arts to engage students in active learning. The Young People's Concerts simultaneously present great music and provide an opportunity for thematic instruction.

This year's Young People's Concert is entitled *Sound Imaginings: How Music Tells a Story*. Stories and poems have long inspired composers. Musical works based on stories express some of humankind's deepest longings, hopes and fears. Music used as narrative or description, because it can stimulate immediate sensations, can enhance an event's dramatic impact, intensify a moment, call forth a character, and evoke a mood beyond what words can achieve on their own. Once listeners become acquainted with books, ballet, opera, movies, and other story-telling media, musical works based on these art forms become more meaningful. We have designed this program to explore the rich partnership of music and story. It is with great joy that the Memphis Symphony Orchestra and Memphis City Schools, together, present this year's Young People's Concert *Sound Imaginings: How Music Tells a Story*.

We look forward to seeing all of you at the concert!

Susan Miville

Director of Musician Engagement
Memphis Symphony Orchestra



Sound Imaginings

An Integrated Unit for Grades 4-6

Since the beginning of time, people have told stories to give an account of real or fictitious happenings. Throughout musical history, composers have written music to enhance a mood reflected in the visual actions seen on stage. In recent years, film scores have served the same purpose.

Sound Imaginings pays homage to composers who have been inspired by spoken, written, acted and choreographed stories. As students study these innovative works of art, they understand how artists use content knowledge, skills, techniques, and processes to interpret storylines.

ESSENTIAL UNDERSTANDINGS

Concepts that are universal to all types of art and creative expression are:

- Inspiration (cause) and expression (effect) can help us understand the process of creating.
- Style relates to the mode/manner in which the artist creates (Rap, Classical, Blues, etc.)
- Composition (design/structure/arrangement/organization) is an essential aspect of the parts-to-whole relationships evidenced in all creative endeavors.
- Compositional aspects (pattern, dynamics, harmony, unity, repetition, rhythm, balance, symmetry, etc.) have similar meanings in all creative expressions.
- Theme is the subject/topic of artistic expression.

GUIDED QUESTIONS

Guiding questions are critical to the teaching and learning process. They are designed to help students understand how the “big ideas” studied in this unit relate to what they are learning in other subject areas and in everyday life.

LESSON 1: *OVERTURE FROM WILLIAM TELL*

- How do composers divide beats in music?
- Why do you think Rossini felt inspired by the legend of *William Tell* to compose this music?
- How is the legend of William Tell similar to or different from other literary legends?

LESSON 2: *OVERTURE FROM MIDSUMMER NIGHT'S DREAM*

- How does Mendelssohn's use of dynamics, tempo and timbre create a broad range of emotions and moods in *A Midsummer Night's Dream*?
- What events in the play *A Midsummer Night's Dream* can be outlined to show the sequence of the beginning, middle and ending of the storyline?

LESSON 3: *CINDERELLA WALTZ/MIDNIGHT*

- How does Prokofiev use *meter* to tell the story of *Cinderella*?
- How can storytelling, music and dance enhance each other?

LESSON 4: *HOW BIRDS CAME INTO THE WORLD*

- How do David Crowe's music for the story *How Birds Came Into the World* and David Holt's storytelling complement each other?

- How is the work of storytellers, visual artists, musicians and dancers similar?
- How is the work of each type of artist different?

LESSON 5: THEME FROM *JAWS*

- What musical techniques do composers use to make their compositions sound scary or suspenseful?
- How do tempo, dynamics, accents and texture affect the mood of a composition?

LESSON 6: *SWAN LAKE*

- How do choreographers use a combination of mirror and contrasting movements to tell a story?
- What movement would you create to reflect the tempo, mood and dynamics of “Scene” from *Swan Lake*?

LESSON 7: INFERNAL DANCE AND FINALE FROM *FIREBIRD*

- How does ballet movement compare to other movement genres?
- What movement can you create to tell the story of the *Firebird*?
- How does the sequence of steps/movements in a dance compare to the sequence of events in a story?

LESSON 8: SET DESIGN – SHAPES AND PROPORTIONS IN PROPS AND BACKDROPS

- How do visual sets/props enhance the actions seen in theatre productions?
- How does using a grid to enlarge/change an image reinforce what you have learned in Math?
- How do structural aspects, i.e., dynamics, pattern, rhythm, or form, relate to compositions in Language Arts?
- How do written descriptions of a story relate to musical interpretations and visual illustrations?
- How does an artist use art knowledge of *shape-to-form* and *proportion* when designing sets/props?
- How does an artist use art knowledge of “color mixing” when painting backdrops?

An individual teacher may pick and choose from the themes and activities provided in this unit. The goals of this unit are best accomplished when the music teacher coordinates efforts with other subject area teachers who can each teach different parts of the same integrated lesson/unit. While these lessons were written to prepare students for the upcoming Memphis Symphony Young Person’s concert, the activities can be used to inspire critical and creative thinking throughout the year and can be adjusted to teach knowledge and skills applicable to different grade levels.

Unit Planner

Concepts	Unit Themes	Grade Level	Time Frame
Unity/Structure/Sequence Dynamics/Cause/Effect Culture	Story Characteristics and Structure Musical Interpretation of Story and Emotions Cultural Influences on the Arts	4 – 6	Nov. 2012 – April 2013

Sound Imaginings

- Social Studies**
 - Cause and Effect
 - Culture
 - Sequence
- Music**
 - Orchestral Instruments
 - Program Music
 - Elements of Music
 - Composition
- Theatre**
 - Set/Prop Design
 - Characterization
 - Sequence
- Literature/Media**
 - Fairytale, Legend
 - Character
 - Narrative / Story
 - Composition
- Visual Art**
 - Design Elements and Principles
 - Illustration
 - Grid
 - Color
 - Pattern and Repetition
 - Scale and Proportion
- Language Arts**
 - Cause and Effect
 - Fairytale
 - Legend
 - Fable
 - Composition
 - Sequence
 - Characterization
- Mathematics**
 - Pattern
 - Scale and Proportion
 - Sequence
- Technology Integration**
 - Internet Research
 - Word-processing
 - CD/Video Equipment

Lesson Map

Grading Quarter Lesson Number	Composition	Lesson Element	Activity/Focus	Approximate Duration
2 – 1	How Birds Came to Be Swan Lake * add instruments, singing	Motivate/Engage Day 1 Day 1	Discussion; Listening Recall of story elements Mirror Movement	10 min. 10 min.
2 – 2	How Birds Came to Be Swan Lake * add instruments, singing	Day 2 Day 2	Choral reading Improvise choreography using contrasting movement	20 min. 20 min.
2 – 3	How Birds Came to Be * we suggest introducing a Native American song such as <i>Hosisipa</i>	Day 3	Group work Story dramatization Instruments	55 min.
2 – 4	How Birds Came to Be * add Native American song on recorder or singing	Day 4 Closure	Story performance Listening; compare/contrast	30 min. 10 min.
3 – 1	Jaws Cinderella * add singing, instruments	Motivate/Engage Day 1 Motivate/Engage Day 1	Story and Listening Discussion Story in different cultures Introduction to meter	2 min. 10 min. 10 min.
3 – 2	Jaws Cinderella William Tell * add singing	Day 2 Day 2 Motivate/Engage	Explore dynamics; Drums in groups Listening to compare Conducting Discuss story	30 min. 10 min. 10 min.
3 – 3	Cinderella William Tell * add closure to ¾ meter (assessment); singing	Day 3 Day 1	Movement in ¾ meter Video Rhythmic reading	20 min. 20 min.
3 – 4	Cinderella William Tell * add singing	Day 4 Day 2	Clock movement ostinato Create a listening map	30 min. 20 min.

Lesson Map

Grading Quarter Lesson Number	Composition	Lesson Element	Activity/Focus	Approximate Duration
3 – 5	Midsummer Night’s Dream Firebird * add instruments; singing	Motivate/Engage Day 1 Motivate	Back-story Portfolio artifact on <i>Respond</i> Read story; list story elements	2 min. 20 min. 10 min.
3 – 6	Firebird * add instruments; singing	Motivate/Engage Day 1	Watch <i>Fantasia</i> excerpt Begin artifact on <i>Create</i>	5 min. 30 min.
3 – 7	Firebird * add instruments; singing; movement	Day 2	Complete artifact on <i>Create</i>	30 min.
3 – 8	Firebird * add instruments; singing; movement	Day 3	Listening Map	15 min.
POST CONCERT ACTIVITIES				
4 – 1	Write “Thank you” letter to the symphony * add instruments; singing; movement		Word bank of appropriate terms Letter writing	15-30 min.
4 – 2	Jaws * add instruments; singing; movement	Day 3	Group discussion of orchestration ideas	30 min.
4 – 3	Jaws * add instruments; singing; movement	Day 4	Group discussion	30 min.
4 – 4	Midsummer Night’s Dream * add instruments; singing; movement	Day 2	Mood statues Fill out assessment worksheet	30 min.
4 – 5	William Tell * add instruments; singing; movement	Day 3	Meter Recognition	20 min.

Subject: Music

Grades: 4-6

COMMON CORE STATE STANDARDS

Grade 4: Reading Standards for Literature

- Key Ideas and Details: Determine a theme of a story from details in the text; summarize the text.
- Integration of Knowledge and Ideas: Make connections between the text of a story and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

Grade 5: Reading Standards for Literature

- Integration of Knowledge and Ideas: Analyze how visual and multimedia elements contribute to the meaning, tone or the beauty of a text

Grade 6: Reading Standards for Literature

- Integration of Knowledge and Ideas: Analyze the representation of a subject in two different artistic mediums, including what is emphasized or absent in each treatment.

Curriculum Guide Objectives:

Music

- Perform 8-beat notated patterns using ta, ti-ti, toe and ta rest with body percussion and instruments.
- Identify steps, skips, repeated tones in notated melodic patterns.

- Perform, label, and create introduction, interlude, and coda for a song/poem.
- Read and perform, on body percussion and instruments, rhythmic patterns containing the notational symbols for ti-ticka and ticka-ti as well as other previously learned rhythmic symbols.
- Identify introduction, interlude and coda in a listening example.

Guiding Questions:

- How do composers divide beats in music?
- Why do you think Rossini felt inspired by the legend of *William Tell* to compose this overture?

Vocabulary

- Legend
- Opera
- Overture
- Language Arts Concepts: plot, character, setting, conflict, resolution
- Music Concepts: melody, tone color, timbre, dynamics, texture, tempo

Resources/Materials

- YPC 2012 CD
- CD player
- Dry erase board and markers
- Tennis balls
- Visuals of the melody (see appendix)

STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

INSTRUCTIONAL STRATEGIES/ACTIVITIES

- Students will learn about a legend and how it influenced the music of Rossini.
- Students will determine the meter for the *William Tell Overture*.
- Students will analyze, discuss and label parts of the melodic theme for the “Finale” section.
- Students will sing the melodic theme using solfege syllables.
- Students will read the rhythm of the A section of the “Finale.”
- Students will create a listening map of the “Finale.”

MOTIVATE/ENGAGE (10 minutes)

- The teacher asks, “What is a legend?” (*A legend is a story that has been passed down for many generations and there is no way to know whether or not it is true.*)
- Students listen to the legend of William Tell.

According to legend, William Tell was an expert with a bow and arrow. He lived in the mountains of Switzerland. William Tell's home in Switzerland was under the control of Austria. Austria was under the control of a nasty ruler named Gessler. Gessler thought he was so important that the citizens should salute him even if he wasn't around. So he put his hat on a pole in the center of town and commanded the citizens to bow down to it.

William Tell arrived in town one day with his son and passed by the hat. He refused to bow down to it. In fact, he shot an arrow right through it! Gessler became very angry with him. Instead of killing William Tell, Gessler commanded him to shoot an apple off of his son's head with one shot. If he succeeded, William Tell would remain free. William Tell shot the apple with one arrow!

However, Gessler noticed that before he tried, William Tell took two arrows out of his quiver. When Gessler asked why, William replied, “If I had missed, that second arrow would have been headed your way.” Gessler had William Tell imprisoned but he escaped.

- The teacher asks the following questions:
 1. Why did William Tell take two arrows?
 2. Was William Tell afraid of Gessler? Why or why not?
 3. What did William Tell do that no one else was brave enough to do?
 4. How did people hear the news of his bravery back then?
 5. Why are we learning about a legend in music class? (*This legend inspired a famous composer, Gioacchino Rossini, to write a piece of music about it.*)
- The teacher tells about Gioacchino Rossini:
 1. He was an Italian composer who lived from 1792-1868. (*How old was he when he died? Fun fact – He was born in a leap year on February 29th so he had only 18 official birthdays!*)
 2. His father played the horn and the trumpet. His mother was an opera singer. Rossini learned how to play the piano and also sang. His parents taught him about opera. (*What is opera?*)
 3. Rossini's most famous opera is the *Barber of Seville*. (*Many of his operas are comedies.*)
 4. You may have heard his music in many of the Bugs Bunny cartoons. (*If possible, show a clip of one of the cartoons.*)

Day 1: (20 minutes)

- Students do a rhythmic echo warm-up utilizing q n m Q.
- Students identify rhythm patterns written on cards. (See appendix.)
- Students sit facing the visuals of the melody from the A section of the *Finale*. (See appendix.) The students match the rhythm pattern from each card to the rhythm on each visual of the melody.
- The teacher says, "These melodic patterns come together to form one complete melody we will hear later in the *William Tell Overture*. However the patterns are out of order. Here is what the complete melody is supposed to sound like." The teacher plays the melody on the piano or another instrument. (Note: the melody is not written in the same key as the orchestration.) "Raise your hand if you have heard this before. Where have you heard it?" (*Answers will vary.*) This piece of the overture has been used in many places like the Bugs Bunny cartoons and the theme to the TV show *The Lone Ranger*.
- The teacher plays each melodic pattern, stopping to discuss whether the melody goes up, down or stays the same. (melodic direction)
- The teacher plays the whole melody again and the students put the patterns in order.
- Students learn to sing the whole melody using solfege.
- The teacher says, "This melody is just the A section of the *Finale* of the *William Tell Overture*. We are going to listen to the *Finale* and I want you to raise your hand each time you hear the A section."
- Students listen to the *Finale* (YPC CD track 1 04:07-end). "How many times did it occur?" (3)

Day 2: (20 minutes)

- Students review the melody from the A section of the *Finale* of the *William Tell Overture*.
- Students choose a picture to represent this section from the choices given in the appendix.
- Students then decide what pictures to use to represent the other sections of the overture.

