LEARN about the cello and the piano. Create a cue card 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 INSTRUMENT section of this curriculum for sample language.

• Spend time noticing features of the instrument individually, then compare and contrast the instruments. Ask guiding questions, such as:
  › What is the body of the cello made out of?
  › What vibrates on a cello? (Hint: there is more than one answer!)
  › How many different ways can you get the string on a cello to vibrate?
  › Talk about and notice the bow. Think about how moving the bow in different ways would make different sounds.
  › Use three words to describe the cello.
  › What are some different parts of a piano?
  › What do the pedals on a piano do? How does it change the sound when a pedal is pressed down?
  › List three things the piano and cello have in common.
  › List three ways the piano and cello are different.

• 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 cello and piano. For an in-depth exploration of timbre and tone color, watch the Class Notes Video Color in Music: Germaine Tailleferre.

LISTEN

• To the cello. Scroll down to the CELLO section of the Artu Duo Lesson Plan Audio playlist.
• To the piano. Scroll down to the PIANO section of the Artu Duo Lesson Plan Audio playlist.
• To the cello and piano together. Scroll down to the PIANO AND CELLO section of the Artu Duo Lesson Plan Audio playlist.
• To Artu Duo, by watching them perform at Classical MPR studios. They will pay a visit to your school for a Class Notes Concert.

PLAY

• Cello, or piano?
  › Print or project cello and piano cue cards (see PRINT PAGES at the end of this lesson).
  › Ask for an "expert listener" volunteer. This time, the listener must distinguish whether the music is played by the cello or the piano, and then hold up the corresponding cue card. Use some of the following clips from the cello and piano sections from the Artu Duo Lesson Plan Audio playlist or curate your own.
**LEARN** about Beethoven.

- Chances are that many students will at least know Beethoven’s name. Here are a handful of facts to go over together in class:
  - His full name was Ludwig van Beethoven.
  - He was born in Germany in 1770.
  - He died in 1827 at the age of 57.
  - He began to lose his hearing in his early thirties and was completely deaf by age forty. He could still compose music by hearing it in his head.
  - He wrote nine symphonies.
  - He never married.

**LISTEN**

- To some music by Beethoven. Scroll down to the LUDWIG VAN BEETHOVEN section of the Artu Duo Playlist.
PLAY

• Beethoven, or NOT Beethoven?
  › 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 “Beethoven” if they think he composed the music, or “NOT Beethoven” if they think he did not compose it. 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. To add some theatrics, and to reinforce with visuals, ask contestants to flash a picture of Beethoven for a “Beethoven” answer and use the crossed-out Beethoven for a “NOT Beethoven” answer. See PRINT PAGES at the end of this guide for a printable or projectable image of Beethoven.
  › After they answer, ask contestants to describe the elements that informed their answer: what did they hear that made them think it was composed by Beethoven? How did they know if Beethoven didn’t compose the piece?

LEARN about feelings in music.

• During their Class Notes Concert, Artu Duo will talk about expression and emotion in music. Watch the Class Videos A Journey Through Musical Emotion and A Recipe for Emotion in Music.

RESPOND

• By doing some or all of the activities in these lesson plans that go along with the videos.

LEARNING CHECKLIST

☐ I can identify a cello and piano by sight and sound.
☐ I can explain how a musician makes a sound on a cello or a piano.
☐ I can identify differences between two contrasting musical selections. I can describe elements that make contrasting musical selections different from each other.
☐ I can describe emotions and feelings associated with music that I listen to.

KEY WORDS Cello, piano, vibration, string instrument, bow, timbre, Beethoven, emotion
ARTU DUO
THIRD, FOURTH, FIFTH, AND SIXTH GRADE LESSONS

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• Spend time noticing features of the instrument individually, then compare and contrast the instruments. Ask guiding questions, such as:
  › What is the body of the cello made out of?
  › What vibrates on a cello? (Hint: there is more than one answer!)
  › How many different ways can you get the string on a cello to vibrate?
  › Talk about and notice the bow. Think about how moving the bow in different ways would make different sounds.
  › Use three words to describe the cello.
  › What are some different parts of a piano?
  › What do the pedals on a piano do? How does it change the sound when a pedal is pressed down?
  › List three things the piano and cello have in common.
  › List three ways the piano and cello are different.

