

Tafelmusik
Baroque Orchestra and Chamber Choir
Jeanne Lamon, Music Director

Forces of Nature

Teacher's Resource Guide



Julia Wedman
Suzanne Einstoss Rapoport
with materials from Connexionarts

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Welcome to Tafelmusik's Forces of Nature

Dear Teachers,

Welcome to Tafelmusik's 2010 Education Concert Programme. We are looking forward to seeing you and your students at "Forces of Nature". As specialists in period performance, we believe that the baroque music experience and the stories of First Peoples' literature can be as exciting and relevant for your students today as they were for their original audiences.

The resources in this guide will help your students to engage with the music, and to extend and deepen their experience of the Tafelmusik Forces of Nature concert. The activities outlined in this guide will introduce your students to the work of Telemann and music as a means of storytelling. We invite you to join us as we celebrate the 40th anniversary of Earth Day, and encourage students and teachers alike to listen to the stories that the earth shares with us and that we share with each other. We hope that you will take the time to explore the information, lessons and activities, and that you enjoy playing the accompanying compact disc for your students.

A handwritten signature in black ink that reads "Jeanne Lamon". The signature is fluid and cursive, with a large initial 'J' and 'L'.

Jeanne Lamon, Music Director

Biographies



Music Director of Tafelmusik since 1981, violinist **Jeanne Lamon** has been praised by critics in Europe and North America for her strong musical leadership. In addition to performing with and directing Tafelmusik, Jeanne regularly guest directs symphony orchestras in North America and abroad. Upcoming and recent engagements include the Detroit Symphony, l'Orchestre Métropolitain (Montreal), Orchestra London, Les Violons du Roy, the Victoria Symphony and Symphony Nova Scotia. She has won numerous awards for her work with Tafelmusik, including the Prix Alliance from the Alliance Française, the 1997 M. Joan Chalmers Award for Artistic Direction, and the prestigious Molson Prize from the Canada Council for the Arts. In 2000, Jeanne Lamon was appointed a Member of the Order of Canada in recognition of her work with Tafelmusik. In 2003 she was named "Musician of the Year" by her peers at the

Toronto Musicians' Association, a prize previously awarded to Oscar Peterson and the Barenaked Ladies! Jeanne Lamon holds two honorary Doctorates, one from York University and one from Mount Saint Vincent University in Halifax. She is passionate about teaching young professionals, which she does at the University of Toronto and at the Glenn Gould Professional School of the Royal Conservatory of Music.



Originally from Saskatoon, Saskatchewan, violinist **Julia Wedman** joined Tafelmusik in 2005. She is known for her solo performances with the orchestra, and is regularly showcased on the group's home series as well as on tours throughout Canada, the U.S., Mexico, Puerto Rico, Europe, China and Korea. Julia studied at the University of Western Ontario (with Lorand Fenyves), the University of Toronto (with Mayumi Seiler), and Indiana University in Bloomington (with Stanley Ritchie). She is a member of the innovative young baroque ensemble I Furiosi and the Eybler Quartet, period specialists in classical repertoire. She is also one-quarter of the dynamic Kirby String Quartet, who are the directors of the Kirby Quartet Chamber Music Workshop, an intensive summer training course held at Trinity College in Langley, B.C.. Julia is

the creative force behind Tafelmusik's April concert *Forces of Nature*, celebrating Earth Day 2010, and an education concert on the same theme. In addition to performances in Toronto and throughout Ontario, her education concert *A Water Music Adventure* was featured in the Carnegie Kids Series at Carnegie Hall in New York in 2009.



John Abberger, one of North America's leading performers on historical oboes, is principal oboist with Tafelmusik (Toronto) and the American Bach Soloists (San Francisco). He has performed extensively in North America, Europe and the Far East with these ensembles, and appears regularly with other prominent period-instrument ensembles. John serves on the faculty at the University of Toronto, and the University of Western Ontario, and has taught at the City College of New York. A native of Orlando, Florida, he received his training at the Juilliard School, and Louisiana State University. In addition, he holds a Performers Certificate in Early Music from New York University.



Oboist **Marco Cera** studied at the Padua Conservatory of Music (Italy) and at the Musikhochschule der Stadt Basel (Switzerland). In 1996 he was chosen as first oboe for the European Union Baroque Orchestra, with which he performed in Denmark, Portugal, Germany, United Kingdom and South Africa. He regularly collaborates as a soloist with the leading baroque orchestras in Italy and Europe. Marco moved from Italy to Toronto to play with Tafelmusik from 2000-2002, and rejoined the orchestra in January 2007.



A native of California, **Dominic Teresi** plays the dulcian (an early version of the bassoon) and Baroque, Classical and Modern bassoons. His playing has been described as "lively and graceful" (New York Times) and "dazzling" (Toronto Star), "reminding us of the expressive powers of the bassoon" (The Globe and Mail). Mr. Teresi has performed and recorded all over the world with Tafelmusik and many other ensembles. He studied at Yale and Indiana Universities, and has a medaille d'or from the Conservatoire National de Region in Bordeaux, France.



Violinist **Patricia Ahern** was educated at Northwestern University, Indiana University, and the Schola Cantorum in Basel, Switzerland. She taught baroque violin at the Freiburg Conservatory in Germany and has concertized in Europe, Australia and Chile. She has performed with Milwaukee Baroque, Ars Antigua, Chicago Opera Theater, Kingsbury Ensemble, Newberry Consort, and at the Bloomington Early Music Festival. With Duo Marini she released the CD *La Desperata*, which was featured on NPR's Harmonia. Patricia joined Tafelmusik in 2002.



After studies at Cornell University and SUNY at Stony Brook, **Thomas Georgi** moved to Australia where he was a violinist in the Queensland Symphony Orchestra, and an active exponent of early music as a founding member of the Badinerie Players. Since joining the Tafelmusik Baroque Orchestra he has broadened his musical horizons to include the viola d'amore, performing solos on that instrument across North America, in Europe and in Japan.



Geneviève Gilardeau, a native of Québec, studied violin at the Université de Montréal, the Conservatoire du Québec, and the Glenn Gould School of the Royal Conservatory in Toronto. Geneviève became a core member of Tafelmusik in 1999 and has been featured as a soloist several times. In addition to the Aradia Baroque Ensemble, where she serves regularly as concertmistress, she also performs with the Toronto Consort and with Montreal-based ensembles, including Masques and Les voix humaines.



Born in Nanaimo, British Columbia, **Aislinn Nosky** is known as a versatile musician who brings passion and fervour to every project she pursues. Before joining Tafelmusik, Aislinn was Assistant Principal Second Violin of the Canadian Opera Company Orchestra (2003-2005) and appeared as Guest Concertmaster with Symphony Nova Scotia on several occasions. As a member of I FURIOSI Baroque Ensemble and the Kirby String Quartet, Aislinn plays a wide range of eclectic repertoire and has helped to bring an enthusiastic new audience to baroque music.



Alison Mackay has played violone and double bass with Tafelmusik since 1979. She is active in the planning of educational projects for the orchestra and her children's tale *Baroque Adventure: The Quest for Arundo Donax*, released on the Analekta label, was awarded the Juno Award for 2006 Children's Recording of the Year. In the spring of 2005 she was co-director (along with her husband, David Fallis), of the Metamorphosis Festival, a Toronto-wide festival of music, art, dance, film and theatre inspired by the stories from Ovid's *Metamorphoses*. Her multi-cultural creation "The Four Seasons, a Cycle of the Sun" has been made into a feature documentary by Toronto's Media Headquarters. In 2008 she organized a special project called "Sacred Spaces, Sacred Circles," a celebration of architecture and the arts in the varied worship spaces of many cultures in the city of Toronto. Most recently, Alison was the driving force in organizing the "Galileo Project," a celebration of baroque music and astronomy performed in Toronto in January 2009, and on tour in Banff, Ontario, Mexico and US.



Christopher Verrette has been a member of Tafelmusik since 1993 and is a frequent soloist and leader with the orchestra. He studied at Indiana University, is guest director with the Indianapolis Baroque Orchestra and is a founding member of the Chicago Baroque Ensemble and Ensemble Voltaire (Indianapolis). Mr. Verrette collaborates with ensembles around North America, performing music from seven centuries on not only the violin and viola, but also early instruments such as the rebec, vielle and viola d'amore.



Since the beginning of her professional career in Winnipeg, Manitoba, Canadian violinist **Cristina Zacharias** has traveled the world, played on more than 25 recordings, made TV and movie appearances, and performed in churches, bars, barns, palaces, schools, and concert halls. Her life-long interest in early music and period performance came to the forefront while she was completing a Master's degree in chamber music, and has been one of her passions ever since. Currently, Cristina lives in Toronto, and is a member of Tafelmusik Baroque Orchestra. She collaborates frequently with musicians and ensembles of all descriptions, in Canada, the US and Europe. Cristina has recorded for the BIS, Analekta, ATMA, NAXOS and CBC labels.



Patrick Jordan is a native of West Texas, where he studied with Susan Schoenfeld. His studies continued in Boston at the New England Conservatory and the Longy School. Patrick has been a member of the Handel & Haydn Society Orchestra, the violist of the Boston Quartet, violinist/violist/arranger in D.C. Hall's Band, violist of the period-instrument van Swieten Quartet and has been a member of the Boston Early Music Festival Orchestra since 1997, serving most recently as principal viola, and is the principal violist of the Carmel Bach Festival. Patrick is also violist and Artistic Administrator of the Gallery Players of Niagara and a member of the newly formed Eybler Quartet.



Elly Winer, a member of Tafelmusik since 1985, is proudly playing in his 24th season with the orchestra. With Tafelmusik he has performed solos and chamber music on both the viola and the viola d'amore. He has played, toured and recorded with many other early music ensembles, including the Toronto Consort, Theatre of Early Music, Carmel Bach Festival Orchestra, American Bach and Classical Soloists, Studio de Musique Ancienne de Montreal, and Apollo's Fire. Before joining Tafelmusik, Elly lived in Halifax, serving as principal violist with the Symphony Nova Scotia.



Dutch cellist **Christina Mahler** immigrated to Canada in 1981 to serve as principal cellist of the Tafelmusik Orchestra, a position she has held ever since. Reviews often praise her rich sound, energetic playing and insightful musicianship. She has played and recorded numerous concertos with Tafelmusik, including works by Boccherini, Haydn, Vivaldi, C.P.E. Bach and Leonardo Leo. Christina has been a member of the Ottawa-based string quartet, Quatuor Lumière, for the past four years. In addition to teaching at Tafelmusik's annual Baroque Summer Institute and the Advanced Certificate of Performance at the University of Toronto, Ms. Mahler enjoys giving masterclasses at various universities, as well as private lessons at home.



Allen Whear is a graduate of the New England Conservatory and the Juilliard School. The recipient of an ITT International Fellowship, he studied in the Netherlands, and holds a Doctorate from Rutgers University. Allen is Artistic Director of Baltimore's Pro Musica Rara, one of America's oldest period instrument ensembles. He is Principal Cellist and Recital Director for the Carmel Bach Festival in California and has performed as a soloist with the Philadelphia Classical Symphony, the Brandenburg Collegium and the Charleston Symphony. His recording credits include Sony, Virgin, Musical Heritage, Naxos and Deutsche Harmonia Mundi.



A native of southwestern Ontario, harpsichordist **Charlotte Nediger** joined the Tafelmusik Baroque Orchestra as principal keyboard player in 1980 at age 21 and has held that position ever since. She has an extensive background in research and musicology, and works behind the scenes at Tafelmusik as Assistant to the Music Director, Librarian and Programme Editor. She is also Artistic Coordinator of the Tafelmusik Baroque Summer Institute. As a performer Charlotte is one of few keyboard players to specialize in orchestral continuo playing. Charlotte holds bachelor and master degrees from the University of Western Ontario and a solo diploma from the Royal Conservatory of The Hague in the Netherlands.

About the Orchestra

Led by Music Director Jeanne Lamon, *Tafelmusik Baroque Orchestra* is one of the world's leading orchestras performing on period instruments. This means that all of their instruments were either made in Baroque times, or are reproductions of these old instruments. The members of the orchestra study how music was played in the seventeenth and eighteenth centuries, and many of them spend time researching and teaching the music as well as performing it.

Tafelmusik is the Baroque Orchestra-In-Residence at the University of Toronto Faculty of Music, and musicians from the orchestra also teach at the Royal Conservatory of Music. The orchestra regularly travels to other schools all over the world to give music workshops, and every year runs a summer music program in Toronto called the *Tafelmusik Baroque Summer Institute* for students studying to become professional Baroque musicians and professional musicians wanting to learn more about playing Baroque music.

The *Tafelmusik Chamber Choir*, directed by Ivars Taurins, joins the orchestra for many concerts, and also specializes in period performance.

In the last 30 years the *Tafelmusik Baroque Orchestra* has played in more than 280 cities and almost 30 countries around the world, including Canada, the U.S., Central America, South America, Asia, Europe and the Middle East.

The orchestra was founded in 1979 and the choir in 1981. *Tafelmusik* performs over 50 concerts a year in Toronto and tours extensively around the world. There are over 75 recordings, of which 9 have won Juno Awards for Best Classical Album.



Acknowledgements

Tafelmusik gratefully acknowledges the participation of the following education and artist training donors:

The Canada Council for the Arts

Ontario Arts Council

Toronto Arts Council

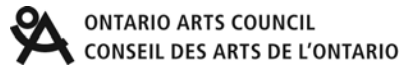


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Hal Jackman Fund at the Ontario Arts Foundation

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Tom, Catharina & Lyn MacMillan

The Catherine and Maxwell Meighen Foundation

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Gordon & Pamela Henderson

Hospitality Tours

The John McKellar Charitable Foundation

Thank you...

