

ACKNOWLEDGEMENTS

Music Director Teddy Abrams is a passionate proponent of music education and brings his knowledge, creativity and enthusiasm to the Louisville Orchestra. He is the driving force behind the new education initiatives that focus on “hands on” music for students and teachers.

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LETTER FROM
TEDDY ABRAMS

MakingMUSIC will be celebrating its 75th anniversary in 2015 and I am truly honored to follow in the footsteps of its founder, conductor Robert Whitney. Like Maestro Whitney, I believe that music is for everyone and I hope that every child who attends a MakingMUSIC concert has a transformative experience. I know I certainly did when I attended my first orchestra concert in San Francisco. I remember it was an all Gershwin program and as a clarinet player, I was thrilled to hear my instrument played by world class musicians. But it was their conductor, Michael Tilson Thomas, who truly inspired me and guided me in my life as a musician, composer and conductor.

Together, we are going to explore the building blocks of music, language and math through our MakingMUSIC concerts and the ensembles of Louisville Orchestra musicians who will be visiting your school.

I want to challenge you to be open to the entirety of the musical world around you and be open to new musical experiences including opportunities to create and perform your own music! And I hope to inspire all of you as we begin our journey into the world of music together.



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INTRODUCTION

Student activities are included and additional activities/resources are available on the Louisville Orchestra website.
<http://www.louisvilleorchestra.org/education-community/family/>

Since 1940, the Louisville Orchestra and Jefferson County Public Schools have partnered on Making MUSIC and brought tens of thousands of children the gift of orchestral music. This tradition continues with an emphasis on literacy and math as part of the Making MUSIC curriculum including Common Core, Program of Study and National Arts Standards (NAS).

For 4th grade students, focus will be on creating the Name Symphony starting with using their own name as the rhythmic basis for their composition. The activities for the Name Symphony can also be applied to any reading materials throughout the year (literature and poetry) as well as creating fraction math sentences from the original rhythms. Improvisation will also be part of this activity with students creating different rhythmic patterns depending on syllabic stresses, rests, using middle names, etc.

For 5th grade students, focus will be on creating their own original instrument from found objects and becoming the "Landfill Orchestra". Using the rhythms from the Name Symphony and/or adapting reading materials into a musical rhythm, students can add melody with their new instruments. Students will create more complicated math sentences using different time signatures and will explore performing as smaller (chamber) and larger (entire class) ensembles. They will also improvise as the ensemble can be interchangeable.



LEARNING OBJECTIVES

This MakingMUSIC education guide aligns with Common Core for 4th and 5th grade math and ELA as well as KCAS and National Arts Standards. Lesson plans and assessment tools have been created and developed to address specific strands within each discipline.

MUSIC

Grades 4 & 5

STRUCTURES

Essential Questions: What are the elements of music? How do we use the elements to create music?

Learning targets: (rhythm) imitate, explore, identify, notate, improvise, compose, and perform music written in 4/4

Skills and Concepts: Students will use the elements of music while performing, singing, playing instruments, moving, listening, reading music, writing music and creating music independently and with others.

PROCESSES

Essential Questions: How do musicians create a piece of music?

Learning targets: Students can create music using their voices

Skills and Concepts: Students will be actively involved in creating, notating, improvising and performing simple melodies (melodic shape/contour, meter), alone and with others

ENGLISH LANGUAGE ARTS

Grades 4 & 5

PHONICS AND WORD RECOGNITION

RF.4.3 and RF.5.3: Know and apply grade-level phonics and word analysis skills in decoding words.

- Students will use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

VOCABULARY ACQUISITION AND USE

L.4.4 and L.5.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 and grade 5 reading and content, choosing flexibly from a range of strategies.

- (4/5) Students will use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
- (5) Students will use common, grade appropriate Greek and Latin affixes and roots as clues to the meaning of a word



MATH

Grades 4 & 5

MATH

- Analyze patterns and relationships
- Model with mathematics. Students use visual models and equations to solve problems involving the addition and subtraction of fractions, moving flexibly between the abstract and concrete representations (MP2, MP4).

4.NF.3: Understand a fraction a/b with $a > 1$ as a sum of fractions $1/b$.

- Students will understand addition and subtraction of fractions as joining and separating parts referring to the same whole.
- Students will decompose a fraction into a sum of fractions with the same denominator in more than one way, recording each decomposition by an equation. Justify decompositions, e.g., by using a visual fraction model

5.NF.2: Solve word problems involving addition and subtraction of fractions

SCIENCE

ESS3.C: Human Impacts on Earth Systems Human activities in agriculture, industry, and everyday life have had major effects on the land, vegetation, streams, ocean, air, and even outer space. But individuals and communities are doing things to help protect Earth's resources and environments.

SCIENCE

Grades 4 & 5





{ ELEMENTS OF COMPOSITION }

Anyone can compose and improvise; in fact we do it all the time. Whistling, singing, clapping, writing and dancing are just some of the many examples of activities you may do on a regular basis that require some elements of composition or improvisation. But if we're going to compose and improvise as a group, we need to have some common framework. So we're going to use some specific musical terms to help the process.

WHAT ARE THE ELEMENTS OF MUSIC?

