



Pearson



Music Tells Stories: Interactive Curriculum Connections

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“Music Tells Stories: Interactive Curriculum Connections”

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Big Ideas to Keep in Mind: TPR (Total Physical Response); Literacy Skills are continually exercised in the music classroom (SEE handout); “*What stories does the music tell?*”; creating, performing, responding, listening, analyzing, connecting within music and beyond; “*Interact with the interactive*”; “*Music is a link to all learning*”; “*All roads lead to and from the music!*”

Song Title	Grade	Asset Type
BANJO SAM	2	Song Notation (Projectable)
	2	Song Notation (Animated)
	2	Song Snippet (Animated)
	2	Movement Instructions (Printable)
		<p>PROCESS NOTES:</p> <p>Music= same and different melodic contour; song phrase form Literacy (SEE handout)= Background knowledge and vocabulary; phonemic awareness (rhyming text); fluency; comprehension; writing Science and Social Studies= animal life/ habitats/ and characteristics, Southern United States.</p> <ul style="list-style-type: none"> • Read aloud or act out some “Tall Tales” (find on-line= “Short Tall Tales”) Answer with group response= “That’s a good Tall Tale!” • Project images of catfish, hornet, terrapin, toad, and “pigeon wing” dancers. ASK students what they know about each. Identify the names of each. • Song Notation (Projectable). SEE Teacher Notes. Read aloud song text together. Discuss all. • Song Notation (Animated). Sing along with recording. • Break into verse groups. Provide hard copy of the Song Printable. Students create a <i>simple</i> dramatized movement to each verse. Decide on a group movement on the refrain. Perform using Song Notation (Animated). • Song Snippet (Animated). Follow the prompts to discuss song phrase form. (The video allows for reading aloud after on-screen prompts). Goal= awareness of song phrase form (same and different) • Teach the Dance! Movement Instructions (Printable). SEE Teacher Notes. • Future lesson= After a review of Banjo Sam, use the Song Accompaniment Track and invite students to create and act out their own <i>created</i> verses for Banjo Sam (tall tales).
“The Firebird” (Finale) by	6,7,8	Music Maker Multimedia Reference: Igor Stravinsky

Igor Stravinsky		
	6,7,8	Listening Track: Recorded Interview with Igor Stravinsky
	6,7,8	Listening Animated Map: The Firebird
	6,7,8	Listening Video: Introduction The Firebird Suite (Finale)
	6,7,8	Listening Resource B1: The Firebird Suite, Finale
	6,7,8	Listening Video: The Firebird Suite (Finale)
		<p>PROCESS NOTES:</p> <p>Music= Ballet; famous folklore story of Russia; composer and his compositional techniques; instrumentation; dynamics and expression; musical vocabulary; listening; discussing and analyzing an animated listening map; assessment of musical events in listening</p> <p>Literacy: sense of story and sequence; background knowledge and vocabulary; reader's theater; fluency.</p> <ul style="list-style-type: none"> Project the Music Maker Multimedia Reference: Igor Stravinsky. (afterwards sing and melody map "Happy Birthday to You"). Play the Listening Track Recording: Recorded Interview with Igor Stravinsky. Key words (SEE Handout "Stravinsky's Happy Birthday Listening List" for students to listen and circle (rearrange these 10 key musical words and descriptors and discuss later): <p><i>melody, Igor Stravinsky, composed a work for symphony orchestra, orchestra, new version/new form, Happy Birthday, changed the 5th note on "you" and hold the note longer at an octave higher, melody played by piano and French horns, faster tempo in the strings, dance tune by cellos</i></p> <ul style="list-style-type: none"> Project Web images and one version of the folktale of The Firebird as told by Conductor Scott Ellaway (from the Listening Video: Introduction SEE Teacher Notes). <i>"The Russian folktale focuses on a young Prince called Ivan who encounters a magical firebird whilst wandering in the forest. Captivated, he captures the Firebird, but taking pity, he decides to release her from which she gives him a magic feather that may be used in an hour of need. As the story progresses, the prince comes to a courtyard of an enchanted castle where 13 princesses have been captured by an evil magician. Warning the prince to go no further, he boldly enters the castle and encounters horrible servants and the evil magician himself who tries to turn the prince into stone. The prince uses the magic feather and the Firebird appears forcing the magician and his followers into a frenetic dance before lulling them to sleep. Now the magician is destroyed and the Firebird frees all that have been turned to stone including the 13 princesses, one of whom the prince weds... and it is this section you will hear today."</i> Project Animated Map. Ask students to take mental note of all the events in the Map. Discuss. SEE Teacher Notes. Project Listening Video: Introduction to the Firebird Suite Finale Project Listening Resource B1: The Firebird (Finale), an

