



Hello Teachers!

This guide was created to help you make the most of your MPR Class Notes Artists visit.

The goal of the concert experience is to inspire, motivate, and entertain students through live performance.

This curriculum is comprised of a PowerPoint presentation and this Teacher's Guide. The curriculum supports the concert experience by extracting several concepts or ideas directly related to the concert and its contents. Activities and information about these concepts align with Minnesota music standards, and help make music come alive for students. These concepts provide focus and establish learning goals that connect to the concert experience.

Each concept is explored in three ways: *Learn*, *Listen*, and *Do*. Visuals, audio, and information for the Listen and Learn components are presented in the PowerPoint. Use this in the classroom to present and illustrate ideas. There are three Lesson/Activity plans that correspond with the Do section in this Teachers Guide. In addition to these lessons, teachers are highly encouraged to watch the MPR Class Notes Videos, especially [Freeing Music: Improvisation](#) and [What To Do at a Concert](#).

The core ideas/concepts for Class Notes Artists: Belladonna Baroque Quartet are:

1. The Belladonna Baroque Quartet is comprised of four musicians who play the **Baroque violin**, the **Baroque cello**, the **recorder**, and the **harpsichord**.
2. Musicians can use the technique of **imitation** to make music. There are several different kinds of imitation.
3. The Baroque Period is an era in music history that occurred between the years **1600–<http://www.classicalmpr.org/story/2015/03/03/class-notes-a-roundabout-tale1750>**. Music from this time period has several distinguishing characteristics.

We hope you find that these tools enrich the concert experience for your students.

# DECORATE A MELODY

## LESSON/ACTIVITY PLAN

### OBJECTIVE:

1. Students will demonstrate understanding of melodic decoration and ornamentation through visual and aural identification.

### ACTIVITIES:

1. Review the Class Notes: Artists PowerPoint presentation in order to remind and reinforce the idea of melodic ornamentation.
2. 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.
3. 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.
4. 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 and a handy table.

[http://en.wikipedia.org/wiki/Ornament\\_\(music\)](http://en.wikipedia.org/wiki/Ornament_(music))

Once students have absorbed and mastered the names and the symbols, give them a written melody and 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 works.

## STANDARDS

These activities incorporate several aspects of the Minnesota Standards for the Arts, especially:

1. Grades 4 – 5. 1. Artistic Foundations. 2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable. Music. 4.1.2.3.1. Read and notate music using standard notation such as quarter, half and eighth notes and rests, the lines and spaces of the treble clef, and time signatures; Music 4.1.2.3.2. Sing and play alone and in a group demonstrating proper posture, breathing, technique, age-appropriate tone quality and expressive intent.

# THE IMITATION GAME

## LESSON/ACTIVITY PLAN

### OBJECTIVE:

1. Students will create music using the following four types of imitation:
  - a. Imitation of fellow musicians
  - b. Imitation of life sounds
  - c. Imitation of emotions or feelings
  - d. Imitation of nature
2. Students identify four types of imitation through listening.

### ACTIVITIES:

1. Review the Class Notes: Artists PowerPoint presentation in order to remind and reinforce the four types of imitation.
2. Try each style as a group. Use your creativity and imagination. Here are a few specific suggestions for practicing each type together with students.
  - a. Imitation of fellow musicians.
    - i. Sing any favorite classroom song (or a new classroom song) call-and-response style. Call-and-response is a clear and easy example of musicians imitating each other.
    - ii. Listen to a short excerpt of a solo instrumentalist playing his or her instrument. After listening, encourage students to try to create that sound with their voices. The final product might not actually sound all that much like the instrument, but the process reinforces the concept. Trumpet works well for this exercise.
    - iii. View the Class Notes video [The Musical Round: A Roundabout Tale](#), which clarifies how sung rounds are built on a kind of imitation, i.e., different groups singing an identical tune, but in precisely staggered fashion.
  - b. Imitation of life sounds
    - i. Using classroom instruments and/or voices, ask students to imitate a wide variety of everyday sounds: trains, cars, dishwasher, blender, cell phone, lawn mower—the possibilities are endless.

- ii. Choose a favorite from the experimental sounds you create in step one. Ask students to use that sound as the foundation for a short composition. These may seem like vague instructions, but creative students will latch right on to the idea.
- iii. If students need a little guidance or encouragement, you might suggest they use the “life sound” as a repeating ostinato and then layer a melody over the top.

c. Imitation of emotions or feelings

- i. Identify an emotion or feelings and ask students to create a sound (on an instrument or with their voice) that expresses that emotion.
- ii. Ask students to create a handful of “Feeling Flashcards.” They will basically look like a series of emoji icons—a happy face, a sad face, etc. Listen to a wide variety of music and ask students to flash a card with the emotion/feeling they hear in the music.

d. Imitation of nature

- i. Choose an aspect of nature—water is a particularly good one—and see how many ways you can imitate the sound using voices, instruments, or found objects.
- ii. Still focusing on the same aspect of nature, do some research to see if you can discover how much music has been inspired by that subject. You can choose to limit you list to one genre of music or draw from a wide variety of music. Here’s a non-comprehensive list for “water” that draws from classical music.

