



# Sounds of the

*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 13, 2008***

A Partnership of  
The Memphis Symphony Orchestra and Memphis City Schools

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# Sounds of the

MEMPHIS SYMPHONY ORCHESTRA  
Young People's Concert #2  
February 13, 2008

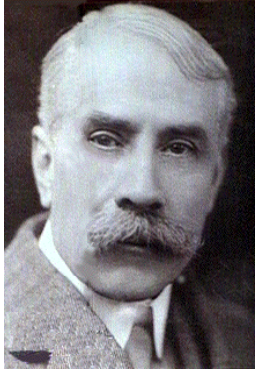


DAVID LOEBEL, Conductor

Pomp and Circumstance March No. 1 .....	Edward Elgar
On the Beautiful Blue Danube .....	Johann Strauss, Jr.
Tunis from <i>Escales</i> .....	Jacques Ibert
<i>The Fountains of Rome</i> .....	Ottorino Respighi
The Fountain of Trevi at Midday	
The Villa Medici Fountain at Sunset	
Times Square 1944 from <i>On the Town</i> .....	Leonard Bernstein
Memphis Blues .....	William C. Handy (arr. Richens)



# Composers and Program Notes



**Edward Elgar** was born June 2, 1857 in Broadheath, England and died February 23, 1934 in Worcester, England. Although he did not have much formal music training, Elgar grew up surrounded by musical instruments. His father owned a music shop, tuned pianos, and was a church organist. Elgar was for the most part a self-taught organist, violinist, and composer. He had to begin working at age fifteen to help support his family. Elgar started out working in a lawyer's office, but a year later set out on his own as a freelance musician and composer. After years of diligent work, Elgar became known as a great composer, first in England, and then abroad.

Elgar loved games and puzzles, sometimes sending his friends coded messages. In one such example, the message has yet to be deciphered! He included a game in one of his most famous pieces, the *Enigma Variations* for orchestra. (An enigma is a puzzle or something with a hidden meaning.) Each variation musically describes one of Elgar's friends, his wife, or himself. He has even included a variation about his friend's dog. One of the enigmas of this piece was to guess which variation belonged to whom. Elgar also hinted at a more difficult puzzle—a well-known melody hidden somewhere in the piece. People are still arguing over the identity of the tune.

“Pomp and Circumstance March No. 1” is probably the most recognizable processional march. It was written in 1901 for the coronation of King Edward VII of England. “Pomp and Circumstance” refers to a celebration with great splendor and ceremony. In 1905, Elgar was presented with an honorary doctorate from Yale University. This march was performed as part of the ceremony. Now it is considered traditional repertoire for all graduations in the U.S. The piece has even greater significance for the people of England. After it was composed, words were set to the melody creating the song “Land of Hope and Glory.” It has the same emotional impact for the British as “God Bless America” does for Americans.



**Johann Strauss, Jr.** was born October 25, 1825 in Vienna, Austria and died June 3, 1899 in Vienna. Strauss Jr. was born into a musical family. His father Johann, Sr. and his brothers Josef and Eduard were all composers. With the abundance of musicians in the family, Johann, Sr. strongly encouraged his son to become a banker. This was not to be. Soon Johann Strauss, Jr. surpassed his father and brothers with his compositional talent.

Strauss wrote mostly popular music for the entertainment of the Viennese aristocracy. The most popular dances at this time were the waltz and the polka. Strauss wrote hundreds of these dances for court balls, becoming known as the “Waltz King.” In 1863 he was appointed the Royal Director of Court Ball Music for the Emperor Franz Josef. Later he toured with his own dance orchestra throughout Europe and the U.S.

Of the many Strauss waltzes, one of the most popular is “On the Beautiful Blue Danube” written in 1867. It was first performed for a Viennese choral society concert. After a repeat performance at the Paris World's Fair later that year, the “Blue Danube Waltz” gained worldwide popularity.



**Jacques Ibert** was born in Paris, August 15, 1890 and died in Paris, February 5, 1962. Ibert studied music at the Paris Conservatory, graduating with honors. After his military service in WWI, he won the coveted Prix de Rome. This prize includes a scholarship to study composition in Rome for two years. During his time in Rome, Ibert also traveled throughout Italy, Spain, and to the African country of Tunisia. Tunisia is located in Northern Africa between Algeria and Libya. Tunis is its capital and largest city. During Ibert's time, it was a French colony; now it is an independent republic with a mostly Islamic population.

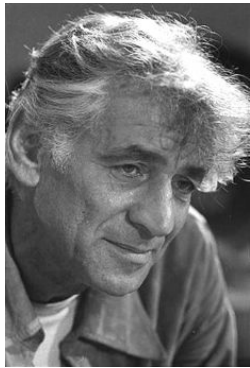
Inspired by his travels, Ibert wrote an orchestra piece called *Escales (Ports of Call)*. This piece is divided into three movements, each musically depicting a different city on his journey—Palermo (Italy), Tunis (Tunisia), and Valencia (Spain). In the “Tunis” movement, Ibert paints the scene by having the oboe play a solo melody reminiscent of a snake charmer. Another technique he uses in the string sections to create an exotic sound is *col legno*. *Col legno* means “with the wood” and involves the player striking the strings with the wooden part of the bow rather than drawing the bow hair across the string.



**Ottorino Respighi** was born in Bologna, July 9, 1879 and died in Rome, April 18, 1936. Respighi's father taught his young son to play violin and piano. When he became a teenager, Respighi began studying composition. In his early twenties, Respighi started playing the viola with the Imperial Theater in St. Petersburg, Russia. He also performed with the Bolshoi Ballet Orchestra in Moscow. While in Russia, Respighi studied composition with the famous composer, Nicolai Rimsky-Korsakov (*Scheherazade*). This exposure to Rimsky-Korsakov greatly influenced Respighi's orchestration techniques.

Respighi was interested in the music of the Renaissance (1450 – 1600) and Baroque (1600 – 1750) eras. During his day, this music was not performed very often. Respighi's unique compositional style combines melodies and other ideas from this older style with Romantic harmonies, orchestrations, and forms. While Respighi's life went beyond that of the Romantic period (1820 – 1900), his music never took on a modern 20<sup>th</sup> century sound. The idea of mixing musical ideas from very different eras, however, is a 20<sup>th</sup> century characteristic.

One of Respighi's most well-known works is an orchestral tone poem called *The Fountains of Rome*. A tone poem is an instrumental piece that tells a story without using words. In a tone poem, particular melodies or other musical ideas may represent characters, places, or moods in the story. Each of the four movements of Respighi's piece depicts a different fountain. Rome has many beautiful, historic fountains located in public squares (piazzas) throughout the city. Many of these fountains date from the 15<sup>th</sup> century and earlier. In the second movement of *Fountains*, Respighi celebrates the artist Bernini's masterpiece, “Trevi Fountain at Midday.” The central figure Neptune (Roman god of the sea) towers majestically over the fountain in his clam-shell chariot and sea horses. If visitors to the Trevi Fountain throw in a coin, the tradition is that they will return to Rome someday. In the fourth movement, Respighi creates a serene musical still life of “The Villa Medici Fountain at Sunset.” The Medicis were a powerful family in Italy for several hundred years. Family members included three popes and numerous government rulers. Their strong support of the arts was the driving force behind the Italian Renaissance. The Medici family had many palatial homes (villas) throughout Italy, all adorned with beautiful gardens and fountains.



**Leonard Bernstein** was born August 25, 1918 in Lawrence, Massachusetts and died October 15, 1990 in New York. Bernstein began studying piano when he was ten years old. He graduated from Harvard University and the Curtis Institute of Music where he studied piano and composition. In 1958, he became the conductor of the New York Philharmonic, one of the most prestigious orchestras in the world. During his first year as conductor, Bernstein began producing a series of televised Young People's Concerts. This was the first educational concert series of its kind. It has been a great influence on young audiences ever since.

Bernstein also composed many other important works including operas and Broadway musicals. One of Bernstein's most famous musicals was *West Side Story*. It was first produced on Broadway in 1957 and later made into a movie in 1961. The story is a 1950's American version of Shakespeare's *Romeo and Juliet*. It takes place in the impoverished west side of Manhattan where two rival street gangs (the Jets and the Sharks) battle over territory. Tony (a Jet) and Maria (the sister of a Shark) are secretly in love. The balcony scene from *Romeo and Juliet* occurs on a tenement fire escape as Tony declares his love in the song, "Maria."

Another Bernstein musical is *On The Town*, written in 1944 and made into a movie in 1949. This musical, like *West Side Story*, combines singing and dancing as an integral part of the storytelling. The synopsis for *On The Town* involves three American sailors on a twenty-four hour leave in New York City during WWII. During their stay, each sailor becomes enamored with a different woman and with the city itself. After their whirlwind adventures in the Big Apple, they must return to their ship, to the war, and to an uncertain future. The "Times Square" part of this piece is an instrumental section using melodies from the song "New York, New York" in which the sailors are falling in love with the city.



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

The blues is a style of music based on a repetitive harmonic pattern, often in twelve-measure units (twelve-bar blues). Another key feature of the blues is the use of "blue notes"—itches that are slightly altered from the major or minor scale and used for extra expression. The blues emerged shortly before the turn of the 20<sup>th</sup> century in African-American communities in New Orleans. It often uses elements of spirituals, work songs, and call and response songs. These genres all have their roots in West African culture. The blues strongly influenced the origin of jazz.

