



# Seven Day Forecast

*A Collection of Integrated Lessons  
for Grades 4-6*

*Centered on the Themes and Styles  
of Music in Preparation for  
The Memphis Symphony Orchestra  
Young People's Concert #2  
February 25, 2009*

A Partnership of  
The Memphis Symphony Orchestra  
and Memphis City Schools

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Dr. Kriner Cash  
*Superintendent*

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*Deputy Superintendent*  
*Academic Operations, Technology, and Innovation*

Linda Kennard  
*Executive Director*  
*K-12 Literacy*

Karen Gephart  
*Orff Music Supervisor*

Gregg A. Coats  
*Visual Art and Theatre Coordinator*

## Memphis Symphony Orchestra

James Feddeck  
*Music Director and Conductor*

Ryan Fleur  
*Executive Director*

Mark Wallace  
*Education Director*

## Special Thanks

Terry Starr  
Bruce Elementary

Willinda Watkins  
Magnolia Elementary

Julia Russell  
Fine Arts Consultant

Bethany Mayahi  
Sherwood Elementary

MEMPHIS SYMPHONY ORCHESTRA  
Young People's Concert #2  
February 25, 2009

# Seven Day Forecast

JAMES FEDDECK, Conductor

- “Hoedown” from *Rodeo* ..... Aaron Copland
- Symphony No. 6, “Pastoral”* ..... Ludwig van Beethoven  
mvt. 3, “Happy Gatherings of Villagers”  
mvt. 4, “Thunderstorm”  
mvt. 5, “Shepherd’s Song”
- Don Quixote*, var. VII, “The Ride Through the Air” ..... Richard Strauss
- Four Sea Interludes*, var. IV, “Storm” ..... Benjamin Britten
- The Seasons, Op. 67, “Winter”* ..... Alexander Glazunov  
var. I, “Frost”  
var. II, “Ice”  
var. III, “Hail”  
var. IV, “Snow”
- Symphony No. I*, mvt. 1 (excerpt) ..... Gustav Mahler

# Composers and Program Notes



**Aaron Copland** was born in Brooklyn, New York, November 14, 1900 and died on December 2, 1990 in North Tarrytown, New York. Even though his Russian emigrant parents did not encourage him musically, (or even expose him to concerts as a child), Copland became one of the best-known American composers. He began piano lessons as a teenager, and studied music theory and composition in high school. When he was twenty, Copland made his way to Paris and began composition studies at the Fontainebleau School with the master teacher, Nadia Boulanger. Although he was exposed to the great European music tradition in Paris, Copland decided to create particularly American-sounding music after he returned home. He was one of the first American classical composers to do so.

Copland achieved this American sound in a number of ways, including the use of jazz syncopations, folk songs, and spirituals. He also wove American stories into many of his pieces. His ballets *Billy the Kid* and *Rodeo* describe tales of the American West. *Lincoln Portrait* (an orchestral piece with narrator), uses parts of Abraham Lincoln's speeches and letters to tell the story of slavery and freedom in America. In one of Copland's most popular pieces, the ballet *Appalachian Spring*, he depicts American frontier life.

Copland's ballet *Rodeo* was written in 1942 and consists of five parts: *Buckaroo Holiday*, *Corral Nocturne*, *Ranch House Party*, *Saturday Night Waltz*, and *Hoedown*. *Rodeo* is a love story set in the American West; the two main characters are the Cowgirl and the Wrangler. In the final celebratory section, *Hoedown*, Copland incorporates several well-known fiddle tunes—"Bonaparte's Retreat," "McLeod's Reel," and "Gilder." A hoedown is an American folk or square dance in duple meter similar to a jig or a reel. It is usually accompanied by fiddle music.



**Ludwig van Beethoven** was born December 16, 1770 in Bonn, Germany and died March 26, 1827 in Vienna, Austria. Beethoven's childhood was difficult. He grew up in a home with an abusive, alcoholic father. By the time he was twelve, Beethoven was making a living for his family by playing the organ and composing. As an adult, Beethoven became one of the greatest composers of all time. He also made a name for himself performing as a pianist, conducting orchestras and teaching.

Beethoven's early compositions were similar in style to those of his teacher, Franz Joseph Haydn. Of Beethoven's nine symphonies, the 3<sup>rd</sup> marked a pivotal change in his musical style that influenced many other composers.

When Beethoven was in his late twenties, he began to go deaf. This tragedy affected him in a profound way, both personally and musically. During this period in Beethoven's life he began to make big innovations in his compositions. Perhaps Beethoven's hearing loss sparked his creative expression.

Beethoven's *Symphony No. 6*, also known as "**The Pastoral Symphony**," was completed in 1808. This work is a program symphony. Program symphonies depict a story or series of scenes. Each movement is like a "chapter" of the story. Beethoven loved nature and spent a lot of time walking in the country. His love of nature is the main influence for this piece. Each of the five movements has a



descriptive title and tells a different part of the story. The third movement, “**Happy Gathering of Villagers,**” depicts a country dance. A few scattered raindrops suddenly interrupt the celebration. The fourth movement, “**Thunderstorm,**” begins without pause. Beethoven works to create a realistic summer storm. He begins with just a few raindrops in the violins and builds the storm to great climax using tremolo bowing in the strings for excitement and loud punctuations by the percussion and other instruments for thunder and lightening. The music gradually calms back down to just a few raindrops and distant thunder as the fifth movement, “**Shepherd’s Song,**” begins. The shepherds emerge from their shelters and tend their flocks after the storm.



**Richard Strauss** was born in Munich, Germany, June 11, 1864 and died September 8, 1949 in Garmisch-Partenkirchen, Germany. The son of the principal horn player of the Court Opera of Munich, Strauss was exposed to orchestral music and opera from an early age. He began composing music at age six and continued to do so the rest of his life. As an adult, he experimented with new ways of approaching harmony and orchestration and inspired many 20th century composers.

Some of Strauss’ most important works of this time are called tone poems. Tone poems are one-movement orchestral works, which depict a story, poem, or some other non-musical event. Strauss helped make the tone poem become one of the most well known forms of music during this time. Some of his most important tone poems include *Don Juan*, *Also Sprach Zarathustra (Thus Spake Zarathustra)*, and *Don Quixote*. Strauss’ tone poem ***Don Quixote*** is based on the famous Spanish novel by Miguel de Cervantes.

The story of *Don Quixote* is an epic tale consisting of many adventures by the main character, Don Quixote de la Mancha, and his attendant, Sancho Panza. The Don is a dreamer obsessed by stories of knights and chivalry. He begins to believe that he is a knight himself and sets out on made-up adventures to help those in need. Strauss chooses to describe in music fourteen sections of Cervantes’ book. In *Ride Through the Air*, Don Quixote and Sancho Panza must fight a giant to save a young princess and a knight that have been turned to stone by an evil spell. To reach this giant, they must ride a magical flying horse. In reality, Don Quixote and Sancho are sitting blindfolded on a wooden rocking horse. Bystanders use bellows behind them to mimic the “wind.” Others set off firecrackers to represent the battle with the giant. After the horse explodes, the two heroes fall to the ground. People assure them that they have won the battle and saved the princess and knight. Strauss uses a special percussion instrument called a “wind machine” in this piece to imitate the rushing wind as Don Quixote and Sancho Panza “fly” through the air.



**Benjamin Britten** was born November 22, 1913 in Lowestoft, England and died December 4, 1976 in Aldeburgh, England. Britten’s mother, an amateur singer, exposed him to music at an early age. He began writing music when he was only five years old. In 1927, Britten began studying music composition with the famous English composer Frank Bridge and continued his studies at the Royal College of Music.

Britten became a controversial figure in England because of his active role in the pacifist movement during WWII. His decision to register with the government as a conscientious objector was unpopular. Britten also separated himself from the British musical mainstream, with its isolation from Europe and the rest of the world and its emphasis on amateur music-making. Britten’s most well known works include the operas *Peter Grimes* and *The Turn of the Screw*, the oratorio *War Requiem*, and his educational work for orchestra and narrator *A Young Person’s Guide to the Orchestra*.

The *Four Sea Interludes* form an orchestral suite which Britten pieced together from an earlier work, his opera *Peter Grimes*. This opera is a serious psychological drama set in a bleak, seaside village in England. The fisherman Peter Grimes is a solitary person who is misunderstood by the villagers. When his young apprentice is found dead, Grimes is suspected of murder. The *Storm* interlude represents actual storms in England's North Sea; it also depicts the emotional turmoil of the opera's characters.



**Alexander Glazunov** was born August 10, 1865 in St. Petersburg, Russian Empire, and died in Paris, March 21, 1936. Glazunov began piano lessons when he was nine years old. He was composing just four years later. When he was only 14, Glazunov began studying formally with one of the most important Russian composers of the time, Nicolai Rimsky-Korsakov. Glazunov had a phenomenal memory. It is reported that he could memorize a complete symphony after hearing it only once. Glazunov devoted much of his life to education. He became the director of the St. Petersburg Conservatory of Music (later known as the Petrograd and then Leningrad Conservatory.) He worked tirelessly to make this school outstanding. Some important musicians who trained under Glazunov's direction include composer Dmitri Shostakovich and violinist Jascha Heifitz.

*The Seasons, Op. 67* is a one-act ballet written in 1899. The story is an allegory. Each season and type of weather is a character. In the first section of the ballet, Winter is surrounded by four friends -- Frost, Ice, Hail, and Snow. Each friend performs a dance accompanied by a different variation. Finally, two gnomes enter and start a fire, causing everyone to vanish.



**Gustav Mahler** was born July 7, 1860 in Bohemia, Austrian Empire, and died May 18, 1911, Vienna. Mahler began taking piano lessons when he was five years old and at fifteen, entered the Vienna Conservatory. There he studied piano and composition. Mahler began his musical career as an orchestra conductor who also composed music. His conducting took him to the top of the music world. Eventually he conducted the Vienna Philharmonic, the Metropolitan Opera Orchestra, and the New York Philharmonic. Mahler's music typifies the Romantic style. It features large orchestrations, beautifully melancholy melodies and lush harmonies.

Mahler wrote *Symphony No. 1* between 1888 and 1894. Because of its large number of instruments and its length, he named it "**The Titan.**" Mahler originally conceived this symphony as a tone poem. Originally he included descriptive titles for each movement. Mahler's title for the first movement was "Spring Goes On and On." He described this movement as "nature's awakening from its long winter's sleep."