... to Alison Kenny-Gardhouse and Catherine West from Connexionarts, Alison Mackay, Charlotte Nediger, Vivian Murray Caputo, and Gwyneth Hughes-Penman

Using the Teacher's Resource Guide

The lessons in the [Lessons and Activities](#) section provide a number of ways for students to explore the rich content in this resource and the concert programme. As you begin the unit:

- Start a *Forces of Nature* portfolio for each student to collect the student sheets, individual drawings, written responses, and research materials that will be generated during the unit
- Establish a *Forces of Nature Word Wall* and post interesting vocabulary as you come across it during the unit
- Explore the CD by listening to a new selection each day, being sure to share any information from the liner notes with your students
- Share the performer biographies with your students before they attend the concert, to help the students to develop a personal connection with the artists
- Additionally, you may wish to work towards a Forces of Nature Festival in your own school as a culmination for the unit. Plan to display the artwork and stories you will develop and arrange a party in conjunction with Earth Day (April 22nd)
- Customize this resource guide to best suit the needs of your students, using some or all of the suggested activities

About the Recording

A recording of Telemann's orchestral suites have been included as part of The Forces of Nature Resource Guide. It provides an excellent and engaging introduction to baroque music for you and your students. All the music was recorded by Tafelmusik Baroque Orchestra.

Three of the selections will be played at the student concert:

- Die concertierende Frösche und Krähen (Concertizing frogs and crows) – Track #7
- Der Schwanen Gesang (Swan Song) – Track #5
- Les soupiers amoureux après la Princesse Dulcinée (Sighs of love for the Princess Dulcinea) – Track #13

You will find more information about the music in the following lessons and there is a short entry on Telemann in the [Telling Our Stories](#) section of this resource. Music will be contrasted with other methods of storytelling to explore the wonders of nature and the world around us and celebrate Earth Day 2010. We hope that you will explore the whole recording with your students and will reference these resources for years to come!

Tafelmusik's Educational Initiatives

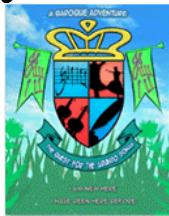
Tafelmusik launched its first educational programmes in 1995 with two open rehearsals and 150 free concert tickets for regular evening performances. Since that time, these initiatives have grown to include free afternoon concerts for student audiences, downloadable preparatory materials for teachers and parents, musician visits to schools throughout North America and a Juno-award-winning children's recording. Every year musicians are directly involved in the creation of new education concerts, in-depth workshops, Baroque Education Day, and a comprehensive Baroque music education website. We also offer special ticket prices to teachers wishing to introduce their classes to Tafelmusik concerts.

Tafelmusik also supports lifelong learning and offers several adult learning opportunities, including informal musician talkbacks following Wednesday night concerts, pre-concert lectures by knowledgeable experts in the community and free concerts in the community.

Educator Resource Materials

Tafelmusik's vision is to be an international centre of musical excellence for generations to come. For additional resources and more information about Tafelmusik's educational initiatives, visit our website at www.tafelmusik.org. From our website you can access the ***Tafelmusik Baroque Learning Centre***, and download additional **Educator Resource materials**. To accompany many of our education programmes, Tafelmusik musicians have created several **Study Guides** to help provide teachers, parents, students and music lovers with information on Baroque and classical composers, instruments, history, culture and music.

Online Now!



TafelKIDS™:
**A Baroque
Adventure
Webgame!**

This Flash-based online adventure game is set in Europe in 1704, a time of political intrigue, squabbling monarchs, and exquisite music. Players must help young Frances and Edward, who have been commanded by England's Queen Anne to obtain a supply of precious *Arundo Donax*, a plant used to make reeds for instruments, that grows only in France. The two must learn to disguise themselves as French musicians in order to enter the court of Louis XIV, and gain an audience with the Sun King himself.

Relying on an international community of musicians, players travel with Frances and Edward to Italy, where Antonio Vivaldi instructs them in the elements of the Baroque orchestra; to Germany, where they must learn Baroque musical notation from J.S. Bach; and finally, to the French court, where they must dance their way into the Sun King's favor. Along the way, players have the opportunity to discover Baroque instruments, learn more about famous Baroque composers and monarchs, and enjoy music played by the Tafelmusik Baroque Orchestra.

Visit www.tafelmusik.org/education/webgame.htm to play the game!

What to Expect at the Concert

In Toronto, Tafelmusik performs in the sanctuary of the historic Trinity-St. Paul's United Church. Your students will be interested in the striking architecture of the building, so do take time to provide some background if you are attending the concert at this venue.

The concert lasts 55 minutes. Please plan to arrive 15 minutes ahead of time.

Your students should use the washrooms before or after the concert as they should not leave the auditorium during the performance. Remind students that they must not bring anything to eat or drink into the performance hall.



Did you know...

Trinity-St. Paul's United Church started its life in 1889 as the Trinity Methodist Church. It is a beautiful stone building, designed by Edmund Burke, who designed the Bloor St. Viaduct, the downtown Simpson's (now The Bay), and many other Toronto landmarks. Through the years many famous Canadians have been associated with the church, including Prime Minister Lester B. Pearson and soprano Lois Marshall. The extensive church buildings are now home to many organizations involved in neighbourhood outreach, social justice activities, educational forums, support services, and the performing arts. The organ was built in 1941 by renowned organ builders from Québec, Casavant Frères. (Visit their website at www.casavant.ca to find out more about pipe organs.)

Concert Programme

FORCES OF NATURE

Tafelmusik Baroque Orchestra

Jeanne Lamon *Music Director*

1 st movement from Symphony no. 6 "Le Matin" [Morning]	Joseph Haydn
Dance of the flowers, from Les Indes galantes	Jean-Philippe Rameau
Swan Song, from Alster Overture*	Georg Philipp Telemann
Variation on "All in a garden green"	
4 th movement from Symphony no. 7 "Le Midi" [Afternoon]	J. Haydn
Chaconne from Hippolyte et Aricie	J-P. Rameau
Variation on "All in a Garden Green"	
Minuet and Trio from Symphony no. 8 "Le Soir" [Evening]	
The Woman who Married a Frog	
Overture in D major*	G.P. Telemann
Sonata X: Variations on "Cavaletto zoppo"	Giovanni Battista Buonamente
Sighs of love for the Princess Dulcinea, from Don Quixotte*	G.P. Telemann
Gigue "Ebb and flow," from Water Music	G.P. Telemann
Sarabande from Suite in D minor for solo cello	Johann Sebastian Bach
Passepied from Platée	J-P. Rameau
Concerto for violin "The Frog"*	G.P. Telemann
Tambourins from Les Indes Galantes	J-P. Rameau

* denotes pieces of music on the accompanying CD

**Concert programme subject to change

Forces of Nature: An Introduction

One of the most exciting elements of baroque music is the use of rhetoric. Just as your students use persuasive writing techniques to create clear and compelling arguments, baroque composers used rhetorical devices to convince their audiences of the meaning of their music, and "excite the passions" of the listener. Composers like Georg Phillip Telemann wrote music that was descriptive and entertaining as well as expressive and passionate. This resource will explore how music is a dramatic and engaging method of storytelling. Music will be contrasted with other storytelling methods including both spoken and written word, images, movement and even connections to the natural world. We invite you to celebrate Earth Day 2010 through music and encourage students to listen to the stories that the earth shares with us and that we share with each other.

What is Baroque music?

The word *baroque* likely comes from the ancient Portuguese noun "barroco", which means a misshapen pearl. It was originally used as an insult to describe art or music which was overly extravagant, even slightly bizarre, and over time became a word associated with music composed between 1600 and 1750 in Europe.

What is a Baroque orchestra?

In Renaissance instrumental ensemble music, each part was played by one musician. Baroque composers continued to compose solo and chamber music, but they also experimented with creating a fuller sound by putting several performers on one part to form an orchestra. Tafelmusik Baroque Orchestra has adopted the configuration of one of Bach's orchestras, which had two oboes, bassoon, harpsichord and strings.

Baroque composers began to compose more extended instrumental pieces than before, and they created forms in which several movements could be grouped together. Sometimes these movements were in contrasting but related keys. Our modern system of major and minor keys is an invention of the Baroque period. Baroque composers were the first to think of their music as a series of chords built above a bass line, each having a relationship with the main note of the key.

What other composers will we hear at the concert?

Joseph Haydn (1732 – 1809)

Haydn was an Austrian composer. He was one of the most important composers of the classical period. He is often called the "Father of the Symphony" and "Father of the String Quartet" because of his important contributions to these types of music. Haydn's parents had noticed that their son was musically gifted and when he was six years old sent him to live with a relative in Hainburg to be trained as a musician. Haydn was first trained as a choirboy. With little formal training in music theory, Haydn began composing music, first as a composer in opera and then working in the court of Vienna. Haydn soon became the music director for the Esterházy family, one of the wealthiest and most important in the Austrian Empire. During the nearly thirty years that Haydn worked for the Esterházy royal family, he created many compositions, and his musical style continued to develop. Isolated from other composers and changes in music for so many years, he was, as he put it, "forced to become original". Later in his career, Haydn became well known in London and spent the last years of his life composing in Vienna. At

the time of his death, Haydn had made a fortune from his compositions, very uncommon for a composer at that time.

Jean-Philippe Rameau (1683 – 1764)

Jean-Philippe Rameau, a great French composer and one of the founders of modern music theory, was slow to come to public attention. Born in Dijon, France, in 1683, he followed in his father's footsteps as a church organist in various French cities, including Paris, but stayed for the longest time in Clermont-Ferrand. There he wrote the book that made him famous, the *Treatise on Harmony*, published in 1722. He relocated to Paris, where he published harpsichord music, cantatas and theoretical works. He also taught harpsichord and composition. The first of his many operas and stage pieces was premiered when he was 50 years old. Soon he was the dominant French opera composer of his generation. Rameau also enjoyed the patronage of a wealthy patron, Monsieur de La Pouplinière, who maintained his own orchestra. In 1745 he became a composer to Louis XV. He died on September 12, 1764. Allegedly he scolded the priest who gave him the last rites for chanting so badly.

Lessons and Activities

The following arts-based lessons and activities will help you to introduce baroque music and its connection to storytelling and the environment.

Some of the music at the Tafelmusik concert you will be attending (including the music on the accompanying CD) was composed by Georg Phillip Telemann, who, like his contemporaries, believed that music was a powerful tool of communication.

The following lessons are designed to meet a wide range of curricular goals, as the following chart indicates. You are encouraged to customize these lessons by incorporating your own particular curriculum expectations. Use any or all of the materials provided depending on the particular needs of your classroom.

Curriculum Connections Matrix

	Language Arts	Science and Math	Social Studies	Drama and Dance	Music	Visual Arts
Telling Our Stories	✓	✓			✓	
Music Tells Stories	✓			✓	✓	✓
Frogs Can Be Musical Too!	✓	✓	✓	✓	✓	✓
Inspired By Live Performance	✓			✓	✓	✓

* Connections will vary, depending on the activities selected.

A. Telling Our Stories

	Language Arts	Science and Math	Social Studies	Drama and Dance	Music	Visual Arts
Telling Our Stories	✓	✓			✓	

A. Telling Our Stories

I. A Picture is Worth a Thousand Words

Lesson Focus

Students are introduced to the life of Georg Phillipp Telemann through studying an image of the composer and reading a short biography on his life, music and legacy. Students will be introduced to images as one of the many ways we can tell stories.