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

# Sounds of the City

An Integrated Unit for Grades 4-6



## ESSENTIAL UNDERSTANDINGS

The *Sounds of the City* concert celebrates a list of well-known composers of the past whose works continue to inspire young artists today. This unit has been designed so that students can recognize and explore themes and elements of composition that establish commonalities among these selected composers. The essential understandings included in this unit are as follows:

- Music is a universal language that can describe cultures and capture the essence of a city.
- The arts can portray emotions, feelings, and ideas.
- Similar themes are interpreted in different types of art expressions.
- The elements and structures of the visual arts, language arts, and music are similar in the parts-to-whole aspects of form and composition.
- An individual's perceptions and creative expressions are influenced by his/her personal senses, emotions, ideas, and cultural surroundings.
- A painting that depicts a story without words is like a tone poem in music.
- To paint the natural environment, one must understand atmospheric perspective – the effect of the atmosphere on nature.
- Students should study exemplary works of art to identify themes, meanings, and aspects of structure in order to become stronger producers and consumers of the arts in everyday life.

## GUIDING QUESTIONS

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

## LESSON 1: Musical Landmarks: Turning Architecture into Sound

- Why do specific landmarks help us identify certain cities?
- Which local landmarks best represent Memphis?
- What does the sculptor of Trevi Fountain express about the city of Rome in his work?
- How does a composer create a piece of music inspired by a visual work of art?
- How is a tone poem similar to a visual artwork, such as a painting or a sculpture?
- What are some of the musical techniques that Respighi uses in his tone poem *Fountains of Rome*?
- How do different kinds of artists (e.g., composers or writers) create their own kinds of artworks?

## LESSON 2: Stepping to the Music

- How do people look when they listen to music?
- Why is it important for listeners to visualize a composer's world while listening to music?
- What kinds of places and events inspire songwriting?
- How does the beat in music relate to dance steps?
- How do some instruments seem appropriate for certain styles of music?



### LESSON 3: Match the Beats

- What is the difference between a question and answer phrase and an ostinato?
- How does musical texture paint a sound-picture of a given culture?
- How can culture influence a composer's choice of instruments?
- How does *pattern* relate to *repetition* in music, dance, and visual art?

### LESSON 4: Arts and Senses

- What colors portray a certain mood/emotion?
- How can the atmosphere and weather affect the appearance of colors in nature?
- How do human perceptions and opinions relate to history and culture?
- How can you identify objects without using your sense of sight?
- How can a story be told without using words?
- What Memphis landmarks/important places might be used as symbols on a visitor's brochure?
- How do watercolorists from the past influence painters using the same media today?

### UNIT OVERVIEW

The unifying elements in this unit relate to various aspects of artistic expression. The individual lessons help students better understand how composers create works that reflect history, culture, personal preferences, and life experiences. By discussing how these selected works were inspired by particular images, perceptions, and ideas, students begin to understand the underlying purpose for creating and appreciating art. Just as the selected composers chose familiar landmarks and scenes for inspiration, students create personal artworks inspired by images found in their local environment.

As students are challenged to explore the commonalities among several art forms, they are more likely to understand universal concepts and ideas that govern structure/composition/design. As they learn to recognize these parts-to-whole relationships in other content subjects, they will improve in analytical thinking skills and recall of key ideas.



## Unit Planner

Concepts	Unit Themes	Grade Level	Time Frame
<ul style="list-style-type: none"> <li>• Form/Composition</li> <li>• Inspiration</li> <li>• Style and Theme</li> <li>• History and Culture</li> </ul>	<ul style="list-style-type: none"> <li>• Inspiration of Perceptions on Creative Expression</li> <li>• Influences of Culture on Creative Expression</li> </ul>	4-6	4-5 Weeks

### Sounds of the City

**Social Studies**

- Senses
- History and Culture
- Locations
- Landmarks

**Music**

- History and Culture
- Inspiration and Expression
- Tone Poem
- Style
- Form
- Rhythm
- Pattern

**Dance**

- Waltz
- Pattern
- Composition

**Literature/Media**

- Narrative
- Poetry

**Visual Art**

- Color Harmonies
- Atmospheric Perspective
- Perception and Senses
- Inspiration and Expression
- History and Culture
- Architecture
- Unity
- Design/Composition

**Language Arts**

- Composition
- Descriptive Paragraph
- Inspiration and Expression

**Technology Integration**

- Internet Research
- Word-processing
- CD/Video Equipment

## LESSON 1

## Musical Landmarks: Turning Architecture into Sound

**Subject Area:** Music, Language Arts

**Grade Level:** 4-6

**4th Six Weeks**

Length of Lesson: 3 Days

### Curriculum Guide Objectives

Visual Art Standards 1, 2, 3, 4, and 5

Music Standards 2, 4, and 5

English/Language Arts 4.2.3, 4.2.5-7, 4.2.9, 4.2.13

### Guiding Questions

- Why do specific landmarks help us identify certain cities?
- Which local landmarks best represent Memphis?
- What does the sculptor of Trevi Fountain express about the city of Rome in his work?
- How does a composer create a piece of music inspired by a visual work of art?
- How can a tone poem be similar to a visual artwork such as a painting?
- What are some of the musical techniques that Respighi uses in his tone poem?
- How do different kinds of artists (i.e., composers or writers) use understanding of structure to create their own kinds of artworks?

- Culture
- Perception
- Interconnection

### Vocabulary

- Landmark
- Melody
- Orchestration
- Pitched and Unpitched Instruments
- Rondo
- Tone Color (Timbre)
- Tone Poem

### Materials

- CD Recording of “Trevi Fountain” and “Villa Medici at Sunset” by Respighi
- Pictures of Roman Fountains, Trevi Fountain
- Map or Globe
- Pitched and Unpitched Instruments

### Technology

- *Sounds of the City* CD
- CD Player
- Access to the Internet
- Optional Tape Recorder or Video-recorder

### Concepts

#### Motivation

Students will name famous landmarks of Memphis and other cities in the world. After viewing Internet pictures of Trevi Fountain, students can write a description of that famous landmark under the guidance of their classroom teacher. In the music classroom, students will listen to Respighi’s “Trevi Fountain at MIDDAY,” find parallels between music and architecture, and then compose their own pentatonic melody to express a familiar Memphis landmark. After orchestrating their melody with classroom instruments, they will listen to Respighi’s “Villa Medici at Sunset” and compare the compositional techniques they used to Respighi’s. In later enrichment lessons, they may use this class orchestration as the recurring section of a longer composition in rondo form about the city of Memphis.

#### Types of Student Participation

- Listening
- Researching pictures of landmarks on the Internet
- Writing a descriptive paragraph about pictures of Roman fountains or landmarks of Memphis
- Creating a pentatonic melody on pitched instruments
- Orchestrating a melody with classroom instruments to express student impressions of a Memphis landmark
- Arranging this orchestrated melody as the **A** section of a Memphis rondo

#### Related to Previous Learning

- Students can draw upon their experience of the world from the evening news and their social studies classes when they focus on landmarks as symbols of a given city’s culture.
- Internet skills will come into play when they view and discover pictures of landmarks from different countries.
- Fourth and fifth grade students can sharpen writing skills necessary for standard writing assessments when they write their landmark essay.

- The concepts of *line* and *form*, important in both art and music, are familiar to students. Students in grades four and five have already studied the pentatonic scale for many years. Creating a class composition about the Memphis-Arkansas Bridge will call upon students to synthesize and apply their knowledge of line, form, and melody to arranging compositions.

### Strategies/Activities/Distributed Practice/Intervention

#### DAY 1

Discussion and Brainstorming: 20 minutes

- The teacher asks, “What is a landmark?”
- Students name Memphis landmarks, USA landmarks, world-famous international landmarks, etc.
- Students listen to one minute of Respighi’s “Trevi Fountain at Midday.” They discuss (in pairs, then in the large group) these musical elements: instrumentation, dynamics, texture, etc. They can pretend that this music is a sound track to a movie. What scene is taking place in the movie? Discuss.
- Students brainstorm words and phrases that describe this music as the teacher writes these on the board.
- Students discuss what they know about ancient Rome. What can they infer about Rome from the sculpture of Trevi Fountain and Respighi’s music? What ideas about Rome are these artists trying to communicate?
- Students can view enlarged Internet pictures of Trevi Fountain at <http://www.freefoto.com/browse.jsp?id=14-26-0>
- Students can discuss how the music fits the pictures.

The remainder of this lesson will be used for guided practice in creating pentatonic melodies on pitched instruments for 20-30 minutes.

- Students sit in pairs at pitched instruments set in G pentatonic scale. The students should take turns each time a direction is given. One student plays; the other observes.
- The teacher claps or plays on recorder two measures of 4/4 using note values familiar to the students. Students echo on a single pitch in G pentatonic. (Advanced students may then create their own rhythms on *repeated tones*.)
- The teacher listens to volunteers, selects a rhythm, and notates it on the board. All play.
- Students play this same rhythm using *steps* or *neighbor tones* (e.g., G to A, D to E).
- Students are advised to play the same rhythm, inserting one *skip* (e.g., D to B).
- The teacher presents this rubric for pentatonic melodies:
  1. The chosen rhythm is played accurately.
  2. The melody includes mostly repeated tones and neighbor tones, with an occasional skip.
  3. The teacher and/or students can hum or sing this melody easily.
- Students continue guided practice improvising melodies in that rhythm.