Let's break down the elements of music into seven areas; rhythm, tempo, melody/pitch, harmony, form, timbre and dynamics.

RHYTHM is perhaps the most fundamental element of music. The Oxford Dictionary defines rhythm as "a strong, regular, repeated pattern of movement or sound" and more specifically "the systematic arrangement of musical sounds, principally according to duration and periodic stress." Rhythm is also a fundamental part of being human from our heart beats to our walking patterns and even how we speak and read, we live and breathe rhythm. The origin of the word rhythm is from the mid-16th century derived from French word *rhythme*, or via Latin from Greek *rhuthmos* (related to *rhein* meaning 'to flow').

TEMPO is essentially musical speed; how slow or fast the music is performed. Composers indicate the tempo (or if there is more than one throughout a piece of music, the plural is tempi) with specific terminology that informs the conductor and musicians how fast or slow to conduct/play. Some of the most popular tempo indicators include:

- Adagio (slow tempo); slower than Andante
- Andante (literally means "walking"); a moderately slow tempo
- Moderato; a moderate or medium tempo
- Allegro; fast or lively tempo
- Presto; quite fast
- Prestissimo; very fast

The origin of the word tempo is from the early 18th century from Italian word tempo that literally means "time" and from Latin *tempus* "time, season, portion of time".



PITCH is the highness or lowness of sound and Melody consists of pitches in sequence to form a musical or melodic pattern. The word melody comes from Middle English in the late 13th century from the Old French word *melodie* (music, song, tune) from the Latin *melodia* (Greek meloidia) or *melos* (song, part of song).

HARMONY is the combination of simultaneously sounded musical notes to produce chords and chord progressions. There are many different types of harmony depending on the style and era of the music being performed. The word harmony comes from the late 14th century; old French *armonie* from the Latin *harmonia* (joining, concord) and from Greek *harmos* (joint).

FORM is the overall structure or plan of a piece of music and it describes the layout of a composition as divided into sections. Think of musical form as the architecture or blue prints of the entire piece. Like harmony, there are many types of forms depending on the type of piece. And similar to poetry, musical phrases can be organized into musical sentences that use letters as designations. For example, *Twinkle, Twinkle Little Star* is a binary form:

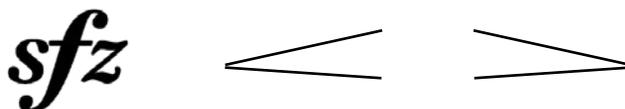
Twinkle, twinkle, little star, (A)
How I wonder what you are.
Up above the world so high, (B)
Like a diamond in the sky

TIMBRE is the characteristic quality of the musical sound or voice (brightness or darkness). This can also be called tone color or tone quality. Different instruments produce different timbres that vary depending on the material of the instrument (wood, brass) as well as size. The word timbre comes from the mid-19th century French word *timbre* derived from the Medieval Greek *timbanon* or *tympanon* meaning small drum. Anatomically, the tympanum is the ear drum. Timbre will become an important part of creating instruments for the Landfill Orchestra (5th grade).

DYNAMICS refer to the musical volume or basically how loud or soft the music is. Some common dynamics markings include:

- Pianissimo (pp); very soft
- Piano (p); soft
- Mezzo piano (mp); medium soft
- Mezzo forte (mf); medium loud
- Forte (f); loud
- Fortissimo (ff); very loud

Dynamics can also be accented or sudden (*sforzando*) changes of volume or gradual; gradually louder is *crescendo* and gradually softer is *decrescendo*.



THE NAME SYMPHONY

4th Grade



Lesson 1 Explore Rhythm and Syllables!

MATERIALS

- Paper and pencil/pen
- Glossary of Musical Terminology (back of guide and more extensive on-line at www.louisvilleorchestra.org)
- Time signatures and note values chart (back of guide)
- Copies of single line staff with neutral clef for rhythms (back of guide)

ACTIVITY 1: WHAT'S IN A NAME?

Have students write their name on a piece of paper using several different variants; first and last, first/middle/last, just initials, nicknames, etc. They should have at least 2-3 different options.

Have the students identify how many syllables are in each part of their name and divide using /. For example, Jen/ni/fer O/wens or Jen/ny O.

Now have the students identify where the stresses or accents fall on their names by underlining. For example, Jen/ni/fer O/wens or Jen/ny O. This will be the basis for creating the Name Symphony.

For the first version of the Name Symphony, we are going to stay in 4/4 time (4 beats in one measure and a quarter note = 1 beat). For examples of 4/4 time, most marches (John Philip Sousa) are in 4/4 time. Time signatures and note values are available at the back of this guide.

Using 4/4 time, have the students keep a steady 4/4 beat as follows:

Foot (beat 1), Clap (beat 2), Clap (beat 3), Clap (beat 4) = one measure

As they keep a steady beat, go around the classroom and have them say different versions of their name keeping in mind their name has to fit into the 4/4 rhythm and that the stresses/accents and all syllables need to be considered. They can choose to use one measure (4 counts) or two measures (8 counts), as well as rests (short musical silences) or dotted rhythms (additional time added to notes) as part of their rhythmic name. This activity can be spread out over a few days until students decide which version of their name they want to use as part of the class symphony.