Form:

04:07	Introduction	Brass fanfare
04:20	A	<i>piano</i> (louder at the end)
04:26	A	repeated, add piccolo
04:32	B	<i>forte</i>
04:38	B	repeated
04:44	Interlude	<i>piano</i>
04:50	A	returns
04:56	A	repeated
05:02	C	<i>forte</i>
05:09	C	repeated
05:15	D	<i>piano</i> , violins
05:30	D	repeated
05:37	C	returns <i>forte</i>
05:42	C	repeated
05:48	B	returns <i>forte</i>
05:54	B	repeated
06:00	Interlude	returns softer
06:06	A	returns <i>piano</i>
06:12	A	repeated with added instruments
06:18	Ending	part 1
06:35	Ending	part 2 ("just kidding...not done")
06:52	Coda	finale ending

Day 3: (15 minutes)

- Students identify the number of syllables in the name *William*. (2)
- Students say *WILL-iam* (accent on the first syllable) four times. Students then say *will-IAM* (accent on the second syllable) four times. The teacher asks: "What was different about the way you said it the second time?" "Which syllable was accented or was stressed?"
- The teacher says: "Music can have accents, too. The way the beats are grouped in music create natural accents. Accents are strong beats that stick out."
- The teacher says: "See if you can figure out my pattern. Pat when you hear the beat with the accent and do a two-finger clap on the beat without the accent." The teacher plays a song on the piano (such as *Twinkle, Twinkle Little Star*) or a rhythm on the drum, accenting beat one and not accenting beat two. (2/4)
- The teacher now sings *Twinkle, Twinkle Little Star* in waltz time. Students change their body percussion to fit the new meter.
- The teacher changes back and forth between 2 and 3. (**Assess student responses.**)
- "What was the difference between the first pattern and the second?"
- The teacher explains: "The first beat of the pattern is the strong beat. Beats two and three are the weak beats. This is called meter in music. Meter is the way the beats are accented."
- Students sit with a partner in scattered formation. The teacher tells them that they will roll tennis balls to each other. "What classroom rules will we need to follow in order to use the balls?" Students discuss the rules. Each partnership gets one tennis ball.
- Partner 1 will roll the ball on beat one and Partner 2 stops it on beat 2. Now Partner 2 rolls the ball on beat one and Partner 1 stops it on beat two. The teacher plays the song in 2/4 meter.
- The students change to 3/4 meter. This time Partner 1 rolls on beat one and Partner 2 stops it on beat 3. (What change do you notice?)
- The teacher plays the "Overture" Allegro (YPC CD track 1 00:00-02:30). The students try to figure out what meter it is in by rolling the tennis ball back and forth. "What meter is it in?" (2) Repeat this process with the Andante section (YPC CD track 1 02:31-04:06). "What meter is this in?" (3)
- Students turn in the tennis balls and face the visual of conducting meter. The teacher tells the students that the conductor leads the orchestra and has a special way of showing meter. "Which do you think is 2? 3?"
- Students practice conducting in 2 and in 3 without the music and then with the music from the YPC CD. (*Students may use mallets, chop sticks, pencils, or recorder sticks to simulate a conductor's baton.*)

EXTENSIONS:

- Students learn to play the "Finale" from *William Tell Overture* on Orff instruments.
- Students create a more elaborate version of the listening map. Students should highlight musical elements like dynamic markings, instruments, melodic shape, etc. (Use old music catalogues for pictures of instruments.)

CLOSURE:

- Students answer the guiding question "Why did Rossini feel inspired by the legend of *William Tell*?"
- Students pair and share what they learned.


INTERVENTIONS/ACCOMMODATIONS


- Use simplified version of the rhythm and music for students who are unable to read m.


ASSESSMENT

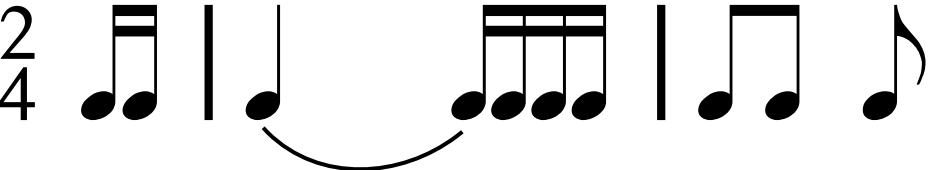
The assessments for these lessons are listed below:


1. Lesson 1: Finding the Meter
 - + Students were able to read the rhythm of the A section and identify where it occurs in the music.
 - ✓ Students were able to read the rhythm of the A section and identify where it occurs in the music with a few mistakes.
 - Students were not able to read the rhythm of the A section and identify where it occurs in the music or participate during the piece.
2. Lesson 2:
 - + Students were actively engaged in finding the form of the "Finale."
 - ✓ Students were engaged but had some difficulty finding the form.
 - Students were not attentive during presentation and unable to find the form.
3. Lesson 3: Finding the Meter
 - + Students were able to find the meter of each section.
 - ✓ Students were able to find the meter of each section with a few mistakes.
 - Students were not able to find the meter of each section or participate during the piece.
4. Motivate/Engage/Closure: Classroom Discussion and Worksheet
 - + Students spoke clearly and/or listened attentively during classroom discussion; accurately completed the worksheet.
 - ✓ Students sometimes participated in the classroom discussion with some time off task; worksheet was filled out with a few mistakes.
 - Students did not speak or listen during the classroom discussion; off task while completing worksheet.


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2/4 

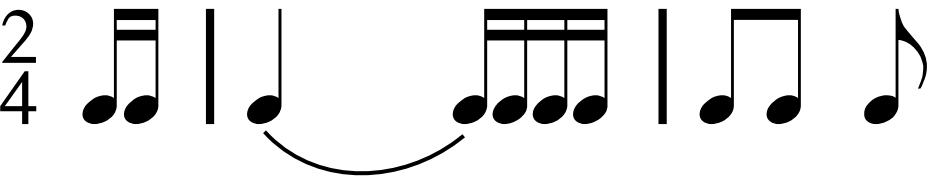
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Theme from William Tell Overture

Gioachino Rossini

Orff instrument

2

4

6

8

G

D

G

D

G 1.

G 2.

Theme from William Tell Overture

Simplified Version

Gioachino Rossini

Orff Instruments

2

4

6

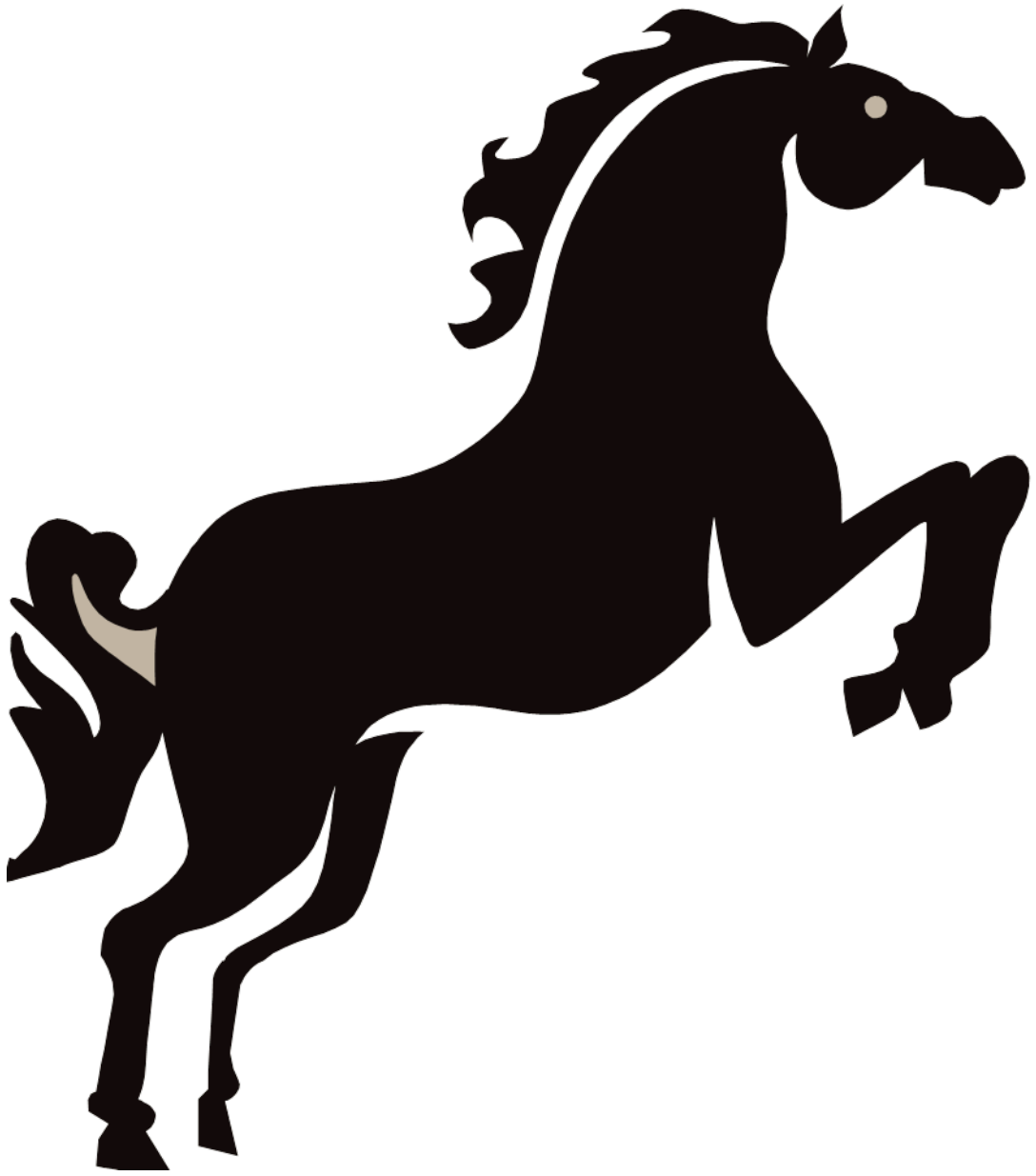
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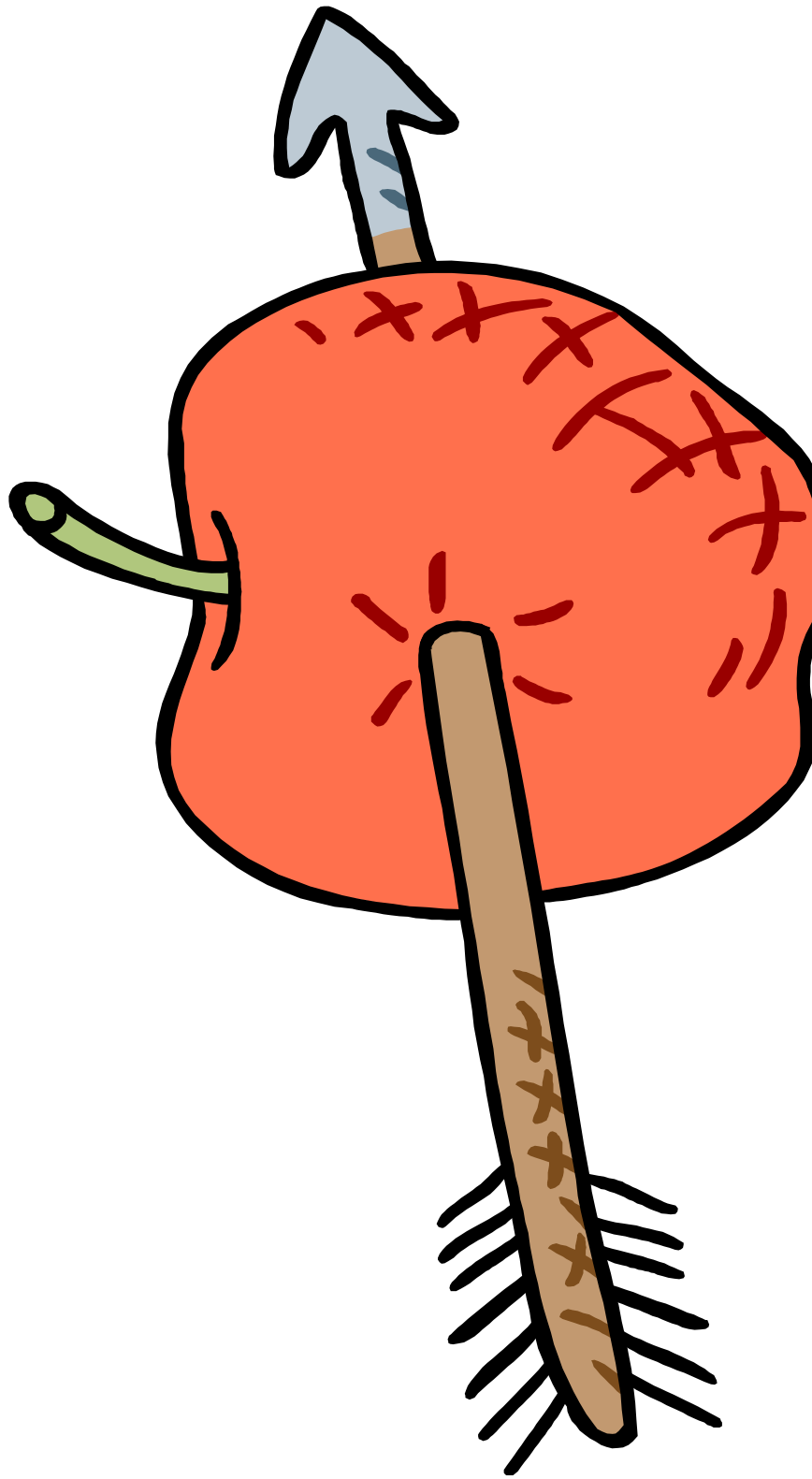
G