Materials

- Picture of Telemann
- Student Sheet: Georg Philipp Telemann

Procedure

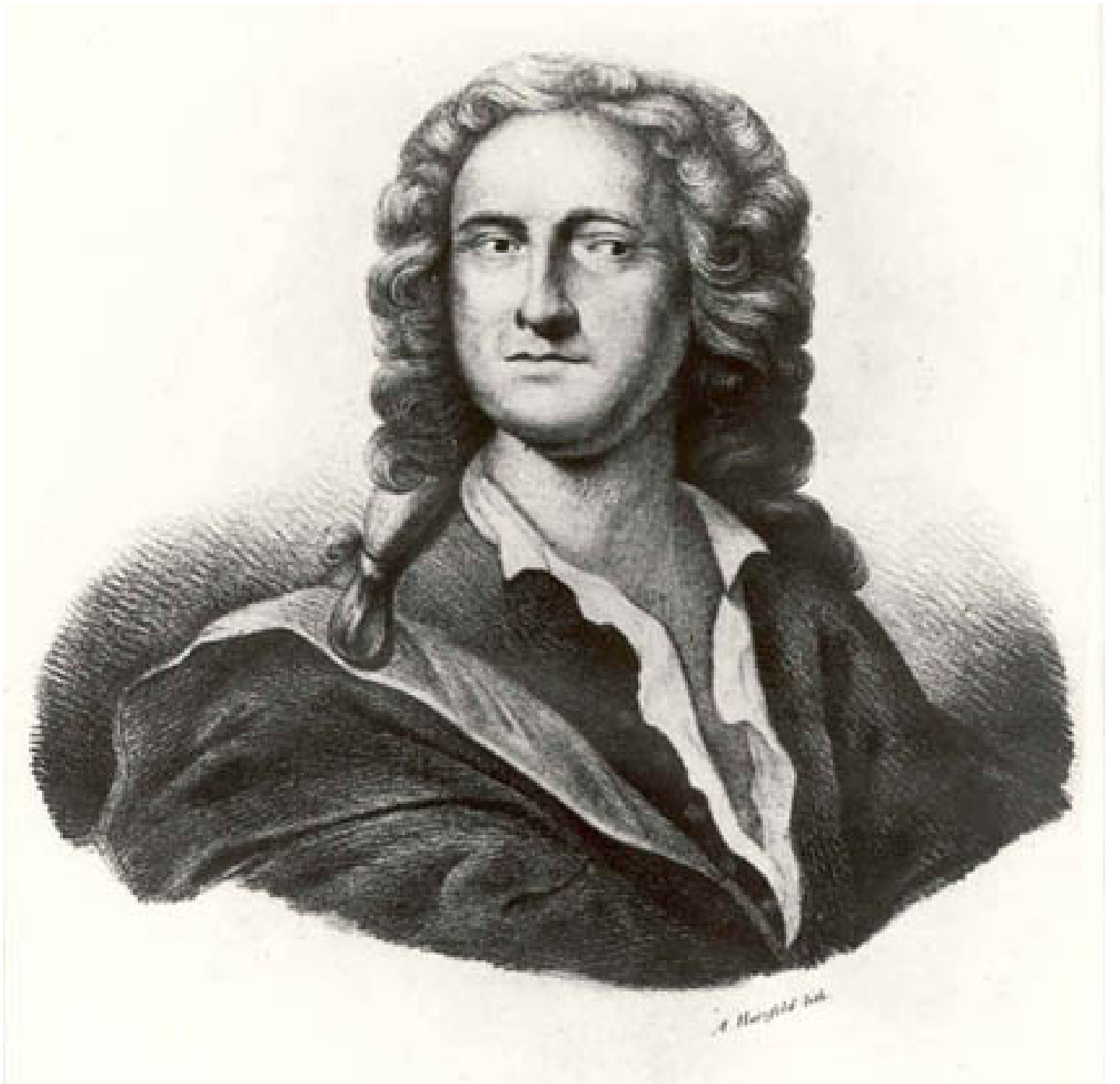
- Show your students the picture of Telemann – do not tell them anything about the person in the picture!
- Ask the students what they can tell about the person in the picture just by the visual clues provided. You may want to ask the following questions:
 - *Is this a man or a woman*
 - *How is he dressed? Do you think these are his fancy clothes, or everyday clothes?*
 - *Is that his real hair?*
 - *Does he look rich or poor?*
 - *What kind of job do you think he might have?*
 - *Do you think he is alive today? If not, when do you think he lived?*
 - *Where do you think he lived? Toronto, somewhere in North America? Europe?*
- Hand out the Student Sheet: Georg Philipp Telemann. Have the students read the information sheet in small groups. Have each group list two interesting facts about Telemann; one detail that is apparent by looking at the picture of Telemann (i.e. he was born a long time ago) and another that a viewer would not be able to conclude just by looking at an image of Telemann (i.e., he composed his first opera by the age of 12).

Student Sheet

Georg Philipp Telemann

Georg Philipp Telemann seemed destined for a career in music despite his mother's wish that he become a lawyer. Born March 14, 1681, in Magdeburg, Germany, he was taught to sing and play keyboard in school, but he taught himself many other instruments. He composed his first opera at the age of twelve. Telemann's mother worried that Telemann's natural ability would lead to a career in music and she forbid him from any further involvement with music and took away his musical instruments. Telemann secretly continued to compose and to play on borrowed instruments at night or in secluded places. Telemann was sent away to school to study for a career in something other than music. But Telemann found time to compose and taught himself advanced compositional techniques. He went to Leipzig to study law but was soon writing music for its churches instead.

Throughout his life, Telemann traveled widely, learning various musical styles and incorporating them into his own compositions. He is known for writing concertos for unusual combinations of instruments, such as multiple violas, trumpets, oboes, or harpsichords. Telemann wrote many character-based pieces such as *Burlesque de Don Quixotte*, which portrays the sounds and images from the timeless tale. He also wrote a suite based on *Gulliver's Travels*. Telemann is said to have been able to compose a piece as quickly as one writes a letter. The Guinness Book of World Records lists Telemann as the most prolific composer of all time having written over 3,000 compositions, many of which are now unfortunately lost.



II. Music Begins Where Words End

Lesson Focus

Students will explore how Telemann composed music to tell stories and imitate the sounds of nature through choice of instruments and elements of music.

Materials

- Track #5, Der Schwanen Gesang (Swan Song) from Alster Overture, Telemann Orchestral Suites CD
- Student Worksheet: How Do I Feel About Music?
- Teacher Supplement: How Do I Feel About Music

Procedure

Share with your students the following:

One of the best parts about listening to music is that you get to use your imagination to interpret what a composer is trying to express. Have you ever read a book and loved it, and then gone to see a movie based on the same book? Often the experience of seeing someone else's interpretation of the words leaves us disappointed. We imagined the main character would act sillier, the hero would be more handsome, the monster would be scarier, the ocean would be more menacing. Our imaginations create amazing images and pictures for us. Music gives us a suggestion and it is up to us to fill in the rest. Telemann wrote the piece that we will listen to with a specific animal in mind. As we listen to the music and talk about the building blocks of music that he used, see if you can figure out which animal Telemann was describing.

- Play the Swan Song (Track #5) from Telemann Orchestra Suites CD for your students
- As a class, work through the Student Worksheet: How Do I Feel About Music?
- Did any of the students guess the right animal?
- Replay track #5 and point out the slow, gliding, elegant tempo that Telemann chose and his creative use of long sustained notes by the horns (there are 4 of them!) to describe the way the water creates a wake behind the swans
- Share the following:
The phrase "swan song" comes from an ancient belief that the swan is completely mute during its lifetime until the moment just before it dies, when it sings one beautiful song. This isn't actually the case - swans, even those called Mute Swans, have a variety of vocal sounds and they do not sing before they die. Today, the phrase "swan song" is used to describe a performer's very final performance.
- Ask the students if they feel Telemann portrayed a swan song effectively? How did Telemann use the elements of baroque music (i.e. tempo, dynamics, affect, texture and emotion) to create a successful rendering of a swan song?



Did you know...

Telemann's Alster Overture depicts life on the banks of the Alster River which runs through the city of Hamburg, Germany. To this day, the river is known for its beautiful swans. The city of Hamburg has taken care of the swans since the 16th century and an official swan keeper feeds the birds, cares for the injured, and every winter takes them to a special ice-free pond. In the spring when the ice melts, the swan keeper returns the swans to the river.

How Do I Feel About Music?

Musical Selection <i>What am I listening to?</i> Swan Song from Alster Overture, Telemann Orchestral Suites	
1. Tempo <i>How fast is it?</i>	
2. Dynamics <i>How loud is it?</i>	
3. Affect or Composer's intent <i>What emotion or character is it?</i>	
4. Texture <i>How many voices are "talking"?</i>	
5. Timbre <i>Who is playing?</i>	
6. Emotional Response <i>How does it make me feel?</i>	

Teacher Supplement:

How Do I Feel About Music?

Tempo:

The Italian word for "time", *tempo* is the word for musical speed or pacing. If one were to walk along to the beat of the music, a normal walking speed would be a medium tempo. If you feel like you might need to break into a run, that would be a fast tempo, and if you find yourself dragging your feet, that is definitely a slow tempo! You may be familiar with other Italian words that musicians use to describe tempo like Allegro (fast and happy), Adagio (slow and at ease), Presto (very fast), Andante (walking tempo), and Grave (very slow). Baroque composers sometimes use these terms as well, but more often they give no tempo marking at all, or they give the names of a dance. Since dancing was so popular in those days, everyone knew that a Minuet was a graceful, medium tempo dance, but a Sarabande was much slower and Bourrées and Gigues were quick and lively.

Dynamics:

This is the word that musicians use for the intensity of volume with which notes and sounds are expressed. A loud dynamic (musicians use the Italian words forte, pronounced **fore-tay**) would be like speaking in an outdoor voice. Very loud (fortissimo) would be shouting. If someone else would need to listen very carefully in order to hear you, you would be speaking softly (piano). Very soft (pianissimo) would be like whispering. A normal speaking voice would be medium loud (mezzo forte, pronounced **met-zo fore-tay**) or medium soft (mezzo piano).

Affect (pronounced **Ah-fect**):

In Baroque music, this is the word for the emotion or character of a piece of music. Music can describe many feelings such as sadness, anger, hate, joy, love and jealousy. Composers use all of their musical skills to describe their own emotions, or those of others. They can try to write joyful, festive sounding music, or fearful, sneaky sounding music. Be creative in your descriptions of the composer's intentions! If a piece sounds sad, try to think of a more descriptive word - is it sad and tired? Sad and lonely? Sad and miserable? Sad and weepy? Sad and fed-up? How sad is it? Is it mournful? Tragic? Tortured? Gloomy?

Texture:

Listening to texture is like listening to a conversation. Imagine you are listening to a conversation with many people talking at the same time, all saying different things at different times. That is a thick texture. A thin texture would be one voice speaking alone. There are many types of textures in-between. Is one voice "speaking" and others responding? Are a couple of voices "saying" the same thing at the same time? Try to describe how many voices are "speaking" and what kind of conversation they are having.

Timbre (pronounced **Tam-ber**):

Timbre is a French word that means "tone-colour". Each instrument in a baroque orchestra has its own tone-colour, or timbre. Describe which instruments are playing. Are they stringed instruments or winds? Can you hear the plucked strings of the harpsichord? Are the violins playing in a high register? Do you hear the low sounds of the bass or the horn?

Emotional Response:

This category is your own personal response to the music. There is no right or wrong answer here, and music can make you feel different things on different days. Your own personal response may mirror your answer in the Affect category, but it doesn't have to. If a composer writes a piece that is lighthearted and joyful, it may lift your spirits too! However, music affects us in different ways at different times. One day a piece that is noisy and fast and joyful might make you feel energized, but on another day you might be in a quiet and thoughtful mood, so it may make you feel annoyed and jittery. How does this piece of music make you feel right now?

III. What A Day!

Lesson Focus

Students will explore storytelling and will share their own stories through words, music and images.

Materials

- Track #10, Overture from Burlesque de Don Quixotte, Telemann Orchestral Suites CD
- Student Worksheet: What A Day!

Procedure

- Begin this activity by listening to the Overture from Don Quixotte (Track #10)
- Explain to the students that an overture is an introductory piece that sets the scene for an opera or other dramatic work. The story of Don Quixote, which they will hear more about later, tells of the exciting adventures of a young man.
- As the students listen to the music, ask them to think about their own adventures or a particularly memorable day.
- As a class, discuss the cultural significance of storytelling. We tell stories about things that happen to us and things that are important to us. Why is it important for us to tell our stories to other people and listen to their stories as well? Stories:
 - are entertaining
 - allow us to learn from others mistakes
 - make us feel good
 - allow us to learn something new
 - help us remember events
 - help us form connections and help us understand one another
 - help us empathize with one another
 - help us make sense of the world
 - explain how certain things came to be or how something works
- Distribute Student Worksheet: What A Day!
 - Part A: Ask the students to write a story about a memorable day that they had. It could be memorable because it was particularly good or bad, exciting, frightening, fun etc. Remind them to include descriptive words about the events of their day to make it come alive to the person who will read it.
 - Part B: Ask the students what kind of music could tell their story? If they were to write a piece of music about their day what instruments would they use and why? What tempo would it be? What dynamic? What kind of texture?
 - Part C: Have the students draw a picture of the most exciting moment in their story
 - Part D: Have students share their stories with each other in small groups

What A Day!

Write a story about a memorable day that you had...

Name a piece of music that would go along with your story



Draw a picture of the most exciting moment in your story



Using the elements of music, indicate on the musical meters below what type of music would go along with your story:

<p>slow fast</p> <p>Tempo</p>	<p>soft loud</p> <p>Dynamic</p>
<p>sad happy</p> <p>Affect</p>	<p>one many</p> <p>Texture</p>

Example: If your song is very loud the dynamic will look like this

soft loud

A diagram of a semi-circular arc representing a dynamic range. The left end is labeled 'soft' and the right end is labeled 'loud'. A black arrow points from the 'soft' end towards the 'loud' end, indicating a progression of volume.

IV. The Story of Planet Earth

Lesson Focus

The world around us is full of stories. Even the earth tells its own stories through trees, corals and rocks! Students will explore the different ways nature tells stories about the passage of time and how our planet changes.

Materials

- Information Cards: Here We Grow Again!
- Student Worksheet: The Telling of Time

Procedure

- Divide students into three groups (one for each topic) and hand out the Information Cards: Here We Grow Again!
- Have each group read the information sheets and write down the facts they find interesting about the different ways we can tell the passage of time through plants, animals and rocks and minerals.
- If your students have computer access, they can research each topic in greater detail using www.wikipedia.com or other appropriate websites. If students do not have computer access, this information is readily available in library encyclopedias
- Have each group present their research to the rest of their class
- After the presentations, distribute Student Worksheet: The Telling of Time. Have each student write down 2-3 interesting facts about the various ways trees, corals and rocks tell stories
- Ask the students if they can think of other examples of how the earth tells stories

Information Card

Here We Grow Again!

TREE RINGS

The rings of a tree are nature's way of marking the passage of time. **Dendrochronologists** are scientists who study the rings of trees. They use annual rings to date events in history - both in the history of the tree and of the natural world.