**Curriculum Correlation Note:** The music teacher can encourage each homeroom teacher to teach a language lesson this week to prepare for next week’s music lesson. In their homeroom language arts class, students may write a paragraph describing a famous Memphis landmark. Encourage students to search for and print out a picture of their landmark using the Internet. Student compositions may be read aloud, illustrated, and/or displayed along with the pictures.

Note: A handout for writing a descriptive paragraph is included in this lesson.

#### DAY 2

Mirror Movement, Active Listening: 10 minutes

The teacher leads mirror movement to one minute of Respighi’s “Villa Medici at Sunset.”

Students answer the following:

- Describe the music you just heard.
- Compare it to the music you heard at your last music lesson. How is it different?
- Respighi wrote this music to describe a fountain in the gardens of the estate (villa) that belonged to a rich and powerful Roman family, the Medici family.

- Imagine the Medici fountain depicted in this music.
- What time of day is it? What is happening around the fountain? What do you hear in this scene?

Discussion of a Memphis Landmark: 10 minutes

The teacher says: “Now let’s talk about a famous Memphis landmark – the new Memphis-Arkansas bridge. What does it look like? Can you draw the contour in the air? What happens on and around this bridge? If you were visiting Memphis, what would this bridge tell you about Memphis culture? Why is it important to this city? Describe how it looks at different times of the day.” Students might discuss how the bridge is lighted at night and how the lights reflect in the water.

Creating a Melody for the New Bridge: 30 minutes

Pairs of students go to the pitched instruments set in G pentatonic.

Students review the rhythm of last week’s melody:

- on repeated notes
- on neighbor tones
- on repeated tones and neighbor tones with one or two skips.

The teacher presents the following iconic visuals on the board:



- Students trace the first shape in the air. They attempt to play that shape on their instrument. Volunteers may perform their shape-melody for the class. Repeat the process with each iconic shape.
- The teacher directs students to trace the contour of the Memphis-Arkansas Bridge in the air. Guiding questions may include: “On what level will your melody begin? Will it use mostly repeated notes, steps, or skips? Will you begin and end on the same pitch or on different pitches?”
- Students will engage in guided practice to create a melody to evoke the structure of the bridge. Select one melody, notate it, and make sure that everyone can play it.

### DAY 3

Students review their class Memphis-Arkansas Bridge melody by singing/playing/notating it. 20-30 minutes

Creating an Arrangement:

Respighi used many different orchestral instruments to paint a musical picture of Trevi Fountain. Choosing the different instruments is called *creating an arrangement*. Students will do that with their melody.

- Students decide at what time of day this melody will represent the bridge. They will discuss and vote. (It may be helpful to have all students close their eyes and let the teacher tally the votes. This eliminates peer pressure. The rule is that if a student’s eyes are open during voting, that vote does not count.)
- Students listen as classmates play instrumental families of different timbres (e.g., only instruments with metal bars, or only xylophones.) They decide which arrangement best evokes the selected time of day. Students discuss what is happening on and around the bridge at that time of day. They will suggest other instruments to represent these activities. Rehearse.
- The teacher will explain that music is an art form of sound taking place through time. Students will decide the *form* of the piece. What will happen first? How will the piece develop? How will it end?
- Students will rehearse and perform for the homeroom teacher. Optional: Tape or videotape the performance.

### Closure

Students will summarize what they have learned during their study of Respighi’s *Fountains of Rome* and their own composition. The teacher may take notes on a KWL chart.

### Extend and Refine Knowledge

- Students discuss musical elements used in their class composition (e.g., tone color, dynamics, tempo, etc.). They discuss elements of form used (e.g., repetition, texture, etc.). Students can then compare and contrast how Respighi used the same elements in “Trevi Fountain at Middyay” or “Villa Medici Fountain at Sunset.”
- Students may create an extended form using their bridge composition as the A section of a Memphis rondo.

**Assessment**

The teacher should check for understanding throughout the lesson, reviewing/re-teaching as necessary. The teacher can use the following rubric to assess student learning.

Assessment Criteria	Excellent	Satisfactory	Needs Improvement
The chosen rhythm is played accurately.			
The melody played includes mostly repeated tones and neighbor tones, with an occasional skip.			
The student can hum or sing this melody easily.			
The student participated in all aspects of the assignment.			
Comments:			

## A Descriptive Paragraph

A descriptive paragraph can describe what a person, place, or thing is like. It can also describe location. The following words can help you write a good paragraph.

Properties	Measurement	Analogy	Location
Size	Width	Is like	Above
Color	Length	Resembles	Below
Shape	Weight		In
Purpose			Near
			North, East, West, South

**Writing Stage:** When you turn your ideas into sentences.

### Five Writing Steps:

1. Open your notebook/word processor.
2. Write the topic sentence, supporting sentences, and closing sentence.
3. Write clear and simple sentences to express your ideas.
4. Focus on the main idea of your paragraph.
5. Use the dictionary to help you find additional words to express your ideas.

### Parts of a Paragraph:

1. **Topic Sentence:** The topic sentence is the first sentence in a paragraph.
  - It introduces the main idea of the paragraph.
  - You should summarize the main idea and tell the reader what your paragraph is about.
2. **Supporting Details:** They come after the topic sentence, making up the body of the paragraph.
  - They give details to develop and support the main idea of the paragraph.
  - You should give supporting facts, details, and examples.
3. **Closing Sentence:** The closing sentence is the last sentence in the paragraph.
  - It restates the main idea of the paragraph.
  - You should restate the main idea of the paragraph using different words.

### Example: The Memphis-Arkansas Bridge

There are three reasons why the Memphis-Arkansas Bridge is an important landmark in Memphis. First, this bridge is like a huge letter “M” connecting Memphis with Arkansas. The shape of the bridge is unique and recognized with the city of Memphis. Secondly, it crosses the Mississippi River in the downtown area. People see this bridge from different directions. Finally, the bridge is lighted with yellow lights at night. The lights reflect in the water and can be seen from far away. When visitors see the bridge, they know they are close to Memphis. This bridge is easily recognized as a Memphis landmark.

### Editing My Paragraph (*check when completed*)

Name \_\_\_\_\_

#### Grammar and Spelling Checklist

- \_\_\_\_\_ I checked the spelling.
- \_\_\_\_\_ I checked the grammar.
- \_\_\_\_\_ I read the paragraph again.
- \_\_\_\_\_ I made sure that each sentence has a subject.
- \_\_\_\_\_ Subjects and verbs agree with each other.
- \_\_\_\_\_ I checked the verb tenses in each sentence.
- \_\_\_\_\_ I checked to make sure that each sentence makes sense.

#### Style and Organization Checklist

- \_\_\_\_\_ My paragraph has a topic sentence.
- \_\_\_\_\_ My supporting sentences focus on the main idea.
- \_\_\_\_\_ I have a closing sentence.
- \_\_\_\_\_ All my sentences focus on the main idea.
- \_\_\_\_\_ I have reread my paragraph to see if it is interesting.

## LESSON 2

## Stepping to the Music

**Subject Area:** Music

**4<sup>th</sup> Six Weeks:** 5 segments of 15-30 minute lessons

**Grade Level:** 4-6

**Curriculum Guide Objectives:**  
8.0, 9.0

### Guiding Questions

- How do people look when they listen to music?
- Why is it important for listeners to visualize a composer's world while listening to music?
- What kinds of places and events inspire songwriting?
- How does the beat in music relate to dance steps?
- How do some instruments seem appropriate for certain styles of music?

### Concepts

- Motion (Waltz)
- Beat Awareness
- 2/4 and 3/4 Meter
- Rhythm
- Order

### Vocabulary

- Waltz
- Rhythm
- Beat Awareness
- Meter
- Tempo

### Materials

- YPC 2 CD *Sounds of the City*

### Technology

- YPC 2 CD *Sounds of the City*
- CD Player
- Internet Access

### Motivation

Students will aurally identify the meter of Strauss' "Blue Danube" and Elgar's "Pomp and Circumstance March No. 1." They will practice various rhythmic patterns that will solidify their awareness of duple and triple meter. After becoming more aware of the meter in the non-locomotor exercises, they will perform steps of a simple waltz movement. They will discuss the various rhythms they have been exposed to in the past and decide which patterns best fit the character of their waltz movement.

### Types of Student Participation

- Active listening
- Echoing selected body percussion
- Dancing
- Percussion
- Creating individual and group movement for selected music

### Related to Previous Learning

Students will draw upon their previous experience identifying rhythms, movement through space, non-locomotor movement, and active listening in order to become more aware of the strong and weak beats in triple meter.

Note: At this point in the year, triple meter may not have been discussed; however, students should be able to make the transition with diligent practice.