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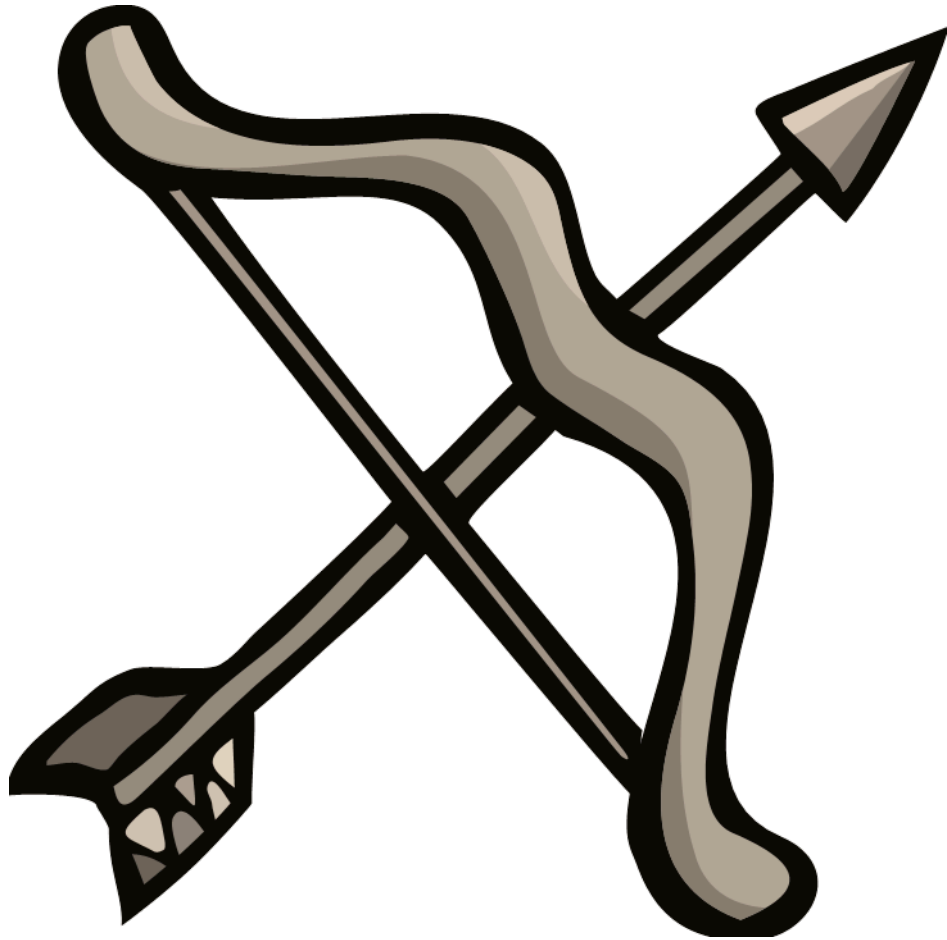
G 1.

G 2.









Introduction

Interlude

Interlude

Coda

Subject: Music

Grades: 4-6

COMMON CORE STATE STANDARDS

College and Career Readiness Anchor Standards for Reading

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and that the organization, development, and style are appropriate to task, purpose and audience.

Grade 4: Reading Standards for Literature

- Key Ideas and Details: Determine in depth a character, setting, or event in a story or drama, drawing on specific details in the text.

Language Standards

Vocabulary Acquisition and Use: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g. quizzed, whined, stammered) and that are basic to a particular topic.

Grade 5: Reading Standards for Informational Text

- Craft and Structure: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

Grade 6: Reading Standards for Informational Text

- Craft and Structure: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone, including analogies or allusions to other texts.

Curriculum Guide Objectives:

Music

- Identify tempo, dynamics, mood of a selected work.
- Identify and label the markings for gradually getting louder and softer.
- Identify individually instruments of the orchestra aurally.

Guiding Questions:

- How does Mendelssohn's use of dynamics, tempo and timbre create a broad range of emotions and moods in *A Midsummer Night's Dream*?

Vocabulary

- Tempo
- Dynamics
- Timbre

Resources/Materials

- YPC recording of Overture from *A Midsummer Night's Dream*
- iPod and sound dock or CD player
- Chart paper and markers
- Whiteboard or SmartBoard
- Faces/Emotions chart
- Adjective Definition Chart
- Tempo, Dynamic and Timbre Chart
- Copies of Day 1 and Day 2 worksheets for each student

STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

INSTRUCTIONAL STRATEGIES/ACTIVITIES

- Students will listen to Mendelssohn's Overture from *A Midsummer Night's Dream*.
- Students will identify story elements: plot, characters, setting, conflict and resolution.
- Students will draw pictures to depict images evoked by the Overture.
- Students will create "face statues" to depict a variety of emotions and moods.
- Students will analyze the mood of six excerpts from Overture from *A Midsummer Night's Dream* and determine the compositional techniques used to create them.

MOTIVATE/ENGAGE (5 minutes)

- T/Ss discuss plays they have seen/performed.
- T asks Ss to list the elements of a play, noting them on chart paper or on the board. Examples might include: plot, setting, characters, staging, costumes, scenery, music, script, actors, etc. Encourage students to describe or define each term.

Day 1: (20 minutes)

- T asks Ss to list the elements of a play, noting them on chart paper or on the board. Examples might include: plot, setting, characters, staging, costumes, scenery, music, script, actors, etc. Encourage students to describe or define each term.
- T tells Ss, "The music you are about to hear was written by a seventeen-year-old boy after he read a very famous play by William Shakespeare for the first time. He wanted to retell the story in music. As you listen to the music, try to imagine the elements of the play that we just listed. (plot, settings, characters, etc.) I will play the music several times. On the page provided, draw the artistic images that come to mind when you listen to the music. In the box on the right-hand side of the page, list two settings that you think the composer may have been describing. Support your answers."

- T plays recording 3 or 4 times for students to allow them time to develop and support their answers.
- After completing the exercise, call on several volunteers to share their answers.

Day 2: (20 minutes)

- T displays Faces/Moods chart on a PowerPoint screen or distributes copies of the chart to students.
- T points to or calls out the mood related to a face and students make a statue of that face.
- While students hold the statue of each face, T reads the definition from the Adjective Bank sheet.
- After playing the game for several rounds, T explains that composers use a variety of compositional techniques to create moods and emotions like these in their music.
 - ▲ A sudden loud cymbal crash in the middle of a slow passage might be shocking.
 - ▲ A fast passage with a brass fanfare might sound heroic.
 - ▲ A soft string passage might sound calm played with long bow strokes on the string instruments, but nervous or mysterious played with short, rapid bow strokes.
- T tells Ss, “Last week, we listened to Felix Mendelssohn’s Overture from *A Midsummer Night’s Dream*. Although an overture is usually music a composer writes to be performed before a ballet, play or opera, Mendelssohn wrote this piece as a concert work that could stand on its own. Today, we will listen to six short clips or excerpts from this work. In each one, Mendelssohn creates a different mood using a variety of musical techniques. As you listen, identify the mood of each passage and the dynamics and timbre that Mendelssohn used to create that mood.”
- T distributes Day 2 worksheet, pencils and presents visual or copies of Dynamics, Tempo and Timbre chart and Adjective Bank
- T plays each of the following excerpts several times:

Excerpt	Possible Moods*	Dynamics*	Timbre*
0:00-0:13	excited, nervous, mysterious, frenetic	pianissimo	strings
0:44-0:58	heroic, triumphant	fortissimo	full orchestra
1:12-1:33	energetic, frenetic	forte	strings
1:39-1:58	peaceful, sleepy, romantic	piano	clarinet, strings
2:30-2:40	angry, determined, forceful	fortissimo	strings, percussion
2:54-end	joyful, heroic	fortissimo	brass, percussion, strings

EXTENSIONS:

- Mendelssohn used an allegro tempo throughout this overture. How might tempo changes have impacted the work? Would you change the tempo of a particular section? Why or why not?
- Repeat the listening exercises with other pieces from the YPC concert or other selected repertoire. Compare the findings. Create a student listening portfolio.

CLOSURE:

Teacher may wish to display the artistic images created by students on a bulletin board inside or outside of the classroom.

INTERVENTIONS/ACCOMMODATIONS:

English language learners may be paired with peers to complete the vocabulary-based assignments.

ASSESSMENT

(Day 2)

T scores students, awarding one point for each correctly identified mood and technique and evaluates comprehension using the following rubric:

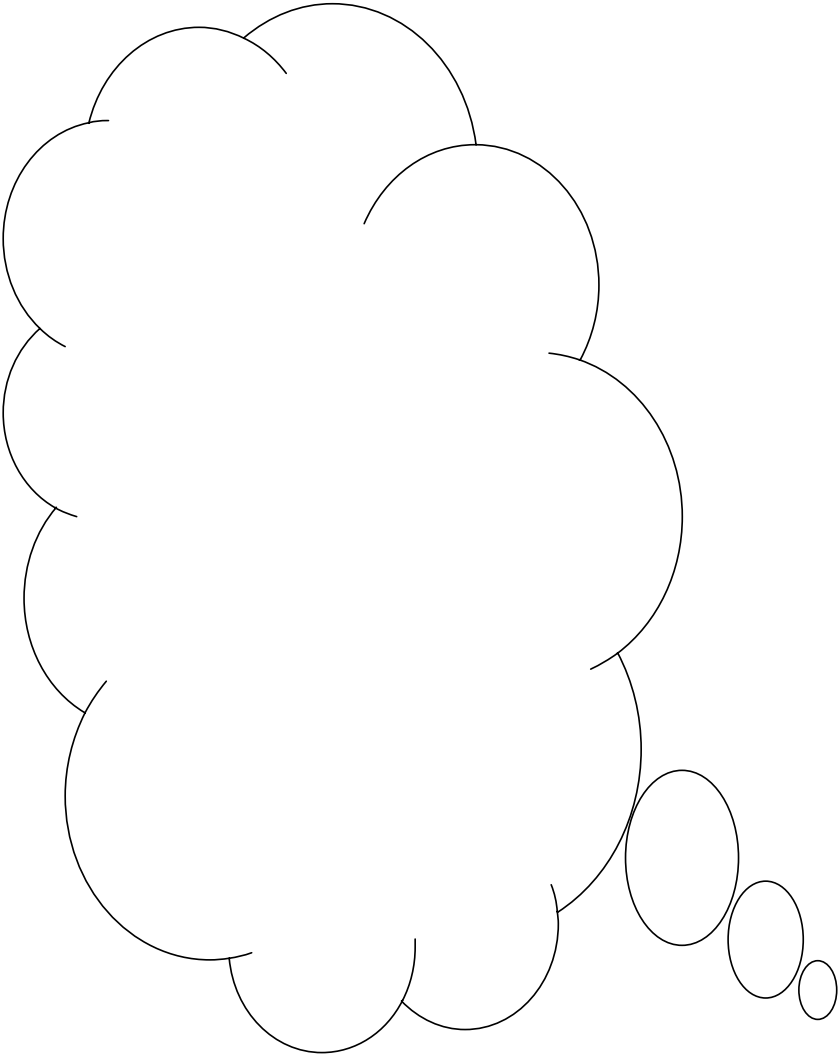
- 0-4 points: Basic
- 5-8 points: Emerging
- 9-12 points: Proficient
- 13-18 points: Advanced

1. Name: _____ 2. Date: _____

3. Music Title: _____

4. Composer: _____

5. Listening to this music evokes the following artistic image in my mind:



6. The setting of the story being told by this music might be:

a) _____

because _____

or

b) _____

because _____

Name: _____ Date: _____

Music Title: _____

Composer: _____

My Score:

Composers use a variety of techniques to create or evoke different moods in their music. Dynamics are the degrees of loudness and softness in the music. Timbres are unique sounds created by instruments or groups of instruments.

Listen to the examples that your teacher plays from this music. Identify the mood of each excerpt and describe the mood using adjectives from the chart provided or adjectives of your own. Support each answer by identifying at least one technique (dynamics or timbre) that the composer used to create that mood.

	Mood Created	Dynamics	Timbre
ex. 1	mysterious	pianissimo	flutes and clarinets
ex. 2	heroic	forte	brass
1			
2			
3			
4			
5			
6			

Adjective Bank: Moods

Adjectives are words that describe nouns. The following adjectives can be used to describe the feelings or moods of different music. You may use these adjectives or your own to complete the chart on your worksheet.