The annual rings of a tree can give scientists a snapshot of the environment. You might be surprised by how much can be told by looking at the rings of a tree. Scientists have identified:

- times of too much water (floods)
- times of too little water (drought)
- lightning strikes
- earthquakes
- insect infestations
- climate change

How reading tree rings works:

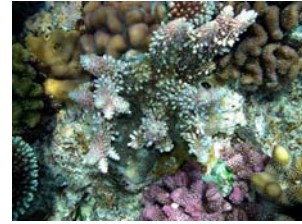
Rings on trees result from the change in growth speed through the seasons of the year, therefore one ring usually marks the passage of one year in the life of the tree. The rings are more visible in climates where there are separate and distinct seasons. The thickness of the yearly ring depends on the environment of the tree. Because the rings are created with the addition of cells and tissues to the tree, you can begin to make guesses about the environment by looking at the thickness of the rings. Some years, rings will be thick. From this, we might hypothesize that the conditions for growing were excellent. Other years, the rings will be thin. This would signal that, for some reason, the growing conditions were not as good. Perhaps there was a drought or a disease.

The rings are just part of the story. Dendrochronologists use many scientific methods to date a tree. However, the annual rings of a real tree allow them to become storytellers in a sense. They can identify patterns of growth over time that help scientists better understand the climate and environment in which real trees grow and live.



Here We Grow Again!

CORAL



Coral reefs are bustling underwater communities inhabited by thousands of animals and plants. Often mistaken for rocks or plants, coral is actually the limestone skeleton of a tiny spineless animal called a **coral polyp**. Coral reefs are mostly found in shallow tropical water, and are among the world's most endangered ecosystems. Geological records show that ancestors of modern coral reef ecosystems were formed at least 240 million years ago. The coral reefs existing today began growing as early as 50 million years ago. Most established coral reefs are between 5,000 and 10,000 years old. Although size sometimes indicates the age of a coral reef, this is not always true. Different species of coral grow at different rates depending on water temperature, oxygen level, amount of turbulence, and availability of food.

Coral comes in all shapes and sizes. There are hundreds of different species of coral but they are usually classified as either **hard coral** or **soft coral**. The shape of a coral colony is determined by the environment. Coral that is smooth and rounded grows in places where there is stronger wave action, and branched coral generally grows in calmer, deeper water.

Coral need the following things to survive:

- *Sunlight* - Corals need to grow in shallow water where sunlight can reach them. Corals depend on algae that grow inside of them for oxygen and other things, and since these algae need sunlight to survive, corals also need sunlight to survive
- *Clear water* - Corals need clear water that lets sunlight through to survive; they don't thrive well when the water is opaque
- *Warm water temperature* - Reef-building corals require warm water conditions to survive. Different corals living in different regions can withstand various temperature fluctuations. However, corals generally live in water temperatures of 20–32° C
- *Clean water* - Pollution from sewage and fertilizers increase nutrient levels in the water, harming corals. When there are too many nutrients in the water, the ecological balance of the coral community is altered
- *Saltwater* - Corals need saltwater to survive and require a certain balance in the ratio of salt to water. This is why corals don't live in areas where rivers drain fresh water into the ocean

Because coral responds to small changes in temperature, rainfall, and water quality in a matter of months, it is a good indicator of the overall health of our oceans.

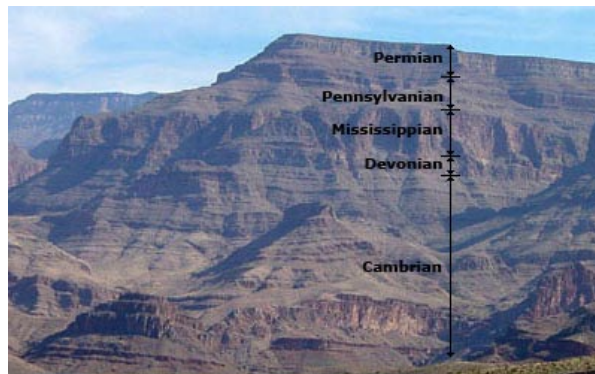
Corals are a key to understanding the past:

One method marine scientists use to investigate the way the world was millions of years ago is called **coral coring**. By drilling into a reef, it is possible to see periods of growth and decline in the reef. It is possible to tell when these periods of growth and decline took place as well as the types of the animals and plants that lived in the reef while it grew, by looking at fossils in the coral. The type of fossil present in the coral can tell scientists how old the coral is and what the climate was like at the time. All sorts of information can be obtained from coral cores, such as which times the Earth experienced rise and fall of the sea levels, as well as atmospheric changes and interruptive events such as ice ages, huge volcanic eruptions and even meteors falling to Earth causing mass extinctions!

Here We Grow Again!

ROCKS & FOSSILS

Geology involves the study of our Earth. The earth has several distinct layers. There's a solid **inner core**, a molten or hot liquid **outer core**, a flexible **mantle** and a solid **crust**. The crust, the thinnest layer, forms the Earth's surface. The majority of the rocks found in and on the Earth's crust are **sedimentary rocks**. They form when sediments, like silt and sand, collect and harden. Over the course of millions of years, this process results in thick layers of sedimentary rock. In some parts of the world, such as the Grand Canyon, you can see these layers. Each layer is younger than the one below it and older than the one above it.



In this picture you can see exposed layers of sedimentary rock from several periods of the Paleozoic era. The Paleozoic era ended before dinosaurs and mammals appeared on Earth.

This may seem like a tidy, orderly process, but the Earth is constantly moving. Each continent rests on **plates**, which move very slowly in relation to one another. Plates can collide or spread apart, or the edge of one plate can slip under the edge of another. All of this activity can push older layers of rock to the surface while burying others. This is why some rock formations have layers, or **strata**, that appear as vertical stripes or swirls instead of horizontal or straight layers. It's also why rocks of the same age can be found in vastly different parts of the world -- the movement of the planet's surface has carried these geological formations from place to place.



While **geologists** study the Earth's surface, **paleontologists** are interested in what is inside the Earth's crust. Paleontologists are scientists who study ancient life by examining and interpreting **fossils**. Fossils are the preserved remains of once living things, like plants and animals. Fossils are found in the sedimentary rock that makes up the Earth's crust or upper layer. Fossils, like the rocks they are found in, help us understand the history of our planet, including where life came from and how it developed or evolved.

The Telling of Time

Write down 2 to 3 interesting facts about the various ways trees, corals and rocks tell stories about our Earth

Trees

- _____
- _____
- _____

Corals

- _____
- _____
- _____

Rocks & Fossils

- _____
- _____
- _____

B. Music Tells Stories

	Language Arts	Science and Math	Social Studies	Drama and Dance	Music	Visual Arts
Telling Our Stories	✓			✓	✓	✓

B. Music Tells Stories

I. Adventures of Don Quixote - Listening Activity


Lesson Focus

Students will be introduced to the story of Don Quixote through the music of Telemann. Students will explore the ways a composer uses rhetorical devices to be vividly descriptive and respond to music through movement.

Materials


- Student Sheet: The Story of Don Quixote
- Track #12, Son attaque des moulins à vent (His attack on the windmills) from Burlesque de Don Quixotte, Telemann Orchestral Suites CD
- Track #13, Les soupirs amoureux après la Princesse Dulcinée (Sighs of love for the Princess Dulcinée) from Burlesque de Don Quixotte, Telemann Orchestral Suites CD
- Track #14, Sancho Panche berné (Sancho Panz tossed in a blanket) from Burlesque de Don Quixotte, Telemann Orchestral Suites CD
- Track #15, Le galope de Rosinante / Celui d'âne de Sanche (The gallop of Rosinante / The gallop of Sancho's donkey) from Burlesque de Don Quixotte, Telemann Orchestral Suites CD
- Student Sheet: The Adventures of Don Quixote

Procedure

- Read the short summary, Student Sheet: The Story of Don Quixote, to your class
- Distribute the Student Worksheet: The Adventures of Don Quixote to each student
- Play a short excerpt from each of the four tracks listed above (no more than 00:30) and have the students guess which title goes with each excerpt. As students listen to the music, have them write down words or images that come to mind in the boxes provided
- Listen to each track again and discuss the musical elements of each piece and add physical gestures to the music. You may choose to discuss the following points:
 - **Don Quixote's attack on the windmills** (Track #12)
 - Fast tempo and thick texture with many instruments playing different lines at the same time creates a sense of action and confusion
 - The swirling violin lines are a musical representation of the swirling of the blades of the windmill
 - In pairs, have students act out Don Quixote's attack on the windmill. One student can move their arms clockwise in a circle like the blades of a windmill while the other student pretends to "attack" the windmill with their sword. Have four pairs at a time perform for the class. The piece of music is quite short, so you may have to play it several times so that all students will have a chance to perform
 - **Sighs of love for Princess Dulcinea** (Track #13)
 - Slow "romantic" tempo
 - Telemann use the rhetorical device of the descending two-note "sighing" figure throughout 
 - Have the students "sigh" with the music as if in love with Princess Dulcinea. Have the students clasp their hands to their chest, touch the back of their wrist to their forehead,

raise a handkerchief, drop their jaw, pluck petals from a daisy or find any other type of physical gesture that represents a “sigh of love”

Sancho Panza tossed in a blanket (Track #14)

- Rhythm and timing is important in this piece!
- In the first few bars Telemann gives the impression of swinging someone back and forth
- He then uses a rhetorical figure of the five-note ascending scale as Sancho is thrown up in the air and the single low note depicts him hitting the ground. 
- The movement retains a silly and playful affect
- Have the students walk around the room in time with the music. When they hear five-note ascending scale in the violins (the “throwing gesture”) the students can stop, and throw their arms up in the air with Sancho Panza. When they hear the low note, they can drop their arms as Sancho drops to the ground. When the music continues, they can begin walking again

The gallop of Rosinante / The gallop of Sancho’s donkey (Track #15)

- The even gallop of Rosinante and the ostinato (repeating) rhythm throughout the piece



symbolizes the horse’s steady gallop

- Find a way to express the compound (3/8) meter of the music with a combination of clapping hands, patting laps, snapping fingers, tapping toes etc., or simply clap or tap along with music
- Listen to the clumsy gallop of Sancho’s donkey (section begins at 00:55) and have the students try and clap along to the rhythm, which is less steady and much more difficult to clap along to

The Story of Don Quixote

Don Quixote de la Mancha is a novel by the Spanish author Miguel de Cervantes written and published in two parts in 1605 and 1615. The plot covers the journeys and adventures of Don Quixote and his squire, **Sancho Panza**.

Don Quixote is an ordinary Spaniard who is obsessed with stories of misbehaving knights. His friends and family think he has gone crazy when he decides to become a knight himself, and to wander Spain on his thin horse **Rosinante**, protecting the helpless and destroying the wicked. Don Quixote is visibly crazy to most people. He believes ordinary inns to be enchanted castles, and their peasant girls to be beautiful princesses. He mistakes **windmills** for oppressive giants sent by evil enchanters. He imagines a neighboring peasant to be **Dulcinea**, the beautiful maiden to whom he has pledged love and fidelity.

Don Quixote and Sancho Panza have numerous adventures, often causing more harm than good in spite of their noble intentions. They meet criminals sent to the galleys, and are victims of an elaborate prank by a pair of Dukes. Along the way, the simple Sancho tries his best to correct his master's outlandish fantasies. At the end of the second book, Quixote decides that his actions have been madness and returns home to die. It is said the Don Quixote was the last of the noble knights and with his death, these knights became extinct.



The Adventures of Don Quixote

Write down words or images that come to mind when you hear the music
and then match up the titles of each piece to the music you hear!

Sighs of love for the Princess Dulcínée

Sancho Panza tossed in a blanket

Don Quixote's attack on the windmill

The gallop of Rosinante / The gallop of Sancho's Donkey

1. _____	2. _____
3. _____	4. _____

II. Emotocard Improv

Lesson Focus

Students will explore basic elements of music and use them to communicate a mood or character.

Materials

- Emotocard Flash Cards
- Teacher Supplement: How Do I Feel About Music (see [Part A: Telling Our Stories](#))
- Teacher Supplement: The Earth is our Mother Sample Rhythm and Melody

Procedure

- As a class, say the sentence: ***The earth is our mother; we must take care of her.*** Encourage your students to find the natural rhythm of the language i.e. The **earth** is our **mother**, we **must** take **care** of her
- Practise saying the sentence with your class, experimenting with the different elements of music. Explore **dynamics** - say the sentence in *forte* (loud), *mezzo-forte* (medium voice), *piano* (soft) or *pianissimo* (as soft as possible). Explore **tempo** – try *allegro* (fast and lively), *grave* (very slow), *andante* (walking tempo) or *prestissimo* (as fast as possible). Explore **timbre** – use a very low gravelly voice, a medium sweet sounding voice, or a high squeaky voice. Vary the articulation of the words – try something smooth and even, or short and choppy.
- Play the Emotocard Improv game:
 - Have a student choose an emotocard from a hat
 - Have the student say the sentence “The earth is our mother, we must take care of her” using the emotion on the emotocard selected. Remind the student of all the music elements available to help express the emotion
 - Have the other students will try to guess which emotion is being portrayed
 - The student that guesses the correct answer gets to choose the next card
 - If the students guess incorrectly more than three times, the student acting out the emotocard reveals the emotion they were portraying and chooses the next student to pick a card



Teacher Tip:

This activity can be done in a normal speaking voice or you can use the melody provided in the Teacher Supplement or get creative and compose your own!

Emoticons



Loving



Spooky



Angry



Majestic



Tired



Confused



Sad



Joyful



Scared



Frustrated



Peaceful



Hopeful



Serious



Bored



Silly



Excited



III. Varying Variations

Lesson Focus

Students will learn about themes and variations by altering a simple phrase and organize a complete piece of music and work together to perform a new composition.

Materials

- Teacher Supplement: *The Earth is our Mother* Sample Rhythm and Melody

Procedure

Part A

- Ask the students if they know what a Theme and Variations is?
- Explain: In music, **Theme and Variations** is a way of organizing a piece of music by taking a tune (a Theme) and then repeating it in several different ways (Variations)
- Play an example of a Theme and Variations that they may already be familiar with i.e. Pachelbel's Canon (http://en.wikipedia.org/wiki/Pachelbel's_Canon) or the Swingle Singers version of Handel's The Harmonious Blacksmith (<http://www.youtube.com/watch?v=CztuMEaq2t8>).