ACTIVITY 2: TIME FOR TIME

Once the students have determined which version of their name they want to use in the large group Name Symphony, they will need to create a written rhythmic sentence that reflects their pattern. Using the note values at the back of the guide, take a few moments to go over the different note and rest values. Staying in the 4/4 time signature, students will write the rhythmic values attached to their name using the single line staff (neutral clef). As with the oral version, they can use one to two measures for their name.

FOR EXAMPLE:

4/4
JEN - NI FER O - WENS || or || JEN - NI FER O - WENS ||

Jen/ni/fer O/wens

4/4
JEN - NY O || or || JEN - NY O ||

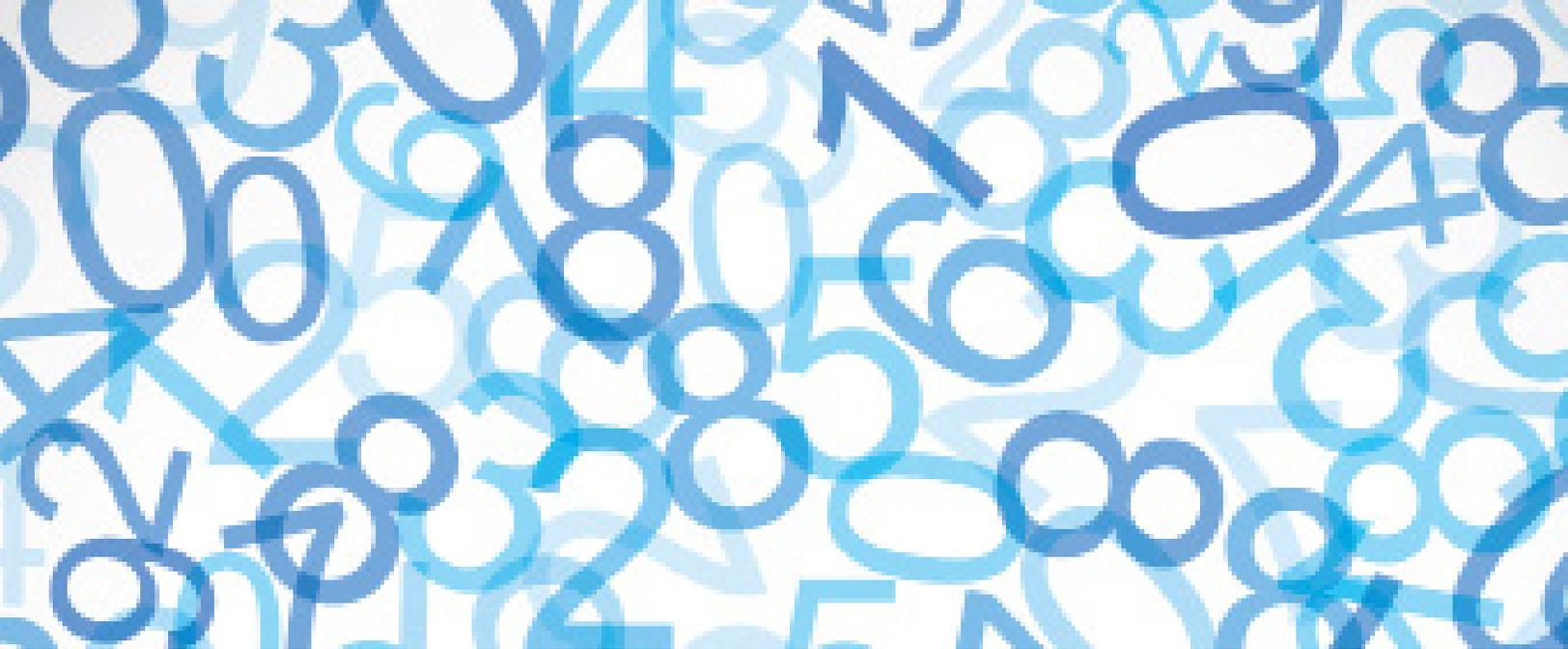
Jen/ny O

Students should create rhythmic sentences for all the versions of their names so they can utilize these in smaller chamber groups as well.

Have the students create an order that they will perform their rhythm – this can be in their current seating arrangement to begin. Once the order is created, go around the room with each student saying their name rhythm as well as keeping the as in Activity 1.

Each day can begin with a new order of performance so the Name Symphony will change depending on the order of performance.





Lesson 2

Rhythm & Math

MATERIALS

- Paper and pencil/pen
- Time signatures and note values (back of guide)
- Music fraction worksheet (back of guide)

ACTIVITY 1: FRACTIONS

Using all of the versions of their names, have students create fraction sentences out of the rhythmic values they have assigned. Each measure represents one fraction sentence so if students are using two measures, then each measure will have its own fraction sentence. Each measure equals one whole.

FOR EXAMPLE:

$$\frac{1}{4} + \frac{1}{8} + \frac{1}{8} + \frac{1}{4} + \frac{1}{4} = 1 \quad \text{or} \quad \frac{1}{4} + \frac{1}{8} + \frac{1}{8} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} = 2$$

Jen/ni/fer O/wens

$$\frac{1}{4} + \frac{1}{8} + \frac{1}{8} + \frac{1}{2} = 1 \quad \text{or} \quad \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + 1 = 2$$

Jen/ny O

Have students experiment with changing the values within their names first as rhythms then write out as fractions creating one measure and two measure versions of their rhythms. How does changing the rhythms and adding/subtracting a measure change the accents/stresses? Have students experiment with adding rests (short moments of silence) to their rhythmic sentence. Note: a rest still has a value that must be included when the rhythm is converted to a fraction.