		<p>assessment. Provide hard copy for pairs of students. SEE Teacher Note.</p> <ul style="list-style-type: none"> Project animated Map again. Students work in pairs to order the musical events on the B1 assessment. Use buttons on bottom of screen to allow for discussion time and decisions. Check student work (Answers appear on the Listening Resource B1 Teacher Note.) Watch a performance of the piece (Finale) by European Youth Orchestra on Listening Video: The Firebird Suite, Finale. Ask students to refer to their checklist as they view the video.
Follow the Drinkin' Gourd	4	Instructional Activity (Projectable)
	4	Song Notation (Projectable)
	4	Song Notation (Animated)
		<p>PROCESS NOTES:</p> <p>Music= how songs preserve living history; informational text within song text=historical and cultural contexts; verse/refrain; melodic contour</p> <p>Literacy= sense of story and sequence; fluency; background knowledge and vocabulary; writing based on informational text; comprehension.</p> <p>Visual Art: Torn paper story collage. Theatre= dramatic interpretation of informational text.</p> <p>Social Studies= The Underground Railroad; African American history;</p> <ul style="list-style-type: none"> Give background info about Harriet Tubman and the Underground Railroad. Use Web images and maps of Freedom Trails. Project the Instructional Activity (Projectable). Follow on screen prompts. SEE Teacher Note. Read through the song text on Song Notation (Projectable). Go through the meaning of the song text "code". Trace the shape of the big dipper with hand. Add Melody on the refrain as you trace the melodic contour of "Follow the Drinkin' Gourd". Sing the song with the Song Notation Animated. Move arms in the shape of the melodic contour of the refrain. Create a torn paper quilt (freedom quilt) with construction paper. Explain that quilts were made to pass the time in safe houses along the Underground Railroad. They often served as messages to the next set of travelers... codes for safety and encouragement along the way. ART Instructions: <i>Use a dark background and assorted bits of colored construction paper (representing cloth scraps). Work in groups of 3 or 4. Using glue sticks, create a quilt square illustrated scene with a "message to the next group of runaways". Use a notecard to write a short message about the trip on the Underground Railroad or words of encouragement for the weary travelers. (During group work, play music of the African American experience. "Walk Together Children" is a great piece.)</i> Stand in a circle. Each group shares their artwork and dramatically reads aloud their message. Place quilt squares on the floor in the middle of the circle. Form a quilt of group illustrations and post with messages on a bulletin board or in a class book.

BOOK LIST: “Underground Railroad”

Bial, R. (1995). The underground railroad. New York: Houghton Mifflin.

Hopkinson, D. (2002). Under the quilt of night. New York: Antheneum.

Hopkinson, D. (1999). A band of angels. New York: Antheneum.

Hopkinson, D. (1993). *Sweet Clara and the freedom quilt. New York: Antheneum.
(*International Reading Association Children’s Book Award, 1994, and A Notable Children’s Trade Book in the Field of Social Studies)

Lutz, N. (2001). Sojourner Truth: Abolitionist, suffragist, and preacher: (Famous figures of the Civil War Era). Philadelphia: Chelsea House.

Ringgold, F. (1992). Aunt Harriet’s underground railroad in the sky. New York: Crown.

Sterling, D. (1954). Freedom Train: The story of Harriet Tubman. New York: Scholastic (Biography Series).

Winter, J. (1988). Follow the drinking gourd. New York: Knopf

Excellent websites on freedom quilts, codes, songs, children’s literature and lesson plans: <http://www.coax.net/people/lwf/quilts.htm>
<http://www.teachersfirst.com/share/ugrr/ozella.html>



Song Notation

Banjo Sam

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Instructional Activity (Interactive): Drag and Drop

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Sound Bank Audio: Banjo

Singing: Folk Songs

The children will be introduced to tall-tale elements of humor and exaggeration in a folk song.

- Display the opening slide and ask volunteers to share any tall tales or funny songs they know. Help the class identify and discuss humorous or exaggerated elements in their examples. Explain that to *exaggerate* means to stretch the facts.

SAY Today we'll learn a folk song. It tells the tall tale of Banjo Sam's funny adventures with some river creatures.

- Ask the children to listen for funny or exaggerated things in "Banjo Sam" as you play the Song Vocal Track. Guide their discoveries by reading the text aloud from the Song Notation (Projectable) or from printed copies of the song.
- List their findings (for example, Banjo Sam asking the catfish a question; grabbing it by the snout/pulling it wrong side out, running his head into a hornet's nest, the terrapin singing, and the toad dancing a pigeon-wing step).
- Define the following terms as needed:

catfish: a large bottom-feeder fish with cat-like whiskers

hornet: a large wasp-like insect that can sting

terrapin: a type of North American turtle sometimes called a Diamond Back

toad: an amphibian that varies in size from small to quite large

the pigeon-wing: a 19th-century dance step that imitates bird movements, strutting and scraping feet while flapping folded arms like wings

- Discuss why "Banjo Sam" is a song with a tall-tale story. (There are funny or exaggerated actions.)
- Invite the children to sing "Banjo Sam."
- Lead the class in changing some words of the song to create their own tall tale. Help them consider whether to rhyme their ending words, and how to fit the syllables of their words or phrases within the given length of time.



- Have the class sing the song with their newly-created words/phrases.

Optional: Children might also illustrate or create powerpoint slides for selected phrases and hold them up at the appropriate time as the song is performed.

Creative Movement: Interpreting Song Lyrics

The children will dramatize song lyrics, helping them understand word meanings through movement.

- Invite the children to sing the song.

SAY Let's think of a movement we could do for each of the tall-tale parts of "Banjo Sam."

- Help the children brainstorm humorous movement ideas for each action or phrase. They may choose to use the original lyrics or ones created in the activity above.
- Sing the song again, incorporating their "tall tale" movement ideas. Evaluate the results, discussing which elements worked best and which might need adjustment.
- Suggest that they consider how tempo changes might accentuate certain actions or phrases, and use the Song Notation (Interactive Practice) to try various effects.
- Optional: Help the children dramatize the song, assigning one phrase or action per group, rather than having the whole class perform each action.

Singing: Vocal Development

Give individuals opportunities to sing short solos.

Display the Song Notation (Projectable) score for the children to follow:

- Invite the children to echo-sing the song as you model each phrase.
- Once rhythms and pitches are secure and accurately performed, have volunteers take turns soloing the refrain: *Yo-ho! Ban-jo Sam!* Use this opportunity to assess each child's ability to sing intervals on pitch. Provide gentle support and corrective echo-singing where needed, or use the Song Notation (Interactive Practice) features to isolate and model phrases at a slower tempo.
- To build confidence, group less-assured children in twos or threes to sing the refrain together before inviting them to solo.
- Discuss and model correct posture and breathing techniques during the activity, and provide positive reinforcement when you see children using correct techniques.
- Review proper audience etiquette with the children and remind them to listen respectfully to their classmates' solos.



Timbre: Banjo

Familiarize the children with the sound of a banjo.