# Seven Day Forecast

## An Integrated Unit for Grades 4-6

### ESSENTIAL UNDERSTANDINGS

Many artists use their media to portray the emotional aspects of weather. They use their media to describe their environment and how it affects them emotionally. Visual artists apply understanding of linear perspective and color to create an illusion of depth and space on a 2-dimensional format. Poets often use writing devices such as similes and metaphors to describe aspects of nature and weather. Scientists observe and plot elements of weather in order to make predictions. Weather has a different affect on each person and each person relates to weather in a different way. In this unit, students will explore how weather has affected and influenced artists and composers of the past and present.

### GUIDING QUESTIONS

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

### LESSON 1: Weather Expressions

- How do visual artists, poets and composers express the emotional aspects of weather in their specific media?
- Why is it important for scientists to plot the elements (wind, precipitation, temperature, etc.) of weather?
- How can changes in the weather affect everyday life in your community?
- Compare and contrast a visual artwork and a musical or poetic interpretation of a thunderstorm.
- How does the expression “a picture is worth a thousand words” relate to visual art?

### LESSON 2: Chilling Melodies

- What are the four winter weather events depicted in *The Seasons*?
- What musical elements did Glazunov use to convey winter in this music?
- In constructing a good melody, what “tricks” must a composer use?

### LESSON 3: Vibes of the Village

- How does weather inspire musical composition?
- What musical techniques does Beethoven use to create a thunderstorm?
- How does weather affect your mood? Why?
- What are the parts of an essay? How do they relate to Beethoven’s *Symphony No. 6*?

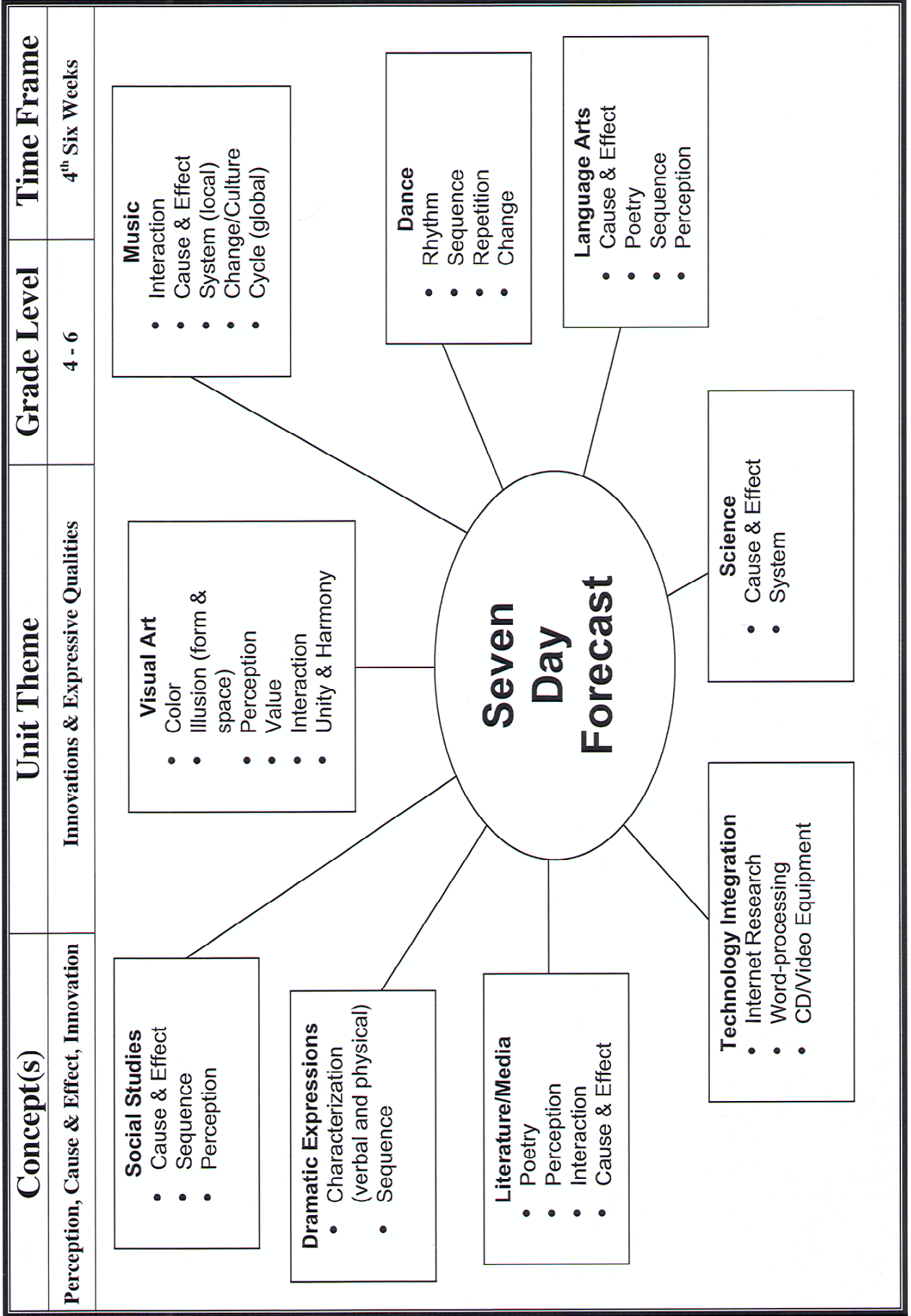
### LESSON 4: A Ride in the Air from Your Chair

- How can music tell a story? What is a tone poem?
- Imagining the weather depicted by *Ride in the Air*, can you make up an original story inspired by the music?
- How could you compose original music to describe the story you had written?
- How does Strauss’ musical depiction of Don Quixote’s *Ride in the Air* compare to the story/music you have written?
- How do music, storytelling, and art influence each other?





# Unit Planner



**Subject Area:** Visual Art, Language Arts, and Science

**Grade Level:** 4-5

4<sup>th</sup> Six Weeks: Length of lesson: 6 days (30 minutes each)

**Curriculum Objectives:**

Art Standards: 1, 2, 3, 4, & 5

Science: 4.8, 4.9, 5.8, 5.12

Language Art: 1.12, 1.13

**Essential Understandings:**

- Many artists (composers, writers, visual artists, etc.) use their media to portray the emotional aspects of weather.
- Visual artists apply understanding of linear perspective and color to create an illusion of depth and space on a 2-dimensional format.
- Poets often use writing devices such as similes and metaphors to describe aspects of nature and weather.
- Scientists observe and plot elements of weather in order to make predictions.
- Imagery, rhythm and feelings are integral parts of artistic expression.

**Guiding Questions:**

- How do visual artists, poets and composers express the emotional aspects of weather in their specific media?
- Why is it important for scientists to plot the elements (wind, precipitation, temperature, etc.) of weather?
- How can changes in the weather affect everyday life in your community?
- How is a visual artwork alike/different from a musical or poetic interpretation of a thunderstorm?

**Motivation**

The activities in this lesson will help students better understand how certain emotions are evoked by specific types of weather and how artists (composers, poets, visual artists, etc.) portray their feelings about weather using their own expertise and preferred media. As students research and explore various types of artistic media to illustrate their personal feelings about weather, they will begin to realize commonalities among all creative endeavors. This will help them become stronger producers / consumers of the arts in their everyday lives.

As students learn to organize information into “big picture” / parts-to-whole structures, it is easier for them to store and recall facts from their memory banks.

These activities are also designed to enrich thinking skills by encouraging parts-to-whole understanding, problem solving, listening skills, memory recall, and sharpening observation skills. These skills are transferable to all learning.

**Types of Student participation:**

- How does the expression “a picture is worth a thousand words” relate to visual art?

**Concepts:**

- Cause and Effect
- Color
- Form and Space
- Illusion
- Innovation
- Perception

**Vocabulary:**

- Color (warm, cool, monochromatic)
- Forecasting
- Illusion, form and space
- Linear Perspective: One-point
- Simile and Metaphors
- Warm and Cold Fronts

**Materials:**

- Color media: watercolor/tempera paints, pastels or crayons
- Drawing paper or available 8” x 10” size computer paper
- Instruments to measure weather elements if teaching the science lesson
- Pictures depicting different types of weather (Storm photos can be found on the internet at <http://www.snopes.com/photos/nature/storm.asp> )
- Plastic cups and paper plates – if choosing to teach with water-based paints
- Rulers or straight edge for linear perspective drawing
- *Seven-Day Forecast* CD

**Technology:** Access to the Internet, CD player



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**Distributed Practice/Intervention:**

aginations and previously learned content knowledge and skills to create products  
 concept of weather. Classroom teachers are encouraged to coordinate with the music  
 ure that the overall essential understandings are clearly presented to students. The art  
 teacher and classroom teacher may pick and choose from the following activities as well as expand this topic to  
 other subject areas. These activities are designed to help the team of teachers (mentioned above) prepare  
 students for the upcoming *Seven-Day Forecast* concert and a greater understanding of how weather impacts art  
 and everyday.

**Visual Art Activity: 3 - 4 Days**

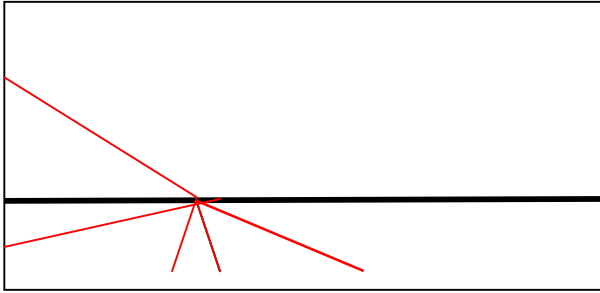
Students will draw and paint (or use other color media) a landscape that depicts understanding of one-point perspective and use of color (monochromatic color scheme) to illustrate a specific type of weather.

**Teacher Instructions:**

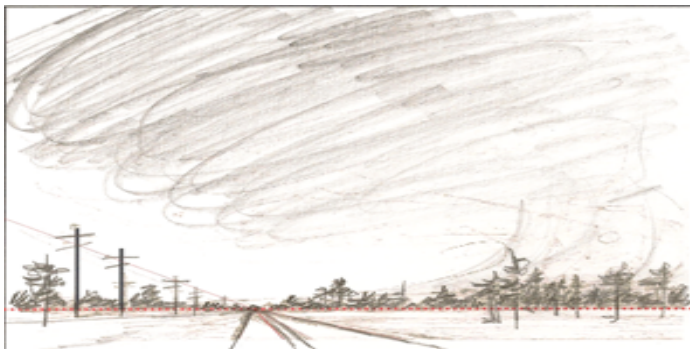
- Show students pictures of artworks that have been inspired by different types of weather and lead a discussion of ways that artists use drawing techniques like one-point perspective and color schemes to create an illusion of form and space.