Have students complete the Music fraction sentences worksheet to conclude the activity.



ACTIVITY 2: PATTERNS

Divide students into smaller (chamber) groups of 4-5. Using the note values sheet, students will create an AABB rhythmic pattern in 4/4 time. That means the A pattern will repeat one time and the B pattern (different than A) will repeat one time. Have the students write out each pattern as a fraction sentence.

Next step is to challenge each group to change one element in their A pattern and their B pattern and write the new patterns first as rhythmic then as a fraction. For example, instead of all quarter notes for the A section, divide one of those quarter notes into two eighth notes. It would look like this:



Have each smaller group determine which version of their AABB they would like to use, then have each group perform (by clapping) their patterns one after the other. All groups will keep the 4/4 time (Foot, Clap, Clap, Clap) when not performing their group rhythms.

ACTIVITY 3: THE NAME SYMPHONY

To create the Name Symphony in its entirety, there will be three sections (ABA). The A section will be from the original Name rhythms created in Lesson 1. Determine ahead of time the order that the names will be performed. The B section will be the small group rhythms created in Lesson 2, Activity 2. To make this easier, the smaller groups should stay together and determine the order of the Names from the locations of the groups throughout the room. The final A section will be a reprise of the Name rhythms. Review each section with the students, and then perform.

Congratulations! You have now created and performed the Name Symphony!





THE LANDFILL ORCHESTRA

5th Grade

SPONSORED BY:



Lesson 1 Explore Musical Roots

MATERIALS

- Glossary of Musical Terminology (back of guide and more extensive on-line at www.louisvilleorchestra.org)
- Instruments of the Orchestra (back of the guide)
- Paper and pencil/pen
- Access to dictionary and/or computer

ACTIVITY 1 – MUSIC DETECTIVE PART 1

Using the music vocabulary list, students will break down each word into syllables and underline the stress/accent. Many music terms are in Italian or French but have their roots in Greek and/or Latin. Once each word has been broken down, students should determine if there is a Greek and/or Latin root to give them a clue to its meaning. Finally, have students look up each word to determine its definition and its origin.

ACTIVITY 2 – MUSIC DETECTIVE PART 2

Now that the students have learned some music terminology, it's time to explore the instrument families of the orchestra. Using the Instruments of the Orchestra list at the back of this guide, have students divide an 8 ½ x 11" sheet of paper into four quadrants. Quadrants should be labeled; strings, woodwinds, brass, percussion. Now have students write the names of instruments that correspond with each of those designations in the correct quadrant. Then have the students identify the characteristics of those instruments within each quadrant that make them similar. For example, many of the strings are made of wood and use either a bow or can be plucked.

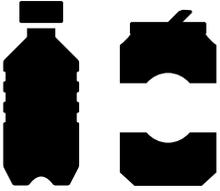


Now it's time to listen to all the instruments in the orchestra using Benjamin Britten's *Young Person's Guide to the Orchestra* from the BBC Orchestra. You can click [here](#) so students can hear all of the different instruments. Pause after each section and have the students write down their impressions of each instrument family. How did each instrument make them feel? Did they like the high, middle or lower instruments? What types of sounds or timbres did they like the best?

Now they're ready to start constructing their own original instruments!

Lesson 2

Create your own instrument



MATERIALS

- These are not limited to the below but these are examples, students should have free reign to make their own "found" instruments out of anything recycled. Please make sure that whatever the students are using has been cleaned!
- Empty containers (for example) oatmeal containers, Pringles cans, milk jugs, soda bottles, Kleenex boxes, if available glass bottles (old fashioned Coke bottles work well), plastic cups
- Tubes: toilet paper or paper towel cores
- Vibration materials: wax paper, rubber bands of different widths, string or dental floss (if available, use different widths and materials)
- Create the shake: dried beans/peas/macaroni/rice
- Decoration: glue, paint, colored markers, glitter

Because students are using only used or recycled materials to create their own original instrument, this lesson can be tied into Earth Day as well as the Science curriculum for how humans impact the environment. By making instruments out of these "found" objects, students are lessening their impact on landfills as well as creating beautiful music!

DRUMS AND SHAKERS: Clean out emptied containers. Make sure each container has a lid of some kind. Add dried beans, peas, macaroni, rice and shake. Decorate outside of container with paint or glitter.