Part B

- Have the class chant or sing (or say) the sentence ***The earth is our mother; we must take care of her*** several times together in the melody in major tonality (see [Teacher Supplement: The Earth is our Mother Sample Rhythm and Melody](#)). Use a medium volume, range, tempo, to establish the rhythm of the melody and the language. This melody will become the theme for the Theme and Variations form. Feel free to invite the students to clap along with the rhythm
- Divide the students into small groups. Each group will select a different emotion from a sign-up sheet (the emotions can be taken from the [Emotocard Flash Cards](#)). The group will then sing (or say) the sentence using the emotion they chose. This will be the Variation. You may want to say the sentence two times per group. Encourage your students to create a variation that is very clear in emotional intent, and that is contrasting to the Theme. Have students present their Variations to the class. Encourage your students to use musical elements like dynamics, texture, tempo, timbre, etc. to make their Variation effective. If you are singing, choose the major or minor version of the theme depending on the emotion chosen
- Make sure each group has a leader. The role of the leader is to ensure the group begins at the same time. Encourage the leader to cue his or her group with an audible breath in or by using a physical sign to begin. The other students in the group must watch the leader carefully so the group performs together!
- Choose an order for the Variations. Think about highlighting the contrast between the Variations. If one group has a sneaky Variation, it might be very dramatic to follow it with an angry Variation. Or you may choose to build something from soft to loud, from sweet and gentle to intense and so on. Extremes can make music exciting!
- You may want to create a narrative to help you find an order for your piece. If you are singing your variations, you may want to begin and end the piece with Variations in a major key, with minor key variations in the middle section for contrast. This is a favourite trick of many baroque composers and can be very effective!
- Rehearse and perform your Theme and Variations. The performance should start with the entire class singing (or saying) the theme twice and then follow with the variation. You may also want to

end your composition with the Theme or you may want to compose an ending Variation for the whole class to participate in

- Don't forget to have FUN!



Teacher Tip:

Feel free to add harmony, percussion instruments, or any other instrument you may have in your classroom to make your variations even more interesting!

C. Frogs Can Be Musical Too!

	Language Arts	Science and Math	Social Studies	Drama and Dance	Music	Visual Arts
Frogs Can Be Musical Too!	✓	✓	✓	✓	✓	✓

C. Frogs Can Be Musical Too!

I. Name that Noise!

Lesson Focus

Students will explore how Telemann composed music to imitate the sounds of nature through choice of instruments and elements of music.

Materials

- Track #7, Die concertierenden Frösche und Krähen (Concertizing frogs and crows) from Alster Overture, Telemann Orchestral Suites CD
- Student Worksheet: How Do I Feel About Music?
- Teacher Supplement: How Do I Feel About Music (see [Part A: Telling Our Stories](#))
- Student Worksheet: Creating Your Own Frog Band

Procedure

- Distribute and review the [Student Worksheet: How Do I Feel About Music?](#)
- Play the Concertizing frogs and crows (Track #7) for your students
- Discuss the characteristics of the music. You may want to ask the following questions:
 - *What is the tempo of the music?*
 - *What is the dynamic of the piece*
 - *What animal does it remind you of?*
 - *Is it a slow-moving or fast-moving animal?*
 - *What kind of frog do you think Telemann is trying to portray?*
- Ask the students if they feel Telemann portrayed a frog effectively? How did Telemann use the elements of baroque music (i.e. tempo, dynamics, affect, texture and timbre) to create a successful rendering of a frog? What instruments did he use?
- Employing [Student Worksheet: Creating Your Own Frog Band](#), students can use recyclable and found materials to create their own frog noises.

How Do I Feel About Music?

Musical Selection <i>What am I listening to?</i> Concertizing frogs and crows from Alster Overture, Telemann Orchestral Suites	
1. Tempo <i>How fast is it?</i>	
2. Dynamics <i>How loud is it?</i>	
3. Affect or Composer's intent <i>What emotion or character is it?</i>	
4. Texture <i>What kind of conversation do you hear?</i>	
5. Timbre <i>Who is playing?</i>	
6. Emotional Response <i>How does it make me feel?</i>	

Teacher Guide

Creating Your Own Frog Band

Do all frogs sound the same? No way! Every different species of frog makes its own special sound. Frogs call by passing air through the larynx in the throat. In most calling frogs, the sound is amplified by one or more sacs in their throats that vibrates the air as a frog exhales. Frogs call to identify their territory and to attract a mate. The sounds that frogs make are not what you'd expect. Did you know that there are frogs that chirp? Others can whistle, croak, ribbit, peep, cluck, bark and grunt.

You can make your own Frog Band with simple items you may find in your classroom or at home.

Materials

- Comb(s) for Chorus Frog
- Balloon(s) for Northern Leopard Frog
- Bells or coins for Spring Peeper
- Thick elastic band(s) and an open plastic container(s) for Green Frog

Procedure

- Share the following with your students:

The call of a **Chorus Frog** is short, raspy and rises in pitch. This call sounds like someone dragging their thumbnail over the teeth of a comb. The chorus frog is approx 3 cm and brown with stripes running down its back. It lives in grassy areas ranging from dry to swampy and sunny, shallow pools and in urban areas

The call of the **Northern Leopard Frog** is a low snore which sounds like a finger rubbed on a wet balloon. The northern leopard frog is 5 – 9 cm and green to light brown with large, dark, circular black spots on its back. It lives in lakes, ponds, marshes and moist grassy fields in the summer

The **Spring Peeper** call is a short, high exuberant "Peeep" which rises slightly at the end. A chorus of spring peepers sounds like the jingle of bells. It is only 2 – 3 cm, is tan coloured and usually has a distinctive dark brown, cross-shaped pattern on its back

The call of a **Green Frog** sounds like a short, explosive "glunk" like a banjo string being plucked. The green frog is 6 – 9 cm and green to dark brown, often with small black dots scattered over body. The males have a yellow throat in the breeding season. They have a wide range of habitats and can be found in any permanent bodies of water such as ponds, lakes, streams and marshes.

- Have each student select a type of frog and the corresponding call "instrument"
- After they have practiced individually, they can play together to create a frog chorus
- These instruments can be incorporated into the Soundscape Activity in [Frogs Can Be Musical Too!](#)
- Visit <http://www.torontozoo.com/Adoptapond/frogs.asp> to listen to these and other frogs found in Southern Ontario


II. Create Your Own Pond Song


Lesson Focus


Students will explore combining speech patterns and listening awareness.

Procedure

- As a group review each part (mosquito, a cricket and fat bullfrog)

1  | etc.
mo - squi - to, mo - squi - to, mo - squi - to, mo - squi - to, mo - squi - to, mo - squi - to, mo

2  | etc.
a crick - et a crick - et a crick - et a crick - et a

3  | etc.
fat _____ bull-frog, _____ fat _____ bull-frog, _____ fat _____ bull-frog, _____

- Divide students in three groups and select a leader for each group
- Bring in the groups in sequence. Each group says its part four times, after which the next group joins in
- When all are performing together, the result sounds like a busy pond
 - Number 1 (mosquito) is to be spoken with a high squeaky voice
 - Number 2 (a cricket) with a medium-pitched voice
 - Number 3 (fat bull frog) in a very low-pitches voice
- Add actions
 - Number 1 (mosquito): Stretch tall with fingers towards ceiling
 - Number 2 (a cricket): Sway back and forth while standing
 - Number 3 (fat bullfrog): Kneel on the floor like a frog and do a little hop on “bull frog”

Each part can be heard at <http://www.tafelmusik.org/education/teacherstudy.htm>



Teacher Tip:

Transfer the speech rhythms to unpitched percussion instruments. Choose those that would give the same pitch as the suggested voices (tambourine for number 1, hand drum for number 2, large timpani for number 3, for example).

III. Soundscape

Lesson Focus

Students will create their own soundscape based on the story *The Woman Who Married a Frog*

Materials

- *The Woman Who Married a Frog*
- Large piece of fabric or mural paper
- Assorted percussion instruments (optional)
- Sound sources from the classroom or frog instruments created in lesson Name That Noise! (optional)
- Construction paper

Procedure

- Before beginning this activity, visit <http://www.torontozoo.com/Adoptapond/frogs.asp> to familiarize your students with the different variety of frogs and their calls. Additional links to information on frogs and their habitats can be found in the Additional Resources section at the back the guide

Reading and Representing

- Place a large piece of fabric (or mural paper) on the floor in an open area of the classroom
- Set out construction paper and percussion instruments on a nearby table
- Read the following to your students:
The Tlingit are an Indigenous people of the Pacific Northwest Coast, including British Columbia, the Yukon and parts of Alaska. The Tlingit culture is rich and interesting and is based on the many natural resources of this region. Family and story-telling are very important to the Tlingit. Art and spirituality are incorporated into everyday objects such as spoons and storage boxes. These magical objects are beautifully decorated and honored for the history and tradition they represent.

Tlingit society is divided into the Raven and the Eagle. These in turn are divided into numerous clans that are subdivided into lineages or house groups. These groups have heraldic crests that are displayed on totem poles, canoes, feast dishes, house posts, weavings, jewelry, and other art forms.

In Baroque times, while music was being written in Europe by composers like Telemann, in North America many indigenous peoples like the Tlingit were living in North America. The story you are about to hear is a story that a Tlingit child who was living at the same time as Telemann did.

- Read **Part A** of *The Woman Who Married a Frog*
- Ask students to visualize something from the story. Ask students to, without talking, tear construction paper into a shape to represent what they are thinking of (frog, person, lake, etc.). Do not be concerned if all students make frogs, as this will make the activity more interesting!
- Place the torn items on the fabric or paper

- Show students the assortment of percussion instruments. Point out other sound sources around the classroom (things that can be tapped or shaken). Ask students to find some sound to represent the item they have placed on the fabric. Students can use voices to represent frogs
- Have a student “conduct” the soundscape by moving a stick (or ruler) over the arrangements on the fabric. Students play their instruments as the stick passes over
- Discuss “balance”- are there too many frogs?



Did you know...

A soundscape is a set of appropriate sounds, noises or rhythms that when heard together create a specific atmosphere or mood. They can create an imaginative picture in the mind of the audience and can help ‘transport’ them to the chosen setting. A soundscape is usually performed live. The term soundscape was coined by Canadian composer and environmentalist, R. Murray Schafer.

Building and Layering

- Read **Part B** of *The Woman Who Married a Frog* and repeat the process above
- Ask the students to think of the items they placed on the fabric and what would happen to them as the lake dried up. What kind of sounds might symbolize the frogs losing their home? How would the sound of the water change?
- Add new textures and colours onto the fabric to symbolize the lake drying up
- Have a student conduct the altered soundscape. Students should substitute new sounds (vocal and instrumental) to portray the destruction of the frogs’ home
- What happens in nature when one species is reduced or becomes extinct? How would the drying up of the lake affect other species and their habitats?

Writing in Role

- Explain to the students that you will be playing the role of Chief of the Frogs. The students are the frogs that live in the river and they must plead with the Chief of the Frogs to send his son’s wife back to her people so that they can regain their homes
- Divide the students into small groups or have them work individually
- Have the students write a letter to the chief explaining why the lake is so important and why they think he should send his son’s wife back to her people on land
- Assemble the students around the fabric with their letters
- Begin with one person or group reading aloud, add all other readers gradually until everyone is reading at the same time. Students repeat reading until signaled to stop. Stop the students one at a time until only one student is left reading

Conclusion

- This story will be performed as part of the Tafelmusik concert in April. You may choose to keep the ending a surprise until then, OR read Part C now. If you choose to keep the ending a surprise, but would like to complete the soundscape now, have your students write an ending to the story, and compose a corresponding conclusion to your soundscape
- The story, as told by the Tlingit, ends with the Chief of the Frogs returning his daughter- in-law to her family on land and the Chief of the People restoring the frogs' home. If you choose to

compose a soundscape that corresponds to the Tlingit ending, your completed soundscape will be ternary in form with an A-B-A structure. This is a very common structure in Baroque music, as on Track #15 of your cd, The Gallop of Rosinante/The Gallop of Sancho's Donkey

- Have students perform the completed soundscape.



Teacher Tip

Record Part A and Part B of the soundscape. Play back the recordings to your students to reflect on the differences. Have the students reflect on their performance.

The Woman Who Married a Frog (Tlingit – Pacific Northwest)

PART A

There once was a young woman who was very proud. She was the daughter of the town chief and her family was very respected. Many of the young men wanted to marry her, but she thought none of them were good enough for her. One day, she was walking with her sister beside the big lake near their village. There were many frogs in that lake. A large number of them were sitting on a mud bank in the middle of the lake and she began to make fun of them.

“How ugly these frogs are”, she said. Then she bent over and picked one up which was sitting on the muddy shore and looking up at her. “You are so ugly,” she said to the frog. “Even another frog would not want to marry you!” Then she threw the frog back in the lake.

That night, when she stepped outside of her lodge to walk while the others were sleeping, she was surprised to see a young man standing there. His clothing was decorated with green beads and he seemed very handsome.

“I have come to marry you,” the young man said. “Come with me to my father's house.”

The young woman agreed. She thought she had never seen such a handsome man before and wanted to be his wife.

“We must climb the hill to my father's house,” the young man said and he pointed toward the lake. They began to walk down toward the water, but it seemed to the young woman they were climbing a hill. When they reached the water they did not stop, but they went under.