Angry: feeling or showing resentment
Creepy: causing a feeling of fear
Energetic: vigorous; having a lot of energy
Exciting: thrilling
Exuberant: happy and full of life
Frenetic: frantic; having nervous energy
Gloomy: sad or dejected; covered in dimness or darkness
Heroic: strong, noble, brave and courageous
Hopeful: feeling that one will likely succeed or be granted one's wishes
Joyful: full of happiness
Mischievous: full of tricks or pranks; naughty
Mysterious: creating curiosity or wonder; something that is difficult to explain or solve
Nervous: fearful or agitated
Peaceful: calm, quiet, and tranquil
Romantic: having feelings of love
Shocking: surprising
Sleepy: tired or drowsy
Sorrowful: full of sadness
Surprising: sudden or unexpected
Triumphant: victorious; elated; proud

Dynamics

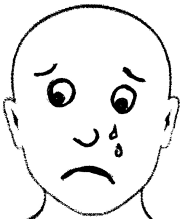
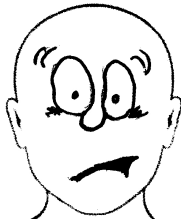
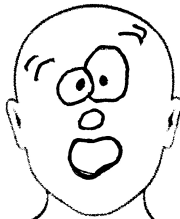
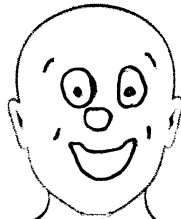
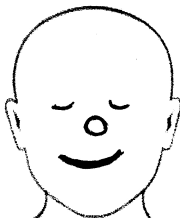
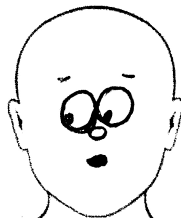
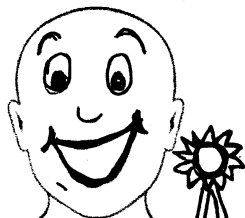
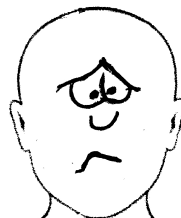
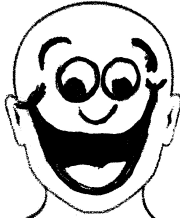
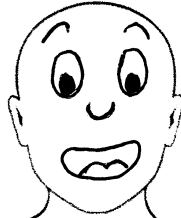
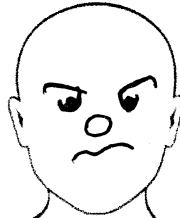


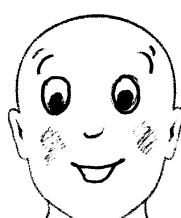
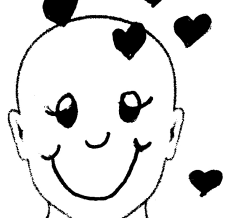
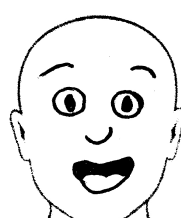
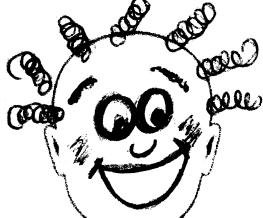
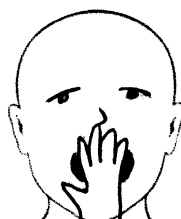

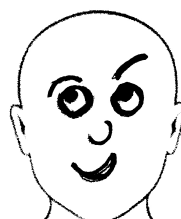
Dynamics	Meaning
fortissimo	very loud
forte	loud
mezzo forte	medium loud
mezzo piano	medium soft
piano	soft
pianissimo	very soft

Tempo

Slow Tempi	Meaning	Fast Tempi	Meaning
grave	very slow	moderato	moderate or medium fast
largo	slow	allegro	fast
adagio	moderately slow	vivace	lively
andante	a "walking" tempo	presto	very fast

Timbre

Woodwind Instruments	Brass Instruments	String Instruments	Percussion Instruments
Flute	Horn	Violin	Timpani
Oboe	Trumpet	Viola	Drums
Clarinet	Trombone	Cello	Cymbals
Bassoon	Baritone	Bass	Xylophone
Saxophone	Tuba	Harp	Piano

 Sorrowful	 Nervous	 Shocking	 Joyful
 Peaceful	 Mysterious	 Triumphant	 Gloomy
 Exuberant	 Surprising	 Angry	 Creepy
 Hopeful	 Energetic	 Romantic	 Exciting
 Frenetic	 Sleepy	 Heroic	 Mischievous

Subject: Music

Grades: 4-6

COMMON CORE STATE STANDARDS

Grade 4: Reading Standards for Literature

- Key Ideas and Details: Determine a theme of a story from details in the text; summarize the text.
- Integration of Knowledge and Ideas: Make connections between the text of a story and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
- Craft and Structure: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narration. (Extension)

Grade 5: Reading Standards for Literature

- Integration of Knowledge and Ideas: Analyze how visual and multimedia elements contribute to the meaning, tone or beauty of a text.

Grade 6: Reading Standards for Literature

- Integration of Knowledge and Ideas: Analyze how visual and multimedia elements contribute to the meaning, tone or beauty of a text.

Curriculum Guide Objectives:

- Identify and discuss music from different cultures and genres.
- Conduct music in 2/4, 3/4 and 4/4 meter.
- Demonstrate, through movement, an understanding of time signature/meter (duple and triple).
- Describe how language, stories, folktales, music, and artistic creations serve as expressions of culture and influence behavior of people living in a particular culture.

Guiding Questions:

- How does Prokofiev use *meter* to tell the story of *Cinderella*?
- How can storytelling, music and dance enhance each other?

Vocabulary

- Duple Meter
- Triple Meter
- Preparation, Downbeat, Upbeat, Cut-off

Resources/Materials

- YPC Recording of *Cinderella: Waltz / Midnight*
- iPod and Dock or CD player
- Clip of Bolshoi Ballet performing *Cinderella Waltz*
<http://www.youtube.com/watch?v=5YDWCNk3XmQ>
- access to GaggleTube
- tick-tock blocks or temple blocks
- screen for playing video of *Cinderella* ballet

STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

INSTRUCTIONAL STRATEGIES/ACTIVITIES:

- Students will reconstruct the story of Cinderella.
- Students will explore 2/4 and 3/4 meter with movement and standard conducting patterns.
- Students will dance to Prokofiev's *Cinderella: Waltz* using standard waltz step.
- Using movement, students will create the giant clock in the Cinderella story, accompanied by Prokofiev's music.
- Students will discuss how storytelling, music and movement enhance each other in Prokofiev's *Cinderella*.

MOTIVATE/ENGAGE (10 minutes)

"Once upon a time there was a beautiful young girl whose mother died. Her father remarried a cruel woman with two ugly daughters. They mistreated the poor girl, giving her all the heavy work. She had to sit in the ashes of the fireplace to keep warm." Does this story sound familiar? What is the name of this story? What happens next?" (Cinderella)

- Ss pair and share.
- Ss reconstruct the story for the whole class.

"Storytellers all over the world have put their own spin on the Cinderella story. In Cambodia, a magical fish grants Cinderella's wishes. In the Algonquin Indian tribe, the main character goes to meet, not a handsome prince, but an Invisible Being who uses the Milky Way for the runners on his sled. In Ireland, the main character is not a girl, but a boy with big feet who conquers a giant and a dragon to win the hand of the princess!"

Day 1 (20 minutes): Introduction to Meter

- Students are seated in personal space.
- Teacher reviews/introduces meter - Meter describes how beats of music are grouped, often in sets of two or in sets of three.
- Teacher asks students to watch and copy various quarter note patterns in 2/4. (Examples = PCPC, CSCS, PSPS, SCSC etc.)
- Students create body percussion ostinati in 2/4 as the teacher plays a strong-weak pattern with a mallet on a hand drum (center/rim tap).
- Teacher informs the students that they are creating patterns in 2/4 meter.
- Teacher asks students to watch and copy various quarter note patterns in 3/4 (Examples = PCC, CCS, SSS, PPS, CCP etc.)

- Students create body percussion ostinati in $\frac{3}{4}$ as the teacher plays a strong-weak pattern with a mallet on a hand drum (center/rim tap).
- Teacher informs the students that they are creating patterns in $\frac{3}{4}$ meter. (Teacher may combine rhythms to make the phrases longer.)
- Assessment: The teacher will give the students a phrase in $\frac{2}{4}$ or in $\frac{3}{4}$. The students will hold up 2 fingers if the phrase is in $\frac{2}{4}$ or 3 fingers if the phrase is in $\frac{3}{4}$.
- T plays *Cinderella: Waltz*. Ss determine that the piece is in $\frac{3}{4}$ meter.
- “What do you think is happening in the *Cinderella* ballet while this music is playing? Justify your answer. Student discussion follows.
- T plays *Cinderella: Midnight*. Ss determine that the piece is in $\frac{2}{4}$ meter.
- “What do you think is happening in the *Cinderella* ballet while this music is playing? Justify your answer. Student discussion follows.

Day 2 (10 minutes):

- Last time, we listened to two *movements* or sections of Prokofiev’s ballet music for *Cinderella*. We discovered that the two pieces were organized in different *meters*. Today we’ll learn the patterns that an orchestra conductor uses to communicate these meters to the orchestra.
- Ss copy as T demonstrates duple and triple meter patterns using the terms *preparation*, *downbeat*, *upbeat* and cutoff.
- Ss “conduct” both *Cinderella Waltz* and *Midnight*. A real conductor’s baton would be a valuable prop to pass among individual conductors!
- Sometimes it gets tiring to do all the beats in a fast 3 pattern, so orchestra leaders may “conduct in 1.” Ss imitate T’s using the downbeat only to conduct *Cinderella Waltz*.

Day 3: (20 minutes)

- Students sit in a circle while the teacher demonstrates simple waltz steps outside the circle (Step R, L, R, Step L,R, L)
- The teacher asks students, “What meter am I moving in? ($\frac{3}{4}$ or $\frac{2}{4}$)?”
- Students count with the teacher as he/she moves – 1 2 3 - 1 2 3 (stressing the first beat.)
- The teacher asks students if the steps are all the same size? (No.) Students identify which step covers more space? (Step 1)
- The students will move in a counterclockwise circle as they practice the steps.
- The teacher explains that the dance they are performing is a waltz. As the teacher demonstrates, he/she asks, “What am I doing differently now?” (Teacher steps only on the strong beat, moving in a smooth, flowing motion, allowing student to respond.)
- Students practice moving this way, making their movements smooth and flowing, as if skating.
- Optional: Students may watch a video clip of Prokofiev’s *Cinderella Waltz and Midnight*. <http://www.youtube.com/watch?v=5YDWCNk3XmQ>
How does the music support the dance? How does watching the video enhance the music listening experience?

Day 4: (30 minutes)

- Students are standing in personal space.
- T leads Ss to move through body part isolation exercises, starting with head only, shoulders rolls, etc. until the whole body is warmed up.
- As T plays a tick-tock block or temple blocks in a tick-tock pattern, Ss move only one body part to imitate a giant machine. They can try this from different positions at different levels: standing, on one knee, lying down. T circulates and comments objectively on movements. Ex: “I see one person twisting their torso. I see another lying down with their arms up in the air like the hands of a clock, etc.”
- We are going to build a giant clock with movement. These are the rules.
 1. No one talks, touches or bothers the other parts of the clock.
 2. Your clock part must be on a different level and use a different body part from the person before you.
 3. Starting with one student, each person adds a moving part to the giant clock.
- Now let’s do that with Prokofiev’s *Midnight* as an *accompaniment*.

EXTENSIONS:

- Students may choose to add unpitched instruments to their clock. They could follow up by exploring the rondo *Viennese Musical Clock* by Zoltan Kodaly.
- The classroom teacher may ask students to write book reports comparing and contrasting Cinderella stories from various cultures. A partial list of resources is included with this lesson.
- Students may orchestrate one of these stories with classroom instruments or create a dramatization.
- Students may compare and contrast the Algonquin Cinderella story *The Rough-Face Girl* with David Holt’s Cherokee tale *How Birds Came to Be*.
- Students may choose to write a modern-day Cinderella story from the point of view of Cinderella, the magical helper, the ugly stepsisters, or any of the other characters.

CLOSURE:

- Pair and share: How did adding Prokofiev’s music make your moving experience different?
This sharing stimulates whole-group discussion of the guiding question “How do storytelling, dance and music enhance each other in Prokofiev’s *Cinderella* ballet?”

INTERVENTIONS/ACCOMMODATIONS:

ELL students may be paired with English-speaking students from the same country for the pair/share exercises. Some 4th or 5th grade classes may more difficulty than others with the movement components of this lesson. If a class is absolutely allergic to movement, or if insufficient space is the problem, T may adapt by substituting lummi sticks playing *pianissimo* ostinatos in triple time for Day 3 and creating a stationary unpitched instrument machine for Day 4.

ASSESSMENT:

- Student can show 2/4 and 3/4 meter with body percussion ostinatos. (2 points)
- Student can show 2/4 and 3/4 meter with traditional conducting pattern. (2 points)
- Student can move in 2/4 and 3/4 meter accurately. (2 points)
- Student participates in pair/share activities by speaking and listening (2 points)
- Student participates in group discussion by speaking and listening (2 points)

Emerging: 0 – 3 points

Basic: 4 – 5 points

Proficient: 6 – 8 points

Advanced: 9 – 10 points

SELECTED BIBLIOGRAPHY FOR FURTHER STUDY: (Some school libraries may have some of these books.)

Angkat, the Cambodian Cinderella by Jewell Reinhart Coburn. ISBN 1-885008-09-0. Shen's Books: Walnut Creek, CA. 1998.

The Irish Cinderlad by Shirley Climo. ISBN 0-06-443577-6. HarperCollins Publishers: New York. 1996.

The Golden Sandal: A Middle Eastern Cinderella Story by Rebecca Hickox. ISBN-13: 978-0-8234-1513-7. Holiday House: New York, 1998.

Cendrillon: A Caribbean Cinderella by Robert D. San Souci. ISBN-13: 978-0-689-84888-9. Simon and Schuster: New York, 2001. This is a first-person narrative from the point of view of the godmother.

Estrellita de Oro/Little Gold Star: A Cinderella Cuento by Joe Hayes. Cinco Puntos Press: El Paso, Texas, 2000.

Subject: Music

Grades: 4-6

COMMON CORE STATE STANDARDS

Grade 4: Reading Standards for Literature

- Key Ideas and Details: Determine a theme of a story from details in the text; summarize the text.
- Integration of Knowledge and Ideas: Make connections between the text of a story and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

Grade 5: Reading Standards for Literature

- Integration of Knowledge and Ideas: Analyze how visual and multimedia elements contribute to the meaning, tone or beauty of a text.

Grade 6: Reading Standards for Literature

- Integration of Knowledge and Ideas: Analyze the representation of a subject in two different artistic mediums, including what is emphasized or absent in each treatment.

Curriculum Guide Objectives:

Music

- Play classroom instruments with poetry/song using correct technique.
- Perform songs and dances (stories) from different cultures and historical periods.

Guiding Questions:

- How do David Crowe's music for the story *How Birds Came Into the World* and David Holt's storytelling complement each other?

- How is the work of storytellers, visual artists, musicians and dancers similar?
- How is the work of each type of artist different?