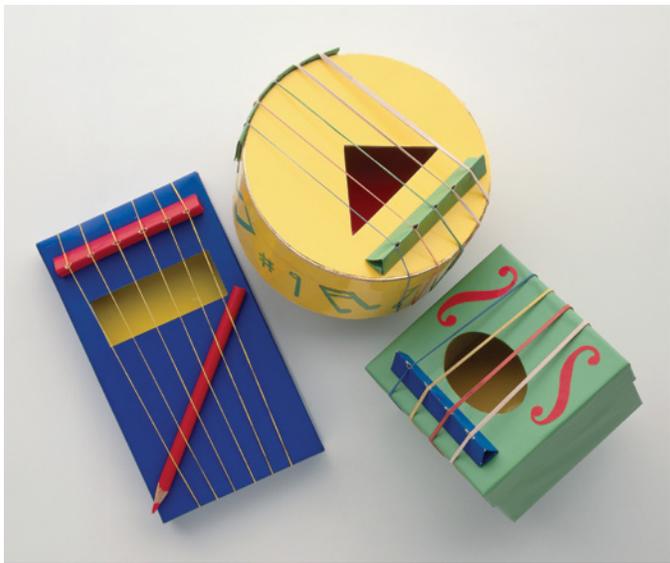
KAZOOS: Toilet paper/paper towel cores: cover each end of the core with the wax paper and rubber bands. Cut a slit in the wax paper at both ends of the core. Decorate core with paint. Hum/blow into one end like a kazoo.

GUITARS: Empty Kleenex boxes - decorate box as desired. Glue several strings across the opening of the box or stretch big rubber bands of different widths. Make sure to create an order from lowest to highest sounds.

HARP: Using plastic cups, wrap several widths of rubberbands across the length of the cup so that each rubberband spans the open side of the cup. Make sure to create an order from lowest (thickest rubberband) to the highest (thinnest rubberband) so you can create a tune. Now pluck the rubberbands to make a tune. You can also use a straw and blow across the top of the rubberbands so that they vibrate to create a sound. This is a rudimentary system of how our vocal chords work.

WATER XYLOPHONE: You can make this with some empty glass bottles and water. Fill each bottle with different amounts of water. You can either blow over the top to get a different sound or you can make small mallets using dowel rods and wooden beads. Line up your bottles according to their pitches (lowest to highest) and then have fun playing *Mary Had a Little Lamb* or *Twinkle Twinkle Little Star*. The more bottles, the more pitches you'll have to play with. This can also be tied into a lesson on volume.





Lesson 3 Build your orchestra

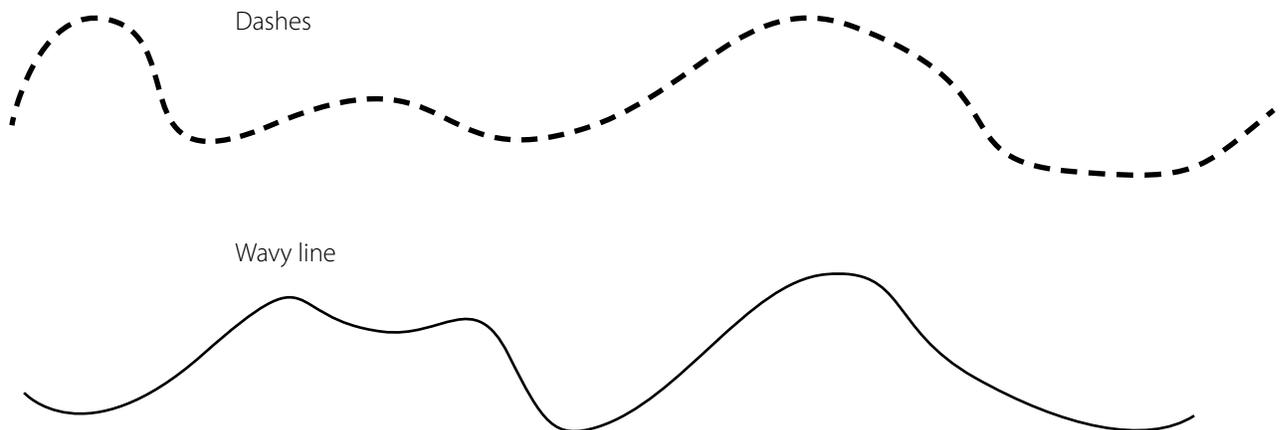
MATERIALS

- Found instruments
- Paper and pencil/pen

Now that each student has created his/her own unique instrument, it's time to create the Landfill Orchestra. Divide students into "like" groups of instruments. Once students are in their groups, they can utilize their work from the Name Symphony to create rhythms and/or tunes for their instrument family. For convenience, have all the groups stay in 4/4 time. An extension lesson would be to alter the time signatures using 2/4, 3/4, 6/8 or even more challenging, 5/4.

For the rhythm instruments (shakers, drums), they can focus on creating a series of rhythmic patterns using their names as the inspiration; an extension lesson would be to have them write out these rhythmic patterns first as note/rest values then as fraction sentences.

For melodic instruments, they can focus on creating some simple melodies using their names or other source materials (poems or literature they have read in class). They can begin by stringing together a series of names (from their Name Symphony work) or using a poem or paragraph from in class reading. Reading out loud to each other, they can determine where the "ups" and "downs" of their voices lead – this will help determine where the melody will rise and fall depending on what's happening with the names, poem or story. They should not use an already existing melody or tune – this must be original. Have them create a visual of their melody that is at least four measures long. They can use dashes or wavy lines for indicating the high and low of the melody. Examples are below.



