FLYING FORMS
LESSON PLANS

The following lessons can be used or adapted for K-6 students. Some activities are advanced and require more skills and are suitable for older students. Adjust as needed, and contact Katie Condon at kcondon@mpr.org for ideas or requests for specific modifications.

LEARN about the Baroque violin, Baroque cello, viola da gamba and harpsichord. Create cue cards for each instrument. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)

• Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the MEET THE INSTRUMENTS section of this curriculum for sample language.

• Spend time noticing features of each instrument. Compare and contrast these instruments with each other and with their modern counterparts. Ask guiding questions, such as:
  › How is the Baroque violin the same as a modern violin? How is it different?
  › Compare the Baroque cello to the viola da gamba. Do they have the same number of strings? Do they sound the same? Can you describe the differences in their sound?
  › Which instrument is biggest? Does size affect sound? How?
  › How does the harpsichord player make a sound on her instrument? Compare that to the way the other musicians make sounds on their instruments.
  › How does the thickness of each string affect the sound it makes?
  › Use three words to describe each instrument.

• Explain that every instrument has its own unique sound—we call this timbre (TAM-ber), or tone color. Explain that we will learn to recognize the special timbres of the Baroque violin, Baroque cello, viola da gamba and harpsichord. For an in-depth exploration of timbre and tone color, watch the Class Notes Video Color in Music: Germaine Tailleferre.

LISTEN

• To the Baroque violin. Scroll down to the BAROQUE VIOLIN section of the Flying Forms Lesson Plan Audio playlist. Compare this with some music played on a modern violin. For modern violin music, scroll down to the VIOLIN section of the Lux String Quartet Lesson Plan Audio playlist. The Lux String Quartet also plays Class Notes Concerts. They use modern instruments, not Baroque instruments. It might be tricky—or impossible—to hear the differences between a modern violin and the Baroque violin, but the activity of trying to distinguish the difference will sharpen and hone listening skills.

• To the Baroque cello. Scroll down to the BAROQUE CELLO section of the Flying Forms Lesson Plan Audio playlist. Compare the Baroque cello with some music played on a modern cello. For modern cello music, scroll down to the CELLO section of the Lux String Quartet Lesson Plan Audio playlist.

• To the viola da gamba. Scroll down to the VIOLA DA GAMBA section of the Flying Forms Lesson Plan Audio playlist.
• To the harpsichord. Scroll down to the HARPSICHORD section of the Flying Forms Lesson Plan Audio playlist.

• To some Baroque music. Flying Forms plays Baroque music, which means music that was composed during a certain time period: 1600–1750. Scroll down to the BAROQUE MUSIC section of the Flying Forms Lesson Plan Audio playlist.

• To Flying Forms. They will pay a visit to your school for a Class Notes Concert.

PLAY

• Instrument Detective
  › Print copies of the cue card for each respective instrument in Flying Forms. (See PRINT PAGES at the end of this guide).
  › Ask for a student volunteer to be an “instrument detective.” His or her job is to listen to a clip of music, decide if the music is played by a Baroque violin, Baroque cello, viola da gamba or harpsichord, and hold up the corresponding card accordingly. Vary the game by placing cue cards in front of the group or projecting the images on a smartboard and having all listeners point to the correct card after listening. Use the samples on the Flying Forms Lesson Plan Audio playlist or curate your own examples.

• Baroque, or not Baroque?
  › Expand the ideas in Instrument Detective by playing Baroque, or not Baroque?
  › Play a short clip of music. Contestants must ring a buzzer (or a bell, or play some finger cymbals, or a triangle) and guess either “Baroque” if they think the music was composed during the Baroque periods, or “NOT Baroque” if they think it was composed during a different time.
  › Start with easy, obvious examples, working toward more subtle (and difficult) examples. Extremely obvious examples (throw in some Taylor Swift) will be funny for students—lean into the humor of the game.
  › After they answer, ask contestants to describe the elements that informed their answer: what did they hear that made them think it was composed during the Baroque period? How did they know if it wasn’t Baroque? This activity will help students learn to identify and describe elements of music and connect those elements to a historical period.

CREATE MELODIES and TAKE TURNS

• Flying Forms is a trio, or a musical group made up of three members. In order to make music together, each musician must understand how to balance his or her own part with the others’. In an ensemble, sometimes musicians play all together, and sometimes one musician plays a solo while the others play more quietly in the background.

• Watch an excerpt of a Flying Forms performance and notice together with students when one musician takes a turn playing a solo. When an instrument has a solo, they usually play a melody.

• All of the instruments in Flying Forms can play melodies because they can play high and low notes, and move from high to low, or low to high. We can do that, too, using our voices, a slide whistle or a kazoo.
• Using paper or a board, draw a variety of lines with different shapes (see samples below). Ask students to trace a finger in the air, creating that shape. Model with your own finger, moving from left to right. Then ask students to use their voice to follow that line as well.