• 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 cello and piano. For an in-depth exploration of timbre and tone color, watch the Class Notes Video Color in Music: Germaine Tailleferre.

LISTEN

• To the cello. Scroll down to the CELLO section of the Artu Duo Lesson Plan Audio playlist.
• To the piano. Scroll down to the PIANO section of the Artu Duo Lesson Plan Audio playlist.
• To the cello and piano together. Scroll down to the PIANO AND CELLO section of the Artu Duo Lesson Plan Audio playlist.
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› He wrote nine symphonies.
› He never married.

LISTEN
• To some music by Beethoven. Scroll down to the LUDWIG VAN BEETHOVEN section of the Artu Duo Playlist.
• After listening to several selections, engage students in a classroom conversation about Beethoven. Here are some possible questions for discussion:
  › Have you heard some of this music before? Do you remember when or where?
  › Why do you think Beethoven’s music is still played 250 years after he was born? What makes it stand the test of time?
  › Do you think Beethoven has influenced other composers and musicians? In what ways?
  › How do you think music and music-making have changed in the 250 years since Beethoven was born? Name some major changes.
  › How would you describe this music to someone who had never heard it before?
  › What do you think it was like for Beethoven to lose his hearing? How would you cope with a setback like that?

LEARN about THEME and VARIATIONS.
• Explain or review the idea that composers sometimes like to take a familiar tune—that is, a theme or melody—and create variations, or different versions, of that melody.
LISTEN to a few examples of a theme and variations compositions.

- Scroll down to the THEME AND VARIATIONS section of the Artu Duo Lesson Plan Audio playlist.
- Both the Mozart example and the Ives example are good choices to introduce the concept, since the original themes are so recognizable (Twinkle for Mozart and America for Ives).

CREATE your own set of themes and variations in the classroom.

- Select a short, simple melody—something everyone knows—such as “Mary Had a Little Lamb” or “Happy Birthday.” Show the notation if possible and play or sing in a straightforward manner.
- Present a “decorated” version. For example, you could add a melodic turn on the “you” at the end of the first sentence of “Happy Birthday,” or a trill every time you sing “lamb” in “Mary Had a Little Lamb.” The effect might be a little humorous or over the top, but it will illustrate the point.
- Take it a step further by showing them various symbols for trills, turns and other ornaments. Select a few—maybe two or three—on which to focus. Learn their names, practice drawing them, and figure out exactly how to execute them. Wikipedia has a lot of information with good visuals.
- Once students have absorbed and mastered the names of the symbols, provide them with several options for familiar, public-domain melodies.
- Discuss several other strategies for “decorating” or varying a melody. Strategies will depend on students’ prior knowledge and skill level, and may include some of the following techniques:
  › Adding rhythmic variations, including augmenting note values and using diminution;
  › Adding melodic ornaments, especially on notes that are held for longer durations;
  › Changing a major melody to a minor melody.
- A few suggestions for tunes or melodies that work well:
  › “Camptown Races”
  › “Danny Boy”
  › “Hush Little Baby”
  › “Swing Low, Sweet Chariot”
- Ask them to re-notate using ornamentation. Use staff paper or a music notation software program if you have access. Ask students to perform their own works or ask them to swap with a classmate and perform each other’s work.

LEARNING CHECKLIST

- I can identify a cello and piano by sight and sound.
- I can explain how a musician makes a sound on a cello or a piano.
- I can compare and contrast cultural uses of music from different time periods and places.
- I can arrange or modify phrases that demonstrate understanding of musical elements.
- I can create and preserve a short composition using a system of notation.
- I can create an artistic work by using a given form.

KEY WORDS Beethoven, cello, piano, timbre, theme, variations
CELLO CUE CARD

- Scroll
- Peg
- Fingerboard
- F-holes
- Bridge
- Tailpiece
- End Pin
BEETHOVEN CUE CARD