END OF PART A

PART B

The next day, her family noticed that she was missing.

They searched for her everywhere and when they found her tracks leading to the water, they decided that she had drowned. They beat the drums for a death feast. People cut their hair and blackened their faces and mourned.

One day, though, a man walked down by the lake. When he looked out toward its middle he saw on the mud bank many frogs sitting there. There, in the midst of the frogs, was the chief's missing daughter. He began to wade in towards them, but they leaped into the water, taking the woman with them.

The man went as quickly as he could to the chief's house. “I have seen your daughter,” he said. “She has been taken by the frogs. I tried to reach her, but the Frog People took her with them under water.”

The young woman's father and mother went down to the lake. There they saw their daughter sitting on the mud bank surrounded by the Frog People. As before, when they tried to reach her, the frogs dove in and carried her under the lake with them. Then the chief's other daughter spoke.

“My sister insulted the frogs,” she said, “that is why they have taken her.”

The chief saw then what he must do. He made offerings to the Frog People, asking them to forgive his daughter. They placed dishes of food on the surface of the water. The dishes floated out and then sank. But the frogs would not give up the young woman. They placed robes of fine skins on the bank. The young woman and the Frog People came to the bank and took those robes, but when the chief came close, the Frog People drew her back into the lake. The frogs would not give her up. At last the chief made a plan. He gathered together all of the people in the village.

“We will build a trench,” he said. “We will drain away the water of the lake and rescue my daughter.”

The people worked for a long time and the water began to drain away. The Frog People tried to fill the trench with mud, but they could not stop the water from flowing out. The frogs tried to drive the people away, but the people only picked up the frogs and dropped them back into the water. They were careful not to hurt any of the frogs, but they did not stop digging the trench. The water continued to flow out and the homes of the Frog People were being destroyed.

END OF PART B

CONCLUSION

At last the chief of the frogs decided. It was his son who had married the young woman.

“We are not strong enough to fight these humans,” he said. “We must give my new daughter back to her people.”

So they brought the young woman to the trench. Her father and mother saw her and they pulled her out. She was covered with mud and smelled like a frog. One frog leaped out of the water after her. It was the frog who had been her husband. But the people carefully picked him up and dropped him back into the lake.

They took the young woman home. For a long time she could only speak as a frog does, “Huh, Huh, Huh!” Finally she learned to speak like a human again.

“The frogs know our language,” she told the people. “We must not talk badly about them.”

From that day one, her people showed great respect to the frogs. They learned the songs that the woman brought them from the Frog People and they used the frog as an emblem. They had learned a great lesson. They never forgot what happened to the young woman who was too proud. To this day, some people in that village still say that when they hear the frogs singing in the lake, the frogs are telling their children this story too.

D. Inspired By Live Performance

	Language Arts	Science and Math	Social Studies	Drama and Dance	Music	Visual Arts
Frogs Can Be Musical Too!	✓			✓	✓	✓

D. Inspired By Live Performance

Lesson Focus:

To articulate a verbal, literary, or artistic response to attending a live performance of Tafelmusik.

Materials

- Telemann Orchestral Suites CD

Procedure

Soon after attending the live concert by Tafelmusik at Trinity-St. Paul's church, listen to a favourite piece of music from the Telemann CD provided. Invite the students to have a group discussion about what they saw and heard at the concert. You may want to ask the following questions:

- How was attending a live performance different than listening to the CD?
- Was the performance what you were expecting? How was it different? Did it sound different?
- Was it easier or more difficult to pick out the different instruments that were playing?
- What was your favourite instrument?
- If you played a Baroque instrument, what would it be? Why?
- What was your favourite part of the concert? Why? What was your least favourite part of the concert? Why?
- What was your favourite piece? Why?
- Invite the students to choose a literary or artistic response to the concert and their experiences with Baroque music. Play a favourite track from Telemann Orchestral Suites CD for some inspiration
- The following are some suggested activities:
 - Compose a poem or a short story about your experiences with Tafelmusik. The subject might be Baroque music, the story told at the concert, an emotional response to music or a particular instrument, or how storytelling, nature and music are connected
 - Write a review of the concert. A review should include where and when the performance took place, by whom, who was in attendance, and what music was performed. Add some background information on Earth Day and the composers, as well as positive and negative aspects of the concert and the concert experience
 - Choose a partner and write a TV or radio interview about your experiences. One person is the interviewer and asks questions about Baroque music and the Tafelmusik concert. The other person answers the questions. Perform your interview for the class. Be sure to prepare both the questions and the answers!
 - Write and perform a dramatic monologue from the point of view of an audience member at a Tafelmusik concert. Did you enjoy the concert? How do you feel about Baroque music?
 - Create a poster advertising Forces of Nature. Make a poster that Tafelmusik might use today, or one that would invite people to see a concert by Telemann

A. Telling Our Stories

Connections to Ontario Curriculum

The lessons in Section A: Telling Our Stories support the delivery of the following expectations from *The Arts K – 8: Music*:

C2. Reflecting, Responding, and Analysing

By the end of Grade 4, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., respond by drawing, moving, using visual organizers, telling a story, making a collage; compare recordings of singers they think have a “good voice”, and defend their preference)

Teacher prompts: “How does this performance make you feel?” “What do you think is the purpose of this song?” “Why do you think the composer wrote this piece?”

C2.2 identify the elements used in the music they perform, listen to, and create, and describe how they are used (e.g., identify the mood of a piece and describe how the elements of music are used to create the mood).

Teacher prompts: “Which elements do you think the composer was focusing on when writing this piece? Why?” “What mood do you think is created? How is it created?” “What different musical choices could you make to alter the mood of this piece?” “How did Benjamin Britten use the elements of music in the recording of *Young Person’s Guide to the Orchestra*? How do you know?”

By the end of Grade 5, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., describe the sounds of a steel band, using musical terminology; analyse a movement from Vivaldi’s *Four Seasons* in a think-pair-share listening activity, and describe their feelings and personal impressions; compare the mood of a piece from today and a piece from the baroque period, using Venn diagrams)

Teacher prompts: “How do you feel when you hear the music of a steel band?” “What in the ‘Spring’ movement of Vivaldi’s *Four Seasons* makes you think of spring?”

C2.2 identify the elements of music in the music they perform, listen to, and create, and describe how they are used (e.g., timbre: describe how brass instruments are used in a marching band; duration: clap dotted rhythm patterns in a fanfare, describe how a slow tempo contributes to the mood of a funeral march, describe the use of syncopation in rhythms in Latin American music; form and texture: graphically portray the layering of melodies in a round; dynamics: relate the soft or loud sounds in a ballad to the meaning of the text)

Teacher prompts: “Why do you think the composer chose specific instruments for this work?” “Are short or long notes being used primarily? How does the rhythm affect the overall energy of the piece?” “What is the range of dynamics being used?” “How might we describe the mood of this piece? Why?”

By the end of Grade 6, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., write a critical review of a live or recorded performance; write analyses of works they have listened to in a log or journal; create a drawing or graphic representation of their initial reaction to a song)

Teacher prompts: “What do you think is the mood of this piece and how is it created?” “Using musical terms, how would you describe the overall form and effect of the music?”

C2.2 identify the elements of music in the repertoire they perform, listen to, and create, and describe how they are used (e.g., describe the way in which dotted rhythms, the sound quality of brass instruments, higher pitches, loud dynamics, and accented articulation combine to suggest music that introduces royalty)

Teacher prompts: “How would you describe the rhythm?” “What are the primary instruments used by the composer?” “How is the music organized?”

By the end of Grade 7, students will:

C2.1 express analytical, personal responses to musical performances in a variety of ways (e.g., represent musical scenes in Pictures at an Exhibition through art work or dramatization; record detailed analyses of music they have listened to in a log or reflection journal to explain why they enjoy it and how the elements of music are used)

Teacher prompt: “Art works by visual artist Viktor Hartmann inspired Modest Mussorgsky to compose Pictures at an Exhibition. Having listened to this piece, how would your musical interpretation of the art works be different from Mussorgsky’s? What inspires your creation of music?”

C2.2 analyse, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create (e.g., compare the use of drums in different social and cultural contexts, such as Asian, Aboriginal, and African communities; listen to a Brazilian folk song or a current popular song, and describe how the use of the various elements affects their response to the music)

Teacher prompt: “How does the addition of rhythm and melody affect the nature of the lyrics in popular music?”

By the end of Grade 8, students will:

C2.1 express analytical, personal responses to musical performances in a variety of ways (e.g., use graphic organizers, journals, or reflection logs to record their responses; conduct or respond in an interview in which they describe a musical experience; analyse a performance in the way that a musical commentator on the radio might do it; depict scenes from Love Songs for a Small Planet by Alexina Louie or The Moldau by Smetana using visual arts)

C2.2 analyse, using musical terminology, ways in which the elements of music are used in various styles and genres they perform, listen to, and create (e.g., use of form and dynamics in absolute music, such as the Symphony no. 40 in G minor by Mozart, and in program music, such as The Firebird by Stravinsky)

Teacher prompts: “What are the differences between absolute and program music? How did the composer use such musical elements as timbre, form, and dynamics to suggest certain images?” “Which musical elements made the images in The Firebird the clearest for you? Why?” “How do the lyrics in a song affect your interpretation of the music? What happens when we change the lyrics? How is the song’s overall effect different? Why?”

B. Telling Our Stories

Connections to Ontario Curriculum

The lessons in Section B: Music Tells Stories support the delivery of the following expectations from *The Arts K – 8: Music*:

C1. Creating and Performing

By the end of Grade 4, students will:

C1.1 sing and/or play, in tune, from musical notation, unison and two-part music with simple accompaniments from a wide variety of cultures, styles, and historical periods (e.g., perform folk songs with syncopation and traditional songs with a simple harmony part)

Teacher prompts: “What process can you use to sing or play an unfamiliar song from notation?” “What are the differences between the two parts?” “What is the rhythmic relationship between the melody and the accompaniment?”

C1.2 apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect (e.g., compose pieces using different expressive controls, such as staccato/legato or crescendo/decrescendo, to create contrasts and changes in mood; compose a pentatonic melody for recorder or voice with a bordun for an accompaniment)

Teacher prompts: “What element could you change to further alter the effect?” “What family of instruments could you use for your arrangement? How would changing the instruments change the effect?” “What can you do to create a musical texture that is like the texture in a song from the Renaissance period?”

C1.3 create musical compositions for specific purposes and audiences (e.g., write a composition for recorder using musical notation on the five-line staff; compose a piece using non-traditional notation, such as a melody map or icons; compose a soundscape to represent the physical landscape of Canada; create a composition to accompany a dance piece)

Teacher prompt: “Using your voice or an instrument, create a melodic contour that represents the contour of the boundary between Canada and the United States. How could you use your voice or an instrument to re-create this contour line?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 4, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., respond by drawing, moving, using visual organizers, telling a story, making a collage; compare recordings of singers they think have a “good voice”, and defend their preference)

Teacher prompts: “How does this performance make you feel?” “What do you think is the purpose of this song?” “Why do you think the composer wrote this piece?”

C2.2 identify the elements used in the music they perform, listen to, and create, and describe how they are used (e.g., identify the mood of a piece and describe how the elements of music are used to create the mood)

Teacher prompts: “Which elements do you think the composer was focusing on when writing this piece? Why?” “What mood do you think is created? How is it created?” “What different musical choices could

you make to alter the mood of this piece?" "How did Benjamin Britten use the elements of music in the recording of Young Person's Guide to the Orchestra? How do you know?"

C1. Creating and Performing

By the end of Grade 5, students will:

C1.1 sing and/or play, in tune, from musical notation, unison and two-part music with accompaniments, from a wide variety of cultures, styles, and historical periods (e.g., perform a recorder duet that has a variety of rhythmic and melodic patterns)

Teacher prompts: "What are some of the challenges when playing in two parts? Brainstorm some strategies to meet these challenges." "What similarities and differences are there between the melodies and rhythms of the two parts you are going to perform?"

C1.2 apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect (e.g., form, timbre: create a rondo [ABACADA form] using a familiar song as the repeating A section, and compose short rhythmic or melodic materials for the B, C, and D sections using pitched or non-pitched percussion instruments, found sounds, recorders, or body percussion)

Teacher prompts: pitch: "While singing the French-Canadian song 'Bonhomme, Bonhomme,' what patterns do you notice in the melody? [repetition, sequences]"; timbre, form: "What sounds will you use in the C section of your rondo and how long will this section be?"; "How will you give special attention to the elements of music that you focused on?"

C1.3 create musical compositions for specific purposes and audiences (e.g., compose an accompaniment for a story, poem, or drama presentation to address an environmental issue such as water conservation, recycling, or planting trees; create a piece that uses a rhythmic ostinato in time and that includes both eighth and sixteenth notes; use body percussion, found sounds, voice, and non-pitched percussion instruments to vary the timbres in their work)

Teacher prompts: "What dynamic level and tempo would support the mood of this piece?" "How does your accompaniment reflect the story or poem?"

C2. Reflecting, Responding, and Analysing

By the end of Grade 5, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., describe the sounds of a steel band, using musical terminology; analyse a movement from Vivaldi's Four Seasons in a think-pair-share listening activity, and describe their feelings and personal impressions; compare the mood of a piece from today and a piece from the baroque period, using Venn diagrams)

Teacher prompts: "How do you feel when you hear the music of a steel band?" "What in the 'Spring' movement of Vivaldi's Four Seasons makes you think of spring?"