Once each group has their rhythm and melody ideas together, have them perform for each other. While one group is performing, the other group should be keeping the 4/4 time (foot, clap, clap, clap) throughout. After the first performance, have each group write down some elements of the other performance that they could incorporate into their rhythm or melody. Have each group perform again, this time listening for opportunities to collaborate on specific rhythms or melodies.



Lesson 4

Putting it all together

Now it's time to put the rhythm and the melody together to create the Landfill Orchestra performance of the Name Symphony.

Using some of the ideas from their individual group performances, have the students collaborate on an A section and a B section for their piece. They can reprise the A section at the end so it would look like this – AA BB AA.

Make sure to rehearse each section before putting it all together. There may be some compositional changes needed that the students can identify once they hear both parts put together. Aim for four measures of A section and four measures of B section for the first time around. Remember the final A section is a reprise of the original A section.

Now perform! Congratulations on the first performance of your Landfill Orchestra!



TIME SIGNATURES & NOTE VALUES

Worksheet

DIRECTIONS:

Match the correct definition with the time signature or note value



a. dotted eighth note

b. quarter note rest

c. eighth note equals one beat

d. whole note

e. four beats in one measure

f. sixteenth note

g. quarter note

h. quarter note equals one beat

i. eighth note

j. half note rest



MUSIC FRACTION

Worksheet

DIRECTIONS:

Using the time signatures and note value chart, add or subtract the fractions represented by each group of notes. Your answers should appear as fractions.

FOR EXAMPLE:

$$\circ + \text{♪♪} = 1\frac{2}{8} \text{ or } 1\frac{1}{4}$$

$$1. \circ + \text{♪} = \underline{\hspace{10em}}$$

$$2. \text{♪♪♪} - \text{♪} = \underline{\hspace{10em}}$$

$$3. \text{♪♪♪♪♪} + \text{♪} = \underline{\hspace{10em}}$$

$$4. \text{♪♪} + \text{♪} = \underline{\hspace{10em}}$$

$$5. \text{♪♪} - \text{♪} = \underline{\hspace{10em}}$$

$$6. \circ + \text{♪} = \underline{\hspace{10em}}$$

$$7. \text{♪♪} + \text{♪♪} - \text{♪} = \underline{\hspace{10em}}$$

$$8. \text{♪} + \text{♪♪} - \text{♪♪} = \underline{\hspace{10em}}$$

$$9. \text{♪♪♪♪} - \text{♪} = \underline{\hspace{10em}}$$

$$10. \text{♪♪♪} - \text{♪♪} + \text{♪} = \underline{\hspace{10em}}$$



MUSIC WORD SEARCH

Worksheet

R	K	E	Y	S	I	G	N	A	T	U	R	E
H	A	R	M	O	N	Y	P	S	H	I	B	R
Y	M	O	I	G	A	D	A	F	J	K	V	U
T	B	H	A	I	M	O	N	A	I	P	N	Z
H	R	O	C	P	F	L	U	T	E	H	I	Q
M	I	R	H	T	T	E	M	P	O	B	L	U
W	P	G	S	C	I	M	A	N	Y	D	O	L
R	N	E	L	D	M	P	R	A	H	E	I	S
H	A	L	W	Z	B	R	A	S	S	S	V	E
S	P	L	U	D	R	O	H	C	K	A	P	Y
Q	U	A	R	T	E	R	N	O	T	E	O	X

Rhythm

Melody

Harmony

Pitch

Timbre

Dynamics

Adagio

Quarter note

Key signature

Chord

Brass

Flute

Tempo

Piano

Violin

Harp

Allegro



MUSIC/RHYTHM ACTIVITIES

WALKING ON A BEAT

Students choose a spot in the room. Tell the students you are going to clap 16 counts. Students are to step on every beat. Students can leave their spot but must return by count 16. Clap 16 counts at a walking pace and count out loud so students know how many claps have occurred. Repeat the exercise with 4,8,12 counts. Change tempos. Ask students to vary their steps; walking low, on tiptoes, backwards, sideways, etc. They may not touch each other or talk!

LISTENING

Students sit on the floor (or at their desks) with closed eyes. Students listen to all the sounds they can hear for 30-60 seconds. Students open eyes and share what they heard.

CLAPPING ON A BEAT

Students count and clap 1,2,3,4,5,6,7,8 altogether out loud. Repeat until all are clapping in unison and eventually counting silently. Students continue to count silently while they:

- Clap on all the odd beats
- Clap on all the even beats
- Clap two beats and rest two beats
- Rest two beats and clap two beats

Divide the class in half. Half the class claps on odd beats while the other half claps on the even beats (a and b). Then half the class claps two then rests two while the other half rests two then claps two (c and d). You can also use rhythm instruments in addition to clapping. Experiment with combining a, b, c, and d.

EXPLORING SOUNDS AROUND YOU

- Ask students to move around the classroom or playground to discover objects that can be played.
- Explore different ways in which the object can be played (beating, scraping, shaking) using hands, pencils, rules, etc.
- How does the sound quality of an object change when played or struck with different implements? Or when the object has been altered (full trashcan versus empty, tin can filled with pencils versus filled with erasers). Does the material (wood, metal, hard, soft) make a difference in the quality of the sound?