- Play the Sound Bank Audio: Banjo for the class. Lead a brief discussion, guiding the children to draw some conclusions about how the banjo's metal strings and round body give it a unique timbre. Define *timbre* as the special sound each instrument makes.
- Ask the children to identify characteristics of the banjo as you list them on the board, for example: string instrument, metal strings, round body, similar to a guitar, played by picking or strumming the strings.
- Lead the children to compare similarities and differences between sound, shape, and materials of a banjo to those of the guitar. On the board, create a second column of guitar characteristics beside the banjo list. (If you have a guitar in the classroom, play a short tune or a few notes to demonstrate.)

Assessment: Activity

The children will demonstrate their understanding of the timbre of a banjo.

Play the Song Accompaniment Track for "Banjo Sam" and invite the children to show when they hear the banjo featured by holding and plucking the strings of a pretend banjo. Observe the children's success as they play their pretend banjos at the appropriate times.

Then, play the Song Vocal Track and have the children sing and play along.

Song Notation (Interactive Practice)

Adjust the tempo or key, or isolate sections, to achieve your teaching goals.

For example:

- Find a slower tempo that allows the children to sing the lyrics with ease.
- Play the song one phrase at a time as the children practice for mastery.
- Increase the tempo little by little until they can sing at the tempo of the Song Vocal Track.

Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for "Banjo Sam" linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song so the children can read the music as the recording plays. The Player's control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, Fast Forward and Rewind, and Timeline. Advantages of this tool are that the children can read the music as they sing along with the recording, and they won't be distracted by the need to turn pages.

Instructional Activity (Interactive): Drag and Drop

Use the Drag-and-Drop activity to explore rhythms and build ostinatos to perform with the song.



Song Snippet (Animated)

Banjo Sam

Interactive Learning and Presentation Options:

- Song Snippet (Animated)
- Song Notation (Projectable)
- Song Notation (Interactive Practice)
- Song Notation (Interactive Performance)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Form: Same and Different Phrases

The children will explore, experience, and identify phrases that are the same and different.

Display Song Notation (Interactive Performance or Practice) and invite the children to sing along.

Display Song Snippet (Animated). As the children view screens 1 through 6, pause, play, or replay parts as needed to allow time to read aloud the text and to teach each point.

Have the children

- Read the text on screen 1, then screen 2.
- Follow the animated notation for phrase 1.
- Listen again to phrase 1, using hands to show the melodic contour. (Optional: Sing the phrase using pitch syllables and hand signs.)
- Identify the final pitch. (*mi*)

Continue the model of reading the text, following the animated phrase, then showing melodic contour.

After phrase 2 overlays phrase 1 onscreen and plays, guide the class to compare phrases 1 and 2. (Make sure they focus on the notation rather than the lyrics.) Help the children discuss same and different parts, and whether the pitches move upward, downward, or stay the same. (Measure 1 is the same in both phrases; measure 2 is different—in phrase 2, it descends to *do* instead of going up to *mi*.)

After phrase 3, help the children discover that it is nearly identical to phrase 1. Explain that although there is an extra note at the beginning, the rest of the pitches and rhythms are the same.

After phrase 4, guide the class to discover that it is nearly identical to phrase 2. As before, help them notice the extra note at the beginning.

After the children have followed and sung phrase 5, ask them if it is like any of the others. (no) Help them discover some differences. (It begins on *mi*, contains a *so*, there are two half notes, and no eighth notes.)



Discuss the overall structure of the song using the fish/banjo screen. After watching the animation, lead the children to discover that the 4 lines of red, gold, and blue fish match phrases 1, 2, 3, and 4. Each line begins the same (red fish=measure 1 of each phrase). Phrases 1 and 3 end the same (gold fish), as do phrases 2 and 4 (blue fish). Phrase 5 (banjos) is completely contrasting.

Define the order of the phrases as the song's *form*.

Assessment: Review

The children will demonstrate their ability to identify same and different phrases.

Launch Song Snippet (Animated): Banjo Sam and play the video again to have the children review the same and different phases. Click the Pause button when the video gets to the last screen (2:36).

Use this last screen (fish/banjo) to lead the children in a discussion to review and describe the same and different phrases. Observe whether their responses indicate that they have an understanding of which phrases are the same and which are different.

Click the Play button to watch the end of the video and have the children check to see that they had correctly identified the same and the different phrases.

For a challenge, you may wish to help the children create movements for the same and different phases. Remind them to use the same movement for the same phrases and to do different movements on the different phrases.

MOVEMENT ACTIVITY



Banjo Sam

Dance Notated by Sanna Longden

Creative Movement

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Movement Activity Instructions (Printable)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); v. 1; refrain; interlude (2 m.); v. 2; refrain; interlude (2 m.); v. 3; refrain; coda (5 m.)

INTERACTIVE OPTIONS GUIDELINES

Adjust tempos with the Song Notation (Interactive Practice/Performance) options to facilitate creating and practicing movement for "Banjo Sam."

- Try different tempos as the children create and practice their movements and dance sequence.
- Select a tempo at which the children can be successful creating movements and performing a dance sequence.
- When a movement pattern has been established, have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until the children can successfully perform the movement with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Practice/Performance).

CREATIVE MOVEMENT

SUGGESTIONS FOR DANCE STEPS

Create a simple dance for "Banjo Sam" based on suggestions from the children. For example, here is an easy partner mixer:

FORMATION: Have the children stand in a circle and count off by two's—1's and 2's become partners. As a preparation for the pattern, partners should face each other and say, "Hello, first partner." Then they all face center to begin.

- Phrase 1: Walk three steps toward center and bow.
- Phrase 2: Walk backward three steps and stop.
- Phrase 3: Partners face and swing with right elbow,
- Phrase 4: Partners remain facing and swing with left elbow.
- Phrase 5: Partners improvise a hand-clapping pattern.