C2.2 identify the elements of music in the music they perform, listen to, and create, and describe how they are used (e.g., timbre: describe how brass instruments are used in a marching band; duration: clap dotted rhythm patterns in a fanfare, describe how a slow tempo contributes to the mood of a funeral march, describe the use of syncopation in rhythms in Latin American music; form and texture: graphically portray the layering of melodies in a round; dynamics: relate the soft or loud sounds in a ballad to the meaning of the text)

Teacher prompts: “Why do you think the composer chose specific instruments for this work?” “Are short or long notes being used primarily? How does the rhythm affect the overall energy of the piece?” “What is the range of dynamics being used?” “How might we describe the mood of this piece? Why?”

SPECIFIC EXPECTATIONS

C1. Creating and Performing

By the end of Grade 6, students will:

C1.1 sing and/or play, in tune, from musical notation, unison music and music in two or more parts from a wide variety of cultures, styles, and historical periods (e.g., perform three- and four-part rounds by Canadian choral composers; perform pieces for Orff ensemble using recorder and pitched and non-pitched percussion; perform pieces, using technology to provide the accompaniment)

Teacher prompts: “What are some ways we can use body percussion to create a four-part round?” “What would be an effective ostinato to support your melody?”

C1.2 apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect (e.g., compose a piece in the theme and variations form, using a well-known song for the theme to engage the listener; change the metre of a familiar eight-bar melody and describe the effect of the change; remove tone bars on a xylophone to create a pentatonic tonality, and then improvise a pentatonic response on the xylophone to a call played on a recorder)

Teacher prompts: “How will you change your theme to create a set of variations?” “What effect will changing the metre of ‘Frère Jacques’ have on the music?” “Explain why your composition should (or should not) include an introduction or coda.”

C1.3 create musical compositions for specific purposes and audiences (e.g., write a melodic composition reflecting a piece of art of their own or by another, such as Norval Morrisseau or Emily Carr; create a rhythmic composition using non-pitched percussion to accompany a First Nation legend, story, or poem; with a partner, compose a song to promote Canada to the rest of the world)

Teacher prompts: “What do the lines in the painting tell you about the direction the pitches should move in?” “How could the rhythm of the syllables in your name be used as the rhythmic base for your composition?” “What is the purpose of selecting specific timbres in your accompaniment of a First Nation legend?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 6, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., write a critical review of a live or recorded performance; write analyses of works they have listened to in a log or journal; create a drawing or graphic representation of their initial reaction to a song)

Teacher prompts: “What do you think is the mood of this piece and how is it created?” “Using musical terms, how would you describe the overall form and effect of the music?”

C2.2 identify the elements of music in the repertoire they perform, listen to, and create, and describe how they are used (e.g., describe the way in which dotted rhythms, the sound quality

of brass instruments, higher pitches, loud dynamics, and accented articulation combine to suggest music that introduces royalty)

Teacher prompts: “How would you describe the rhythm?” “What are the primary instruments used by the composer?” “How is the music organized?”

C1. Creating and Performing

By the end of Grade 7, students will:

C1.1 sing and/or play, in tune, from musical notation, unison music and music in two or more parts from diverse cultures, styles, and historical periods (e.g., perform selections from a method book, student compositions, instrumental scores, ensemble repertoire, African drum rhythms, choral repertoire, jazz charts, spirituals, steel band music)

Teacher prompt: “How long are the phrases in this example? What will you need to do to bring out the phrasing?”

C1.2 apply the elements of music when singing and/or playing, composing, and arranging music, using them for specific effects and clear purposes (e.g., create a class chant or song to build community spirit; manipulate the rhythm or dynamics in a familiar piece to create an accompaniment for a media presentation)

Teacher prompts: “In your chant, how did you communicate your message through the elements of music you focused on?” “How will changing the tempo affect the mood of the piece?”

C1.3 create musical compositions in a variety of forms for specific purposes and audiences (e.g., use available instruments to create a composition in response to an object, a visual image, or a silent film; add rhythmic, melodic, or chordal accompaniment to a familiar song; improvise rhythmic or melodic phrases over a variety of ostinati; create compositions using found sounds or recycled materials)

Teacher prompt: “Which instrumental sounds might you use to represent the colours in the painting? Why?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 7, students will:

C2.1 express analytical, personal responses to musical performances in a variety of ways (e.g., represent musical scenes in Pictures at an Exhibition through art work or dramatization; record detailed analyses of music they have listened to in a log or reflection journal to explain why they enjoy it and how the elements of music are used)

Teacher prompt: “Art works by visual artist Viktor Hartmann inspired Modest Mussorgsky to compose Pictures at an Exhibition. Having listened to this piece, how would your musical interpretation of the art works be different from Mussorgsky’s? What inspires your creation of music?”

C2.2 analyse, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create (e.g., compare the use of drums in different social and cultural contexts, such as Asian, Aboriginal, and African communities; listen to a Brazilian folk song or a current popular song, and describe how the use of the various elements affects their response to the music)

Teacher prompt: “How does the addition of rhythm and melody affect the nature of the lyrics in popular music?”

SPECIFIC EXPECTATIONS

C1. Creating and Performing

By the end of Grade 8, students will:

- C1.1 sing and/or play, in tune, music in unison and in two or more parts from a variety of cultures, styles, and historical periods (e.g., perform in large and small ensembles, prepare a solo, improvise in a drum circle)

Teacher prompts: “How can you interpret the expressive markings in music when you perform?” “When composing, how can you indicate with musical symbols how the performer is to perform your composition?”

- C1.2 apply the elements of music through performing, composing, and arranging music for a specific effect or clear purpose (e.g., create a jingle to advertise a product; improvise a simple melody over a 12-bar blues progression; arrange a piece of their choice from their method book for a quartet of mixed instruments)

Teacher prompts: “How did the elements that you chose for your jingle help sell the product?” “What did you need to take into consideration when arranging the piece for your quartet?”

- C1.3 create musical compositions in a variety of forms for specific purposes and audiences (e.g., write lyrics and a melody for a protest song based upon a current social issue; compose a melodic theme for a computer game)

Teacher prompts: “Explain how the rhythm and melody of your song communicate your intended message.” “What does a composer have to consider when writing music for computer games?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 8, students will:

- C2.1 express analytical, personal responses to musical performances in a variety of ways (e.g., use graphic organizers, journals, or reflection logs to record their responses; conduct or respond in an interview in which they describe a musical experience; analyse a performance in the way that a musical commentator on the radio might do it; depict scenes from *Love Songs for a Small Planet* by Alexina Louie or *The Moldau* by Smetana using visual arts)

- C2.2 analyse, using musical terminology, ways in which the elements of music are used in various styles and genres they perform, listen to, and create (e.g., use of form and dynamics in absolute music, such as the *Symphony no. 40 in G minor* by Mozart, and in program music, such as *The Firebird* by Stravinsky)

Teacher prompts: “What are the differences between absolute and program music? How did the composer use such musical elements as timbre, form, and dynamics to suggest certain images?” “Which musical elements made the images in *The Firebird* the clearest for you? Why?” “How do the lyrics in a song affect your interpretation of the music? What happens when we change the lyrics? How is the song’s overall effect different? Why?”

C. Frogs Can Be Musical Too!

Connections to Ontario Curriculum

The lessons in Section C: Frogs Can Be Musical Too! support the delivery of the following expectations from *The Arts K – 8: Music*:

C1. Creating and Performing

By the end of Grade 4, students will:

C1.1 sing and/or play, in tune, from musical notation, unison and two-part music with simple accompaniments from a wide variety of cultures, styles, and historical periods (e.g., perform folk songs with syncopation and traditional songs with a simple harmony part)

Teacher prompts: “What process can you use to sing or play an unfamiliar song from notation?” “What are the differences between the two parts?” “What is the rhythmic relationship between the melody and the accompaniment?”

C1.2 apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect (e.g., compose pieces using different expressive controls, such as staccato/legato or crescendo/decrescendo, to create contrasts and changes in mood; compose a pentatonic melody for recorder or voice with a bordun for an accompaniment)

Teacher prompts: “What element could you change to further alter the effect?” “What family of instruments could you use for your arrangement? How would changing the instruments change the effect?” “What can you do to create a musical texture that is like the texture in a song from the Renaissance period?”

C1.3 create musical compositions for specific purposes and audiences (e.g., write a composition for recorder using musical notation on the five-line staff; compose a piece using non-traditional notation, such as a melody map or icons; compose a soundscape to represent the physical landscape of Canada; create a composition to accompany a dance piece)

Teacher prompt: “Using your voice or an instrument, create a melodic contour that represents the contour of the boundary between Canada and the United States. How could you use your voice or an instrument to re-create this contour line?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 4, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., respond by drawing, moving, using visual organizers, telling a story, making a collage; compare recordings of singers they think have a “good voice”, and defend their preference)

Teacher prompts: “How does this performance make you feel?” “What do you think is the purpose of this song?” “Why do you think the composer wrote this piece?”

C2.2 identify the elements used in the music they perform, listen to, and create, and describe how they are used (e.g., identify the mood of a piece and describe how the elements of music are used to create the mood)

Teacher prompts: “Which elements do you think the composer was focusing on when writing this piece? Why?” “What mood do you think is created? How is it created?” “What different musical choices could

you make to alter the mood of this piece?” “How did Benjamin Britten use the elements of music in the recording of *Young Person’s Guide to the Orchestra*? How do you know?”

C1. Creating and Performing

By the end of Grade 5, students will:

C1.1 sing and/or play, in tune, from musical notation, unison and two-part music with accompaniments, from a wide variety of cultures, styles, and historical periods (e.g., perform a recorder duet that has a variety of rhythmic and melodic patterns)

Teacher prompts: “What are some of the challenges when playing in two parts? Brainstorm some strategies to meet these challenges.” “What similarities and differences are there between the melodies and rhythms of the two parts you are going to perform?”

C1.2 apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect (e.g., form, timbre: create a rondo [ABACADA form] using a familiar song as the repeating A section, and compose short rhythmic or melodic materials for the B, C, and D sections using pitched or non-pitched percussion instruments, found sounds, recorders, or body percussion)

Teacher prompts: pitch: “While singing the French-Canadian song ‘Bonhomme, Bonhomme,’ what patterns do you notice in the melody? [repetition, sequences]”; timbre, form: “What sounds will you use in the C section of your rondo and how long will this section be?”; “How will you give special attention to the elements of music that you focused on?”

C1.3 create musical compositions for specific purposes and audiences (e.g., compose an accompaniment for a story, poem, or drama presentation to address an environmental issue such as water conservation, recycling, or planting trees; create a piece that uses a rhythmic ostinato in time and that includes both eighth and sixteenth notes; use body percussion, found sounds, voice, and non-pitched percussion instruments to vary the timbres in their work)

Teacher prompts: “What dynamic level and tempo would support the mood of this piece?” “How does your accompaniment reflect the story or poem?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 5, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., describe the sounds of a steel band, using musical terminology; analyse a movement from Vivaldi’s *Four Seasons* in a think-pair-share listening activity, and describe their feelings and personal impressions; compare the mood of a piece from today and a piece from the baroque period, using Venn diagrams)

Teacher prompts: “How do you feel when you hear the music of a steel band?” “What in the ‘Spring’ movement of Vivaldi’s *Four Seasons* makes you think of spring?”

C2.2 identify the elements of music in the music they perform, listen to, and create, and describe how they are used (e.g., timbre: describe how brass instruments are used in a marching band; duration: clap dotted rhythm patterns in a fanfare, describe how a slow tempo contributes to the mood of a funeral march, describe the use of syncopation in rhythms in Latin American music; form and texture: graphically portray the layering of melodies in a round; dynamics: relate the soft or loud sounds in a ballad to the meaning of the text)

Teacher prompts: “Why do you think the composer chose specific instruments for this work?” “Are short or long notes being used primarily? How does the rhythm affect the overall energy of the piece?” “What is the range of dynamics being used?” “How might we describe the mood of this piece? Why?”

SPECIFIC EXPECTATIONS

C1. Creating and Performing

By the end of Grade 6, students will:

C1.1 sing and/or play, in tune, from musical notation, unison music and music in two or more parts from a wide variety of cultures, styles, and historical periods (e.g., perform three- and four-part rounds by Canadian choral composers; perform pieces for Orff ensemble using recorder and pitched and non-pitched percussion; perform pieces, using technology to provide the accompaniment)

Teacher prompts: “What are some ways we can use body percussion to create a four-part round?” “What would be an effective ostinato to support your melody?”

C1.2 apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect (e.g., compose a piece in the theme and variations form, using a well-known song for the theme to engage the listener; change the metre of a familiar eight-bar melody and describe the effect of the change; remove tone bars on a xylophone to create a pentatonic tonality, and then improvise a pentatonic response on the xylophone to a call played on a recorder)

Teacher prompts: “How will you change your theme to create a set of variations?” “What effect will changing the metre of ‘Frère Jacques’ have on the music?” “Explain why your composition should (or should not) include an introduction or coda.”

C1.3 create musical compositions for specific purposes and audiences (e.g., write a melodic composition reflecting a piece of art of their own or by another, such as Norval Morrisseau or Emily Carr; create a rhythmic composition using non-pitched percussion to accompany a First Nation legend, story, or poem; with a partner, compose a song to promote Canada to the rest of the world)

Teacher prompts: “What do the lines in the painting tell you about the direction the pitches should move in?” “How could the rhythm of the syllables in your name be used as the rhythmic base for your composition?” “What is the purpose of selecting specific timbres in your accompaniment of a First Nation legend?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 6, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., write a critical review of a live or recorded performance; write analyses of works they have listened to in a log or journal; create a drawing or graphic representation of their initial reaction to a song)

Teacher prompts: “What do you think is the mood of this piece and how is it created?” “Using musical terms, how would you describe the overall form and effect of the music?”