JOURNEY INTO THE MUSIC OF YOUR LIFE

A journal (or diary) is a very useful tool which many artists use to keep track of their creative thoughts, ideas, inspirations, dreams and day-to-day reflections. As part of your process in learning about music, begin creating a journal specifically relating to your thoughts and ideas and how those could be translated into the music of your life.

PRELUDE

Name some places where you typically hear music. What kind of music is it? How do people react, if at all, to the music? How do you feel when you hear different types of music?

Now, explore other types of music that you hear around you every day. Close your eyes for a minute or two and listen. What do you hear?

Try this. Turn on the television in your home, take some paper and a pen/pencil with you and sit in a completely different room so that you can hear, but not see the television. See if you can tell just by the music what show is coming on. Is it a drama? Science fiction? Mystery? Comedy? How can you tell? What sounds/instruments does the composer use to help identify the music with any characters in the program?

EXPOSITION

Music can tell stories so think about some of the books you have read in school – which ones do you think would translate into a musical format? Why? Analyze the characters in one of the books and determine what type of instrument would represent them. Do you imagine a high pitched character - perhaps a flute or a piccolo? What about a very deep voiced character – perhaps a tuba or a bass?

DEVELOPMENT

Now consider the people in your life to create your original music. List the people in your life and what type of instrument they would be (string, woodwind, brass, percussion). To help you decide the instrument, consider the qualities of the people in your life. Are they funny? Sad? Grumpy? Happy? Do they have a high or a low voice? Do they talk fast or slow?

To give you an idea of how composers have translated a story into a musical work, watch the [Vancouver Symphony's performance of Prokofiev's Peter and the Wolf](#).

Think of different experiences you've shared with the people in your life – who was there? Did you go somewhere fun? Was it a happy or sad experience? Maybe it was exciting . . . how would these translate into a musical piece. Write several of these experiences in your journal listing who was there, where you went, what you did and the emotions of the experience.

RECAP

Now that you've thought about all the ideas raised above, it's time to put them all together. Go back through your journal and read your ideas. Does anything strike you as being a good idea your piece of music?

Create a story from your life that would use several events tied together to tell one story. Have a least two characters and at least three different events.

Add the instruments to the characters in parentheses – using *Peter and the Wolf* as an example, you might write something like this.

"Peter (strings) decided to explore the woods outside his house and was very excited."

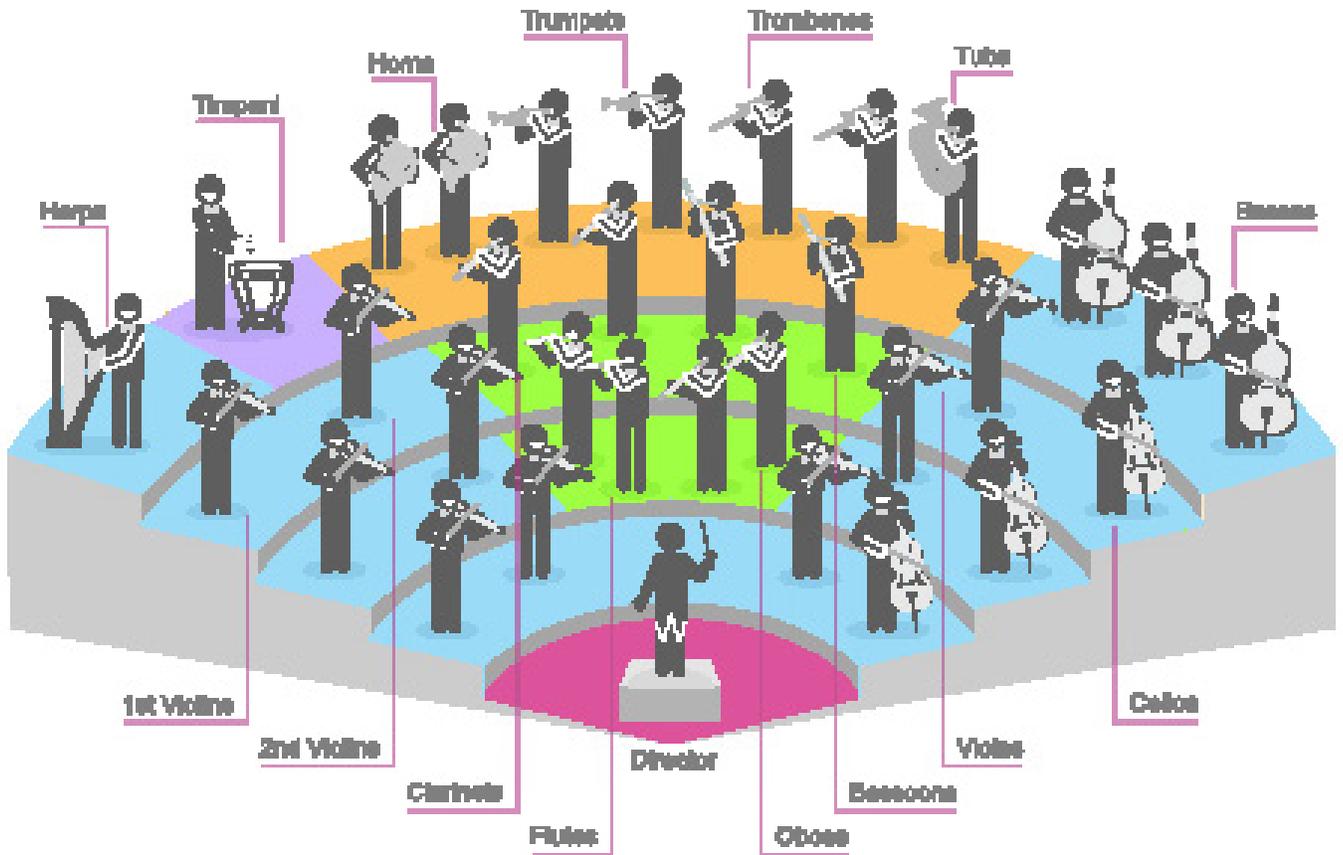
You will also need to add if the music would be written in major or minor – for example, if someone is happy, that would typically be in major and if someone is sad, that would typically be in minor. Also, if the situation is exciting or scary, the tempo (or speed) of the music could be fast (allegro) or if the situation was spooky or sad, the music could be slower (andante or adagio). Using the Peter and the Wolf example, you might add (major, allegro) after the word "excited".