\* Discuss monochromatic (one color + tints and tone and tones of same color) color schemes and how cool colors relate to stormy day themes.

- Demonstrate and guide students in drawing a simple landscape explaining the following step:



1. Turn your paper so that the format is horizontal and draw a straight line (horizon line) in the foreground (1"– 1 ½") from the bottom edge of the paper.
2. Mark a vanishing point that is a little left of the center of the horizon line. Using a ruler, lightly draw lines to indicate the road and the area where the poles will be drawn. Make sure that these lines converge to your vanishing point.



3. Lightly sketch a tree line and telephone poles. If you are going to use paint, you can lightly sketch cloud shapes. If you are going to use pastels or crayons, you can start to form your thunderclouds using the side edge of your pencil or gray crayon.
4. If you are going to paint the landscape, you may want to fold a sheet of notebook paper into four equal parts and practice painting thumbnail color sketches of different color combinations.
5. Decide which one you like the best and go back to your original perspective sketch to complete your stormy-day painting.
6. Here are two different ways to paint a thunderstorm. There are many ways to depict wind, rain and lightening creatively.





### Language Arts Poetry Lesson (2 Days)

Students will use similes and metaphors to create a poem about the stormy-day portrayed in their paintings. The teacher will review/introduce similes and metaphors. (The following information may be useful.)

- A simile is a comparison of two things based on one shared quality. It is a very common poetic device and also appears in everyday language. A simile uses the words “like” or “as” to make a comparison.

#### For example:

- Wordsworth wrote, “I wandered lonely as a cloud, that floats on high over vales and hills.”
- Robert Burns wrote, “My love is like a red, red rose, that’s newly sprung in June; My love is like the melody that’s sweetly played in tune.”
- Similes and metaphors both involve comparisons. Metaphors are a complete transformation of one thing into another. For example:
  - Anger is a fog spreading over a field.
  - The storm is an angry bear awakened from a winter’s nap.
  - Heartache is a thief who robs my heart of smiles.

Students will work in small groups to brainstorm and create descriptive words/phrases about the weather by organizing their thoughts on a chart. The charts below will provide an example of how the team might plot expressive/figurative words that can be used in their similes and metaphors.

*\*Students can come-up with their own categories and descriptive words, but these examples help explain the process.*

	<b>Mad as...</b>	<b>Sad as...</b>	<b>Mean as....</b>	<b>Crazy as....</b>
<b>Wind</b>				
<b>Hurricane</b>				
<b>Lightening</b>				
<b>Thunderstorm</b>				
<b>Tornado</b>				

**EXAMPLE:**

	<b>Mad as...</b>	<b>Sad as...</b>	<b>Mean as....</b>	<b>Crazy as....</b>
<b>Wind</b>	<b>a tiger</b>	<b>a distant train whistle</b>	<b>a raging bull</b>	<b>a lost crocodile</b>
<b>Hurricane</b>	<b>a stranger on a dark road</b>	<b>a broken dream</b>	<b>a thief in the night</b>	<b>an angry bear</b>
<b>Lightening</b>	<b>shattered glass</b>	<b>a firelight</b>	<b>a jagged edge</b>	<b>a dancing flame</b>
<b>Thunderstorm</b>	<b>a runaway locomotive</b>	<b>a blanket of blue ribbons</b>	<b>a bull elephant</b>	<b>a spinning wheel</b>
<b>Tornado</b>	<b>a hornet's nest</b>	<b>a thousand broken dreams</b>	<b>a fist full of snakes</b>	<b>a battle ground</b>

When student teams finish creating this chart, they can practice writing a few similes and metaphors together before returning to their individual seats to write their poems.

Examples of similes created from the sample chart above are:

- Sometimes the wind is like a raging bull.
- Sometimes the wind is as calm as a distant train whistle.
- The hurricane is like a stranger on a dark road, deciding his path as he travels.
- The hurricane is as angry as a bear, awakened from a deep sleep.
- The thunderstorm clouds appeared as a blanket of blue ribbons in a purple haze.
- The thunderstorm is like a bull elephant crashing through a wall.
- The tornado appeared as a fist full of snakes tangled in a snare.

Examples of metaphors using the chart above are:

- A hurricane is a thief in the night, searching for bounty.
- A thunderstorm is a blanket of blue ribbons waving at the trees.
- A tornado is a hornet's nest spinning in the wind.
- The lightening is a dancing flame casting its silent glow beyond the hilltops.

When students have finished writing their own poems, they can take turns sharing their poems with the class.

An example of a poem created from the list above is as follows:

Sometimes the wind is a raging bull,  
Ripping through the sky;  
Sometimes the wind is like a distant train whistle,  
Calling softly as it goes by.  
Sometimes the wind wakes me in the night,  
An uncaged tiger is stirring up my fright.

### **Science: (2-4 Days)**

- Students will work in small groups to discuss the signs and effects of severe weather. They will work together (with one student being the recorder) to fill out the questionnaire provided in this lesson. Each of the small groups will then share their work with the entire class.
- Students will discuss weather fronts and chart differences.
- The teacher can use the handout and information that follows this portion to guide students through the activities listed above.



## Being Prepared for Severe Weather

**Group** \_\_\_\_\_

**Team Members** \_\_\_\_\_  
\_\_\_\_\_

### **Group Discussion:**

Thunderstorms, tornados and hurricanes can be scary, especially if you are not prepared. Meteorologists study the signs in nature so that they can warn people when they are coming. Warnings can only work if people pay attention to them and know what to do.

**Brainstorm with your team to answer the following questions about severe weather.**

**1. What kinds of severe weather do you have in your local area?**

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**2. How do you get information about severe weather in your area?**

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**3. What kinds of things do you need to do around your house to get ready when you hear that there is a tornado coming your way?**

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**4. What do you need to know in order to be safe at school when the local defense siren indicates that a tornado has been sited close by?**

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Source: Scott Foresman, Science / Technology/ Society

### **Weather in a nutshell** (information is provided for the teacher)

By Stanley Gedzelman, The Science and Wonders of the Atmosphere, 1980, John Wiley and Sons, New York.

- The sun's heating varies over the earth and with the seasons.
- The differences of air temperature over the earth cause the winds.
- The rotation of the earth destroys this simple wind pattern, twisting the winds and producing great wind spirals that are best known as high and low pressure areas.
- Since cool air can "hold" less vapor than warm air, cooling the air causes rain and other forms of precipitation.
- Pressure in the atmosphere decreases with the increasing height.
- Decreasing the air pressure causes the temperature to drop.
- Clouds and precipitation are caused by rising air; sinking air causes clear weather.
- Rising air in low pressure areas causes clouds and precipitation; sinking air in high pressure areas causes clear weather.

Source- Teacher Created Resources, Inc.

### **Cold Fronts**

Cold Fronts form when dense masses of cold air advance into a mass of warm air and push the lighter warm air up out of its way. As the warm air rises, it often forms clouds that are responsible for thunderstorms (cumuli or cumulonimbi.) Cold fronts typically move in a southeasterly direction across the United States.

### **Warm Fronts**

When a warm air mass runs into a cold air mass, the warm air is forced to rise above the cold air. The transition zone where a warm air mass collides with and is replacing a dense cold air mass is called a warm front. This collision caused slowly rising clouds, such as cirri, altostrati and strati. Generally, along the trailing edge of the warm front, nimbostrati are formed, which bring a drizzle or slow, steady rain to the area. Warm fronts typically move in a northeasterly direction across the United States.

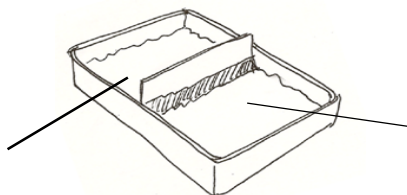
*\*The information above can be used to lead a class discussion of what causes changes in the weather. Students should create a comparison chart showing how these two fronts differ from each other.*

**Science Experiment that shows students how fronts work:** Teacher Created Resources, Inc., #3667  
Weather.

**Overview:** Storms are caused when large air masses of different temperatures and moisture levels collide. This experiment shows what happens when a warm air mass collides with and replaces a cold air mass. The cooking oil represents a warm air mass and the colored water represents cold air.

#### **Materials:**

- Clear glass cooking dish
- Scissors
- Cardboard covered with clear plastic wrap
- Blue food dye
- Cooking oil
- Water



#### **Directions:**

1. Cut the cardboard so that it forms a tight barrier between the right and left sides of the cooking dish. Wrap it with plastic and seal the edges as tight as possible. Place the barrier into the dish so that it divides the two sides.
2. On the right side of the barrier, pour cooking oil into the dish so that it almost fills the right side.
3. On the left side of the barrier, pour water into the dish so that it almost fills the left side. Add a few drops of food color to the water.
4. When the liquids appear calm, quickly lift the barrier and watch what happens.

## Closure

Students can describe what they saw happen in writing, and then explain the process verbally.

## Points that can be included in this review are:

The cooking oil rises above the colored water when the barrier is removed. The cooking oil is like a warm air mass and the water is like a cold air mass. Oil is less dense than water, just as warm air is less dense than cold air. When the two air masses of different temperatures meet, the warmer one rises over the colder one.

## Extend and Refine Knowledge

- As a math activity, students can record the temperature for a week and create a bar graph that will help them communicate their findings.
- For social studies, students can research how the geographical aspects of different areas can affect weather.
- As a creative dramatics activity, students can pretend to be meteorologists reporting the weather conditions in the local area.

## Assessment

The following rubrics can be used to communicate progress to parents.

### Creating Poetry Using Similes and Metaphors

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			Personal participation in team/class discussions
			Personal contribution to group activity- brainstorming descriptive words/phrases & creating similes and metaphors about elements of weather
			Personal Poem, reflecting understanding of similes, metaphors and theme (weather)
			Accuracy in using language arts skills (spelling, punctuation, and capitalization) when creating a personal poem

### Storm Painting (Color, Illusion of Space, 1-point Perspective)

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			Personal participation in team/class discussions
			Thumbnail sketches (4) for planning color scheme in painting
			1-Point Perspective drawing, demonstrating understanding of technique used to indicate illusion of space
			Color selection indicates understanding of warm/cool colors and monochromatic color schemes
			Personal and peer oral critiques indicate ability to communicate personal feelings and ideas & understanding of art knowledge and skills.