Vocabulary

- Text Painting
- Tone Poem
- Illustrate
- Orchestrate
- Language Arts Concepts: plot, character, setting, conflict, resolution
- Art Concepts: color, line, pattern, texture, shape, repetition, pattern
- Music Concepts: tone color, timbre, dynamics, texture, tempo

Resources/Materials

- Text and YPC recording of *How Birds Came Into the World*
- iPod and sound dock or CD player
- Butcher paper and markers
- A copy of *How Birds Came Into the World* for each student
- One copy of the Story Orchestration Form, pencil and clipboard for four group scribes
- <http://cherokeecentral.sharpschool.com/cms/One.aspx?portalId=4592853&pageId=9838640> (compilation of authentic Cherokee myths and legends for student study, illustration and orchestration)
- Map of Trail of Tears with Memphis area highlighted (Google Trail of Tears Maps on the Internet. The website <http://www.nps.gov/nr/twhp/wwwlps/lessons/118trail/118locate2.htm> includes thought-provoking questions, but the map does not print well.)

STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

INSTRUCTIONAL STRATEGIES/ACTIVITIES

- Students will listen to David Holt's story *How Birds Came Into the World*.
- Students will identify story elements: plot, characters, setting, conflict and resolution.
- Students will create individual or class art works to illustrate the story.
- Students will analyze their art works to discover visual art techniques and concepts
- Students will work, first as a class, then in small groups, to orchestrate an accompaniment to the story *How Birds Came Into the World*.
- Students compare and contrast David Crowe's compositional techniques with their own.
- Students may compare and contrast the work of storytellers, visual artists, composers and dancers.

MOTIVATE/ENGAGE (10 minutes)

- "Have any of you ever visited Chucalissa? What do you know about the Native Americans who lived in this part of the United States? Have you studied the Trail of Tears in Social Studies? Part of the Trail of Tears goes through the Memphis area." (T points out Memphis area portion of Trail of Tears on a regional map.) Students share their knowledge.
- "The Cherokee are a tribe of Native Americans that originated in the Mid-South. Like every people, the Cherokee passed down stories of how things came to be the way things are in the world." Ss listen to T read David Holt's story entitled *How Birds Came Into the World*.

NB: At this point, the music teacher may ask the art teacher to collaborate by listening to the story and then guiding individual classes in creating a story board or large mural of *How Birds Came Into the World* using various different art media. Ideally, the artworks would be complete by the Day 2 music lesson.

Day 1: (10 minutes)

- T asks Ss to retell the story *How Birds Came Into the World*.
- Ss note story elements: plot, character, setting, conflict, resolution.
 - Cherokee Indian Story Plot:** The Great Spirit, sad that the beautiful leaves he created must die, changes them into birds. Birds recall their close relationship to the trees.
 - Characters:** Great Spirit, flowers, trees, leaves, breeze, sun, thunder, lightning, rain, grasses, wind, birds
 - Conflict:** first autumn, leaves have to let go of the trees; "Death is part of Life."
 - Resolution:** leaves turn color, fall, unable to move; Great Spirit changes leaves into birds.

Day 2: (20 minutes)

- T asks "What big ideas, concepts or techniques do visual artists pull out of their 'bag of tricks' to illustrate a story?" (Acceptable answers may include *color, line, pattern, texture, shape, repetition* or any other concept Ss have been exploring in art class.) If the art teacher has been working with Ss, T asks, "Which of these ideas or concepts did you use in your illustration of this story?" (Two student exemplar artworks may be displayed for students to note artistic techniques and to compare and contrast.)
- T says: "In art class, what media did you use to *illustrate* the story?" (Accept answers.) "Musicians use the sound of their voices and their instruments to *orchestrate* a story. We use the terms *text painting* to describe how we decorate a speaker's words with music. We use the terms *tone color* or *timbre* to describe the different sound qualities that a musician uses in the same way that an artist uses color."
- Ss will speak expressively the last line of David Holt's story. (*choral reading*) "Because the birds know that once long, long ago. . .the trees were the mothers of them all."
- All Ss speak the final line of the story together. Rehearse for diction and vocal expression.
- Ss think of an effective way to speak the line using dynamics, texture (solo/ensemble) and tempos.
- Practice and refine.
- "What words stand out? What instruments could we use to *orchestrate* that line of text?"
- T guides Ss discussion, choice, practice and refining of text-painting this line with speech and instruments.
- Ss will use this whole-class orchestration of the last line of the story to conclude their performance on Day 4.

Day 3: (55 minutes)

- Prior to class, T assembles both pitched and unpitched instruments in mixed piles for each group. T assembles Ss in four small groups. The task for each group is to speak and orchestrate their part of the story. One recorder for each group fills out the Story Orchestration Form. Have props (scarves, streamers, etc.) available for Ss use. Provide copies of the story for each student with their section (1, 2, 3, or 4) marked.
 - Group 1: From beginning of story to "They grew tall and strong as their branches reached the sky."
 - Group 2: "Slowly their leaves began to sprout. . ." to "The flowers and grasses began to fade."
 - Group 3: "One day the wind whispered to the leaves. . ." to "It was the first fall."
 - Group 4: "But at last the time came to let go. . ." to ". . .and build nests in their branches."
 - All: "Because the birds know that once long, long ago the trees were the Mothers of them all."
- One S in each group acts as recorder of group members, jobs and orchestration on Story Orchestration Form.
- Ss embellish their part of the story with speech, instruments, and if desired, movement and props.

Day 4: (45 minutes)

- Ss polish and perform their part of the story for the rest of the class.
- Ss end story with the orchestrated last sentence from day 2 performed by the entire class.

EXTENSIONS:

- The classroom teacher may help students map out the Trail of Tears starting in the Clarksville, Kentucky area.
- Ss create a Venn diagram or double bubble map comparing and contrasting the elements used by storytellers, visual artists, composers and/or dancers.
- The class may choose to create multimedia presentation with storytelling, art, music, movement and props/scenery for younger classes or a school assembly. The teacher may film these presentations for parent night.
- Ss groups may refer to the short Cherokee myths and legends on the website <http://cherokeecentral.sharpschool.com/cms/One.aspx?portalId=4592853&pageId=9838640> (collection of authentic Cherokee myths and legends for student study, illustration and orchestration)
- As a tie-in with the lesson on Prokofiev's *Cinderella* in this YPC unit, Ss may illustrate and orchestrate the Native American Cinderella story, *The Rough-Face Girl* by Rafe Martin.

CLOSURE:

Ss listen to David Crowe's orchestration of David Holt's story *How Birds Came Into the World*. They discuss the musical elements David Crowe used to orchestrate this story. How are these elements similar to or different from the student orchestrations?

INTERVENTIONS/ACCOMMODATIONS

- Ss who are not ready to work in small groups may complete Day 4 as a class.
- Teachers take care to include in each group at least one person who writes well to act as group recorder/scribe.

ASSESSMENT

- I spoke in and listened to classroom discussions about story elements.
- I used visual arts materials and techniques to illustrate *How Birds Came Into the World*.
- I contributed ideas for my small group's orchestration for *How Birds Came Into the World*.
- I played my instrument correctly during our group performance.
- I listened attentively to each group performance and applauded each group's efforts.
- I compared David Crowe's orchestration of the story to our classroom orchestration.

Advanced: 6 points

Proficient: 4 – 5 points

Basic: 2 – 3 points

Below Basic: 0 – 1 point

Story Orchestration Form
How Birds Came Into the World

Group Members: _____

Story Section #: (circle one) 1 2 3 4

Student Recorder _____

Student Reader _____

Special words	Instrument(s)	Performer
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Props, if used: _____

Scenery, if used: _____

We used movement to enhance our performance: _____ Yes _____ No

How Birds Came Into the World
Cherokee legend, as told by David Holt

(Group 1)

This is the old Cherokee legend about how birds came into the world.

Many, many years ago, when the world was new, the Great Spirit walked over the earth, making it beautiful. Wherever his feet touched the ground flowers began to grow and trees sprang up. There were maples, oak, poplars, birch, pines and chestnut trees. They grew strong and tall as their branches reached the sky.

(Group 2)

Slowly their leaves began to sprout for the first time and they were the most beautiful fresh new color of green. Each one seemed to be glowing from the inside. The tender young leaves were very happy in this first spring. They danced gently in the wind and sang their sweet songs in the breeze.

The sun warmed the earth. The first summer came and the air was filled with thunder and lightning. The rains fed the leaves and turned them a dark, rich green.

At last the days grew shorter. There was a chill in the air. The flowers and grasses began to fade.

(Group 3)

One day the wind whispered to the leaves that the day would soon come when they would have to fall from the trees and die. "Death is all part of life," said the wind.

The leaves felt very sad, but they tried to be bright, and do something special to make the Mother happy. So they turned bright red, golden yellow, orange and brown. It was a magnificent display. It was the first fall.

(Group 4)

But at last the time came to let go of the twigs and branches and flutter to the ground. They lay perfectly still, not able to move, except when the wind would lift them. The Great Spirit saw them and thought they were so lovely. He didn't want them to die. He wanted them to live and be beautiful forever. So He gave each bright leaf a pair of wings and the power to fly. He called them His 'Birds.'

From the red and brown leaves of the oak came the robins.

From the yellow willow leaves came the orioles.

And from the bright red maple leaves he made the cardinals.

This is why birds love the trees and go to them for food and shelter. This is why they build their nests in their branches.

(All) Because the birds know that once long, long ago the trees were the Mothers of them all.

Subject: Music

Grades: 4-6

COMMON CORE STATE STANDARDS

Grade 4: Reading Standards for Literature

- Integration of Knowledge and Ideas: Make connections between the text of a story and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

Grade 5: Reading Standards for Literature

- Integration of Knowledge and Ideas: Analyze how visual and multimedia elements contribute to the meaning, tone or beauty of a text

Curriculum Guide Objectives:

- Identify tempo, mood, dynamics of a selected work.
- Identify accelerando in a listening example.

Guiding Questions:

What musical techniques do composers use to make their compositions sound scary or suspenseful?
How do tempo, dynamics, accents and texture affect the mood of a composition?

Vocabulary

- Composer
- Mood
- Tempo
- Dynamics
- Timbre
- Texture
- Accent

Resources/Materials

- YPC Recording of *Jaws*
- iPod and Dock or CD player

STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

INSTRUCTIONAL STRATEGIES/ACTIVITIES

- Students will listen to excerpts from John Williams' background music for the movie *Jaws*.
- Students will imagine a story line that matches the music, then pair and share their plot with a partner.
- Students will identify what happened in John Williams' music that made it sound "scary."
- Using drums, students will explore dynamics, tempo, texture and accent as compositional techniques.
- Students will work in groups to compose music to accompany a student-written story. They will use dynamics, tempo, texture and dynamics to enhance the mood.
- Students will evaluate their peers' compositions using a teacher-created rubric.
- Students will complete a self-assessment of their own participation in this project.

MOTIVATE/ENGAGE (2 minutes)

The teacher tells the following story to the students:

Imagine that you are a movie director. John Williams, the famous composer of film scores, is in your office. He plays a short selection of music that he has written. Your imagination starts to go wild! You see in your mind the beginnings of a story line for a new action film.

Listen to this music. At the end of it, you will share with a partner what action would be happening onscreen as this music played. SPOILER ALERT: If you know the story that goes with this music, make up a new story!

Day 1: (10 minutes)

- Ss pair and share their stories with each other. T acts as time-keeper. (2 minutes maximum for each student)
- T describes four basic moods (happy, sad, scary, angry) "What was the mood or feeling that the music conveyed?"
- Ss list as many synonyms as they can for the word *scary*: These may include: frightening, terrifying, alarming, bloodcurdling, chilling, creepy, eerie, hair-raising, horrifying, intimidating, shocking, spine-chilling, or spooky. T writes these on the board.
- Ss listen to the excerpt again. T asks, "What are some of the tricks of the trade or technique John Williams uses to make this music sound scary?" Ss pair and share, then share their findings with the class. T writes down student comments on butcher paper or poster board and saves them for the next lesson.

N.B. Collaboration between classroom teacher, music teacher and students: After this class, the music teacher provides the classroom teacher or language arts specialist with the music excerpts from *Jaws*. The classroom teacher/specialist uses this music as a writing prompt for students to write their own story. After students edit these stories, the music teacher may select one or more stories for use on Days 4 and 5.

Day 2 (30 minutes):

- T recaps the Ss compilation of ways John Williams made the music sound scary. T links Ss findings to musical terms and provides a list of definitions. For example, if a student mentioned the loudness or quietness of the music, the teacher would bring up the word *dynamics*.

Mood: how a person feels; how something makes you feel

Tempo: the speed of the beat

Dynamics: the loudness and quietness of music

Accent: sudden louder sounds in music

Timbre: the tone colors of music; what instruments or instrument family are playing

Texture: how many people are playing or singing at one time (A solo has a thin texture; a symphony orchestra has a thick texture)

- T creates five groups of students.
- Using drums, T leads student groups in exploring these musical techniques.
 - Tempo:* Ss explore speeding or slowing the beat to a familiar song or poem.
 - Dynamics:* Ss explore playing rhythm patterns at different volumes (*p, f, crescendo, decrescendo*).
 - Accent:* T leads Ss in experimenting with sudden loud sounds within a rhythmic pattern using bass accent.
 - Timbre:* In 1 minute, Ss find at least four different sounds that they could make using a drum. T defines these sounds as different timbres.
 - Texture:* Texture can be thin (solo) or thick (large group of musicians playing simultaneously) Ss perform a rhythm using few or many players to experience differences in texture.
- During these activities, T circulates among Ss groups, listening and checking for understanding.
- T assigns one musical definition to each group.
- Each group listens to the long *Jaws* excerpt, noting how Williams uses the musical quality they have been assigned.
- Small group discussion and sharing with the larger group follows.

Day 3: (30 minutes maximum)

- Students reconvene in the same small groups they had last week.
- T selects one of the student-written stories using the *Jaws* excerpt as a writing prompt. This story needs to be succinct!
- “Your task is to create a musical composition as a background for this story.”
- T reads the story aloud. T provides each group with a copy of the story and red marker and blue markers.
- S groups decide key moments in the story. One S circles those moments with a red marker.
- Groups decide which techniques (*tempo, dynamics, accent, timbre* and *texture*) can convey the mood or feeling of the story at these key points. Student recorder writes the musical terms on the story paper with a blue marker.
- T acts as roving guide. Save group papers for the next lesson.