Expand on your story to include major or minor and tempos to the situation – used the music terminology guide to help you include musical terms.

Congratulations! You've just created the ideas to generate a musical tone poem about your life!



Orchestra Instrument positions



	Conductor		Strings		Woodwinds		Brass		Percussion
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Accent – Emphasis on a note, word or phrase >

Accelerando – gradually getting faster, or accelerating

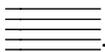
Accidental - A sharp, flat, or natural not included in the given key.

Sharp - A symbol which raises the pitch of a note one-half step.

b Flat - A symbol which lowers the pitch of a note one half step.

♮ Natural - A musical symbol which cancels a previous sharp or flat.

Chord – Two or more pitches sounding together

Clef - A symbol placed at the beginning of the staff to indicate the pitch of the notes on the staff . The most commonly used clefs are the G, or treble clef  and the F, or bass clef . Another clef, used by violas, is the alto clef .

Dynamic – Musical volume; how loud or soft the music is. Some dynamics:

Pianissimo (**pp**); very soft

Piano (**p**); soft

Mezzo piano (**mp**); medium soft

Mezzo forte (**mf**); medium loud

Forte (**f**); loud

Fortissimo (**ff**); very loud

Fermata - Hold; pause 

Key Signature - A group of accidentals at the beginning of a piece that tells the musicians what sharps or flats to play.

Note - The symbol which, when placed on a staff with a particular clef sign, indicates pitch.

 **Sixteenth note/rest** A note/rest half the length of an eighth note and a sixteenth the length of a whole note.

 **Eighth note/rest** A note/rest half the length of a quarter note and an eighth of the length of a whole note.

 **Quarter note/rest** A note/rest one half the length of a half note and one quarter the length of a whole note.

 **Whole note/rest** A note/rest equal to four quarter notes.

Dots next to a note or rest add half the value of that note.

 **Dotted Eighth note/rest** A note/rest equal to one and a half eighth notes

 **Dotted Quarter note/rest** A note/rest equal to one and a half quarter notes

 **Dotted Whole note/rest** A note/rest equal to one and a half whole notes

Melody – Pitches in sequence that form a pattern

Pitch – The highness or lowness of sound

Pulse – Feeling where the beat is

Tempo – Musical speed; how slow or fast the music is (the speed at which a regular pulse is repeated). Some tempi (plural for tempo):

Adagio Slow tempo; slower than Andante

Andante Literally, “walking”— a moderately slow tempo

Moderato Moderate or medium tempo

Allegro Fast or lively tempo

Presto Quite fast

Prestissimo Very fast

Timbre/Tone Color – The relative quality (brightness or darkness) of sound

Time Signature – A set of numbers at the beginning of a piece - the top number defines the number of beats per measure and the bottom number defines what type of note gets the beat.

Unison – Singing or playing the same notes by all singers or players, either at exactly the same pitch or in a different octave



TIME SIGNATURES & NOTE VALUES CHART

NOTES	RESTS	DOTTED NOTES & RESTS (adds ½ the value of the note/rest)
Whole note  = 1	Whole rest 	Dotted whole  
Half note  = ½	Half rest 	Dotted half  
Quarter note  = ¼	Quarter rest 	Dotted quarter  
Eighth note  = ⅛	Eighth rest 	Dotted eighth  
Sixteenth note  = 1/16	Sixteenth rest 	Dotted sixteenth  

TIME SIGNATURES

The bottom number tells you what type of note equals one beat
The top number tells you how many beats in one measure

4 – 4 beats in one measure

4 – quarter note equals 1 beat

3 – 3 beats in one measure

4 – quarter note equals 1 beat

2 – 2 beats in one measure

4 – quarter note equals 1 beat

5 – 5 beats in one measure

4 – quarter note equals 1 beat

3 – 3 beats in one measure

8 – eighth note equals 1 beat

6 – 6 beats in one measure

8 – eighth note equals 1 beat

9 – 9 beats in one measure

8 – eighth note equals 1 beat



{ SINGLE LINE STAFF WITH NEUTRAL CLEF }