## Strategies/Activities/Distributed Practice/Intervention

### Day 1

An Introduction to Triple Meter: 15-20 minutes

- Students are seated in personal space.
- (P=Patsch, C=Clap, S=Snap)



- Teacher introduces/reviews meter – meter describes how beats of music are grouped, often in sets of two or in sets of three.
- Teacher asks students to watch and copy various quarter note patterns in 2/4. (Examples = PCPC, CSCS, PSPS, SCSC, etc.)
- Students create body percussion ostinati in 2/4 as the teacher plays a strong-weak pattern with a mallet on a hand drum (center/rim tap).
- Teacher informs the students that they are creating patterns in 2/4 meter.
- Teacher asks students to watch and copy various quarter note patterns in 3/4. (Examples = PCC, CCS, SSS, PPS, CCP, etc.)
- Students create body percussion ostinati in 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 3/4 meter.
- (Teacher may combine rhythms to make the phrases longer.)
- Assessment: The teacher will give the students a phrase in 2/4 or in 3/4. The students will hold up two fingers if the phrase is in 2/4 or three fingers if the phrase is in 3/4.

The teacher will read a short passage about Edward Elgar and his creation of “Pomp and Circumstance March No. 1.”

Edward Elgar was born June 2, 1857 in Broadheath, England and died February 23, 1934 in Worcester, England. Elgar grew up surrounded by musical instruments and taught himself to play the organ and the violin. He later taught himself to compose (write) music. “Pomp and Circumstance” is probably one of his most famous instrumental pieces. It was written in 1901 for the coronation of King Edward VII of England. “Pomp and Circumstance” refers to a celebration with great splendor and ceremony. In 1905, Elgar was presented an honorary doctorate from Yale University. “Pomp and Circumstance” was performed at his graduation ceremony and is now played at graduations throughout the United States.

The teacher will ask a student to find England on a world map and name the continent on which it is located. Students will discuss what they know about England, naming important people and places.

The teacher then plays an excerpt of “Pomp and Circumstance.” Students should listen to the excerpt and accompany it with silent body percussion patterns (like the patterns used at the beginning of the class) in order to decide if the music is in duple or triple meter.

Students can recall events where they have heard this music played, or they may imagine places/events where it could be heard (graduations, weddings).

If time allows, the teacher can have pairs of students demonstrate how they should step to the music when practicing for graduation or for a wedding processional. The teacher can lead a discussion relating to feelings evoked by certain styles of music, explaining how “Pomp and Circumstance” can make someone feel proud. Students can demonstrate ways to show pride with only their posture and physical expressions.

## **Day 2**

An Application of Triple Meter (15-20 minutes)

- Students will have a seat in personal space.  
(P=Patsch, C=Clap, S=Snap)
- The teacher will have students echo, then demonstrate body percussion patterns in 3/4. (Examples = PCP, SSC, SSS, PPS, CCP, etc.)
- The teacher models four-measure phrases in triple meter. (Example = PCC | PCC | PCC | P rest rest)
- The teacher asks the students, “Are you echoing in 3/4 or in 2/4?” (3/4)
- The teacher explains how they can determine the meter. (Each pattern has three beats: strong-weak-weak)
- The teacher may also review 2/4 meter from the previous lesson by demonstrating four measure phrases in either meter (2/4 or 3/4) and asking the students to join in the practice.
- Assessment: Students will hold up two fingers for duple meter and three fingers for triple meter.

The teacher will read a short passage about Johann Strauss, Jr. and “On the Beautiful Blue Danube.”

Johann Strauss, Jr. was born October 25, 1825 and died on June 3, 1899 in Vienna, Austria. Strauss, Jr. was born into a musical family. His father and brothers were also composers. Strauss wrote popular music for the entertainment of the Viennese aristocracy. One of the most popular dances at the time was the waltz. Strauss wrote hundreds of dances and became known as the “Waltz King.” In 1867, he wrote “On the Beautiful Blue Danube” for the Vienna Men’s Choral Society. Its lyrics (translated from Strauss’ language, German) describe the physical characteristics of the Blue Danube River, one of the longest rivers in Europe.

Danube so blue, so bright and blue,

Through vale and field you flow so calm.

Our Vienna greets you, you silver stream,

Through all the lands you make merry the heart with your beautiful shores.

The teacher asks a student to locate Vienna, Austria on the world map and compare Austria in size to Tennessee. Students can name facts that they know about Vienna, such as the language they speak (German) and how countries in Europe are different from states in America.

The teacher will then play an excerpt of “On the Beautiful Blue Danube.” Students should listen to the excerpt and use silent body percussion patterns (like the patterns used at the beginning of the class) to decide if the music is in duple or triple meter. After they determine that it is in triple meter, they may also quietly perform their body percussion patterns simultaneously with music.

### Day 3

“The Waltz” – At a 19<sup>th</sup> Century Dinner Party (20-25 Minutes)

- Students sit in a circle while the teacher demonstrates simple waltz steps outside the circle (Step R, L, R, Step L, R, L)
- The teacher asks students, “What meter am I moving in? (3/4 or 2/4)?”
- Students count with the teacher as he/she moves – 1 2 3 – 1 2 3 (stressing the first beat).
- The teacher asks students if the steps are all the same size? (No) Students identify which step covers more space? (Step 1)
- The students will move in a counterclockwise circle as they practice the steps.
- The teacher explains that the dance they are performing is a waltz that would have been performed during dinner parties for the Viennese aristocracy in 1867.
- As the teacher demonstrates, he/she asks, “What am I doing differently now?” (Teacher steps only on the strong beat, moving in a smooth, flowing motion, allowing students to respond.)
- Students practice moving this way, making their movements smooth and flowing, as if they are skating.
- The teacher explains that during formal parties in Vienna, waiters would carry delicious food on silver trays to serve to the guests.
- Students can pretend they are holding a silver tray of food. Girls may put their right hands on their hips, while boys may put one hand behind their back and practice moving in “1” (stepping only on strong beats).
- Students number off 1 or 2 around the circle.
- Students who are in the #1 group will take one step backward to form an outer circle. The remaining group forms an inner circle.
  - Group 1 (“The Waltz”) practices the waltz steps in a counterclockwise circle.
  - Group 2 (“The Waiters”) will move in clockwise motion on the first beat with their left hand upward as if holding a large tray of food.
- Students will perform with the CD, “On the Beautiful Blue Danube.” (Groups may change roles without switching circles at 01:32 of the music.)
- Students will describe the waltz movement they used for “Blue Danube” using adjectives (e.g., flowing, graceful, elegant, relaxed, fun, carefree, beautiful, charming, lovely).

#### Day 4

“Pomp and Circumstance” (15 minutes)

- Students enter and sit in personal space.
- Students will think of ways the soldiers in the Royal Court would respond/move to music using adjectives (e.g., rigid, firm, stiff, unyielding, tough, adamant, harsh). They may also explore movements for the King, royal officials, and the common people.
- The teacher will introduce the rules for this free movement exercise:
  1. Students should be creative and work in small groups or alone.
  2. Students may not talk or touch.
- The teacher will play a 1:00 minute excerpt of the music “Pomp and Circumstance” while students practice their movement in general space.

#### Day 5

Compare and Contrast (15-20 minutes)

The teacher can use the following questions and answers to lead a discussion/review of important facts about the two composers studied in this lesson. The teacher may play 30-60 seconds of music from each piece before asking questions 1-6 and another 30-60 seconds of music before asking questions 7-10. The unanswered chart provided in this lesson can also serve as a quiz to assess what students have learned about Edward Elgar and Johann Strauss, Jr.

Question	Blue Danube	Pomp and Circumstance
1. Who composed the music?	Johann Strauss, Jr.	Edward Elgar
2. For whom was this music written?	The aristocracy (rich people)	King Edward VII
3. What city and country does this music depict?	Vienna, Austria	London, England
4. What is the national language?	German	English
5. What is the purpose of this music?	Sophisticated fun	Royal ceremony
6. What does the music describe?	Danube River	Respect for its ruler and love of order and ceremony
7. What is the meter of the music?	Triple meter	Duple meter
8. What dynamics does the composer use?	Mostly medium loud to loud (mf-f)	Mostly loud (f)
9. What instrumentation does the composer use?	Orchestra	Orchestra
10. Describe the movements used for each piece using adjectives from the previous lessons.	Flowing, graceful, elegant, fun	Rigid, firm, stiff, tough

#### Closure

The teacher can have students take turns telling what they have learned while studying these two composers and their works. The teacher can ask for volunteers to perform the proper steps to dancing the waltz to the “Blue Danube” or marching in a commencement activity to “Pomp and Circumstance.”

#### Extend and Refine Knowledge

The classroom teacher can coordinate with the music teacher to relate the concepts of meter, rhythm, and composition to Language Arts by having students write a spoken word poem. The theme can pay homage to the Mississippi River using a similar beat and meter that was studied in music class. In music, students can create rhythm patterns that go with these original verses and perform their original spoken word poems for parents and other students.

To reinforce writing skills associated with the TCAP Writing Assessment, students can write a short descriptive narrative about the Danube or the Mississippi rivers.

To reinforce Science, Social Studies, and Math skills, students can research facts relating to both the Mississippi and Danube rivers and create a Venn diagram that compares and contrasts the two.

As an art activity, students can clip images that depict animals, people, and things (boats, bridges, buildings, barges, etc.) that can be seen in and along the banks of the Mississippi River. Students can draw/paint a river

scene and collage the images onto the artwork. Students can show their artworks and explain their choice of images and how these relate to river life.