Day 4: (30 minutes) T has pre-set a pile of classroom instruments for each student group. There should be more instruments than students in the pile so that students have a choice.

- Student groups convene with their story papers from last week.
- “John Williams composed the music for his movies by himself. You will be working as a member of a group.
- The word *consensus* means *coming to an agreement*. Sometimes it’s easy for a group to agree. Other times, people have strong opinions. Here are some rules to help if you get stuck:
- Ss pick three roles within their groups: a reader, a recorder and a timekeeper. The reader reads the story expressively. The recorder writes down the instrument choices for the group. The timekeeper makes sure that the group takes no more than one minute on each decision.
 1. Every person speaks at least once during the group discussion.
 2. Every person plays an instrument in the final performance.
 3. If the group is stuck on a decision about how to compose for a key moment, the timekeeper tells the group to move to the next key moment after 1 minute has passed.
 4. The final decision rests with the majority of the group.
- Groups have 5 minutes to select instruments and players for their key moments.
- Groups rehearse for 5 minutes.

Performance Rubric:

- Every S has spoken at least once during group discussion.
- Every S performs at least once in the composition.
- Ss use at least three of these five compositional techniques: *tempo, dynamics, accent, timbre, or texture*.

Audience Rubric:

- Every audience member watches the performing group silently.
- Every audience member in a group applauds the performing group.
- Audience members identify which compositional techniques the performing group used and/or in what part of the story they were used.

EXTENSION

T may video Ss performances and discussions for portfolio work. Ss may perform their stories and accompanying compositions for younger classes or a Halloween program. Students’ stories may be posted in the music room, the classroom or the hallway. The art teacher may assist students in creating illustrations for their stories.

CLOSURE

Students may journal about their experience as writers and as composers. What did they learn about composing background music for a story? What did they learn about working together as a group?

INTERVENTIONS/ACCOMMODATIONS

- The teacher must be careful when setting up groups to include at least one strong reader, one person who writes well, and one person who can keep the discussion moving. Non-English speaking students may be grouped with students more fluent in their language to help facilitate group discussion.
- Classes who are new to this kind of collaborative work may choose to focus on fewer compositional qualities.

ASSESSMENT (1 point each)

- I imagined and wrote a scary story to go with the music by John Williams.
- I listened during discussion time.
- I spoke up during discussion time.
- I played my instrument correctly during the group performance.
- I can explain what *tempo*, *dynamics*, *accent*, *timbre* and *texture* mean.
- I can tell how our group used musical techniques to make our music scary.

Advanced: 6 points

Proficient: 4-5 points

Emerging: 1-3 points

Below Basic: 0-1 point

Subject: Music

Grades: 4-6

COMMON CORE STATE STANDARDS

Grade 4: Reading Standards for Literature

- Key Ideas and Details: Describe in depth a character, setting or event in a story or drama, drawing on specific details in the text.
- Integration of Knowledge and Ideas: Make connections between the text of a story and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

Grade 5: Reading Standards for Informational Texts

- Craft and structure: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

Speaking and listening standards

Comprehension and Collaboration: Follow agreed-upon rules for discussions and carry out assigned roles.

Grade 6: College and Career Readiness Anchor Standards

- Integration of Knowledge and Ideas: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Reading Standards for Literature

- Integration of Knowledge and Ideas: Analyze the representation of a subject in two different artistic mediums, including what is emphasized or absent in each treatment.

Curriculum Guide Objectives:

Music

- Identify tempo, mood and dynamics of a selected work.
- Perform dancers from various cultures and historical styles.

Guiding Questions:

- How do choreographers use a combination of mirror and contrasting movements to tell a story?
- What movements would you create to reflect the tempo, mood and dynamics of “Scene” from *Swan Lake*?

Vocabulary

- Mirror movement
- Contrasting movement
- *Pas de deux*
- Symmetry
- Asymmetry
- Language Arts Concepts: plot, character, setting, conflict, resolution
- Dance Concepts: mirror movement; contrasting movements; symmetry, asymmetry, push, pull, high, low, melt, burst, strong, weak, float, sink, bend and reach
- Music Concepts: tempo, mood, dynamics, timbre

Resources/Materials

- YPC recording of “Scene” from *Swan Lake*
- iPod and sound dock or CD player
- Contrasting movement cue cards with the following words: symmetry, asymmetry, push, pull, high, low, melt, burst, strong, weak, float, sink, bend and reach
- Media center or projector and screen with internet access
- YouTube or GoggleTube access (for access, see directions at the end of this lesson)
- Video: <http://youtu.be/tx24IOX6qP4>
- Video: <http://youtu.be/5lkr1Vux8FM>

STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

INSTRUCTIONAL STRATEGIES/ACTIVITIES

- Students will perform mirror movement to “Scene” from *Swan Lake*.
- Students will listen to the story of *Swan Lake* and identify elements: plot, characters, setting, conflict and resolution.
- Students will watch a choreographed performance of “Scene” from *Swan Lake*.
- Students will explore contrasting movements.
- Students will improvise a choreography to “Scene” from *Swan Lake*, given the parameters of contrasting movements indicated on cue cards.
- Students will analyze a professionally choreographed performance of “Scene” from *Swan Lake* for examples of mirror and contrasting movement.
- Students may compare and contrast two choreographed versions of “Scene” from *Swan Lake*.

MOTIVATE/ENGAGE (10 minutes)

- “Have any of you ever seen or danced in a ballet?” Students share their experiences.
- “Ballet is an art form that tells a story using movement and is accompanied by music. The movement is designed and created by a *choreographer*, who uses dancers as tools to express his or her vision of how the story should be told and how story fits the music.”

Day 1: (20 minutes)

- T leads whole-class mirror movement with no music (review skill as needed). [1 minute]
- Selected Ss lead whole-class mirror movement with no music. [2 minutes]

- Ss listen to “Scene” from *Swan Lake* with eyes closed and imagine movements they might lead in paired mirror movement. [2 minutes]
- Ss perform improvised mirror movement in pairs, using the guidelines below. Since the piece is 3 minutes, the teacher may allow each student in the pair to lead for the entire duration, then switch leaders and repeat the selection.

Guidelines for self-reflection (thumbs up/thumbs down)

- When you were the leader, did your movements reflect the tempo, mood and dynamics of the selected music. (T may wish to ask specific students what they did to reflect these techniques: body level, type of motion, size of motion, etc.)
 - As the leader, did you choose movements that were reasonable for your partner to copy?
 - As the mirroring partner, did you quickly adjust to the leader’s movements to create the illusion of choreography?
- T explains that this music is for a duet of dancers, which is called a *pas de deux*. T introduces the story of *Swan Lake* by reading the following synopsis:

Prince Siegfried is turning 21. At the royal birthday party, his mother informs him that now that he is an adult, he must marry soon. Wanting one last weekend of freedom before such a huge change, Siegfried goes hunting with his friends.

Prince Siegfried gets ahead of the group and discovers an enchanted lake where swans are swimming gracefully through the water. He is captivated by one swan wearing a crown on her head. When his friends catch up, he orders them to leave so he can be by himself to watch her. As the sun sets, the swan with the crown transforms into the most beautiful young woman Siegfried has ever seen. Her name is Odette, the Swan Queen. She tells Siegfried that the evil sorcerer Von Rothbart has turned her and the other girls into swans and that their parents’ tears formed the lake. The only way the spell can be broken is if a man who is pure of heart pledges his love to her. Just as Prince Siegfried is about to declare his love, Von Rothbart arrives. The sorcerer captures Odette and forces all of the swan maidens to dance upon the lake to prevent Siegfried rescuing her. Prince Siegfried is left standing alone on the shore by Swan Lake.

The next day, there is a royal ball and Prince Siegfried is presented with many prospective princesses. Although the girls are beautiful, he cannot stop thinking about Odette. His mother tells him it is time to choose a bride, but Siegfried stalls. Suddenly, a trumpet announces the arrival of Von Rothbart. He brings his daughter, Odile, whom he has enchanted to look like Odette. Odile captivates the prince. They begin to dance while the real Odette secretly watches through a window. Thinking that she is Odette, Siegfried declares his love for Odile. Seeing this, the real Odette flees in horror. Prince Siegfried sees the real Odette leaving and realizes his mistake. Von Rothbart reveals the true appearance of his daughter Odile and Prince Siegfried quickly chases after Odette.

Odette flees to the lake, where the other swans console her. When Prince Siegfried finds her, he explains Von Rothbart’s trick and Odette forgives his mistake. Soon, Von Rothbart and Odile appear in their evil, bird-like forms. Von Rothbart tells the prince that he must keep his word and marry Odile. They battle, and Siegfried tells Von Rothbart that he would rather die with Odette than marry Odile. He takes Odette’s hand and together they jump into the lake. Although they drown, their love breaks the spell and the remaining swans turn back into girls. The girls force Von Rothbart and Odile into the lake, where they drown. The girls watch as the spirits of Prince Siegfried and Odette ascend into the heavens above Swan Lake.

- T guides Ss to identify elements: plot, characters, setting, conflict and resolution.
- How does the choreography support the plot of the story?

Day 2: (20 minutes)

- T/Ss review plot of *Swan Lake* and watch GaggleTube clip of Scene. (1:52) (After entering either YouTube or Gaggle Tube, paste <http://youtu.be/tx24IOX6qP4> into the search bar. MCS teachers, please see the instructions below for logging in to GaggleTube.)
- T introduces contrasting movements using cards: symmetry, asymmetry, push, pull, high, low, melt, burst, strong, weak, float, sink, bend and reach. Ss experiment by creating statues depicting each movement term. MCS teachers may recall this strategy for guiding student-created movement, which was presented by Jerry Sanders at a recent in-service.
- T guides Ss to improvise a solo choreography to Scene from *Swan Lake*.
- T plays *Swan Lake* recording, holds up contrasting movement signs one at a time, changing with phrases of the music. Ss respond to each word/picture by performing movement that is appropriate to each (not static shapes) transitioning gradually from one shape to the next so that the movement is continuous.
- T/Ss discuss the differences between mirror movement and contrasting movement.
- Which of the contrasting movement ideas seemed to fit the tempo, mood and dynamics of the piece?

EXTENSIONS:

Choreography

Pairs of Ss select contrasting movement cards, place them in an order and work together to create a choreography for the piece. If this extension is used, students may wish to add a card or cards with the word “mirror” to their plan so that that movement may also be incorporated.

Compare and Contrast

Students watch Chinese acrobatic ballet version. In this version, although the music is excerpted and combined with other music from Swan Lake, the theme reappears several times. (To access the video, enter either YouTube or GoggleTube and paste <http://youtu.be/5lkr1Vux8FM> into the search bar.)

CLOSURE:

- Watch the clip again and ask students to indicate examples of mirror movement by putting their two hands together and examples of contrasting movement by raising one hand and lowering the other.
- T/Ss discuss why choreographers use a balance of the two types of movement in their dances.

INTERVENTIONS/ACCOMMODATIONS

Students with limited mobility may wish to perform the mirror and contrasting movement exercises from a chair or using a prop such as a scarf.

ASSESSMENT

Day 1: Student self-assessment of mirror movement, following guidelines (rubric) listed in the lesson plan.

Subject: Music

Grades: 4-6

COMMON CORE STATE STANDARDS

Grade 4: Reading Standards for Literature

- Key Ideas and Details: Determine a theme of a story from details in the text; summarize the text.
- Integration of Knowledge and Ideas: Make connections between the text of a story and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

Grade 5: Reading Standards for Literature

- Integration of Knowledge and Ideas: Analyze how visual and multimedia elements contribute to the meaning, tone or beauty of a text

Grade 6: Reading Standards for Literature

- Integration of Knowledge and Ideas: Analyze the representation of a subject in two different artistic mediums, including what is emphasized or absent in each treatment.

Curriculum Guide Objectives:

Music

- Perform a dance/movements to show like and different sections.
- Compare and contrast examples of band and orchestral music.
- Describe the differences between band and orchestra.
- Create an 8-beat movement to accompany a musical listening example.

Guiding Questions:

- How does ballet movement compare to movement in other genres?
- What movement can you create to tell the story of *The Firebird*?

Vocabulary

- Ballet
- Orchestra vs. Drum Corps
- Paper slide video
- Language Arts Concepts: plot, character, setting, conflict, resolution
- Art Concepts: color, line, pattern, texture, shape, repetition, pattern
- Music Concepts: melody, tone color, timbre, dynamics, texture, tempo

Resources/Materials

- YPC 2012 CD
- CD player
- Dry erase board and markers
- Paper, pencils, crayons
- Video camera
- Video: *Fantasia* "Tocatta and Fugue in D Minor" segment
- Access to the internet and a TV to view pictures and watch videos:
 1. <http://en.rian.ru/photolents/20100628/159575846.html>
 2. <http://paperslide.wikispaces.com/Guidelines>
 3. <http://edutech4teachers.edublogs.org/2012/03/18/paper-slide-videos/>
 4. http://youtu.be/aKbwkP_JJY (Spirit of Atlanta) or <http://www.youtu.be/vbMe9FHpKUU> (Phantom Regiment)

* See the *Swan Lake* lesson for instructions on using these hyperlinks to view videos in the classroom)
- Silver Burdett *Making Music* Grade 5 p. 173 "The Infernal Dance" listening map
- *Firebird* By: Jane Yolen ISBN# 978-0060285388 (or a similar book)
- Movement word bank on board
- Silver Burdett *Making Music* grade 5 textbook p.173

STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

INSTRUCTIONAL STRATEGIES/ACTIVITIES

- Students will create a paper slide video.
- Students will compare and contrast a drum corps show and their paper slide videos.
- Students will hear a story about *The Firebird* and identify the elements of the story.
- Students will follow a listening map of "The Infernal Dance."
- Students will create group movement.

MOTIVATE/ENGAGE (10 minutes)

The students watch "Tocatta and Fugue in D Minor" from the video *Fantasia*. The teacher points out how the animation accentuates the music with lines, shapes, and even colors.