### Weather and Scientific Discovery

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			Personal participation in team/class discussions relating to cold and warm fronts
			Interest and participation in the group experiment- illustrating how cold and warm fronts interact
			Written description of the experiment- explaining sequence of events and understanding of warm and cold fronts
			Accurate use of language arts skills- spelling, punctuation, complete sentences, and capitalization
			Verbal explanation of warm and cold fronts, showing understanding of warm and cool fronts and ability to express personal ideas and feelings

**Subject Area:** Music, Science

**Grade Level:** 4th and 5th

**4th Six Weeks:**

Length of lesson: 6 days  
(15-30 minutes each)

**Curriculum Guide Objectives:**

(Rhythm) 5.2.1, 5.5.1

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

(Harmony) 5.2.3

(Form) 4.6.2, 5.2.2, 5.3.1

**Essential Understandings:**

- Every memorable melody follows certain guidelines.
- Weather has a different effect on each person and each person relates to weather in a different way.
- Artists (composers, writers, visual artists, etc.) use their media to describe their environment and how it affects them emotionally.

**Guiding Questions:**

- What are the four winter weather events depicted in *The Seasons*?
- What musical elements did Glazunov use to convey winter in this music?
- In constructing a good melody, what “tricks” must a composer use?

**Concepts:**

- Cause/Effect
- Change/Culture
- Interaction
- System

**Vocabulary:**

- Compass
- Duple/Triple meter
- Melodic contour
- Rhythm
- Sixteenth notes
- Steps, skips, and repeated tones
- Winter

**Materials:**

- CD recording of *The Seasons*, Op. 67
- Map/globe
- Pitched instruments; hand drum with mallet; triangle
- Scarves
- Visual of the listening map or copies
- Visual of the “Ice” poem
- Visual of the melodic contour
- Visual of the notated melody
- Winter events pictures

**Technology:**

- CD player
- Internet

**Motivation**

Students will discover musical elements composers draw upon to convey feelings about nature and the world around them. The students will classify each variation as being in either duple or triple meter, as well as identify the corresponding winter weather event. Next the students will utilize movement, music notation, and instruments to increase their understanding of the elements of a melody. Finally, they will dissect one variation and examine its musical parts.

**Types of Student Participation**

Student tasks include:

- Discovering the meter of each variation.
- Identifying the weather events that are being depicted in each variation.
- Moving to show the shape of melodic phrases.
- Identifying and playing steps, skips, and repeated tones in a notated melody.
- Composing pentatonic melodies that follow melodic shapes and incorporate steps, skips, and repeated tones.
- Experiencing sixteenth notes within a listening example.

**Related to Previous Learning**

The students will:

- Draw upon their knowledge of beat and rhythmic notation to identify meter.
- Recall experiences with movement as a group in order to perform a simple dance depicting *frost*.
- Use previous experiences with melodic notation to identify steps, skips, and repeated tones within a notated melody.

- Use familiar classroom instruments to create a melody for a given poem.

## Strategies/Activities/Distributed Practice/Intervention

### DAY 1

15-20 minutes

(An introduction to triple meter)

Students are seated in personal space.

- Teacher introduces meter. (Meter describes how beats are grouped, often in sets of two or in sets of three.)
- Teacher asks the students to watch and copy various quarter note patterns in 2/4. (example: PCPC, CSCS, PSPS, etc. P = pat legs; C = clap hands; S = snap fingers)
- Students create body percussion ostinati in 2/4 as the teacher plays a strong/weak pattern with a mallet on a hand drum. (center/rim tap)
- Teacher informs the students that they are creating patterns in duple meter.
- Teacher asks the students to watch and copy various quarter note patterns in 3/4. (example: PCC, CSS, PSS, SCC, etc.)
- Students create body percussion ostinati in 3/4 as the teacher plays a strong-weak-weak pattern with a mallet on a hand drum. (center/rim tap/rim tap)
- Teacher informs the students that they are creating patterns in triple meter.
- Teacher may combine rhythms to make the phrases longer.

**Assessment:** The teacher plays phrases in duple or triple meter. The students will identify the meter by holding up two fingers for duple meter and three fingers for triple meter.

Teacher will read a short passage about Alexander Glazunov and *The Seasons*. (Refer to the composer biography.)

"Each of the songs or variations was written in duple or triple meter. We will identify which pieces are in duple meter and which are in triple meter. We will also identify the winter weather Glazunov was trying to write about."

- Find Russia on a map or globe. Name the continent on which it is located. Determine that based on Russia's location, the weather there is probably very cold.
- Name different weather events. The teacher will need to lead the students to name frost, hail, ice, and snow. The teacher shows the students four picture representing the weather events.
- On the board the teacher makes a list (writing Variation 1, 2, 3, and 4) in order to record the student's findings to the questions:
  1. What is the meter?
    - Students listen to Variation I and accompany it with silent body percussion patterns (as before) in order to decide if the music is in duple meter or triple meter.
    - Do the same for the other variations.
  2. Which winter weather pattern do you think it represents?
    - The teacher takes suggestions from the students and then helps the students identify the actual answers. (Place the winter weather picture with the corresponding variation.)

### DAY 2 Variation 1: Frost

15-20 minutes

(Teacher may want the students to view pictures of frost before beginning this activity. For nice pictures of frost go to <http://www.its.caltech.edu/~atomic/snowcrystals/frost/frost.htm> )

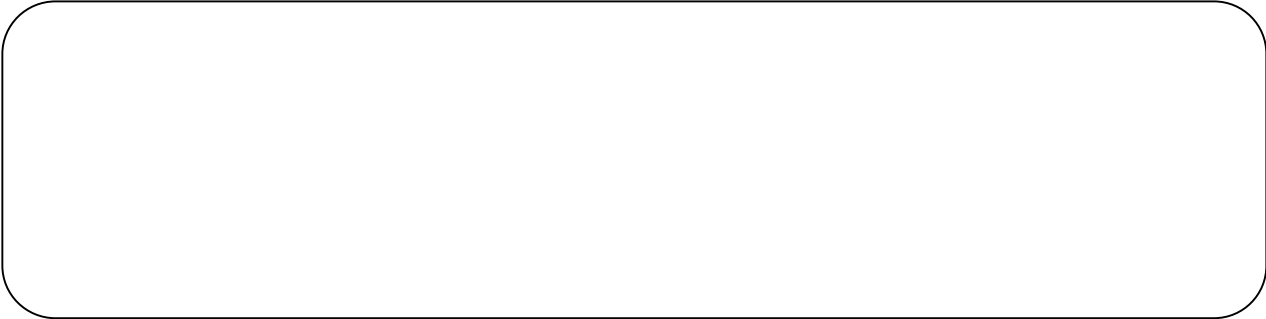
Students are seated in personal space throughout the room.

- Students listen to the music and perform body percussion patterns (as before) to show whether the piece is in duple or triple meter. (**triple**)
- Students look at the listening map and describe the melodic contour as going up, going down, etc. Students then use their hands to trace shape of the melody.
- Students practice patting the sixteenth note patterns on their legs (using alternating hands, pat on one leg and then the other)



**Introduction** 00:00-00:06

- A section**
  - Students listen to the music and perform the correct movement. Teacher helps by pointing to the pictures.
  - Teacher stops the music at 00:32.
  - Jack Frost characters rub hands together 12 beats
- B section**
  - Students decide whether the piece has an introduction, interlude or coda. (**The introduction only lasts 12 beats.**)
  - For the B section, students make a circle. Students walk counter-clockwise 12 beats and stop. Students then rub hands together making a brushing sound while standing in place for 12 beats. Repeat sequence without stopping. (walk counter-clockwise 12 beats, rub hands together 12 beats)
  - Teacher adds music while the students perform the movements.



**DAY 3 Variation 1: Frost continued**  
15-20 minutes

Students stand in personal space.

- Students perform the movement for the melodic contour in the A section with their hands. Teacher encourages them to use their whole body to perform the movement.
- Teacher says: "Legend says that when you see frost on your windows or on the ground, Jack Frost has come and painted your town. I want you to think about how you would move your body to show Jack Frost painting our windows. Now when I say go, you are going to show me the movement you thought about. Without making a sound move away from your spot and when you hear the triangle move back to your place."
- Students experiment moving like Jack Frost and return to spot when the teacher plays the triangle.
- Teacher asks for volunteers to show their Jack Frost movement.
- Teacher selects four students to represent Jack Frost.
- Students form a circle. "Jack Frost" students stand at each of the four main compass points (north, south, east, and west)
- "Jack" will pass through the center of the circle during the sixteenth note patterns. Each "Jack" is stationed at one of the four compass points within the circle (north, south, east, and west). Each "Jack" will pass through the circle one at a time and end at the opposite compass point. The students determine what order to go in.

Example:

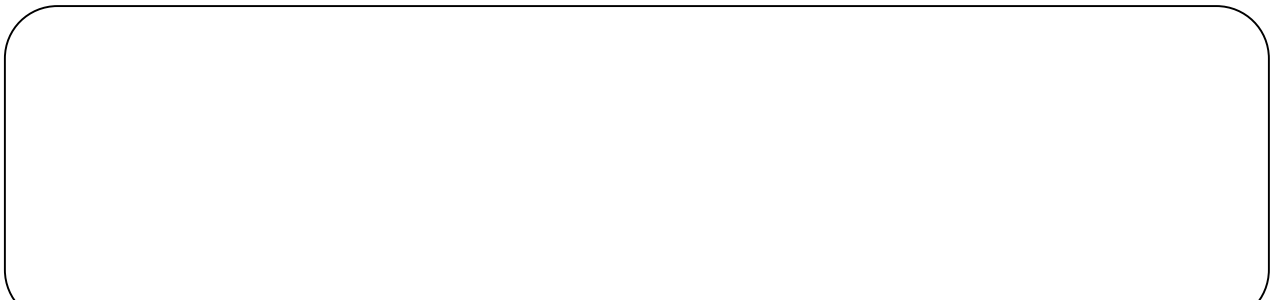
north "Jack" goes south, south "Jack" goes north, east "Jack" goes west, west "Jack" goes east

- Allow the "Jack Frost" characters to practice their movements across the circle.
- Students perform the A section with music and stop at 00:32.
- Add scarves for the students performing the melodic contour and perform again

**B section movement (review from Day 2)**

- Students walk with scarves in hands counter-clockwise for 12 beats.
- Students tremolo (shake scarves) for 12 beats.
- Repeat sequence.