**Assessment**

The teacher should check for understanding throughout the lesson, reviewing/re-teaching as necessary. This is especially important to aspects of the lesson that require performance skills to be accurate, i.e., instrumentation and dance steps associated with the waltz. The teacher can use the unanswered questionnaire/chart provided with this lesson to check for understanding of the composers and music compositions studied in this lesson.

## QUIZ

Questions	Blue Danube	Pomp and Circumstance
1. Who composed the music?		
2. For whom is the music written?		
3. What city and country does this music depict?		
4. What is the national language?		
5. What is the purpose of this music?		
6. What does the music describe?		
7. What is the meter of the music?		
8. What dynamics does the composer use?		
9. What instrumentation does the composer use?		
10. Describe the movements for each piece using adjectives from the previous lessons.		

## LESSON 3

## Match the Beats – “Tunis” from *Escales* by J. Ibert

**Subject Area:** Music

**Grade Level:** 4-6

### 5th Six Weeks

3-5 segments of 15-30 minute lessons

### Curriculum Guide Objectives

MCS Music Standards 1, 2, 3, and 4

### Guiding Questions

- What is the difference between a question and answer phrase and an ostinato?
- How does musical texture paint a sound-picture of a given culture?
- How can culture influence a composer’s choice of instruments?
- How does ‘pattern’ relate to ‘repetition’ in music, dance, and visual art?

### Concepts

- Culture
- Interaction
- Perception
- Melody
- Form
- Patterns

### Vocabulary

- Culture
- Melody
- Form
- Patterns

### Materials

- CD recording of “Tunis” from *Escales*
- Pictures of instruments of the orchestra and traditional instruments of Tunisia
- Map or globe
- Streamers and/or scarves
- Slide whistle
- Hand drums (small and large)
- Tambourines
- Silver Burdett’s Making Music textbooks and accompanying CD’s (pictures and sound bank of various instruments)

### Technology

- *Sounds of the City* CD
- CD player
- Access to the Internet  
[www.herman-witkam.com/instruments.html](http://www.herman-witkam.com/instruments.html)  
[www.classicalarabicmusic.com/instruments.htm](http://www.classicalarabicmusic.com/instruments.htm)  
<http://en.wikipedia.org/wiki/Orchestra>
- Video camera (optional)

### Motivation

Students will aurally identify aspects of “Tunis” from *Escales* by Jacques Ibert. In doing so, they will be able to identify the instrumentation used and the form of the piece. They will use a word chain, body percussion, and unpitched percussion instruments to chant along with the strings in the ‘A’ section. They will also perform question and answer movements with and without props.

### Types of Student Participation

- Listening
- Speaking a word chain, applying body percussion and unpitched percussion
- Creating question and answer movement alone and with a partner; group movement
- Analyzing and critiquing performances

### Related to Previous Learning

Students will draw upon previous experience in unpitched instrument technique, ostinato patterns, and identifying specific instruments in order to perform along with the music studied in this lesson. They will also draw upon previous experiences with melodic contour, question/answer phrases, and movement through space in order to determine the form of this composition.

## Strategies/Activ

### Day 1

15-20 minutes

Teacher introduc

Jacques Iber (show on a i country – de in the music intrigued hin shows pictur When he ret He used the

to choose what instruments to use from the orchestra, since the instruments from Tunisia were not available for him to use in the orchestra of the 1920s. (With the help of the teacher, students can name the orchestra instruments that they remember.)

The image shows three staves of musical notation. The first staff is labeled 'Snap' and has a 4/4 time signature. The second staff is labeled 'Clap' and has a 3/4 time signature. The third staff is labeled 'Pat' and has a 4/4 time signature. Each staff has a key signature of one flat and a common time signature. The lyrics 'Go through Tu - ni - sia to the o - a - sis.' are written below each staff.

through Tunisia.

iranean area ie saw in this ost interested iced probably ruments and

/les of music. [Tunis] he had

Students listen to the first part of “Tunis” and then answer these questions:

- What instruments of the orchestra did you hear? (oboe, strings)
- Was the oboe playing alone (solo) or was there more than one (ensemble)?
- What instrument(s) from Tunisia do you think the oboe represents? (maqrurah, zukrah, qasabah)
- What instrument(s) from Tunisia do you think the strings represent? (tabla, riqq)

Teacher explains the concept of *col legno*. (On any string instrument, the player strikes the strings with the wooden part of the bow rather than drawing the bow hair across the strings.)

### Day 2

15-20 minutes

Teacher reviews concepts from the previous lesson:

- What instruments of the orchestra are being used? (oboe, strings)
- What instrument(s) from Tunisia do the strings represent? (tabla, riqq)
- Who remembers the technique the strings use to make the percussion sound? (*col legno*)
- How is *col legno* performed? (striking the strings with the wooden part of the bow)

Teacher introduces the word chain for the string part.

The image shows a single staff of musical notation with a 4/4 time signature. The key signature has one flat. The lyrics 'Go through Tu - ni - sia to the o - a - sis.' are written below the staff.

Students listen to the music and speak the word chain. Listen again and figure out how many times the word chain is said. (8 times)

The students will add body percussion to the word chain, continuing to speak the words.

- Clap the rhythm of the words.
- Snap “Tunisia” and “oasis.” Then perform with the clapping part.
- Pat “go,” “-ni-sia” and “to.” Add the clap and snap parts.
- Perform with the recording.

## Length of “Tunis” from *Escales*:

02:47 (minutes : seconds)

A section: 00:00 – 00:57

B section: 00:57 – 01:39

A section: 01:39 – 02:30

Coda: 02:30 – 02:47

Teacher leads discussion:

- Is the word chain spoken throughout the entire piece? (no)
- What is the form of the music? (A B A coda)

### Day 3

15-20 minutes

Students review word chain and body percussion from the previous lesson.

Students transfer body percussion to the following unpitched instruments:

- Clap – small hand drums
- Pat – large hand drums
- Snap – tambourines

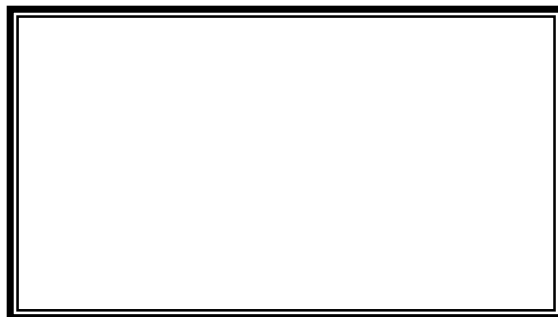
Students perform with the music.

Teacher leads discussion:

- How many beats do you think are in the phrase?
- Could this be called a question/answer phrase? (no) Why? (It is a repeated pattern that doesn't change.)
- What other musical term could it be called? (ostinato)

### Day 4

20-30 minutes



#### As a warm-up:

Students create statues using different levels and shapes (i.e. high, middle, low, curved, straight, pointed, etc.).

With a partner, students explore creating a statue using:

- Contrasting shapes, touching in one place, i.e., just the knees or just the hands.
- One partner makes a statue and the other partner completes the statue.
- One partner makes a statue and the other partner makes an extension of it, etc.

#### Personal space:

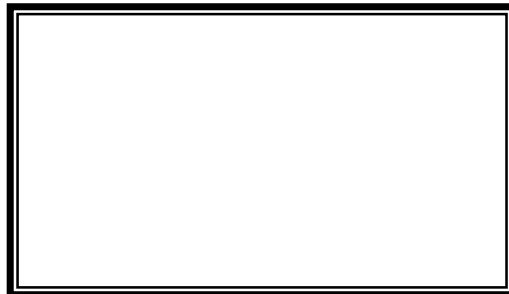
- Students listen to the oboe solo and answer the question, “What picture does this melody paint?” (Answers will vary; try to zero in on the snake charmer idea.)
- Students describe the melody of the B section. Is it smooth or choppy? Loud or soft? Does it repeat? Use question and answer. (Students should be able to hear the melody, use question and answer twice, and then the third time, use the question with a different answer.)
- Students copy the teacher’s hand movements while listening to the music of the B section.



**Length of “Tutu” from *Evilva***  
**02:47 (minutes:seconds)**

- Students explore making certain body parts move in isolation (i.e. just the arms or just the head).
- A section: 00:00 – 00:57
- B section: 00:57 – 01:35
- A section: 01:35 – 02:30
- Coda: 02:30 – 02:47
- Students should explore moving in different levels (i.e. high, low, high to low, low to high, etc.).
- Each student selects a favorite movement to be his/her question.
- Teacher observes various question phrases and asks for volunteers to demonstrate their movement alone.
- Teacher chooses one student to be the question. (Student moves to the front.)
- Teacher demonstrates creating a movement answer to the movement question made by the student.
- Teacher asks:
  1. Does my answer movement borrow something from the question movement?
  2. What movement did I borrow?
  3. Is there something new in the answer?
  4. What was the new movement?
- Students now create a movement answer to the movement question made by the student. Teacher asks:
  1. Does your answer movement “borrow” something from the question movement?
  2. Is there something new in the answer?
- Put the question and answer movements together. (Repeat 2 more times.)
- Students perform with the music of the B section and stop the music before the A section starts. (Form: solo question, class answer; solo question, class answer; solo question, class answer)

**Day 5**  
 20-30 minutes



In personal space:

- Teacher plays the slide whistle while students trace the sound they hear with their imaginary pencils in the air.
- Students take out imaginary pencils and trace the melody of the B section.
- Teacher passes out streamers and/or scarves. Students explore tracing the melody of the B section with their streamer/scarf while staying in one place (non-locomotor movement). Encourage students to use different levels.
- Students explore locomotor movements with their streamer/scarf. Add the music. (Stop streamer/scarf movement at 01:35 on the CD.) Divide class in half; one half observes while others move; switch.