MOVEMENT ACTIVITY



Banjo Sam Creative Movement continued

During the interludes, the children take new partners by progressing forward around the circle in the direction they are facing (half of the children will be facing clockwise and the other half will be facing counterclockwise), passing by their first partner ("Bye-bye") and stopping in front of the next ("Hello, new partner!").

Encourage the children to experiment with other steps and movements, such as the "pigeon-wing" that the toad "cuts" in verse 3.

DANCE NOTE

The *pigeon-wing* developed in the late 19th-century as a dance step used by African-American vaudeville performers. The *pigeon-wing* was originally part of the "buck-and-wing" move, a shaking of the leg in the air while tap dancing. In many cultures, dance figures mimic animals' movements, as the *pigeon-wing* mimics a bird's movement. For their "Banjo Sam" dance sequence, the children might choose to use a version of the *pigeon-wing* step, or another movement that mimics a pigeon, such as arm-flapping.



Listening Animated Map

The Firebird: Finale (Stravinsky)

Interactive Learning and Presentation Options:

- Listening Animated Map: The Firebird: Finale (Stravinsky)
- Song Notation (Animated): Puff, the Magic Dragon
- Music Maker Multimedia Reference: Igor Stravinsky
- Listening Video: The Firebird Suite, Finale

Audio Options:

- Listening Track: The Firebird: Finale (Stravinsky)
- Listening Track: Recorded Interview with Igor Stravinsky
- Song Vocal Track: Puff, the Magic Dragon

Elements of Music: Melody; Dynamics

Listening: Timbre & Tone Color—Orchestral Instruments

Students will

- Listen and move to show the direction of a melody and the different ways the same melody can be played.
- Identify dynamics in a listening example.
- Listen to and identify the sounds of instruments in an orchestral composition along with the instruments' effect in the music.

You may wish to begin this listening activity by having students sing "Puff, the Magic Dragon," using Song Notation (Animated). Then invite them to name imaginary creatures they might know about from a variety of stories and music. For example, dragons, such as the character in the song "Puff, the Magic Dragon," are imaginary creatures found in folklore.

SAY Today we will be listening to a piece of music about an imaginary creature called a *firebird*.

Explain to students that stories about a mythical firebird can be found in many different cultures around the world. In most stories, the firebird has bright yellow, orange, and red feathers. Each feather is so bright that just one feather can light a whole room.

Ask students to imagine what they would do if they found one of the firebird's brightly colored feathers on their way home from school.

SAY The music we will hear comes from a ballet called *The Firebird*. In the ballet, a prince and the firebird defeat an evil king. At the end of the ballet, the evil king's palace disappears. The people who have been asleep under his spell wake up and celebrate.

ASK **What might music for sleeping sound like?** (Students' answers will vary; encourage them to include timbre and dynamics in their responses.)

What instruments could you use to make music for sleeping? (Students' answers will vary but their choices should allow for the soft and simple music that would be best for sleeping.)



What might music for a celebration sound like? (Students' answers will vary; encourage them to use music terms in their descriptions.)

What instruments could you use to make music for a celebration? (Students' answers will vary, but they should be able to explain their selection of instruments.)

SAY Let's find out what kind of music and instruments the composer of *The Firebird*, Igor Stravinsky, decided to use in his music.

Invite students to listen to and follow Listening Animated Map: The Firebird: Finale (Stravinsky). Before starting the map, direct students to

- Move their hands, as though painting in the air, to follow the map notation.
- Move differently as the music changes: Move very slowly, with small motions, at the beginning; then use larger and more accented movements in the second part of the "Finale."

After students listen and move, return to the first bookmark on the Listening Animated Map. As you lead the following discussion, use the map's bookmarks to show and replay various sections of the music and animation to help students identify the orchestral instruments and describe the sound of the music in their own words. (For reference: At bookmark 1, a French horn plays the melody at a *piano* dynamic level, with a light string tremolo accompanying; woodwinds come in at bookmark 3; full orchestra sound is heard at bookmark 4; music reaches *fortissimo*, with the timpani also playing, at bookmark 5; brass section enters at bookmark 7; all instruments play the melody, in unison, at bookmark 8.) *Note:* To provide further exploration of individual orchestral instruments' entrances, have students watch Listening Video: The Firebird Suite, Finale, as detailed on page 3.

ASK **How did the music start?** (The music began quietly and slowly, with just a few instruments playing and with a smooth melody.)

SAY The beginning of this music is for people who are sleeping and who begin to gradually wake up.

ASK **Do you think the beginning of the music is good for sleeping? Why, or why not?** (Students' answers will vary but they should be able to explain why the music would be good for sleeping.)

As the music continues, what happens? (More instruments play; the music gets louder and faster; the melody is more forceful; the music is less suitable for sleeping.)

SAY The end of this music is for people who are celebrating.

ASK **Do you think the end of the music is good for celebration? Why, or why not?** (Students' answers will vary but they should be able to explain why the music would be good for celebration.)

To close the listening activity, play the Listening Animated Map all the way through, one more time, and invite students to move to the music.



Assessment: Activity

Students will demonstrate their ability to show the direction of a melody and the different ways the same melody can be played, as well as identify dynamics and the sounds of instruments in an orchestral composition along with the instruments' effect in the music.

Play Listening Animated Map: *The Firebird: Finale* (Stravinsky). Before starting the map, direct students to

- Move their hands, as though painting in the air, to follow the map notation.
- Move differently as the music changes: Move very slowly, with small motions, at the beginning; then use larger and more accented movements in the second part of the "Finale."

After the animation has completed, discuss with students the dynamic levels and instruments they heard in the music. Guide them to express their perceptions of the dynamics' and instruments' effect in the music.