The students perform the dance in its entirety with the music.

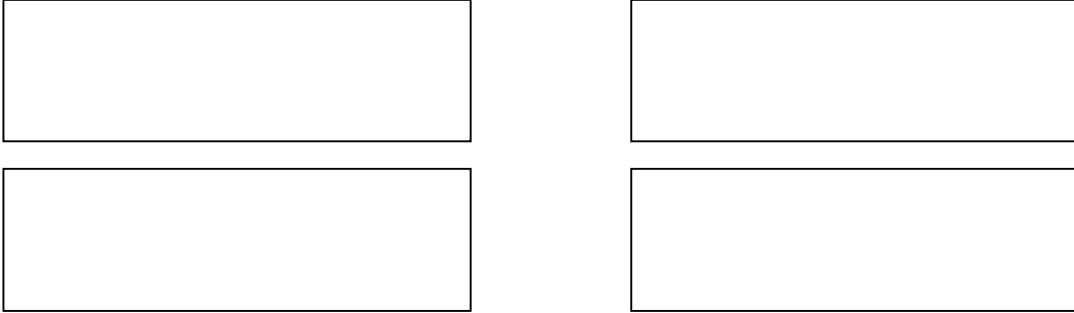


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**DAY 4** Variation 4: Snow  
 25-30 minutes

Students are sitting away from the instrument set looking at 4 pictures of the notated melody.



\*Note: The “C” dotted half note at the end of melodies 1 and 3 is the same note as the “C” dotted half note at the beginning of melodies 2 and 4.

- Students identify the meter as being duple or triple based on the notation they see. (**triple**)
- Students describe the melodic contour of the pictures and answer the following questions:
  1. Do any of the pictures look the same? (**yes; #1 and #3**)
  2. Are there any repeated tones? steps? skips?
  3. Which picture moves in mostly steps? skips?
- Students listen to the music and make a mental note of the order of the melody. After the song is over, students help the teacher put the pictures in order. (If the students have already experienced question and answer phrases, this would be a good time to point out the question and answer phrases within this melody.)

Students move to the barred instruments. The students will learn how to play the two pictures that look the same and relate it to steps and skips.

- Teacher pats the rhythm of the melody using alternating hands on one leg. Students echo pat the rhythm of the melody.
- Students play the rhythm of the melody on one tone bar.
- Students play the rhythm of the melody using only steps.
- Students identify where in the melody steps occur. Identify where the skips occur.
- Students learn to play measure 2 and then add measure 1; add the first beat of measure 3.
- Students learn to play measure 3 and the first beat of measure 4; combine with measures 1 and 2.
- Students learn to play measures 4 and 5; combine with measure 3.
- Students play the entire section alternating with the teacher playing the other two sections.

Extension:

- If time allows, learn to play the other two sections of the melody.
- To put it together, divide the class into three groups and assign each group different sections to play.

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

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

\*Ask for volunteers to play the entire melody.

Like stalactites hanging down,

n n n q

I see icicles all around.

n m n q

Icy streets and icy stairs,  
**DAY 5 Variation 2: Ice**

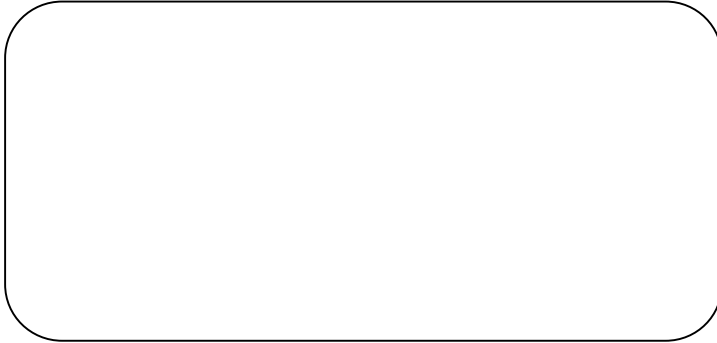
n n n q

15-20 minutes  
People fall and I just stare.

n n n q

Students are seated away from the instrument set.

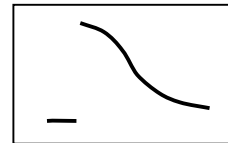
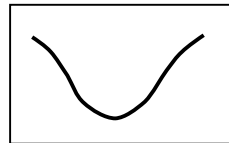
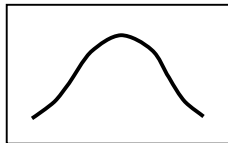
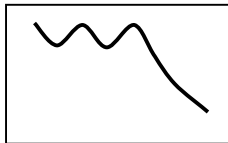
- Teacher presents the poem about ice.



- Students echo the teacher line by line.
- Students echo the teacher after every two lines.
- Students echo speak the entire poem.

Students move to the barred instruments set up in pentatonic.

- Using alternating hands, students pat the rhythm of the words.
- Students play the rhythm of the words on one bar (repeated tones). Students then practice playing steps and skips.
- Teacher presents four pictures representing melodic contour. Students determine the order they want the pictures to go in. (answers will vary by class)



- Students play each line of the poem following the contour of the corresponding picture. (Encourage the students to end the last line/phrase on the tonic.)
- Teacher asks for student volunteers to play their melody.

**Assessment:**

1. Did he/she follow the rhythm of the words?
2. Did he/she follow the melodic contour?
3. Did he/she end on the tonic?


**DAY 6** Variation 3: Hail

15-20 minutes


(a lesson on listening)

Students are seated in personal space where the board is clearly visible. A large version of the listening map is displayed. (The teacher may wish to give each student a copy of the listening map.)


"Introduction" – students wait four beats




Represents yyy – students will pat their legs




Students will clap the rhythm on each umbrella



Represent a two-beat crescendo – students will show the crescendo using their hands.