Students find a partner (continue movement with the streamer/scarf):

- (No music) Students will practice moving away from partner and returning.
- Students sit and listen to the B section. Teacher instructs the students as to when they return to their partner. (Start returning at 01:11; stand facing partner at 01:35.)
- Students move with the music, leaving their partner and returning at the right time.
- Students evaluate their movement. Teacher poses the following questions:
  1. Did you use different levels during your movement?

2. Did you return to your partner at the correct time?
  3. While returning to your partner did you have to take large steps or run? (Advise the students who answer yes to this question not to travel so far away.)
  4. Did you return to your partner too soon? (Advise the students who answer yes to this question to expand their horizons and take a risk!)
- Students move with the music again.

The teacher reviews question and answer within the melody of the A section. (Students remain with partners but will lay streamer/scarf down beside them.)

- Partners create movements where one partner moves the question and the other moves the answer.
- Half of the class sits and observes while others perform. Ask individuals, "Which group were you watching?" Ask one of the following questions:
  1. Are the partners using different levels?
  2. Did the person who moved the question start and stop at the right time?
  3. Did the person who moved the answer start and stop at the right time?
  4. Did the person who moved the answer borrow from the question?
  5. What movement did the answer borrow?
- Other half of the class stands and performs. Repeat observation questions.

Teacher reviews form of the song (A B A coda).

- A** partner groups perform question and answer movement
- B** move away from partner and return at 01:11 with streamer/scarf in hand
- A** partner groups perform question and answer movement (put streamer/scarf down)
- Coda** partner groups create a statue\*

\*The teacher might want to review how to make a statue from the previous lesson.

The students have a practice performance with the music. Afterwards, teacher poses the following questions:

1. Did you move at the correct time?
2. Did you and your partner have a true question and answer?
3. Did you leave and return at the correct time during the B section?
4. Did you use your streamer/scarf correctly?
5. Were you happy with what you did? If not, what could you do to change it?

Students perform again.

### Closure

Students should have the opportunity to explain what they have learned. They can volunteer information or take turns performing and have another group critique, using the appropriate questions and answers. This will allow the teacher the opportunity to assess the students' understanding of key concepts and skills introduced in this lesson.

### Extend and Refine Knowledge

Divide the class in half. Half observe while the others move; switch. Perform for the classroom teacher. Videotape the final performance.

### Assessment

The teacher should check for understanding throughout the lesson, reviewing/re-teaching as necessary. The teacher can use the following rubric to assess student learning.

### Score (Key)

- 2 - full understanding and/or eagerness to participate
- 1 - understood somewhat and/or 70% participation
- 0 - no understanding and/or refusing to cooperate

### Rubric for: "Tunis" from *Escales*

Class	Desired Outcome(s)	Grade	Comments
Day 1	Students were able to recognize and/or name the instruments from Tunisia and the orchestra.		

<b>Day 2</b>	Students were able to chant along with the music, determining how many times to speak the word chain and also determining the form of the piece.		
<b>Day 3</b>	Students were able to identify the string part as an ostinato and give reasons as to why they thought so.		
<b>Day 4</b>	In following the melody of the oboe, the students were able to identify the question and answer phrases, as well as move appropriately.		
<b>Day 5</b>	Students were able to show the form of the piece through their movement. They also performed with a partner.		

## LESSON 4

## Arts and Senses

**Subject Area:** Visual Art, Music, Theatre, and Social Studies

**Grade Level:** 4-6

**5th Six Weeks**

5 days

**Curriculum Guide Objectives**

Arts Standards 1, 2, 3, 4, and 5

**Guiding Questions**

- What colors portray a certain mood/emotion?
- How can the atmosphere and weather affect the appearance of colors in nature?
- How do human perceptions and opinions relate to history and culture?
- How can you identify objects without using your sense of sight?
- How can a story be told without using words?
- What Memphis landmarks and important places might be used as symbols on a visitor's brochure?
- How do watercolorists from the past influence painters using the same media today?

**Concepts**

- Design/Composition/Order
- Imagery
- Line
- Color
- Perception
- Harmony

**Vocabulary**

- Atmospheric Perspective
- Color Harmonies
- Crayon Resist
- Foreground, Middle Ground, and Background
- Senses (touch, smell, taste, sight, hearing)
- Watercolor Techniques

**Materials**

- Drawing Paper
- Pencils
- Watercolors and Crayons
- Rulers
- Handout (included with this lesson)
- Pictures of the Hernando Desoto Bridge
- Art Reproductions

**Technology**

- *Sounds of the City* CD
- CD Player
- Access to the Internet
- Types of Student Participation
- Analyzing and Critiquing
- Drawing
- Painting/Using Other Color Media
- Questioning and Answering
- Exploring the Use of the Senses

**Note:** Review the warm-up activities and additional information at the end of this lesson. They will help connect visual art with the content studied in the music lessons.

**Motivation**

The activities in this lesson will help students better understand how human senses and emotions influence artistic decisions, improve memory recall, and sharpen observation skills that are transferable to all learning. As students recognize commonalities among the arts, they will become stronger producers and consumers of the arts throughout their lives.

Which colors on the color wheel are considered warm?

**Related to Previous Learning**

In visual art, students have completed a study of the color schemes and placement of colors on the color wheel. This lesson will reinforce student understanding of color harmonies and introduce aspects of atmospheric perspective relating to spatial relationships in painting.

**Strategies/Activities/Distributed Practice/Intervention**

**Note:** When asked to name his favorite architectural design in Memphis, local architect Bill Ferguson chose the Hernando Desoto I-40 Bridge. He said, "The flowing 'M' design (of the I-40 Bridge) creatively combines structure and symbol spanning an imposing river and representing the Memphis community's name, and the lights enhance the symbol in the dark." (<http://memphisbizjournals.com/memphis/stories/12005w02/21>)



**Painting a Familiar Landmark**

In this lesson, students will paint the Hernando Desoto I-40 Bridge as an important landmark in Memphis. In setting the stage for this activity, the teacher will compare this architectural structure to the Trevi Fountain in Rome that inspired Respighi's tone poem.

**Essential Understandings**

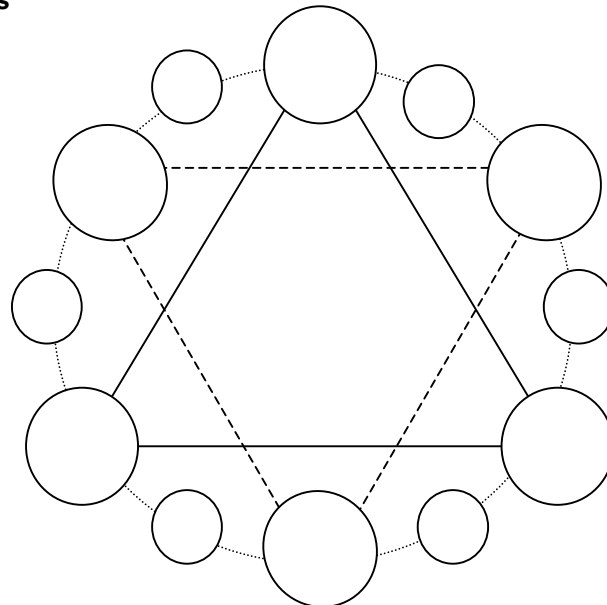
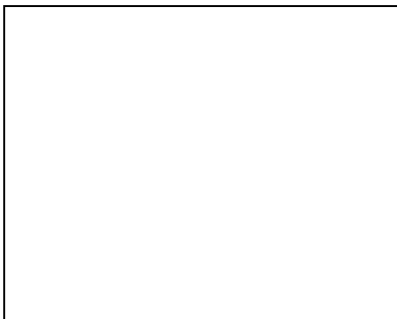
- The Hernando Desoto Bridge is an important icon/landmark because of its location, architectural design, 'M' shape, and size, giving it a sense of emphasis (main point of interest) to the downtown area.
- Atmospheric perspective is a technique that artists use to create an illusion of realism when painting natural scenes.
- Warm and cool color harmonies can reflect different moods in artworks.

**Watercolor Techniques**

- **Wet-On-Wet** – On damp paper, make horizontal brush strokes with a flat or round brush, loaded with a wash consisting of ¾ parts of water and ¼ part of pigment mixture. This technique is often used to paint sky, water, and distant tree lines that appear blurred by elements in the atmosphere.
- **Wet-On-Dry** – With a round or flat brush filled with a wash consisting of ¾ pigment mixture and ¼ part water, paint on a dry paper surface. This technique is often used to paint details. When you decrease the amount of water, you get a darker color. When you use more water, the color will be lighter (more transparent).
- **Dry-On-Dry** – Use a color mixture that is mostly pigment to paint on a dry paper surface. This technique is used also for painting details that need to be darker (less transparent).