Observe students' ability to show the melodic direction and variation with their movements. During the follow-up discussion, evaluate students' recognition of the dynamic levels of the piece, as well as the instrumentation. Use the reference information in the middle of page 2 of these Teacher Notes to gauge their awareness of the variation and range of the instrumentation and dynamics.

Listening: Music Makers—Igor Stravinsky

Listening: Composers—Igor Stravinsky

Play Music Maker Multimedia Reference: Igor Stravinsky for students so they can learn about the composer. Igor Stravinsky (1882–1971) was born in Russia. Some of his most famous music was for ballet, like *The Firebird*, which was written in 1910 for a ballet company in Paris, France. Later in his life, Stravinsky moved to Hollywood, California. In 1982 his picture was put on a 2¢ postage stamp.

To extend students' understanding of Igor Stravinsky, as a composer, play Listening Track: Recorded Interview with Igor Stravinsky. On this recording, one of Stravinsky's early experiences with an orchestra in the United States is described. Then Stravinsky explains how he made rhythmic, melodic, and instrumental choices for a composition, based on "Happy Birthday to You," that resulted from that experience. The interview also includes audio references to orchestral instruments, using melodic examples from the composition, along with an excerpt from the composition called *Greeting Prelude*.

Tips for Teachers: Teacher to Teacher

Accepting Students' Response: Students have their own responses to music. As they answer questions, encourage them to describe the mood, feelings, and impressions they have as a result of listening to the music. Often, our questioning focuses on conceptual information and facts. However, music is powerfully connected to emotion and feeling. Students' descriptions of music, using their own words, provide a window into the ways in which they responded to the music.



Solfège Singing: The “Finale” of *The Firebird* by Igor Stravinsky is composed entirely of one melody that is repeated in many ways. The melody is quite simple, using only five pitches. Students who have learned *fa* will be able to sing the melody, using hand signs and pitch syllables: *so so fa mi so re do fa mi re fa mi do re re*. The final *do* is delayed until the very last note of the piece!

Listening Video: The Firebird Suite, Finale

To provide further exploration of where individual orchestral instruments enter the music, have students watch Listening Video: The Firebird Suite, Finale. Examples of specific entrances include:

- 00:11 – string tremolo
- 00:17 – French horn
- 00:44 – harp
- 00:46 – second violins
- 00:57 – solo flute, followed by other woodwinds
- 01:20 – full string section
- 01:33 – full orchestra, with timpani
- 01:47 – light strings
- 01:55 – brass section, with timpani
- 02:22 – full orchestra playing melody in unison
- 02:57 – cymbal crash, with sustained strings
- 03:00 – brass

Listening Track: The Firebird: Finale (Stravinsky)

As an extension to having students experience, through the Listening Animated Map, the instrumentation and dynamics of the “Finale” from *The Firebird*, invite them to focus on just the melody, particularly in the opening. Play Listening Track: The Firebird: Finale (Stravinsky) and ask students to identify steps and skips in the melody. Then have them move to show the steps and skips by painting in the air, as the music plays.

IGOR STRAVINSKY: FINALE FROM THE FIREBIRD SUITE

Student listening sheet

There are 10 statements below that describe some of the musical events in the piece you are going to listen to, but they are not in the correct order. As you listen to the music, put the numbers 1 – 10 in the boxes to indicate the order in which these musical events are heard.

- A flute plays the main melody
- The music is much faster
- The brass instruments play long, loud chords
- The harp plays a glissando
- Almost the whole orchestra is now playing the melody
- The music suddenly slows down to half speed
- A timpani roll has been added
- A solo French horn plays the main melody
- A triangle is added
- The music starts to get louder



IGOR STRAVINSKY: FINALE FROM THE FIREBIRD SUITE

CONTEXT

Stravinsky's great ballet *The Firebird* was composed in 1910 at the invitation of Sergei Diaghilev, impresario of the *Ballets Russes* (a Russian touring ballet company, which found great success in Paris, where the ballet was first performed). *The Firebird* was the work that catapulted Stravinsky (1882-1971) to fame, and led to the commission of two further works from Diaghilev, *Petrushka* and *The Rite of Spring*.

The story concerns a young prince called Ivan, who encounters a magical Firebird while wandering in the forest. Captivated, he catches the Firebird, but taking pity he decides to release her, upon which she gives him a magic feather that may be used in an hour of need. As the story progresses, the prince comes to the courtyard of an enchanted castle where thirteen princesses have been captured by the evil magician Kashchei. Falling in love with one of the princesses, Ivan asks Kashchei to let him marry her, but they argue, and Kashchei sends magical creatures in pursuit of Ivan. Ivan calls upon the Firebird to help; she forces Kashchei and his creatures into a frenetic dance before lulling them to sleep. She then explains the secret of Kashchei's immortality – his soul is contained inside a magical egg; Ivan destroys the egg, killing Kashchei, and a happy ending is assured. It is this final moment of the ballet, when all of the princesses are released and there is general rejoicing, that is heard in this recording.

The Opus You Lesson Plans can be used exactly as they are, but teachers are encouraged to adapt the material in a way that is appropriate to the age, ability and prior learning of their students. This may involve using some of the activities suggested for different age groups, perhaps as introductory or extension work.

LESSON PLAN

Introduction:

Play Scott's introduction to *The Firebird* for your class.

Activity 1: Listening to *The Firebird*

The Finale from *The Firebird* consists almost entirely of one simple melody (which contains only five different notes) that is repeated a number of times, but with an ever-changing use of instrumental sounds. It is this exciting approach to orchestration that helped to make *The Firebird* such a success.

Play the musical example from Scott's introduction once more so that your students are familiar with the main melody. On the separate listening sheet there are ten statements describing the music, but not in the correct order. Play the complete performance; as they listen, your students should number the boxes to show the order in which the musical events are heard. Explain any terms that your students may not know (for example, *glissando*) before starting this activity. If your students are not familiar with the instruments, you should first complete the activities in the Opus You lesson plans for *The Young Person's Guide to the Orchestra*.