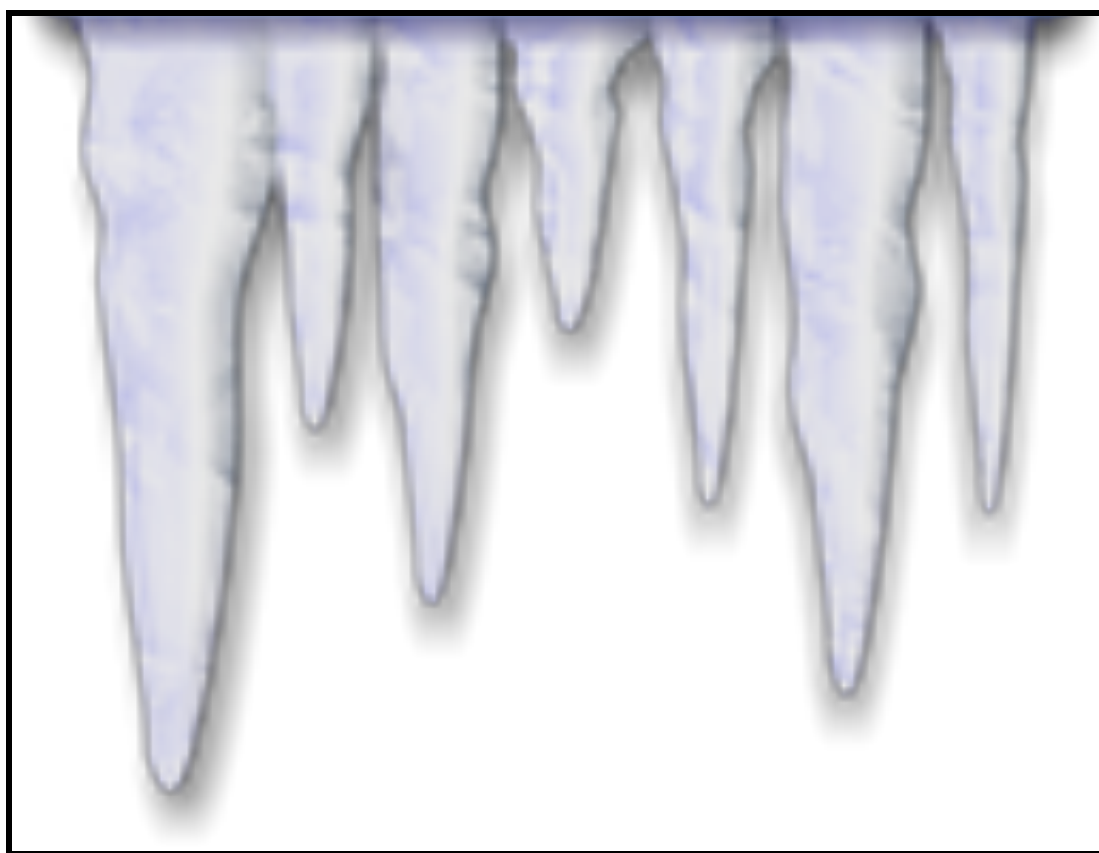


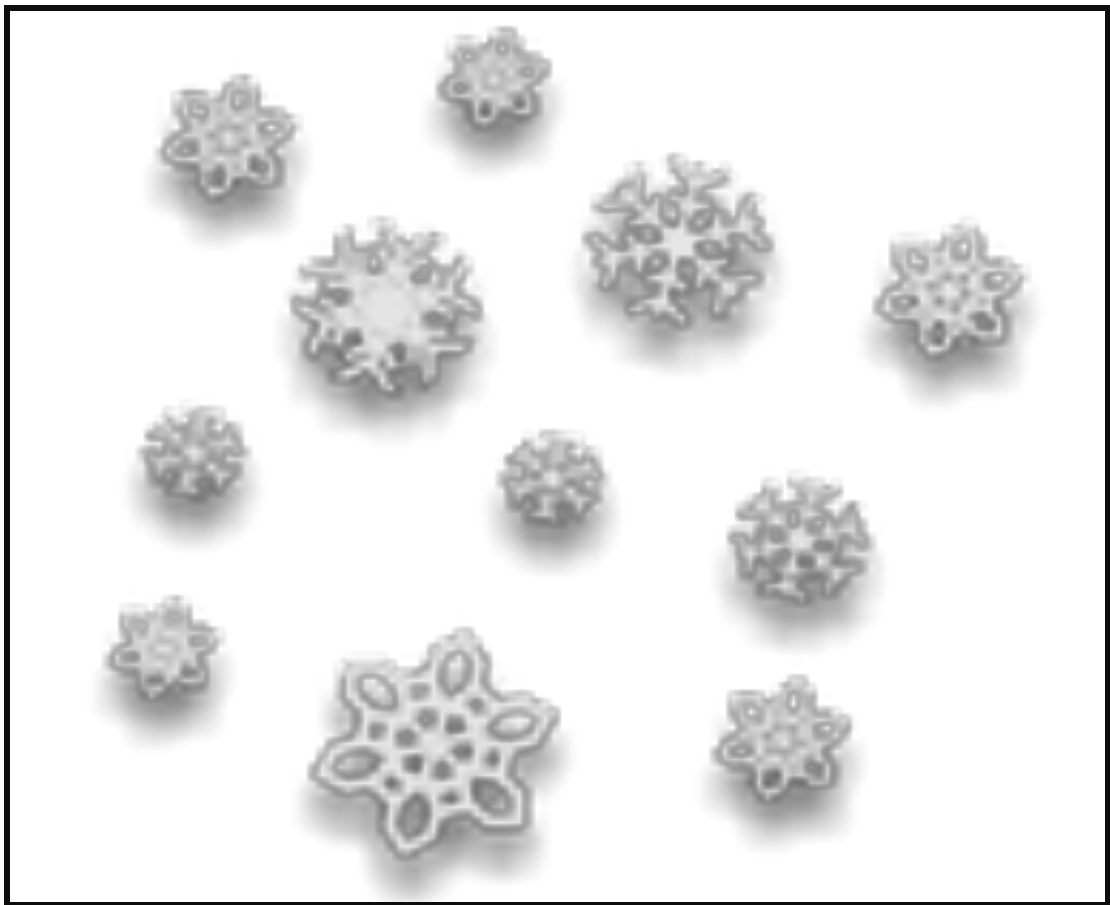
and  represent moments of stillness.

- Teacher presents the listening map.
- The students practice the hail clouds and the umbrellas without the music. The teacher may wish to split the class into two groups – hail clouds and umbrellas – and switch roles so that all get a turn.
- "Listen to what happens during the wind pictures in the middle of the song. At the end I am going to ask you what you heard." The teacher plays the music and the students perform the hail clouds and umbrellas body percussion.
- "What did you hear during the wind pictures?" (**crescendo**)
- Students listen and perform the song again, showing each crescendo with their hands.
- **Self-assessment rubric:** (The teacher gives each student a card with the following chart.)

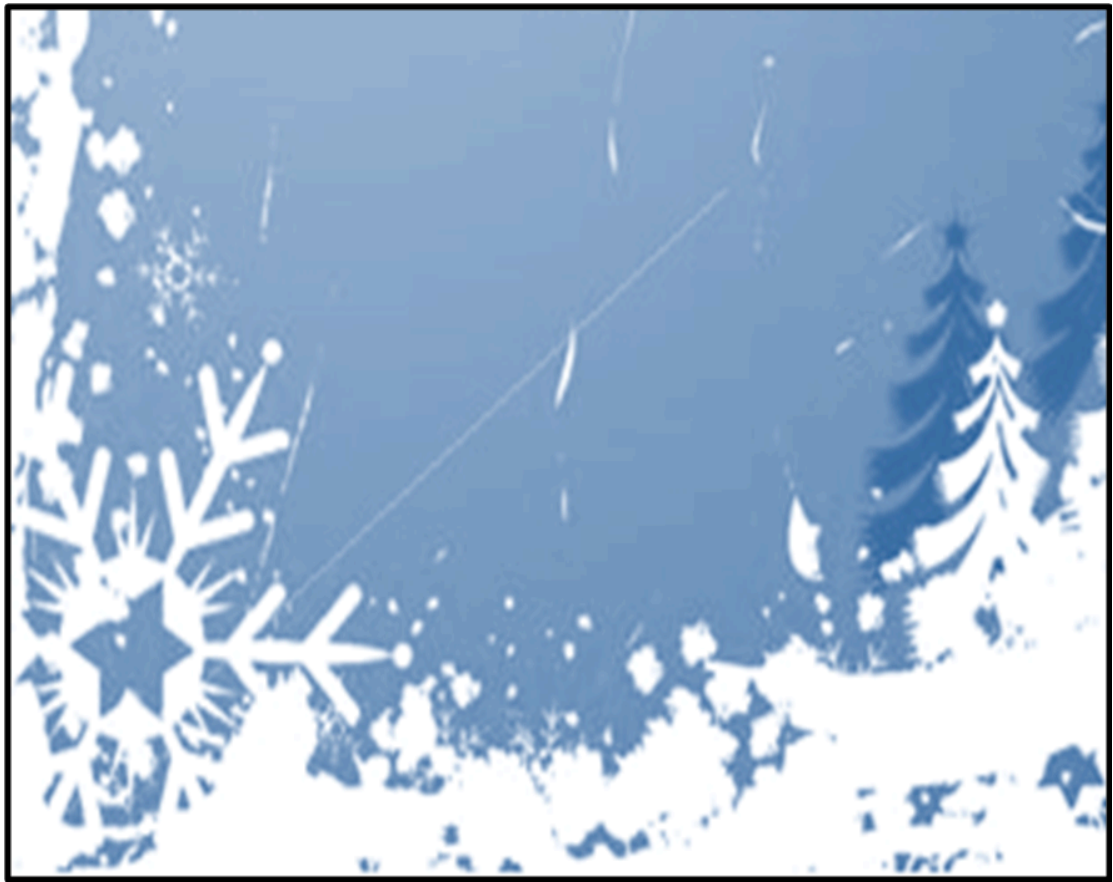
Student Name:		Grade:		
		Class:		
<b>Activity</b>	<b>Teacher Score</b>	<b>3</b>	<b>2</b>	<b>1</b>
Performance: Hail clouds				
Performance: Umbrella rhythms				
Participation				
<p>What does it mean?</p> <p>3 = I've got it.</p> <p>2 = I'm on the right track.</p> <p>1 = I need to work on some things.</p>				

\* The students put a check (  ) under columns 3, 2, or 1. The teacher gives a score of 3, 2, or 1 based on his/her observations.



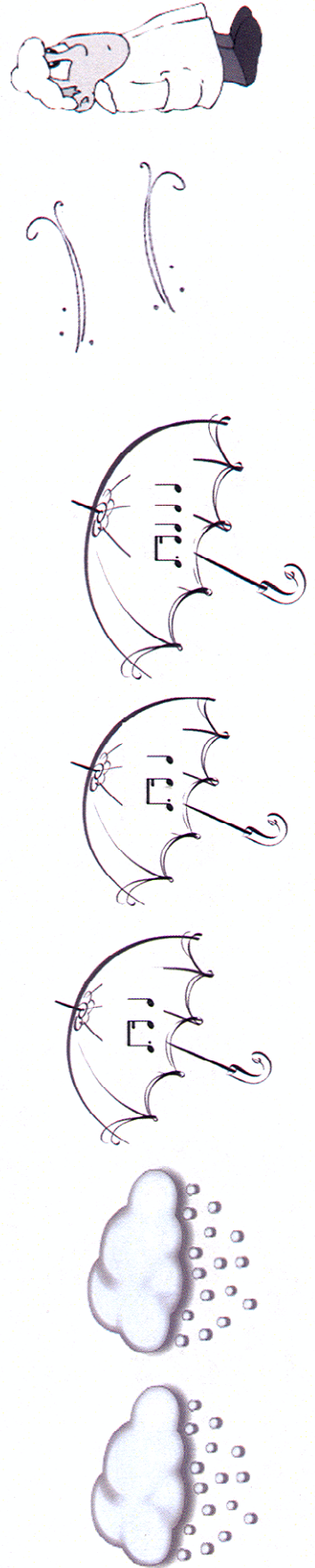
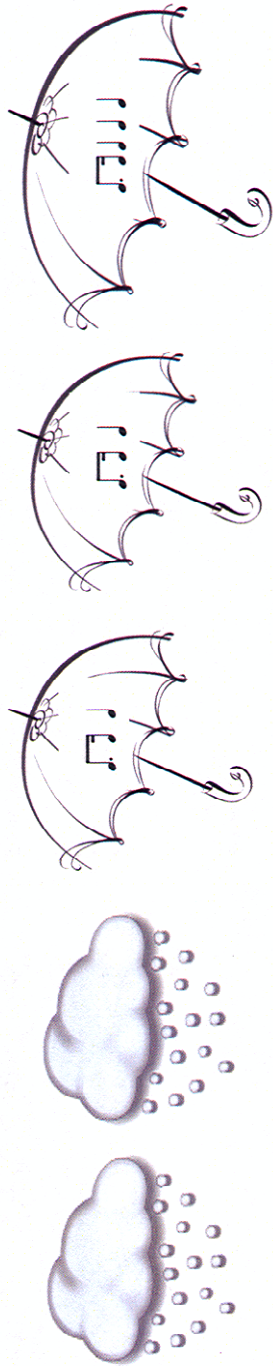
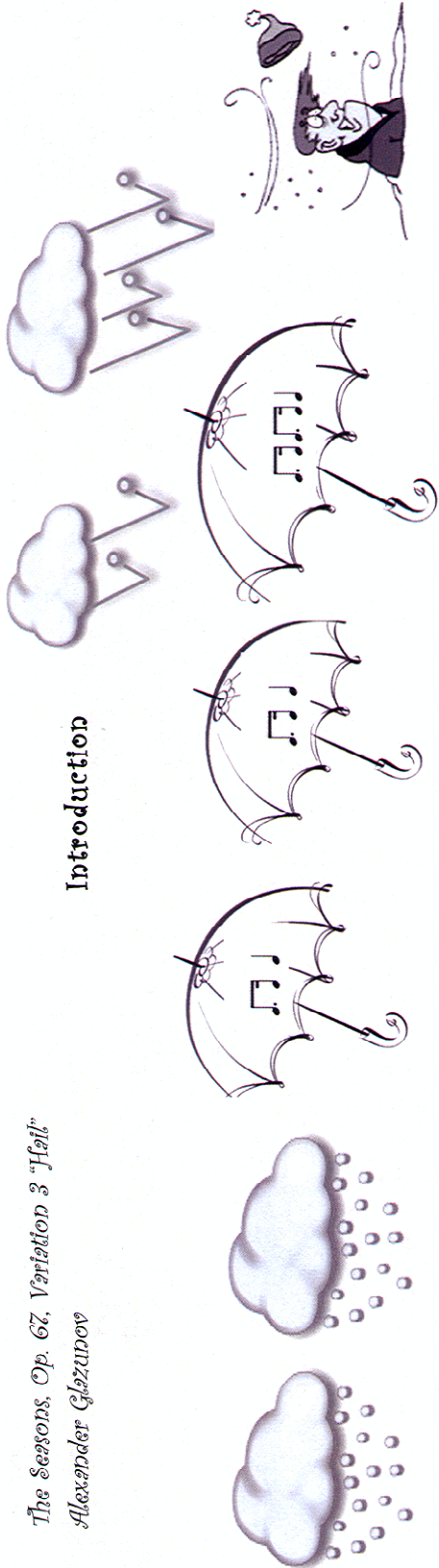






*The Seasons, Op. 67, Variation 3 "Hail"*  
*Alexander Glazunov*

**Introduction**



**Subject Area:** Music, Science

**Grade Level:** 4-6

**4<sup>th</sup> Six Weeks:** Length of Lesson: 5 days

**Curriculum Guide Objectives:**

4.6.1/5.2.2 – Create rondo with speech for the A section and rhythmic question and answer for the contrasting sections

4.9.1/5.9.2 – Identify and describe selected examples of music from cultures around the world

5.1.1/5.2.1/5.5.1 – review performing and notation reading skills with previous rhythms

**Guiding Questions:**

- How does weather inspire musical composition?
- What musical techniques does Beethoven use to create a thunderstorm?
- How does weather affect your mood? Why?
- What are the parts of an essay? How do they relate to Beethoven's *Symphony No. 6*?