C2.2 identify the elements of music in the repertoire they perform, listen to, and create, and describe how they are used (e.g., describe the way in which dotted rhythms, the sound quality

of brass instruments, higher pitches, loud dynamics, and accented articulation combine to suggest music that introduces royalty)

Teacher prompts: “How would you describe the rhythm?” “What are the primary instruments used by the composer?” “How is the music organized?”

C1. Creating and Performing

By the end of Grade 7, students will:

C1.1 sing and/or play, in tune, from musical notation, unison music and music in two or more parts from diverse cultures, styles, and historical periods (e.g., perform selections from a method book, student compositions, instrumental scores, ensemble repertoire, African drum rhythms, choral repertoire, jazz charts, spirituals, steel band music)

Teacher prompt: “How long are the phrases in this example? What will you need to do to bring out the phrasing?”

C1.2 apply the elements of music when singing and/or playing, composing, and arranging music, using them for specific effects and clear purposes (e.g., create a class chant or song to build community spirit; manipulate the rhythm or dynamics in a familiar piece to create an accompaniment for a media presentation)

Teacher prompts: “In your chant, how did you communicate your message through the elements of music you focused on?” “How will changing the tempo affect the mood of the piece?”

C1.3 create musical compositions in a variety of forms for specific purposes and audiences (e.g., use available instruments to create a composition in response to an object, a visual image, or a silent film; add rhythmic, melodic, or chordal accompaniment to a familiar song; improvise rhythmic or melodic phrases over a variety of ostinati; create compositions using found sounds or recycled materials)

Teacher prompt: “Which instrumental sounds might you use to represent the colours in the painting? Why?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 7, students will:

C2.1 express analytical, personal responses to musical performances in a variety of ways (e.g., represent musical scenes in Pictures at an Exhibition through art work or dramatization; record detailed analyses of music they have listened to in a log or reflection journal to explain why they enjoy it and how the elements of music are used)

Teacher prompt: “Art works by visual artist Viktor Hartmann inspired Modest Mussorgsky to compose Pictures at an Exhibition. Having listened to this piece, how would your musical interpretation of the art works be different from Mussorgsky’s? What inspires your creation of music?”

C2.2 analyse, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create (e.g., compare the use of drums in different social and cultural contexts, such as Asian, Aboriginal, and African communities; listen to a Brazilian folk song or a current popular song, and describe how the use of the various elements affects their response to the music)

Teacher prompt: “How does the addition of rhythm and melody affect the nature of the lyrics in popular music?”

SPECIFIC EXPECTATIONS

C1. Creating and Performing

By the end of Grade 8, students will:

C1.1 sing and/or play, in tune, music in unison and in two or more parts from a variety of cultures, styles, and historical periods (e.g., perform in large and small ensembles, prepare a solo, improvise in a drum circle)

Teacher prompts: “How can you interpret the expressive markings in music when you perform?” “When composing, how can you indicate with musical symbols how the performer is to perform your composition?”

C1.2 apply the elements of music through performing, composing, and arranging music for a specific effect or clear purpose (e.g., create a jingle to advertise a product; improvise a simple melody over a 12-bar blues progression; arrange a piece of their choice from their method book for a quartet of mixed instruments)

Teacher prompts: “How did the elements that you chose for your jingle help sell the product?” “What did you need to take into consideration when arranging the piece for your quartet?”

C1.3 create musical compositions in a variety of forms for specific purposes and audiences (e.g., write lyrics and a melody for a protest song based upon a current social issue; compose a melodic theme for a computer game)

Teacher prompts: “Explain how the rhythm and melody of your song communicate your intended message.” “What does a composer have to consider when writing music for computer games?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 8, students will:

C2.1 express analytical, personal responses to musical performances in a variety of ways (e.g., use graphic organizers, journals, or reflection logs to record their responses; conduct or respond in an interview in which they describe a musical experience; analyse a performance in the way that a musical commentator on the radio might do it; depict scenes from *Love Songs for a Small Planet* by Alexina Louie or *The Moldau* by Smetana using visual arts)

C2.2 analyse, using musical terminology, ways in which the elements of music are used in various styles and genres they perform, listen to, and create (e.g., use of form and dynamics in absolute music, such as the *Symphony no. 40 in G minor* by Mozart, and in program music, such as *The Firebird* by Stravinsky)

Teacher prompts: “What are the differences between absolute and program music? How did the composer use such musical elements as timbre, form, and dynamics to suggest certain images?” “Which musical elements made the images in *The Firebird* the clearest for you? Why?” “How do the lyrics in a song affect your interpretation of the music? What happens when we change the lyrics? How is the song’s overall effect different? Why?”

D. Inspire By Live Performance

Connections to Ontario Curriculum

The lessons in Section D: Inspired by Live Performance support the delivery of the following expectations from *The Arts K – 8: Music*:

C2. Reflecting, Responding, and Analysing

By the end of Grade 4, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., respond by drawing, moving, using visual organizers, telling a story, making a collage; compare recordings of singers they think have a “good voice”, and defend their preference)

Teacher prompts: “How does this performance make you feel?” “What do you think is the purpose of this song?” “Why do you think the composer wrote this piece?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 5, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., describe the sounds of a steel band, using musical terminology; analyse a movement from Vivaldi’s Four Seasons in a think-pair-share listening activity, and describe their feelings and personal impressions; compare the mood of a piece from today and a piece from the baroque period, using Venn diagrams)

Teacher prompts: “How do you feel when you hear the music of a steel band?” “What in the ‘Spring’ movement of Vivaldi’s Four Seasons makes you think of spring?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 6, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., write a critical review of a live or recorded performance; write analyses of works they have listened to in a log or journal; create a drawing or graphic representation of their initial reaction to a song)

Teacher prompts: “What do you think is the mood of this piece and how is it created?” “Using musical terms, how would you describe the overall form and effect of the music?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 7, students will:

C2.1 express analytical, personal responses to musical performances in a variety of ways (e.g., represent musical scenes in Pictures at an Exhibition through art work or dramatization; record detailed analyses of music they have listened to in a log or reflection journal to explain why they enjoy it and how the elements of music are used)

Teacher prompt: “Art works by visual artist Viktor Hartmann inspired Modest Mussorgsky to compose Pictures at an Exhibition. Having listened to this piece, how would your musical interpretation of the art works be different from Mussorgsky’s? What inspires your creation of music?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 8, students will:

- C2.1 express analytical, personal responses to musical performances in a variety of ways (e.g., use graphic organizers, journals, or reflection logs to record their responses; conduct or respond in an interview in which they describe a musical experience; analyse a performance in the way that a musical commentator on the radio might do it; depict scenes from Love Songs for a Small Planet by Alexina Louie or The Moldau by Smetana using visual arts)

Additional Resources

Websites

Tafelmusik Educational Programmes: www.tafelmusik.org/education/index.htm

Tafelmusik Resource Guides: www.tafelmusik.org/education/teacherstudy.htm

Tafelmusik Online Baroque Learning Centre: www.tafelmusik.org/flash/learningcentre/index.html

Wonderville: http://www.wonderville.ca/v1/activities/wetlands/wetlands_activity.swf

Parks Canada: <http://www.pc.gc.ca/eng/pn-np/ab/waterton/natcul/natcul1/v.aspx>

National Resources Canada: <http://cfs.nrcan.gc.ca/subsite/glfc-amphibians/toads-frogs>

WWF: www.wwf.ca or www.wwf.com

National Geographic: www.nationalgeographic.ca/ or www.nationalgeographic.com

Earth Day Canada: www.earthday.ca

Books

The Giving Tree by Shel Silverstein, New York: Harper & Row, 1964, ISBN: 9780060256654

A River Ran Wild by Lynne Cherry, San Diego: Harcourt Brace Jovanovich, 1992, ISBN: 0152005420

The Great Kapok Tree by Lynne Cherry, San Diego: Harcourt Brace Jovanovich, 1990, ISBN: 9780152005207

Wolf Island by Celia Godkin, Markham: Fitzhenry & Whiteside, 2006, ISBN: 9781554550081

The People Who Hugged the Trees by Deborah Lee Rose, Niwot: R. Rinehart, 1990, ISBN: 1879373505

Keepers of the Animals by Michael J. Caduto and Joseph Bruchac, Saskatoon: Fifth House Publishers, 1991, ISBN: 0920079881

Music





Four Seasons Tafelmusik Baroque Orchestra & Jeanne Lamon, Music Director, Sony Classical: Vivarte, 1992.






Turn Around the World by Harry Belafonte – <http://www.youtube.com/watch?v=t2TZhruT-Xs>

This Pretty Planet Spinning Through Space by Tom Chapin – <http://itunes.apple.com/us/album/this-pretty-planet/id203771062>





Who Am I?






Fill out the names of each instrument and put a star beside those instruments that are part of the continuo team

	<p>Name: _____</p> <p><i>I am the most famous stringed instrument. I am the smallest and have the highest voice. My players hold me under their chins, and modern versions of me even have a chinrest! I have been known to play all kinds of music from Baroque to Country and Western to Rock and Roll.</i></p>
	<p>Name: _____</p> <p><i>I am a little bigger than my famous string cousin. I have a slightly lower, warmer and mellower voice. I play the middle part in an orchestra - neither the highest nor the lowest, but many say the most heartfelt.</i></p>
	<p>Name: _____</p> <p><i>I am held upright, between the legs. I have a low, deep voice and am a very important member of the continuo "team". The continuo players play almost continuously in Baroque music and we all play the same part - the bass line!</i></p>
	<p>Name: _____</p> <p><i>I am the largest stringed instrument - I am so big that my players have to stand up to hold me! I play the lowest notes in the orchestra and am also a member of the continuo "team".</i></p>

	<p>Name: _____</p> <p><i>I am a keyboard instrument kind of like a piano, but I have many long strings that are plucked. I am a member of the continuo "team" too, but my players are required to improvise chords while reading the bass line along with the rest of the team.</i></p>
	<p>Name: _____</p> <p><i>I am the smallest member of the woodwind family and my voice is the highest and the sweetest. In baroque times I was made of wood, but the modern version of me is shiny silver and has many keys!</i></p>
	<p>Name: _____</p> <p><i>I am a beautiful wind instrument that uses a double reed to make a sound. My players hold me out in front of them in full view! Sometimes Baroque composers have me play together with the violins, but on special occasions, my sound soars above the orchestra.</i></p>
	<p>Name: _____</p> <p><i>I am a double reed wind instrument, but I make a much lower sound and my players hold me on the side because I am so big. I am the wind family's contribution to the continuo "team". You can hear me the most clearly when other wind instruments are playing because I am usually the lowest sound you will hear.</i></p>
	<p>Name: _____</p> <p><i>I am made out of one really long tube that is wound in a circle, with a bell on the end. I was considered an "outdoor" instrument because I can make a really loud noise! Many hunters have used me to call to other hunters.</i></p>

Who Am I?

	<p>Name: VIOLIN</p> <p><i>I am the most famous stringed instrument. I am the smallest and have the highest voice. My players hold me under their chins, and modern versions of me even have a chinrest! I have been known to play all kinds of music from Baroque to Country and Western to Rock and Roll.</i></p>
	<p>Name: VIOLA</p> <p><i>I am a little bigger than my famous string cousin. I have a slightly lower, warmer and mellower voice. I play the middle part in an orchestra - neither the highest nor the lowest, but many say the most heartfelt.</i></p>
	<p>Name: CELLO*</p> <p><i>I am held upright, between the legs. I have a low, deep voice and am a very important member of the continuo "team". The continuo players play almost continuously in Baroque music and we all play the same part - the bass line!</i></p>
	<p>Name: DOUBLE BASS*</p> <p><i>I am the largest stringed instrument - I am so big that my players have to stand up to hold me! I play the lowest notes in the orchestra and am also a member of the continuo "team".</i></p>

	<p>Name: HARPSICHORD*</p> <p><i>I am a keyboard instrument kind of like a piano, but I have many long strings that are plucked. I am a member of the continuo "team" too, but my players are required to improvise chords while reading the bass line along with the rest of the team.</i></p>
	<p>Name: FLUTE</p> <p><i>I am the smallest member of the woodwind family and my voice is the highest and the sweetest. In baroque times I was made of wood, but the modern version of me is shiny silver and has many keys!</i></p>
	<p>Name: OBOE</p> <p><i>I am a beautiful wind instrument that uses a double reed to make a sound. My players hold me out in front of them in full view! Sometimes Baroque composers have me play together with the violins, but on special occasions, my sound soars above the orchestra.</i></p>
	<p>Name: BASSOON*</p> <p><i>I am a double reed wind instrument, but I make a much lower sound and my players hold me on the side because I am so big. I am the wind family's contribution to the continuo "team". You can hear me the most clearly when other wind instruments are playing because I am usually the lowest sound you will hear.</i></p>
	<p>Name: HORN</p> <p><i>I am made out of one really long tube that is wound in a circle, with a bell on the end. I was considered an "outdoor" instrument because I can make a really loud noise! Many hunters have used me to call to other hunters.</i></p>

What is continuo?

Continuo is a group of instruments that play from a common bass line. It can include one or more keyboard instruments (like harpsichord and organ), cello, viola da gamba, bass, bassoon and often a variety of plucked instruments (like lute, guitar, or harp). Some instruments, like cello, bass and bassoon play the single bass line, which composers write out, while the chordal instruments like harpsichord and lute read numbers called "figures" written below each note. The numbers tell the players which chords to play, and then they improvise their parts.

Earth Dance

Mixolydian Mode

Vivian Murray Caputo 1996

Voice

1) Earth Dance is Star - shine and Earth Dance in sun,

2)

3) 5 Earth Dance on her sa - cred ground, we will sing and dance as one.

4)