Activity 1 (continued):

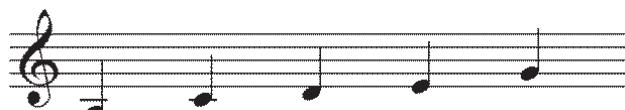
- 3 A flute plays the main melody
- 7 The music is much faster
- 10 The brass instruments play long, loud chords
- 2 The harp plays a glissando
- 5 Almost the whole orchestra is now playing the melody
- 9 The music suddenly slows down to half speed
- 6 A timpani roll has been added
- 1 A solo French horn plays the main melody
- 8 A triangle is added
- 4 The music starts to get louder

Activity 2: Improvising

The simple melody that Stravinsky uses in the Finale from *The Firebird* uses just five different notes – melodies that use only five notes are known as “pentatonic” melodies (famous examples of pentatonic melodies include *Amazing Grace* and *Auld Lang Syne*). The scale that these notes form is called the *pentatonic scale*. In theory, any five notes can be chosen for a pentatonic scale, but it is most common to use a simple major form, as follows:



Or a minor version:



Give each of your students a classroom xylophone (if you don’t have enough, they can share an instrument, as one octave each will be sufficient). You may find it helpful initially to remove the note bars that are not used in the pentatonic scale.

Using a question-and-answer approach, play a short pattern using the pentatonic scale, and ask each student in turn to play a response that uses the same rhythm. For example:



Keep the rhythmic momentum going as you go round the room – do not pause between phrases, even if some students initially find it hard to keep up – they will soon catch on to the idea. You can extend the task in various ways:



Activity 2: (continued)

- Increasing the length of the “question” phrase and, therefore, the students’ “answer” phrase too
- Asking students to play the question phrases, with other students answering
- Using more complex rhythms
- Using the minor version of the scale as well as the major
- Exploring dynamic contrast
- Helping students to improvise more extended passages, in which they play all the phrases themselves – demonstrate how they can develop short rhythmic and melodic ideas into longer phrases, by using repetition and techniques such as ascending sequence

Bonus Material available: *Oiseaux tristes (Sad Birds)* was written in France by the composer Maurice Ravel a short time before Stravinsky composed *The Firebird*. You could explore with your students how Ravel creates the effect of birdsong on the piano.



IGOR STRAVINSKY: FINALE FROM THE FIREBIRD SUITE

CONTEXT

Stravinsky's great ballet *The Firebird* was composed in 1910 at the invitation of Sergei Diaghilev, impresario of the *Ballets Russes* (a Russian touring ballet company, which found great success in Paris, where the ballet was first performed). *The Firebird* was the work that catapulted Stravinsky (1882-1971) to fame, and led to the commission of two further works from Diaghilev, *Petrushka* and *The Rite of Spring*.

The story concerns a young prince called Ivan, who encounters a magical Firebird while wandering in the forest. Captivated, he catches the Firebird, but taking pity he decides to release her, upon which she gives him a magic feather that may be used in an hour of need. As the story progresses, the prince comes to the courtyard of an enchanted castle where thirteen princesses have been captured by the evil magician Kashchei. Falling in love with one of the princesses, Ivan asks Kashchei to let him marry her, but they argue, and Kashchei sends magical creatures in pursuit of Ivan. Ivan calls upon the Firebird to help; she forces Kashchei and his creatures into a frenetic dance before lulling them to sleep. She then explains the secret of Kashchei's immortality – his soul is contained inside a magical egg; Ivan destroys the egg, killing Kashchei, and a happy ending is assured. It is this final moment of the ballet, when all of the princesses are released and there is general rejoicing, that is heard in this recording.

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LESSON PLAN

Introduction:

Play Scott's introduction to *The Firebird* for your class.

Activity 1: Listening and responding to *The Firebird*

The Finale from *The Firebird* consists of one simple melody that is repeated a number of times, but every time it is heard it is played in a new way. Play the following three excerpts from the performance and ask your students to suggest words that describe the way the music sounds each time:

Excerpt	Music
0:16 – 0:46	The music is slow, quiet and gentle. Do some students think it sounds like a lullaby?
1:20 – 1:47	The music is still slow, but it is now louder. Do your students think this gives the music a different mood?
1:55 – 2:21	The melody is now played much louder and faster. How does the music make them feel now?

Activity 1 (continued):

As you discuss their thoughts, help your students to develop a musical vocabulary. Can they hear that the melody in the third section is the same as the first but much faster? You may need to demonstrate this by singing the melody yourself at different speeds.

Activity 2: Exploring instruments

In each of the excerpts, the melody was played by different instruments, as follows:

- 0:16: French horn
- 1:20: Violins
- 1:55: Trumpets and trombones

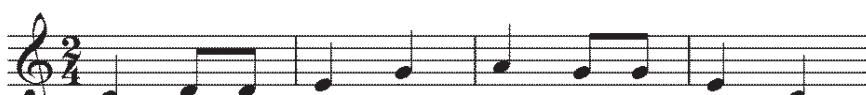
Show these sections of the performance to your class again so that the students can see the instruments in action, and help them to hear the sound they make. You could pause the video to show the instruments more clearly. Can your class recognize that the instruments make their sounds in different ways – by blowing or using a bow? Can they see the distinctive way the trombones change pitch, by moving the slide in and out?

Activity 3: Creating and developing musical ideas

The simple melody that Stravinsky uses in the Finale from *The Firebird* uses just five different notes – melodies that use only five notes are known as “pentatonic” melodies (famous examples of pentatonic melodies include *Amazing Grace* and *Auld Lang Syne*).

If you have a set of classroom xylophones, remove the notes F and B so that you are left with the notes C, D, E, G and A – this is a pentatonic scale. Use the accompanying worksheet to help your students become familiar with the musical notation of these notes.