**Concepts:**

- Cause/Effect
- System (local)
- Cycle (global)
- Interaction
- Change/Culture

**Vocabulary:**

- Rondo
- Question and Answer (Antecedent/Consequent Phrasing)
- Pitched/Unpitched Instruments
- Culture
- Program Symphony

**Materials**

- Pitched/Unpitched Instruments
- Visuals for movement and speech
- Various Village Costumes/Props

**Technology**

- *Seven Day Forecast* CD
- CD Player
- Access to the internet
- Optional: Video Recorder, Tape Recorder or Digital Camera

**Motivation**

Students will perform even dance steps and schottische dance step with Beethoven's *Symphony No. 6*, movement No. 3. They will incorporate previous dance steps learned from other six-week periods. The students will use some of the compositional techniques of Beethoven's 4<sup>th</sup> movement in their own question and answer phrases. They will play their phrases on various pitched and unpitched instruments. Finally, the students will be given writing prompts to be completed in class or at home.

**Types of Student Participation**

Student tasks include:

- Listening to and describing Beethoven's *Symphony No.6 Pastorale*
- Creating question and answer sections within a rondo
- Performing a dance to the 1<sup>st</sup> movement of *Symphony No.6*
- Writing a class assignment entitled "The Calm After the Storm"

**Related to Previous Learning**

- Students will be able to draw upon their knowledge of weather systems to create a musical form.
- Students will use their experience with traditional rhythms to create question and answer phrases.
- Students will combine dance steps learned in previous grade levels with new dance steps.
- Students will complete a bonus assignment to encourage creative writing.

**“Happy Gathering of Villagers (Movement)”**

Introduction = 8 beats

**Part 1 (0:05-0:33)** Circle Movement

Side	Close	Side	Touch	Side	Close	Side	Turn
R	L	R	L	L	R	L	B

Fwd	Fwd	Fwd	Hop	Fwd	Fwd	Fwd	Hop
R	L	R	R	L	R	L	L

Repeat 3X

After the 3<sup>rd</sup> time, separate into parallel lines (0:34 -0:52)  
“Soul Train Lines”**Part 2 (0:53 – 1:33)** Solo Movement

Three students will perform solo/duet movements through the center of the lines representing the solo/duet instruments (Characters of the Village)

1. Oboe and Bassoon (0:53)
2. Clarinet (1:11)
3. Fr. Horn (1:17)

**Part 3 (1:34 - 2:02)** Elbow Swing with Partner

Step	Kick	Step	Kick	Stamp	Stamp	Stamp	Stamp
R	L	L	R	R	L	R	L

Elbow	2	3	4	5	6	7	Clap
-------	---	---	---	---	---	---	------

(Repeat with opposite elbow)  
(Repeat 4X)**Part 4**

Introduction returns – 8 beats (2:10-2:16) – Form a Circle

Side	Close	Side	Touch	Side	Close	Side	Touch
R	L	R	L	L	R	L	R

Repeat 2X

Separate into personal space as the music ends and assume the pose of a villager.  
(farmer, shepherd, seamstress, cobbler, blacksmith, cook, etc.) (2:17 – end)

## **DAY 1**

### "Happy Gathering of Villagers"

Entrance: (5 minutes)

The teacher will meet the students in the hallway and introduce/review the schottische movement.

FWD	FWD	FWD	Hop	FWD	FWD	FWD	Hop
R	L	R	R	L	R	L	L

- Students will enter the room while saying and doing the Schottische movement and form a circle as the teacher plays a melody on the recorder or a rhythm on the drum.

After all students have entered the room, the teacher will introduce/review even dance steps:

Side	Close	Side	Touch	Side	Close	Side	Turn
R	L	R	L	R	L	R	

- Students will move around the circle while saying and doing the even dance steps.
- Student will move around the room while doing the even dance steps, first at their individual tempo, then as the teacher plays a melody.
- Students will sit in personal space.

### **Discussion and Movement: (30 minutes)**

- The teacher asks, "How many of you have ever watched the 5 o'clock or 10 o'clock news?"
- After students raise their hands (or look bewildered), the teacher asks, "How would you describe the order of the newscast?" or "Can you list the segments of the news broadcast?"
- The teacher describes Beethoven's *Symphony No. 6* as a piece of music with many different segments or stories, much like the segments or stories they hear and see on the newscasts. This type of music is called a program symphony.
- The teacher asks, "How many of you have heard of Beethoven?" (Optional: Teachers could take this opportunity to read a short biographical excerpt on Beethoven.)
- "Today we will concentrate on one of the musical stories that Beethoven writes in his *Pastoral symphony*: movement No. 3, "Happy Gathering of Villagers."
- The teacher plays a one or two minute excerpt of Movement 3 "Happy Gathering of Villagers" as the students reform the circle.
- The teacher asks the students, "What is a village?" (Webster's New Universal Dictionary – **Village** (n) – a small community or group of houses in a rural area, larger than a hamlet and usually smaller than a town)
- The class discusses the people and the jobs they might have performed during Beethoven's time. (Cook, Cobbler, Shepherds, etc.)

## **DAY 2**

### **Partner Movement (Elbow Swing): (20 minutes)**

- Form pairs of students.
- Pairs stand side by side to create a single circle.
- Review the schottische step.
- Teacher splits circle to form two parallel lines. (contra set)
- Teacher says "Elbow, 2, 3, 4, 5, 6, 7, Clap" (students repeat)
- The teacher and a student volunteer demonstrate the elbow swing for the class as the class repeats the phrase.
- Students face their partners while saying and doing a right elbow swing.
- Students change elbows and perform a left elbow swing.
- Tell the students "The movement you have learned is called an Elbow Swing."
- All the students say the following movements while sitting in parallel lines facing each other:

Step	Kick	Step	Kick	Stamp	Stamp	Stamp	Stamp
R	L	L	R	R	L	R	L

- The teacher demonstrates the movement while the students say the movement.
- The teacher and student volunteer demonstrate the movement for the class.
- The teacher asks, “Does my foot ever touch my partner?” (No.) “Why?” (because both partners started on their right foot) “Is the kick high or low?” (Low.)
- Students say and do the movement with their partners.
- Students say and do both parts beginning with the “step, kick” movement and using their right elbow swing.
- Students say and do both parts of the dance using the left elbow swing.
- Students do the movement four times.
- Students perform the movement with the music from Beethoven’s *Happy Gathering of Villagers* (1:34-2:01)

**Part 3** (YPC CD Track 2: 01:34 – 2:01) Elbow Swing with Partner

Step	Kick	Step	Kick	Stamp	Stamp	Stamp	Stamp
R	L	L	R	R	L	R	L

Elbow	2	3	4	5	6	7	Clap
							Repeat with opposite elbow
							Repeat 4X

**Listening and Discussion: (10 minutes)**

Students sit and listen to one minute of Beethoven’s *Pastorale*, movement No. 4 “Thunderstorm.” (YPC CD Track 3)

Guiding Questions: How does a weather system affect a composition?  
 What musical techniques and instruments does Beethoven use to create a “Thunderstorm?”

The teacher plays another minute of music and the students will answer the following questions.

Which instruments sound like rain? thunder? lightning? (Rain = Strings, Thunder = Timpani, Lightning = Winds)  
 How does the mood of this movement, “Thunderstorm,” differ from the mood of “Happy Gathering of Villagers?”

**DAY 3**

**Solo Movement:** Part 2 of *Happy Gathering of Villagers* movement

- Students sit in personal space.
- The teacher will discuss three characters of the village (cook, cobbler and the shepherd) and their jobs.
- The students stand in personal space.
- The teacher says, “This is an audition. There is no need for you to touch or talk aloud. The students with the best movements will be chosen as soloists.”
- The teacher says “If you were a cook, how would you walk?” “How would you carry the pots?” “How would the food smell/taste?”
- Students demonstrate the movements of a cook for fifteen seconds and freeze.
- The teacher says “If you were a cobbler, how would you walk?” “How would you greet your customers?” “How would you look while hammering/repairing shoes?”
- Students demonstrate the movements of a cobbler for fifteen seconds and freeze.
- The teacher says “If you were a shepherd, how would you walk while herding the sheep? “How would hold your staff?”
- Students demonstrate the movements of a shepherd for fifteen seconds and freeze.
- The teacher should choose three students to perform the improvised solo movements in Part 2 and let the student choose their character, prop and costume.
- The students will sit in personal space.
- The teacher will review *Happy Gathering of Villagers* movement from a visual.
- The students will say and do all parts of the dance without the music.
- Finally, the class will perform each part of the movement with the music, stopping whenever necessary to correct, reorganize or repeat a section.



- After the dance, students proceed to personal space.

### Speech Piece: (10 minutes)

The teacher should teach the A section of “Thunderstorm Rondo” by rote from the visual (see page 10 of this lesson for the notation)

#### “Thunderstorm Rondo” (A section)

**Rain, pours** and agitates the **village** as the  
Thunder \_\_ Rolls \_\_ **exploding** combination. Hear the  
**Boom! Crash! Lightning! Flash!**  
**Witness** now the **power** of the storm.