NB: At this point, the music teacher may ask the art teacher to collaborate by helping students finish pictures by using various different art media. Ideally, the artworks would be complete by the Day 2 music lesson.

Day 1: (30 minutes)

- Each student receives pencil and 10 sheets of paper. *It would be a good idea to review lines as well as geometric and freeform shapes that they learned about in art.*

- The students listen to the music. They need to envision shapes and lines they are “hearing” in the music. The teacher tells the students to be ready to change to the next section/page when time is called.
 1. 00:00-00:30
 2. 00:30-00:44
 3. 00:44-00:56
 4. 00:56-01:17
 5. 01:17-01:37
 6. 01:37-02:20
 7. (02:20-02:58 is similar to 1. and 2. so there is no need to do them again)
 8. 02:59-03:44
 9. 03:44-end
- The teacher and students look at the pictures. Create a “paper slide video” by deciding what pictures to use and when to change from one picture to the next. The teacher plays the song and the students move the pictures at the appropriate times. (see <http://paperslide.wikispaces.com/Guidelines> or <http://edutech4teachers.edublogs.org/2012/03/18/paper-slide-videos/> for more information)

Day 2: (30 minutes)

- The students, in groups of 4, create their own paper slide video using the pictures they drew.
- The students watch the drum corps video version of “The Infernal Dance” as performed by Phantom Regiment or Spirit of Atlanta (see link #4 under *Resources/Materials*) and focus on the following:
 - Shapes and forms
 - Instruments
 - Other visual elements
- The students compare and contrast their own paper slide video with the drum corps show they saw.

Day 3: (15 minutes)

- The students learn the words for King Kastchei’s melody (words by Terry Starr).

*All hail to King Kastchei, All hail to King Kastchei, All hail to King Kastchei,
He’s the greatest one, the greatest one of all!*
- The students look at the listening map in the book. The teacher points out the part of the listening map the words go with and the other elements of the listening map.
- The students listen to “The Infernal Dance” and speak the words along with King Kastchei’s melody when they hear it.
- “How many times did you hear the melody?”
- The teacher reads the Russian folktale, the *Firebird*.
- List on the board the elements of a story (characters, setting, etc.)
- Briefly discuss ballet (*a story set to music and dance.*) Talk about the way this folktale was made into a ballet by Igor Stravinsky and Sergei Diaghilev (the choreographer).
 - If you have the technological capability, show images of the ballet. (put “The Firebird Ballet pictures” in the search engine)
 - This site shows original images from the ballet’s first performance: <http://en.rian.ru/photolents/20100628/159575846.html>

Day 4: (45 minutes)

- Review characters and setting.
- Students look at the movement word bank and give ideas about how the firebird would move. The teacher lists the movement words on the board.

Word Bank					
Bend	Burst	Curl	Float	Flick	Lift
Melt	Paint	Poke	Press	Punch	Push
Pull	Rise	Shake	Shatter	Sink	Slash
Stretch	Sway	Swing	Twist	Turn	

- Students then look at the movement word bank and give ideas about how King Kastchei and his monsters would move. The teacher lists the words on the board.
- Listen to the beginning of “The Infernal Dance.” “Which characters do you think are moving or dancing? Why?” (*Kastchei and monsters – the music is dark and heavy; answers will vary.*) This is the part of the ballet/story where the firebird is charming the monsters into a frenzied dance and then putting them to sleep.
- The students review the words for the melody. Students listen to the beginning of “The Infernal Dance” again and speak the text along with the melody when they hear King Kastchei’s theme.
- The teacher tells the students that they will be creating movement using the “Kastchei and monster” word list. Students pick two words to use for their movement.

- The students listen to the beginning of “The Infernal Dance” again and imagine how their two movement words would look. They then stand in personal space and try their two movements with the music.
- The students reflect on their movement and at this point are allowed to change what they didn’t like for a new word. **Remind them to use different levels, pathways, and directions.*
- The teacher plays the music again, monitors students’ attempts and offers suggestions. The music can be played a third time if needed.
- The students divide into working groups -- a group of 4 students is ideal -- and share their movements with the group.
- Students choose a movement from each member of the group so that there are four movements to put together. Each group works together to create their dance, deciding the order of the movement, formation of the group, pathways the group will take, and levels they will use.
- Use the worksheet to help keep record of the movement for use in the next lesson.

Day 5 (25 minutes)

- Students divide into the groups from the previous lesson. Students work for about five minutes to refine their movement.
- The teacher plays the beginning of “The Infernal Dance” while each group presents their movement while the others watch.
- After each group performs, students from the other groups make “I value...” or “I wonder if...” or “I like...” statements. They also try to figure out what movement words from the word bank the group is using.
- Use the rubric to grade each group.

EXTENSIONS:

- Compare and contrast the instruments of the orchestra and drum and bugle corps.
- Watch the ballet version of “The Infernal Dance” from *The Firebird*. The students can compare and contrast the movement they created and the dance from the ballet.
- In the homeroom class, students can make a graphic novel of the story and create a paper slide video with narration. [This will tie in with CCSS RL 5.7 - Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel; multimedia presentation of fiction, folktale, myth, poem).]

CLOSURE:

Students will write post-its using “I learned...” or “I am curious about...” or “I enjoyed...” to display with pictures of the class actively engaged in the lesson.

INTERVENTIONS/ACCOMMODATIONS

Mixed-ability grouping will be used throughout these lessons.

ASSESSMENT

The assessments for these lessons are listed below:

Lessons 1 & 2: paper slide video

- + Students participated in the drawing and creation of the video.
- ✓ Students sometimes participated in the drawing and creation of the video with some time off task.
- Students did not participate in the drawing and creation of the video. They were off task while completing the video.

Lesson 3: listening map

- + Students were able to say the text with the melody and identify where it occurred in the music.
- ✓ Students were able to say the text with the melody and identify where it occurred in the music with a few mistakes.
- Students were not able to say the text with the melody. They could neither identify where the melody occurred in the composition nor participate during the piece.

Lesson 4: group movement

- + Students were able to create movement with the group.
- ✓ Students were able to create movement with the group with a little help from the teacher.
- Students were neither able to create movement with the group nor participate during the piece.

Lesson 5: assessing group movement

- + Students were able to identify the words that inspired each group’s movement and give positive statements about the group performances.
- ✓ Students were able to identify the words that inspired each group’s movement and to give positive statements about the group performances with some time off task.
- Students were not able to identify the words that inspired each groups’ movement, nor could they give positive statements about the group performances or participate during the piece.

The Infernal Dance
Group Movement

Group members: _____

Date: _____
Class: _____

Movement words (list movement in order)	
Formation (circle, scattered, line, etc.)	
Levels (high, middle, low)	
Pathways (clockwise, counter-clockwise, curvy, zigzag, sideways, etc.)	

Subject Area: Visual Art, Theatre, Language Arts, Mathematics

Grade Levels: 4-6

3rd Quarter: Length of lesson 3-4 days

Common Core State Standards for ELA and Math:

4th Grade –ELA W.4. 7 - 9; ELA SL 4. 1 - 3; Math 4. MD. 1-3

5th Grade –ELA RL.5. 7 - 9; ELA SL5. 5; Math 5. NF. 1-2

6th Grade – ELA RL. 6. 3; ELA RL 6. 7 - 9; Math 6. RP. 1 - 3

Curriculum Guide Objectives:

Visual Art

- Demonstrate developmentally appropriate use of media.
- Integrate chosen principles of design in one's own artwork.
- Produce subject matter, symbols, and ideas in one's own artwork as modeled by the teacher.
- Express, through teacher-guided activities, relationships between the visual arts and disciplines outside the arts.
- Explain the purposes of selected artworks through teacher-guided context clues.

Guiding Questions:

- How do visual sets/props enhance the actions seen in theatre productions?
- How does using a grid to enlarge/change an image reinforce what you have learned in Math?

- How do structural aspects, i.e., dynamics, pattern, rhythm, or form, relate to compositions in Language Arts?
- How do written descriptions of a story relate to musical interpretations and visual illustrations?
- How does an artist use art knowledge of "shape-to-form" and "proportion" when designing sets/props?
- How does an artist use art knowledge of "color mixing" when painting backdrops?

Vocabulary:

- Set Design
- Shape-to-form
- Grid Drawing
- Scale & Proportion
- Fairytale
- Elements & Principles of Design - relating to Visual Art and Theatre

Resources/Materials:

- Paper - copier/drawing
- Crayons/Colored Pencils/Watercolor/Tempera/Acrylic
- Drawing Pencils/ #2 classroom pencils
- Additional Types of Paper for Extended Theatre Activities
- Book: *Castle* by David Macaulay (could be a Social Studies integration)

STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

INSTRUCTIONAL STRATEGIES/ACTIVITIES:

- Students will relate art activity to their music lesson *Cinderella Waltz*.
- Students will each draw and color/paint a Castle scene on 8"x10" paper.
- Students will display and vote on the illustration that will be enlarged for a backdrop.
- Students will work with the teacher to enlarge the castle drawing using the grid technique and mathematic equations.
- Students may also draw handheld props such as: wand; Cinderella's slipper; and additional landscape scenery.
- Students will use their art pieces to enhance a performance created in music class.

MOTIVATE/ENGAGE:

- The teacher leads a class discussion of how art terms like pattern, repetition, shape, form color and part-to-whole relationships relate to things they are learning in music and other subjects.
- The teacher leads a discussion to determine the overall look of a "castle" - having students describe the visual characteristics of a castle (The students could also research castles on the Internet.)
- The teacher demonstrates how to use basic shapes to draw unique aspects of a castle.
- The teacher demonstrates how to use the grid method and mathematic equations to enlarge a picture.
- The teacher will help student enlarge the castle design.
- In each activity, the teacher will assist individuals/small groups as they work independently.

Note to Teacher:

Teachers are encouraged to adjust the following Art and Theatre activities to fit with other fairytales, legends, or musical performances. For example, a shark scene for *Jaws*, lake scene for *Swan Lake*, or tree scene for *How Birds Came to Be*.

A backdrop can be used to enhance a student play, dance or musical performance. In Language Arts class, students could use this lesson when writing their own fairytale.

The art teacher should meet with the music teacher to get a clear picture of what theme will be depicted in the backdrop. The teacher demonstration should be used to ignite critical thinking skills associated with analyzing and drawing objects. The goal is for students to use their own ideas, instead of copying the teacher's example.

Days: 1-4

The main objectives of this lesson are: to reinforce the drawing concepts relating to the shape-to-form unit; and to teach students how to use the “grid” method to enlarge an image, maintaining the scale and proportion of the original image. Students will follow the step-by-step art process sheets found at the end of this lesson to complete a backdrop for Cinderella. A step-by-step guide for creating a fairytale is also included as an extended activity.

Activity One - Drawing and Coloring a Castle Scene (Refer to illustrated activity sheet at the end of this lesson.)

Introduction:

- Teacher should review this basic concept/idea related to drawing, “Every object has a basic shape or is a combination of basic shapes.”
- In order to draw a castle, students should first determine the architectural characteristics of a castle. For example, most are made of stone, have windows, and have one or more lookout towers. Students may want to research the Internet for images of actual castles. The example provided here is a simple illustration of a castle, but students are encouraged to create their own version. For example, students may want to have several towers, a drawbridge, flags, etc.
- The teacher example/demonstration should be used to show students how to analyze (think-about) the shapes used to illustrate the various architectural components seen in a castle.

Activity Two: Enlarging a selected castle picture by using the grid method. (You can refer to the second process page at the end of this lesson.)

- History Integration: Leonardo Da Vinci, one of the most famous artists of the Renaissance, used the grid method in his works and in teaching. Many artists today still use this method of breaking down a picture into smaller parts that are then enlarged by applying math concepts.
- Students will vote on the best picture (drawn by a student in the class) to become the final backdrop for the Cinderella performance that will be performed in music class.
- The teacher will assist the students when enlarging the larger grid/backdrop. The teacher can also enlarge the student castle by using an overhead/document camera/ projector to save time on the second step.

Extension: Writing a Fairytale - Directions for the student.

1. Decide what lesson your fairytale is going to teach.
2. Create a good character (protagonist) that readers will like and want to succeed in the end.
3. Create an evil character (antagonist) that usually has the power over the nice character.
4. Create a magical character or object. The magical character can be good or evil. Some fairytales have both to help offset the other’s influence.
5. Decide what obstacles the good character must overcome in the story to succeed.
6. Create a happy ending. Your good character must succeed and your evil character must lose in order to create that “happily ever after” ending to your fairytale.

ASSESSMENT:

EXCELLENT	SATISFACTORY	NEEDS IMPROVEMENT	ASSESSMENT CRITERIA
			Student actively participated in Art/Theatre/Language Arts activities.
			Student contributed to group discussions by speaking and listening attentively.
			Student was able to demonstrate art knowledge and skills at appropriate level.
			Student was able to demonstrate and explain the use of art techniques and processes at his/her appropriate grade level.
			Comments:

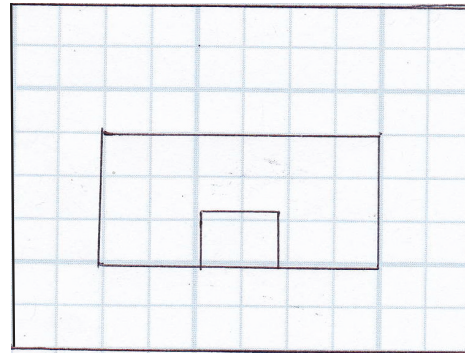
Closure:

As the teacher leads a question/answer review of the lesson content, he/she will make sure that students understand how art concepts and skills relate to other subjects. Students should be able to discuss how parts-to-whole aspects studied in art and theater relate to those studied in music, and to other subjects. As students apply analytical thought processes associated with drawing, these skills become lifelong habits.