Now, help your class to create some simple patterns using the pentatonic scale. Initially, you could play an example, e.g.:



and ask your students to copy it, repeating as necessary until they can play it accurately. Building on the work on pulse and rhythm in other Opus You lesson plans (e.g. *Mambo* and *Mars*), help your students to create their own short melodic patterns that have a clear sense of pulse and rhythm. Help them to write their melodies in musical notation on their worksheet.



Song Notation

Follow the Drinkin' Gourd

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Listening Track: Walk Together, Children (arr. DeCormier)
- Listening Track: Alleluia (Albrecht)

Timbre & Tone Color: Categorizing and Explaining the Sounds of Children's and Adult Soprano and Alto Voices

Students will categorize and explain the sounds of children's and adult soprano and alto voices.

Remind students that stories of the Underground Railroad are an important part of American history. "Follow the Drinkin' Gourd" tells the story of how slaves navigated their way to freedom in the North.

Play the Song Notation (Animated) and have students follow the lyrics of "Follow the Drinkin' Gourd."

Discuss with students the significance of the drinking gourd, drawing on information that they may have learned from previous study of the Underground Railroad. A *drinking gourd* is a ladle made from a hollowed-out gourd often used to dip water by slaves and other rural Americans in the 1800s. In the song "Follow the Drinkin' Gourd," the *drinking gourd* refers to the Big Dipper and the star Polaris, or the North Star, which escaping slaves would follow as they traveled north to freedom.

Project Slide 1 of the Song Notation (Projectable). Review or teach each of the voice categories listed in the blue box.

Play the Song Notation (Animated) again and ask students to listen for the kinds of voices used in the performance.

ASK **How is the performance of the song's verses different from the refrain?** (The refrain is sung by a children's chorus; the verses are sung by an adult female soloist.)

How would you describe the performers' voices? (Answers will vary, but should indicate that students are distinguishing the timbre of the adult soloist from the children's voices.)

You may wish to continue the discussion of the differences between the lighter, treble timbre of the children's voices and the heavier timbre of the female soloist. Using the high-low arrow of the blue box on Slide 1 as one tool for categorizing voice types, help students decide that the adult soloist is an alto.



Then move through the notation slides of the Song Notation (Projectable) as you lead students in singing the song.

ASK How is your performance different from the performance heard on the recording? (The students' performance only includes children's voices.)

What could we do to have our class performance sound more like the recording? (Answers will vary, but students may suggest having one student or the teacher sing the verse as a solo.)

Then have students listen to the beginning of Listening Track: *Walk Together, Children* (arr. DeCormier) (00:00–00:28).

ASK What type of voice enters first? (soprano)

What type enters second? (alto)

How do you know the second voice type is alto and not soprano?
(Those voices sing lower and with a heavier timbre.)

Explain that in this performance, the choir sometimes splits into four parts: first soprano, second soprano, first alto, and second alto, or SSAA. The melody often is sung by the highest voice (first soprano), with the lower voices, including second soprano, providing harmony.

Distribute paper and pencils to students and then have them listen to all of *Walk Together, Children*. After they listen, have students identify the different voice categories and groupings they hear. Guide them in distinguishing among singers with different voice types, as well as different groupings of singers and soloists. (sopranos, altos, SSAA chorus, soprano soloist, and alto soloist)

To aid students' understanding of adult soprano and alto voices, you may wish to provide the following guide:

00:00	Soprano choir
00:16	
-00:22	Sopranos alternating with altos
00:22	Four-part choir (SSAA)—note the weight and color of the alto voices
00:28	Alto soloist alternating with 4-part choir
00:43	Soprano soloist with choir on <i>ooh's</i> and harmony
00:58	Alternate chorus with alto soloist and then soprano soloist
01:27	Soprano soloist alternating with chorus
01:40	Soprano soloist alternating with chorus
02:10	Alto soloist alternating with chorus
02:15	Soprano soloist alternating with chorus
02:18	Coda: 4-part chorus with first sopranos on melody

For aural reinforcement, invite students to listen to the beginning (00:00–00:20) of Listening Track: *Alleluia* (Albrecht). Ask students to identify which voice sings the melody (soprano) and which sings harmony and a response at times (alto).



SAY In this section, the alto part does not change pitch very much. Like the foundation of a house, the alto part provides the base on which the harmony is built above it.

As they listen to the excerpt again, ask students to move their hands in the air, tracing the melodic movement of the alto line.

Then play all of *Alleluia* so students can hear how the arrangement of the soprano and alto voice types remains the same, even when the melody moves up and down.

Assessment: Activity

Students will demonstrate their ability to categorize and explain the sounds of children's and adult soprano and alto voices.

Ask for volunteers to sing solo (or sing as a small ensemble) on the verses of "Follow the Drinkin' Gourd" and have the class sing the refrain. Record this arrangement of the song. Then make at least two other audio recordings with voices in various combinations, such as

- The teacher (or a female adult) singing the verses and the class, with their children's voices, singing the refrain.
- Boys singing the verse and girls singing the refrain, or vice versa.
- A solo child on the verses and the rest of the class on the refrain.
- A small ensemble on the verses and the rest of the class on the refrain.

Then ask students to listen to excerpts of the recordings and answer questions such as these

- What types of voices did you hear?
- How were they arranged?
- Did the combination match the intent of the song—that is, for slaves to communicate plans to escape?
- Did you think the combination and arrangement of voices was good? Why, or why not?
- What combination and arrangement of voices do you think are best suited for a performance of "Follow the Drinkin' Gourd"? Explain your answer.

Assess students' ability to categorize and explain the sounds of the different voice types they hear based on their ability to answer, accurately and appropriately, the questions regarding the different types of recordings you made as a class; their explanations of their answers should show understanding of the similarities and differences among children's, adult soprano, and adult alto voices and express a supported opinion of the combination and arrangement they think best suits the song.