### DAY 4

#### “Words for Today”

- The teacher defines the words for today. (question, answer and rondo)
- Question – an eight beat musical phrase
- Teacher plays a question on the drum.
- Students echo the teacher’s question using body percussion.
- Answer – an eight beat musical phrase which uses part of the question and ends with a quarter note and a quarter rest
- Students give the teacher the previous question.
- Teacher answers with the drum and asks:
  - Does my answer borrow a rhythm from the question?
  - What rhythm did I borrow?
  - Is there something new in the answer?
  - What was the new rhythm?

#### “Student Practice”

- Teacher gives students fifteen seconds to create their own question phrases.
- Teacher observes various question phrases and asks a volunteer to demonstrate their question alone. (Student moves to the front.)
- Teacher observes the class as they answer the student’s question.
- Teacher chooses one student volunteer to the answer the student’s question alone. (Student moves to the front.)
- Student volunteers demonstrate their question and answer phrases.
- The teacher asks:
  - Does the answer borrow a rhythm from the question?
  - What rhythm was borrowed?
  - Is there something new in the answer?
  - What was the new rhythm?
- The teacher defines rondo.
- Rondo: a musical form with a recurring A section and contrasting B, C, and D sections. ABACADA.
- Review the A section of the “Thunderstorm Rondo” from the previous lesson.
- Students listen to short excerpts from Beethoven’s “Thunderstorm” and whisper the words of the “Thunderstorm Rondo” with the music.
  - Excerpt #1 – YPC CD Track 3 (00:48-01:00)
  - Excerpt #2 – YPC CD Track 3 (02:08-02:18)

#### Small Group Work: (20 minutes)

The teacher will separate the class into three small groups.

- “Rain” is assigned to the glockenspiels.
- “Lightning” is assigned to the unpitched metals.
- “Thunder” is assigned to the drums.

- Each group must create a question and answer phrase.
- Half of each group presents the question while the other half of the group answers.

After each group has rehearsed the question and answer phrases, each group will perform for the class. The entire class will perform all parts of the rondo. Everyone speaks the A section.

Optional: Videotape the class performing the movement to Beethoven's movement No.3 "Happy Gathering of Villagers."

## **DAY 5**

Warm-Up: (3 minutes)

The teacher warms up the class with question and answer phrases using body percussion.

Guiding Questions: (4 minutes)

1. What are the features of a thunderstorm? (Rain, Lightning, Thunder...Students could also name parts of a thunderstorm that are not covered the Rondo lesson from the previous week, i.e. windy conditions)
  2. What are the parts of a rondo?
  3. What is the correlation between a piece of music and a weather event (wind, storms, sunny days)? (Music can be used to communicate all aspects of weather and the effects it has on the people.)
  4. What are the parts of an essay? (Opening Statement, Supporting Evidence, Conclusion)
- The teacher will play one minute of music from Beethoven's "Pastorale" Symphony, movement No. 5 "Shepherd's Song: Grateful Thanks to the Almighty after the Storm."
  - The teacher asks:
    - "Why does the music sound calmer?"
    - How is this music different from the thunderstorm?
    - What do you think this music represents?

### **Extend and Refine Knowledge**

The students write an essay in homeroom using one of the following writing prompts:

#1 – When the storm cleared, Ludwig walked outside not knowing what he would find.

#2 – After the storm everything was peaceful again. What happened next?

### **Thunderstorm Rondo**

\$ q Q j e ' n n n n ' n Q j e ' n n n n '

Rain pours and a-gi-tates the village as the thunder rolls ex - citing combinations Hear the

q Q q Q ' q Q q Q ' n n n n ' q Q H ]

Boom! Crash! Streaks! Flash! Witness now the power of the storm!

**Subject Areas:** Music, Literature, Art

**Grade Level:** 4-5

**Curriculum Objectives:**

MCS Music Standards: 1, 2, 3, 4, 5

4.1.1 Create patterns with body percussion and instruments

4.7.1 Use teacher-created rubric to analyze student performance.

(This lesson particularly emphasizes cross-curricular connections between literature, student writing, student musical composition, and original artwork.)

**2<sup>nd</sup> Six Weeks:**

Length of Lesson: 2-3 Days

**Essential Understandings:**

- Artists (composers, writers, visual artists etc.) use different media to create their works of art.
- Sometimes literature can influence a composer to represent that story in music (tone poem.)
- Artists use their media to describe their environment and how it affects them emotionally.

**Guiding Questions:**

- How can music tell a story? What is a tone poem?
- Imagining the weather depicted by *Ride in the Air*, can you make up an original story inspired by the music?

**Motivation:**

Students discover the reciprocal relationship between music and storytelling. Using Strauss' *Ride in the Air* as a writing prompt, they allow music to spark their creativity. They learn how Cervantes' story of Don Quixote's "ride in the air" inspired Richard Strauss' music. Then the students compose their own tone poem about Don Quixote's adventure.

**Related to Previous Learning**

- Students draw on their memory of program music and instrumental accompaniment to stories for television and motion pictures to inspire creative writing.
- They compare/contrast the stories they have written to Miguel Cervantes' tale.
- They use familiar classroom instruments to create their own story setting.
- They create original visual artwork inspired by what they have learned.

**Types of Student Participation**

Student tasks include:

- Writing their own story based on Strauss' music.
- Paired sharing of original stories.
- Listening to a story from Spanish literature and comparing to/contrasting with their own stories.
- Collaborating in small groups to create student compositions based on

- How could you compose original music to describe the story you had written?
- How does Strauss' musical depiction of Don Quixote's *Ride in the Air* compare to the story/music you have written?
- How do music, storytelling, and art influence each other?

**Concepts:**

- Interaction
- Cause/effect

**Vocabulary:**

- Tone poem
- Program music
- Composer
- Literature
- Wind machine

**Materials:**

- YPC 2 CD track 5 Richard Strauss' *Ride in the Air*; CD player
- Writing materials for students: pencils, paper
- Classroom instruments and body percussion
- Miguel Cervantes' story of Don Quixote's *Ride in the Air*
- (Optional) tape recorder, GarageBand, art materials, school web page

Don Quixote's adventure.

- Listening to each other's group compositions and comparing/contrasting them to Strauss' work.
- Creating visual artworks inspired by their original stories, Strauss' *Ride in the Air* or Cervantes' tale.

## Strategies/Activities/ Distributed Practice/Intervention

### DAY 1

- The teacher distributes at least two sheets of paper and pencils to each student and says, "You are going to hear one minute of music. While you are listening, draw or doodle as the music inspires you. When the music is over, put down your pencils."
- After the music is over, students examine their papers. The teacher says, "Now you have one minute to write words that your drawing makes you think of."
- Students call out words as teacher writes them on the board.
- "This time, let the music inspire a story. You will have five minutes to write this story. Don't worry about spelling or punctuation." The teacher plays the music through three times.
- Teacher-assigned partners share their stories with each other.
- "Now listen to this story by Miguel Cervantes." Teacher reads or tells Cervantes' story of Don Quixote's ride in the air, giving necessary background.
- "This story by Cervantes inspired the composer Richard Strauss to write the music you just heard. Compare/contrast your story and the story about Don Quixote." A group discussion follows.

Extension: Students look up the story of the Don's *Ride in the Air* on the Internet during the week.

<http://www.mainlesson.com/display.php?author=baldwin&book=quixote&story=horse&PHPSESSID=f74f58f6b2ee9a6325119115978e5c39>

### DAY 2

- "Last week, we listened to *Ride in the Air*, a tone poem by Richard Strauss. Recall and tell the story that inspired this music. Each volunteer may only tell one sentence of the story." Students recount Don Quixote's adventure together with the teachers' assistance.
- Teacher assigns small groups. There should be 4-6 students in each group. There should be small collections of classroom instruments, one for each group, on the sidelines.
- "Your group's job is to create a one-minute composition using body sounds that depicts Don Quixote's and Sancho Panza's adventure. Use the yardstick rule: Only talk loudly enough for me to hear you one yard away. You have five minutes." Teacher acts as roving coach and timekeeper.
- "Now rehearse your compositions. When I see that you have completed your task, I will give you some percussion instruments. You may transfer your work to these instruments, or you may use a combination of body percussion and instruments. You have five minutes to rehearse."
- Students rehearse in groups. The teacher then gives the rubrics for the performing group and the audience.

Performers' rubric:

1. Every person participates.
2. The student composition has a clear beginning and ending.
3. Students use body percussion and/or classroom instruments to tell the story.

Audience's rubric:

1. No one talks during the performance.
2. At the end of the performance, everyone applauds the performing group's efforts.
3. One student in each group comments on how the group's music illustrated the Ride in the Air.

The teacher may score the groups. This helps keep the audience from preparing their performance while each group performs. Each group performs and comments on the other groups' performances.

Possible questions for group discussion include the following:

- What have you learned from this activity?
- Which do you enjoy more, writing a story or composing music?
- What do music and storytelling (literature) have in common?

### Extend and Refine Knowledge

- Students may create visual artworks representing *Ride in the Air* or their own stories.
- Students may compose music inspired by their original stories.

- Students may record original compositions using tape recorders or a computer program such as GarageBand.
- Technology-savvy students and teachers can post their original stories, music and art on their school's web page.

**Assessment of Performing Groups:**

Total group participation	Beginning and ending clear	Creative use of body percussion and/or classroom instruments	Total Score for Group
+ -	+ -	+ -	

**Assessment of Audience Groups:**  
(Repeat this assessment for each performance.)

Silence during performance	Applause by all audience members	Comment by assigned audience member	Total Score for Group
+ -	+ -	+ -	

**Individual Assessment:**

Grade: + if student did activity, - if student did not. Maximum score: 5

- Student listened quietly to music.
- Student participated in drawing/writing activities.
- Student participated in pair/group discussion.
- Student worked with other group members to create/perform their group's composition.
- Student was an attentive audience member.

Memphis City Schools and Memphis Symphony Orchestra

# Young People's Concert #2

## Seven Day Forecast

February 25, 2009

### Evaluation

**RETURN TO:**  
Karen Gephart  
Orff Music Supervisor  
Fairview Middle School  
Second Floor

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

**SA-Strongly Agree    A-Agree    D-Disagree    SD-Strongly Disagree    NA-Not Applicable**

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

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

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

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**How can we improve this overall experience for next year?**

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**My overall assessment of this program (circle one)**

**Excellent                      Good                      Fair                      Poor**