**PROCESS INSTRUCTION FOR WATERCOLOR PAINTING**

**STEP ONE – Review Warm and Cool Colors**

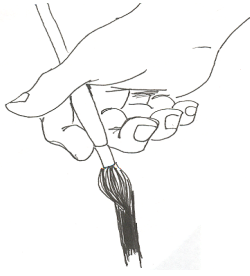


# Background

## STEP TWO – Practice Brushstrokes

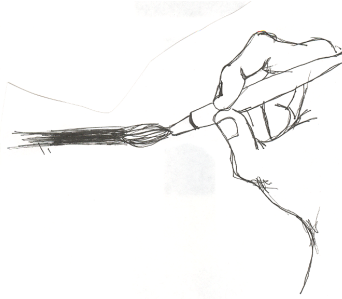
Practice the following brushstrokes using a wash (2 parts water and 1 part paint pigment).

Vertical



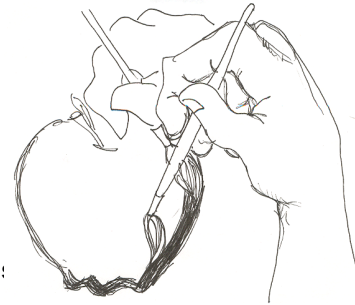
Vertical

Horizontal

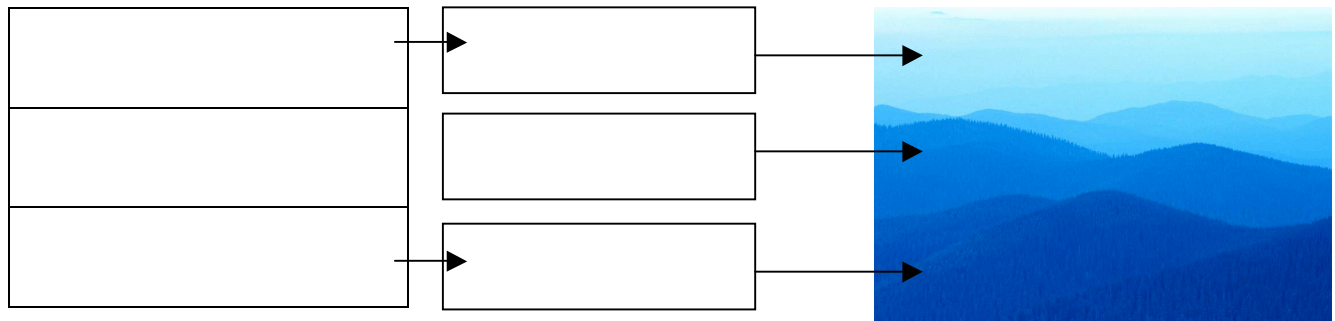


Horizontal Brush

Round Brush Technique

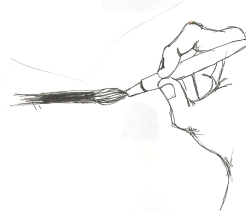


1. On a sheet of drawing paper, lightly sketch lines to divide the picture plane into three equal parts.



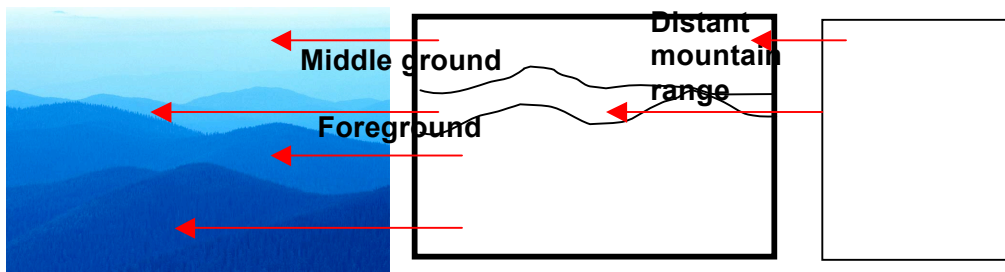
2. In a mixing tray, mix 3/4 parts of blue and 1/4 part brown watercolor pigment. In nature, sunlight blends colors so that they appear in harmony with each other. When you add a small amount of brown to landscape colors (green grass, blue sky, etc.), it will help soften and unify the paint colors so that your painting will look more realistic.
3. With a clean brush and clear water, lightly wet the paper with horizontal strokes.

<b>Background</b>
<b>Middle Ground</b>
<b>Foreground</b>



4. While the paper is still damp, dip your brush first into clear water, then dip the tip of the brush into the mixed color puddle.
5. While the paper is still damp, pull the brush (filled with water and paint mixture) across the top third of the paper (background). Keep dipping the point of the brush into the water and adding horizontal brushstrokes until you have covered the paper.
6. Dip the point of the brush into the pigment, and then create the first mountain range, going back over part of the sky area as shown below.

## Sky



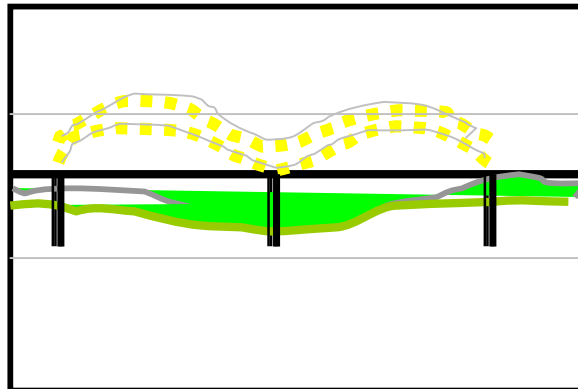
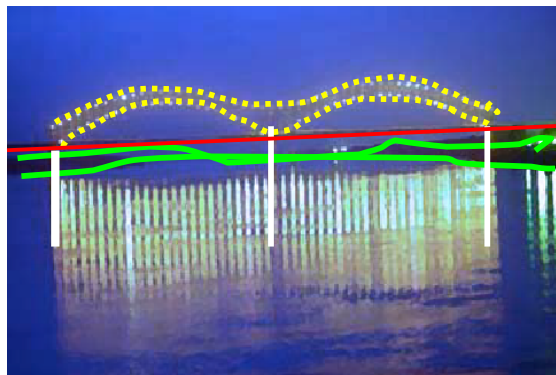
7. To create the mountain shapes that appear in the middle ground area, put your brush in clear water and swish it. Tap the side of the water bowl lightly to eliminate excess water. Next, load the brush with the same blue & brown paint mixture (a little more pigment and less water) and paint the middle mountains using horizontal brushstrokes. Notice the illustration above.
8. To paint the mountains in the foreground area, mix a new puddle of paint mixture (estimating 3/4 part blue and 1/4 part brown). Swish brush in clear water, tap the brush on the side of the bowl, and then fill with the paint mixture (very little water). Use horizontal brush strokes to create the mountains closest to you.

**When you want to go darker, use less water and more pigment (less transparent).  
When you want to go lighter, use more water and less pigment (more transparent).**

### Step Four – Painting the Hernando Desoto I-40 Bridge



Look at the paintings above. Which one was painted with mostly cool colors? Which one appears to be warm? Can you locate the 'M' shape? Draw over it with your finger.



### Crayon Resist

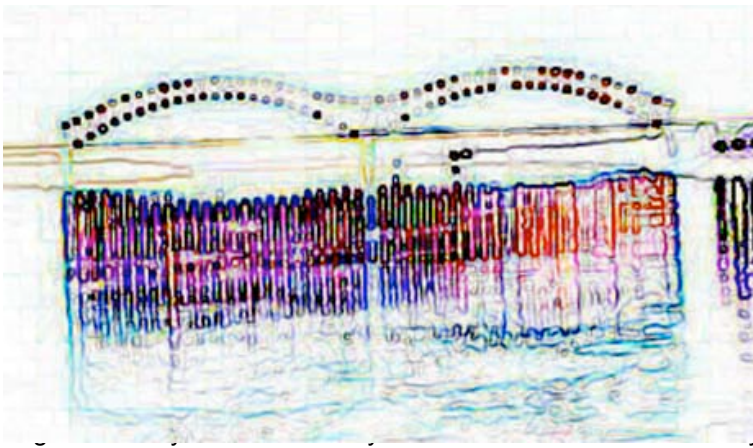
When you paint a watercolor wash over lines and shapes drawn with wax-based crayons, the image (crayon marks) will resist the water and will appear to sparkle.

### Getting Started:

1. Turn your paper so that it is longer than wider (horizontal).
2. With your black crayon, draw the straight line of the bridge a little above the center of the middle ground (refer to the black lines on the sketch above).



- 3.
- 4.
- 5.
- 6.
- 7.
- 8.



draw the horizon just below the bridge (see  
 bridge (see gray lines).  
 of lights on your bridge (see yellow color on  
 ly wavy (look at the painting at the top of the  
 wn (very small amount of brown). Mix a large  
 ie left edge, and then moving toward the right  
 ou coat the whole picture plane.

### Extended Learning

Paint this same bridge again using your favorite colors.