Instructional Activity (Projectable)

Follow the Drinkin' Gourd

Interactive Learning and Presentation Options:

- Instructional Activity (Projectable)
- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Printable)
- Song Notation (Projectable)
- Song Notation (Animated)
- Song Notation (Animated): Wade in the Water
- Song Notation (Printable): Wade in the Water

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Song Vocal Track: Wade in the Water

Genre & Style/History: Identifying, Describing, and Performing an African American Spiritual

Students will identify, describe and perform an African American spiritual and examine the relationship between the spiritual and its place in American history.

Project Slide 1 of Instructional Activity (Projectable): Follow the Drinkin' Gourd. Ask students whether they recognize the constellation shown. (the Big Dipper) Then ask a volunteer to read the text on the slide.

Explain to students that stories of the Underground Railroad are an important part of American history. Information in "Follow the Drinkin' Gourd" was used by escaping slaves, as they navigated their way to freedom in the North. Play Song Vocal Track: Follow the Drinkin' Gourd for students to listen to the song.

Project Slide 2 and have a volunteer read the text. Return to Slide 1 and then show Slide 2 again. Ask students to observe what is different about the appearance of the constellation on the two slides. (its position has shifted) Remind them that each time we look up in the night sky, we cannot expect to find the Big Dipper or the North Star in exactly the same place. Encourage students to think about what the changing position of the stars would've meant to slaves who were using the North Star to know which direction was north.

ASK Have you ever been lost? How did it feel? (Answers will vary.)

Guide students to understand that the feelings they may have experienced when lost would be magnified many times for someone trying to gain freedom from slavery. Make sure students understand that an escaping slave was in very serious danger. Taking a wrong turn or going in the wrong direction were mistakes that might have been impossible to correct until it was too late.

Project Slide 3 and call on a volunteer to read aloud the first paragraph of text.

ASK What are some African American songs you know?

(Answers will vary; accept a wide range of answers, including contemporary pop songs performed by African American artists.)



Help students identify examples of the genre of African American songs, including other spirituals in this program ("Little David, Play on Your Harp," "Now Let Me Fly," "Wade in the Water," and "Walk in Jerusalem"), freedom songs ("Woke Up this Morning"), Kwanzaa songs ("Harambee"), gospel songs, and work songs. Discuss similarities and differences among these songs.

Share with students that African American spirituals are a blend of music from two cultures representing different musical genres: the melodies and rhythmic patterns of West Africa and the church hymns of white colonial settlers. Because instruments were not generally available to most enslaved Africans, early spirituals were sung without accompaniment. Although the improvised harmonies were hymn-like, the rhythmic and melodic elements grew into a unique vocal style, full of syncopated rhythmic patterns.

Ask a student to read the second paragraph on Slide 3.

ASK What is a drinking gourd? (A drinking gourd is a ladle.)

Explain that ladles in the 1800s were often made from hollowed-out gourds. There was no plumbing and faucets, so water had to be taken from a well or larger container to be used. Rough ladles were often used to dip water by slaves and other rural Americans. Because people probably would have drunk the water directly from the gourd, it was called a "drinking gourd." Invite students to describe and explain what they think the symbol of the drinking gourd represented to African Americans who wanted their freedom.

Project Slide 4 and have a volunteer read the text aloud so that you can continue the discussion of the symbols found in "Follow the Drinkin' Gourd" by discussing what the north star might have meant to escaping slaves.

Project Slide 5 and have a student read aloud the text about the other lyrics of "Follow the Drinkin' Gourd." Explain to students that Harriet Tubman was born into slavery in Maryland in 1820. When she discovered that she was to be sold by her master, she escaped to freedom. Once she was free, she wanted to help others be free, too. She made 19 trips leading runaway slaves along the Underground Railroad, never losing a "passenger" of the more than 300 slaves she led to freedom. It was said that "Follow the Drinkin' Gourd" was a song that Harriet Tubman sang to help encourage her people to seek freedom. However, not all escaping slaves had Harriet Tubman to lead them to freedom and safety. They had to use clues and messages from songs like "Follow the Drinkin' Gourd."

ASK How do you think it would feel to begin a dangerous journey without knowing exactly where you were going?

(Accept all answers. Make sure students understand the significance and risk and that many escaping slaves did not reach freedom.)



Divide the class into two groups. Have one group be performers while the other group is the audience. For this genre, it is appropriate to clap with the music and experience the song's rhythmic patterns with body percussion and movement. Suggest to the "audience" members that they clap on the offbeats (beats 2 and 4) and add a gentle sway as they listen to the performers. Play Song Notation (Animated) for students to sing "Follow the Drinkin' Gourd" for students to perform. Switch groups so that the entire class feels the rhythmic pattern of the offbeats. Conclude the lesson by having students describe this example of an African American spiritual and summarize its importance in American history. Invite students to express how the historical context of this song informed their performance of it.

Assessment: Activity

Students will demonstrate their ability to identify, describe and perform an African American spiritual and examine the relationship between the spiritual and its place in American history.

Play Song Notation (Animated): Wade in the Water and direct students to pay attention to the words as they follow along with the sound. Tell students that Harriet Tubman is said to have sung "Wade in the Water" to send a message of hope to the people she helped. Distribute pencils, paper, and copies of Song Notation (Printable): Wade in the Water to students. Ask them to study the lyrics of the song and think about Harriet Tubman's connection to the song. You may wish to play the song again so that students can think about the performance style of the recording, in connection with the words, rhythmic patterns and melody. Then have them write a description of "Wade in the Water," explaining what kind of song it is, its connection to American history, and their thoughts and impressions of the song.

Play Song Notation (Animated): Wade in the Water or Follow the Song Notation (Animated): Drinkin' Gourd again and have students perform an African American spiritual. Collect students' descriptions and assess their work based on their understanding of the genre of spirituals and African American songs.