• Repeat, varying the tempo. Repeat a shape two times in a row and notice that it’s a pattern. Ask a volunteer to be the “tracer” and pick a tempo.

• Extend to using kazoos, slide whistles, or classroom mallet instruments such as glockenspiels to explore a new timbre.

Once students have created melodies, put them in groups of three. Ask them to take turns improvising a melody while the other two in the group play a repeated pattern (maybe a simple rhythmic ostinato) underneath. Perhaps you noticed that during their performance, Flying Forms used eye contact and subtle body movements to cue, or indicate, turn taking. Remind students to try these same techniques.

TELLING STORIES WITH SOUND

• During their Class Notes Concert, Flying Forms will talk about how music can communicate ideas. Music might make us think about an idea, a feeling, a story or an image. Sounds can help us create an image or a story in our minds.

• Introduce the ocean drum. If you don’t have an ocean drum or the funds to buy one, you can make your own by following these simple directions.

• Demonstrate making many different kinds of sounds with the ocean drum—shaking, rolling, tapping the top membrane with a fingertip, etc.

• Explain that you will use the ocean drum to tell a musical story. You might try slow, quiet sounds, followed by a hard, dramatic shake, and then back to slow and quiet sounds. (Maybe you were thinking of gentle waves disrupted by a big storm that eventually faded in the distance.) Before revealing your “story,” ask students what pictures they heard in their minds.

• Extend to other instruments or combinations of instruments. Ocean drums together with rain sticks and wind chimes can be very effective for weather-related stories.

• Further extend by asking students to notate a sound painting. Make sure to title your composition to either reveal or hide the story behind the sounds. See a completed example below. Integrate other musical concepts or vocabulary as appropriate.
LISTEN, CONNECT & COMPARE

Part of the experience of listening to Flying Forms is understanding that they play music from a certain time period, which can make it sound the same in some ways. At the same time, there is diversity within Baroque music. Some of that is due to the fact that it was written in different countries. The following exercise helps students explore the idea of geographic impact and influence in music. Adjust and modify the questions and activities to reflect grade level literacy standards.

• Begin by discussing the idea that Europe is a continent but that it is made up of different countries. Use a map to locate and identify Europe. Notice country borders.

• Locate and identify three European countries: Italy, France and England. Discuss some basic facts about each country, and also discuss some commonalities. The observations can be very short and general. Famous landmarks, language, climate and food are good places to start. Use a grid
<table>
<thead>
<tr>
<th>Description of Italy</th>
<th>Description of England</th>
<th>Description of France</th>
<th>Common features of all three countries</th>
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| - Many people speak Italian  
- Southern part of continent, warmer climate  
- Pasta, pizza | - Many people speak English  
- Is an island surrounded by ocean  
- With Northern Ireland, Scotland and Wales, it now part of what’s known as the United Kingdom, or U.K. | - Many people speak French  
- The Eiffel Tower | - All three are countries in Europe |

to organize your observations. See sample completed below, and see PRINT PAGES for a blank template for classroom use.

• Flying Forms will play music from all three of these countries. Listen to the following pieces, all found in video or audio format on the Flying Forms Lesson Plan Audio playlist.
  › From Italy: Sonata No. 3 in C Major, Op. 5—I. Adagio by Arcangelo Corelli  
  › From England: The Fairy Queen: Dance for the Fairies by Henry Purcell  
  › From France: Pieces de clavecin en concerts, No. 2, Tambourin by Jean-Philippe Rameau

• Notice similarities and differences among the three pieces. Since the instrumentation is the same, students will need to dig a little deeper to look for differences. Note that the observed differences might be evidence of a country-of-origin influence, but it might not be. During their Class Notes Concert, Flying Forms will talk about some specific features of each country’s music. Used before the Class Notes Concert, this activity will help students think about how country of origin might influence music. Used after the Class Notes Concert, this activity gives students the opportunity to recall and reinforce knowledge shared by the musicians. Consider questions such as:
  › Where do you think each piece was written? Give evidence to support your answer.  
  › Some Baroque music is dance music. Which of these pieces might you dance to?  
  › Use the grid below to structure and organize your observations. See PRINT PAGES for a blank template for classroom use.
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<th>Things I noticed in <em>Pieces de cavecin en concerts</em>, No. 2 by Jean-Philippe Rameau</th>
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**LEARNING CHECKLIST**

- I can identify a Baroque violin, Baroque cello, viola da gamba and harpsichord by sight and sound.
- I can explain how a musician makes a sound on a Baroque violin, Baroque cello, viola da gamba and harpsichord.
- I can explain that Baroque music was written during a certain time in history.
- I can recognize high and low sounds and create melodic patterns.
- I can take turns playing a melody in a small ensemble.
- I can improvise programmatic music with classroom instruments.
FLYING FORMS

PRINT PAGES
BAROQUE VIOLIN CUE CARD
BAROQUE CELLO CUE CARD
### COMPARISON GRID

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