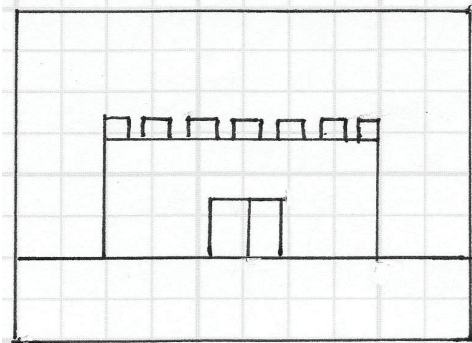
Activity One:

Drawing an 8" x 10" Castle Scene (that will be enlarged to create a backdrop for student performance of Cinderella)

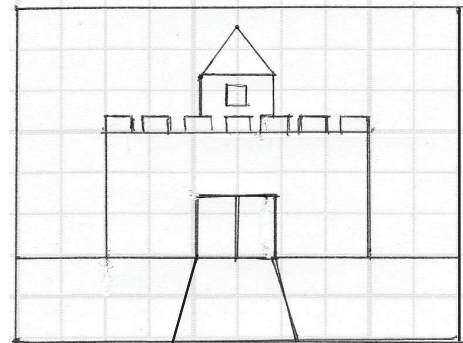
Step One: On an 8" x 10" sheet of drawing paper or graph paper, draw a horizontal rectangle for the front of the castle. Draw a smaller rectangle for the door.



8" x 10" Sheet of drawing paper



Step Two: Add square shapes across the top of the roof for decoration.



Step Three: Add a vertical rectangle for the tower and a triangle for the top of the tower. Add another smaller vertical rectangle for the window.



Step Four: Use crayons/ markers/ paint to create a happy spring landscape and complete the backdrop.

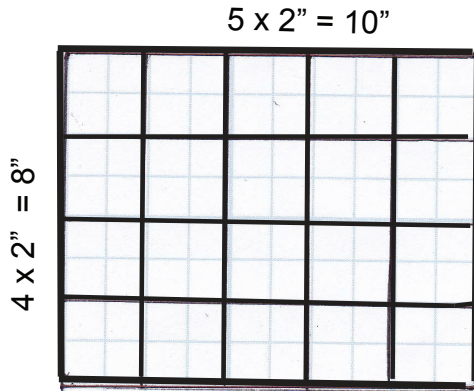
Note: to Teacher:

After students have completed their paintings, display them and have students select the one that will be enlarged and used as the backdrop for their Cinderella performance.

Activity Two:

Using the Grid Method to enlarge an image, keeping the same scale and proportions. This lesson reinforces math computations and scientific reasoning skills.

A.



Plastic Grid is divided into 2-inch squares

B.



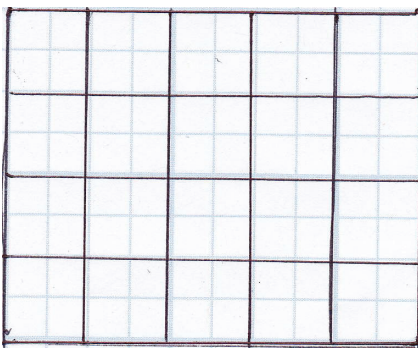
Note to Teacher:

Use a fine point permanent ink pen to create an 8" x 10" grid on a transparency or acetate sheet. Divide the sheet into 2" squares to create a grid like example (A) above. Place grid over selected student artwork (B.).

Tape large strips of paper together on the back with masking tape and spread-out on the floor. Use a yard stick to create same number of grid lines, using the size ratio shown in example (C.) If you want a larger backdrop you might consider using a 2" = 2' grid to create a 8' x 10' backdrop.

Students can take turns duplicating what they see in each smaller square to the larger grid. (Or, to save time, you can project the image onto the new grid.)

C. Grid: 2" = 1' enlarges image to 4' x 5' backdrop



Have students use tempera or acrylic paints to complete the backdrop.

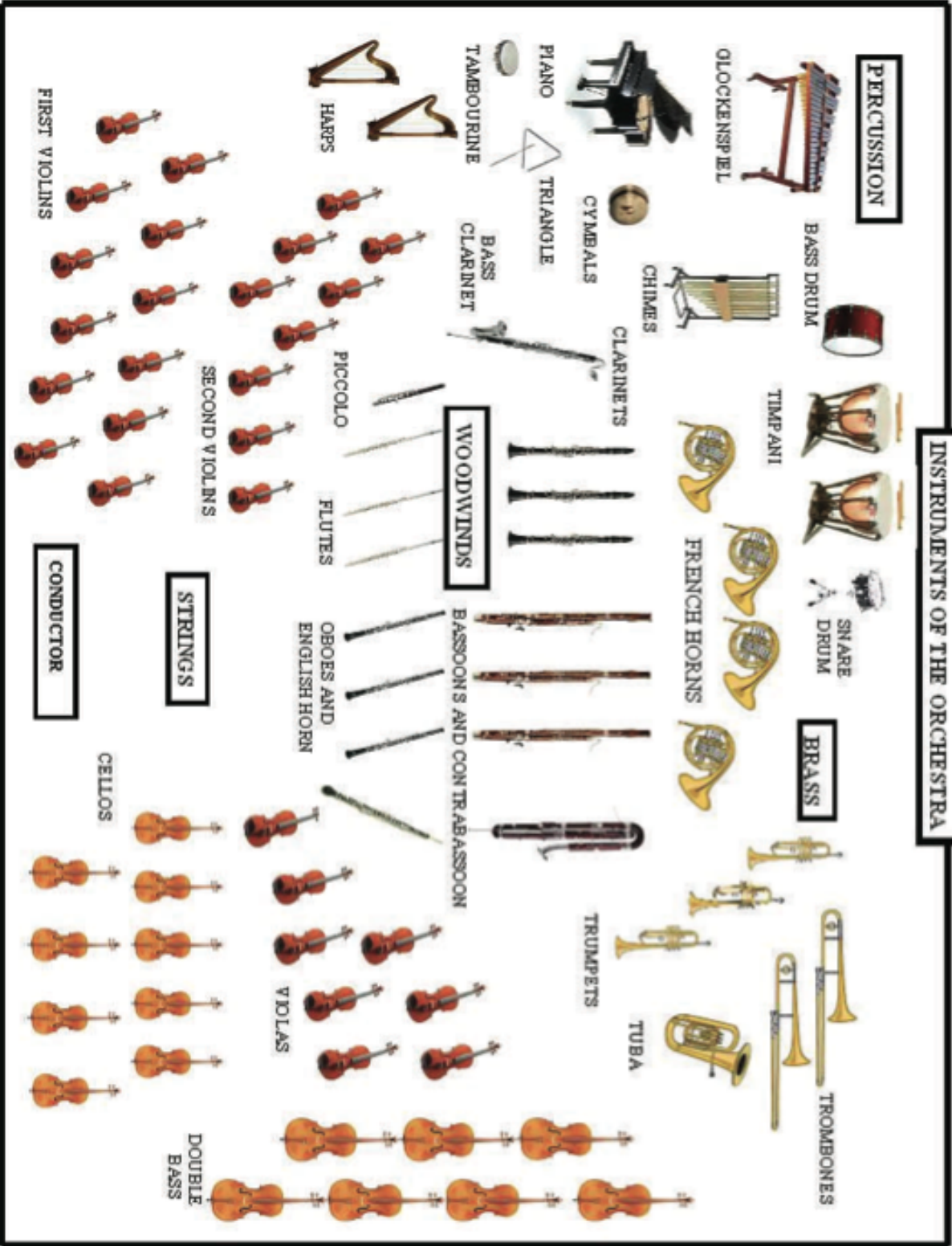
Note: The grid method is a great way to teach students observation skills. Have students use the same method to enlarge images that are drawn as props using a 1" = 3" ratio for this grid.

Show students how to focus on one square at a time and duplicate only what they see in that square. (It helps to keep a finger on the selected square of the 1" grid to keep-up with the right place.)



**Instruments
Of the
Orchestra**

INSTRUMENTS OF THE ORCHESTRA



INSTRUMENTS OF THE ORCHESTRA

String Family

- WHAT:** Wooden, hollow-bodied instruments strung with metal strings across a bridge.
- WHERE:** Find this family in the front of the orchestra and along the right side.
- HOW:** Sound is produced by a vibrating string that is bowed with a bow made of horse tail hair. The air then resonates in the hollow body. Other playing techniques include pizzicato (plucking the strings), col legno (playing with the wooden part of the bow), and double-stopping (bowing two strings at once).
- WHY:** Composers use these instruments for their singing quality and depth of sound.
- HOW MANY:** There are four sizes of stringed instruments: violin, viola, cello and bass. A total of forty-four are used in full orchestras.

The string family is the largest family in the orchestra, accounting for over half of the total number of musicians on stage. The string instruments all have carved, hollow, wooden bodies with four strings running from top to bottom. The instruments have basically the same shape but vary in size, from the smaller VIOLINS and VIOLAS, which are played by being held firmly under the chin and either bowed or plucked, to the larger CELLOS and BASSES, which stand on the floor, supported by a long rod called an end pin. The cello is always played in a seated position, while the bass is so large that a musician must stand or sit on a very high stool in order to play it. These stringed instruments developed from an older instrument called the viol, which had six strings. The violin as we know it today was developed by master-craftsmen in 16th-century Italy.

There is one more member of the string family: the HARP. It is found at the end of violin section, and its forty-seven strings are plucked, not bowed.



INSTRUMENTS OF THE ORCHESTRA

Woodwind Family

- WHAT:** Wooden or metal tubes with holes in the tubing, to be covered or uncovered by the fingers and change the pitch.
- WHERE:** Find this family in the middle of the orchestra.
- HOW:** Sound is made by blowing across an open hole (flute, piccolo) or against a reed (clarinet, oboe, bassoon). This causes the column of air in the instrument to vibrate, and the musician can change the pitch by covering or uncovering certain holes on the body of the instrument.
- WHY:** Composers use this family for color and sparkle. Each woodwind has a unique and distinct timbre.
- HOW MANY:** There are four members: flute, clarinet, oboe, and bassoon. Eight to twelve are used in full symphony.

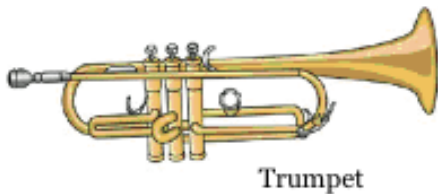
The woodwind family sits together in the middle of the orchestra, behind the violins and violas. The name "woodwind" originated because the instruments were once made of wood and are played using wind (by blowing). The **FLUTE** is now made of silver or sometimes gold. The flute has a cousin, very short and small, called the **PICCOLO**. This instrument plays the highest notes in the orchestra. The **CLARINET** sits directly behind the flutes and is long and black. It is descended from an instrument called the chalumeau. The **OBOE** sits to the right of the flute, is black in color, and has a wider opening at the end called the bell. The oboe is an ancient instrument, once called the hautboy, from the French. The oboe's big brother is the **ENGLISH HORN**, found to the right of the oboes. To the right of the clarinet, behind the oboes, is the **BASSOON**. The bassoon is a very long wooden tube that has been folded in half so you can see the bell from the audience.



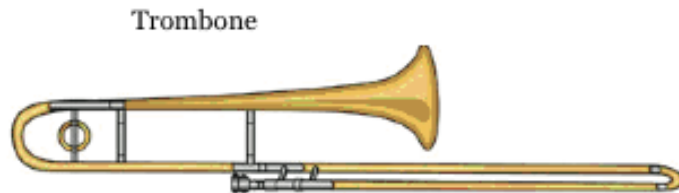
Brass Family

- WHAT:** Long brass tube that is curled around, ending in a bell
- WHERE:** Find this family in the back of the orchestra on the right side.
- HOW:** Sound is made by buzzing the lips into a cup-shaped mouthpiece. The valves are used to change the length of the tubing and alter the pitch. The musician can also control the pitch using lip pressure.
- WHY:** Composers use the brass family for big themes and brilliant passages.
- HOW MANY:** There are four members of this family: horn, trumpet, trombone, and tuba. Eleven to fourteen brass instruments will be found in the orchestra.

The brass family usually sits across the back of the orchestra. The **HORN** is in the back row of the orchestra, behind the bassoons and clarinets. The horn is a very long brass tube wrapped around in a circle several times. If you unwound a horn's tubing, it would be twenty-two feet in length! The **TRUMPET** sits to the right of the horns, and the **TROMBONE** sits behind the trumpet. The trombone is an ancient instrument that has not changed much since the early times when it was called the sackbut. Part of the trombone's tube, called a slide, is movable, sliding in and out to change the pitch. The last member of the brass family is the **TUBA**. The tuba was first used in a symphony orchestra by Richard Wagner.



Trumpet



Trombone



French Horn



Tuba

INSTRUMENTS OF THE ORCHESTRA

Percussion Family

- WHAT:** Various instruments of wood or metal that are struck with mallets.
- WHERE:** Find this family in the back of the orchestra on the left side.
- HOW:** Sound made by striking the instruments.
- WHY:** Composers use percussion instruments to give style and flair to a piece. This family provides the most noticeable rhythm to a piece.
- HOW MANY:** There are many instruments in this family. In orchestras, one musician is assigned to play the timpani, and then two to four additional musicians cover the remaining instruments.

Another family of the orchestra is the percussion family. This family is found on the far left side of the orchestra. Most of the percussion instruments are struck with mallets or sticks. One group of instruments in this family is the drums. TIMPANI, the pitched drums, stand alone and have one designated player. Other drums are the BASS DRUM, the FIELD DRUM, the SNARE DRUM and even the DRUM SET. You can hear other percussion sounds created by CYMBALS, TRIANGLES, WOOD BLOCKS, TAMBOURINES, SLEIGH BELLS and many others. Sometimes a composer uses tuned percussion instruments such as XYLOPHONES (tuned wooden bars), VIBRAPHONES (tuned metal bars) and the GLOCKENSPIEL (very high-pitched metal bars). The PIANO is also a member of the percussion family because its strings are struck with felt-covered hammers.



Piano



Triangle



Timpani



Tambourine



Bass Drum



Chimes



Glockenspiel



Snare Drum

Memphis City Schools and Memphis Symphony Orchestra
 Young People's Concert

Sound Imaginings

February 13, 2013

RETURN TO:
 Winkle Sterling
 Orff Music Supervisor
 Florida Kansas Annex
 Loc. 539 Rt. 4

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**