### Closure

The teacher can lead a question/answer session to make sure that students can explain what they have learned from the music and art activities.

### Students should understand the following:

- Connections to the Memphis Symphony Concert – *Sounds of the City*.
- Meaning of atmospheric perspective in nature and how the illusion of atmospheric perspective is created with painting techniques.
- Color harmonies such as warm and cool colors.
- Watercolor techniques – wet-on-wet, wet-on-dry, and dry-on-dry.
- Brushstrokes – horizontal, vertical, and round.
- Mixing colors to depict unified color scheme observed in nature.
- Using the right amount of water to create a transparent wash or a less transparent mixture (opaque).

### Extend and Refine Knowledge



Students can create another painting for homework/extra credit that depicts the same bridge in their favorite colors.

**Assessment**

The teacher can display the paintings and have students use the following peer assessment to critique their personal paintings or those of other students. The critique process is a very important part of learning in the arts. Students need to know how to discuss the use of art knowledge, processes, techniques, and skills. They also need to know how to value diversity and creative expression of individuals who are portraying their personal feelings, emotions, and ideas. The music and art teacher can plan an exhibition for parents to see what they have learned from this unit.

**Watercolor Painting**

**Peer Assessment**  
Mark (X) in the appropriate category

<b>Content</b>	<b>Great</b>	<b>Good</b>	<b>Needs Improvement</b>
<b>Drawing Techniques</b>			
<b>Foreground, middle ground, and background divisions of the picture were considered.</b>			
<b>Color Pigment Mixing</b>			
<b>Color Harmonies</b>			
<b>Horizontal Brushstrokes</b>			
<b>Watercolor Techniques</b>			
<b>Crayon Resist Techniques</b>			

<b>Craftsmanship</b>			
<b>Suggestions for Improvement:</b>			

**ADDITIONAL INFORMATION AND WARM-UP**

**Establishing Connections to the Memphis Symphony Concert**

Art and music teachers can use the following information to establish relationships between their content areas as students study the composers and music selections celebrated in the *Sounds of the City* concert:

- **Elgar** liked to use coded messages (enigmas) in his music. During the same time period, post-impressionist painter Cezanne was leading the art world into abstract art with his break from traditional realism.
- **Strauss** was creating his popular waltzes at the same time that Monet and other impressionists were attempting to capture the effects of light and atmosphere in nature.
- **Ibert's** *Ports of Call* was inspired by his travels to Italy, Tunisia, and Spain. During this same time period Picasso was living in Spain, experimenting with Cubism and inspired by his surroundings.
- **Bernstein's** *On the Town* is a musical about three sailors who fall in love with New York while they are on a twenty-four hour leave. This was written in 1944 at the same time that Jackson Pollack was beginning to shake up the New York art community with his non-objective (unrealistic) paintings of flung paint and dribbles. This art style called "Abstract Expressionism" led art critics to define New York as the new art center of the world.
- **Respighi's** works are typical of the Romantic period. They reflect a hint of classical elements with romantic harmonies, orchestrations, and forms. One of his best-known works, *The Fountains of Rome*, is a tone poem. A tone poem is an instrumental piece that tells a story without words. Painters, whose works were classified by the style of Romanticism, stressed the importance of the senses, the emotions, and nature. Among the giants of this era were William Blake, J.M.W. Turner, and John Constable. Students should review Turner's watercolor seascapes.
- **W. C. Handy's** "Memphis Blues," recognized as one of the earliest pieces of Blues music to be published, established Memphis as the world-center for the Blues. At this same time, many African American painters were establishing notoriety for artworks depicting images of their African heritage. Romare Bearden's "She-Ba" is an excellent example, and like Handy, he was also an accomplished songwriter.

**Respighi and the Romantic Period** (late 1700's - mid 1800's)

Details that will help establish this connection include the following:

- Romanticism emphasized the emotional, the spontaneous, and the imaginative as opposed to classical themes, such as religion. This movement began in England where artists such as Turner and Constable painted scenes that depicted famous events and places surrounding them.
- Respighi's musical compositions reflect several characteristics of the Romantic period, reflecting a hint of classical elements with romantic harmonies, orchestrations, and forms.



Painters, whose works are classified by the style of Romanticism, stressed the senses, the emotions, and the atmosphere. Many of these painters used this style to portray a story of what was going on in life around them.

- Joseph Turner’s “Nordham Castle” and other of his paintings depict a visual story. These paintings are similar to Respighi’s tone poem because they tell a story without using words.
- Turner’s watercolor paintings reflect aspects of atmospheric perspective – the effect of the atmosphere on the way humans perceive tones and colors as they recede toward the horizon, causing them to lighten and blur.

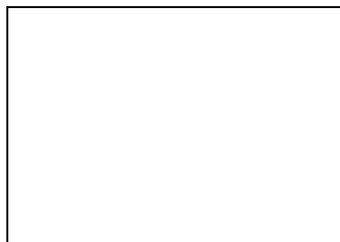
**Note:** Art, music, or classroom teachers can pick one or more of the following warm-up activities to help students realize the potential of their own senses, emotions, and ideas.

**Warm-Up Activities**

Pick and Choose: 10-15 minutes each

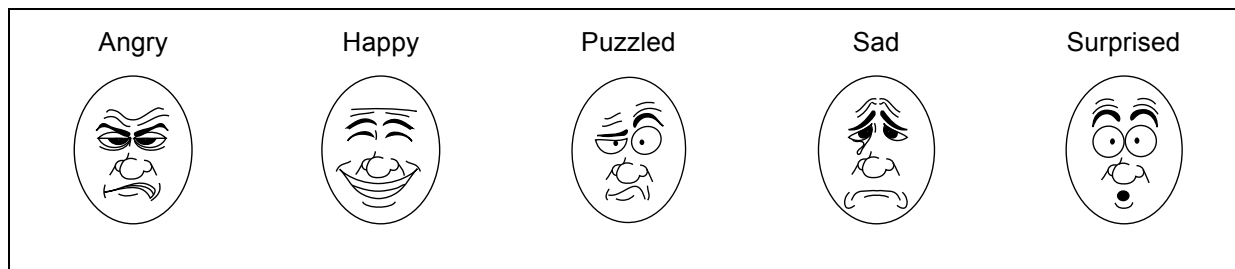
**1. Facial Expressions Show Emotions (10-15 minutes)**

The teacher explains how feelings, ideas, and emotions reflect the diversity of individuals. Some people like vanilla ice cream; others prefer chocolate.



**A. Warm-up – Happy/Sad Feelings:** Students draw a happy face on one side of a paper plate and a sad face on the other side. As the teacher plays snippets of the music included in *Sounds of the City*, students can hold up the happy/sad face to indicate how the music makes them feel. Students will have different opinions.

**B. Warm-up – Lines Show Emotions (10-15 minutes):** Students are each given a strip of paper with a different phrase that has been written by the teacher, i.e., my pet is lost, my home was burglarized, or mom is taking me for ice cream. Students will take turns with a partner posing/sketching the expression evoked by the assigned phrase (each taking about five minutes). The teacher can display sketches and have students guess which expression matches each statement.



**2. Discovering the Power of the Senses (each taking about 15 minutes)**

- A. Sense of Hearing (learning to be a better listener)** – Students will close their eyes and listen intently to selected snippets of the music selections from *Sounds of the City*. Volunteers will describe what they see and feel as they rely only on their hearing. Students can describe how the music makes them feel happy or sad, explaining what kinds of images come to mind as they listen.
- B. Sense of Sight (focused on memory recall of images)** – The teacher can pass around a tray with 10 or more items relating to this unit. Students will be told to study the items carefully and make a list in their memory banks of what they see (without writing them down). After circling the room, the teacher puts the tray away and asks students to list the items on a sheet of paper. After volunteers have helped reconstruct the list on the board, the teacher will explain how concentration helps human observation.
- C. Sense of Touch/Feel (describing surface qualities)** – The teacher holds a grocery sack horizontally containing several items of various shapes and surfaces. The teacher will ask student volunteers to take turns closing their eyes and placing a hand inside of the sack to describe the surface quality of an object they touch. Students will try to guess an object by only the sense of touch (whispering his/her guess to the teacher).
- D. Sense of Taste** – Students can take turns naming their favorite foods. The teacher can have them imagine what their favorite food would be like if it were a different shape or color, i.e., a black watermelon, purple corn, or green meat. The teacher can have students raise hands to indicate their favorite flavor of

**RETURN TO:**

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Orff Music Supervisor  
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Second Floor

ice cream (among 4-5 choices). The teacher can make a circle graph showing the percentages of student opinions in the class.

- E. Sense of Smell** – Students (standing in a circle with their eyes closed) will take an imaginary walk around the Mid-South Fair. Students will take turns naming something they smell from memory (popcorn, types of food, animals, flowers, etc.). The teacher can pass around small boxes with household items such as cologne, cinnamon, garlic, etc., and have students guess the product using only their sense of smell.

**Memphis City Schools and Memphis Symphony Orchestra**

**Young People’s Concert #2**

*Sounds of the City*

Wednesday, February 13, 2008



**Evaluation**

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

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

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

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

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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?

My overall assessment of this session (circle one)

Excellent    Good    Fair    Poor