1. *Jeux d’eau*, M. Ravel
2. *Prelude Op. 28, No. 15*, “Raindrop”, F. Chopin
3. *La Mer*, C. Debussy

There are a number of other composers who had special interest in certain aspects of nature. For example, Oliver Messiaen was obsessed with birdsong and you can hear references to that in much of his work. Watch Classical MPR’s educational video [Class Notes: Dvorak in the New World](#) to learn about the influence of nature on Dvorak.

3. Take all of this a step further by asking students to

create a composition portfolio that includes each type of imitation. Present student work for the class, asking if the audience can cite the kind of imitation being used in each presented work.

## STANDARDS

These activities incorporate several aspects of the Minnesota Standards for the Arts, especially:

1. Grades 4 – 5. 1. Artistic Foundations 1. Demonstrate knowledge of the foundations of the arts area. Music. 4.1.1.3.1. Describe the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts.
2. Grades 4 – 5. 2. Artistic Process: Create or Make. 1. Create or make in a variety of contexts in the arts area using the artistic foundations. Music. 4.2.1.3.1. Improvise and compose rhythms, melodies, and accompaniments using voice or instruments to express a specific musical idea.
3. Grades 4 – 5. 3. Artistic Process: Perform or Present. 1. Perform or present in a variety of contexts in the arts area using the artistic foundations. Music. 4.3.1.3.1. Sing alone and in groups such as rounds and part songs or play instruments alone and in a group.

# BAROQUE, OR NOT BAROQUE?

## LESSON/ACTIVITY PLAN

### OBJECTIVES:

1. Students will correctly identify world events that happened during the Baroque era.
2. Students will recognize key features of Baroque music through listening.
3. Students will use correct vocabulary to identify key features of Baroque music, especially “polyphony,” “ornaments,” and instruments such as the harpsichord.

### ACTIVITIES:

1. Remind students that the Baroque era occurred between the years 1600 and 1750. Review key characteristics listed in the Class Notes PowerPoint for the Belladonna Baroque Quartet. Focus especially on the three “Key Features”: *polyphony*, *ornaments*, and *unique instruments*. Give aural examples of each feature to get the sound in students’ ears.

Here are a few links to good examples that illustrate each concept:

The Class Notes video [Freeing Music: Improvisation](#) includes great examples of ornamentation performed on authentic Baroque instruments.

Polyphony—A tutorial with two very short listening examples that compare homophonic and polyphonic textures:

[http://www.mhhe.com/socscience/music/charlton\\_em\\_2e/activities/ch05/Activity\\_1.htm](http://www.mhhe.com/socscience/music/charlton_em_2e/activities/ch05/Activity_1.htm)

The Class Notes video [The Musical Round: A Roundabout Tale](#) explains how sung rounds create polyphony.

Ornaments: Listen to this clip and identify ornamentation in the melodic line:

[https://www.youtube.com/watch?v=mGkzF\\_nqXgg](https://www.youtube.com/watch?v=mGkzF_nqXgg)

Both of the ornamentation examples above are also good examples of Baroque instrumentation. For additional examples, try this video of some Bach *Cello Suites* played on the Baroque cello. The performer gives a few

interesting comments beforehand. If you skip around, you will also hear talk a little about the differences between the Baroque cello and modern cello.

<https://www.youtube.com/watch?v=AAO1LviKAPk>

Here is some Scarlatti played on the harpsichord:

<https://www.youtube.com/watch?v=71iUAFFQ8ik>

2. Once students' ears acclimate to the sounds of the Baroque period, choose two contestants to come forward, game show-style.
3. Play a short clip of music and contestants must ring a buzzer (or a bell, or play some finger cymbals, or a triangle) and guess either "Baroque" if they think it comes from that time period, or "not Baroque" if they think it comes from any other time period. In order to reinforce concepts, start with some easy, obvious examples, working toward more subtle (and difficult) examples.
4. Reinforce knowledge of world events and historical context by repeating the same game using trivia and facts. For example, a few questions might be:
  - a. World War I broke out in Europe. (Answer: not Baroque.)
  - b. The adding machine was invented. (Answer: Baroque.)

## STANDARDS

These activities incorporate several aspects of the Minnesota Standards for the Arts, especially:

1. Grades 4-5. Artistic Foundations. 1. Demonstrate knowledge of the foundations of the arts area. Music. 4.1.1.3.1. Describe the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts. 4.1.1.3.3. Identify the characteristics of a variety of genres and musical styles such as march, taiko, mariachi and classical.
2. Grades 4 – 5. Artistic Foundations. 3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts area. Music. 4.1.3.3.1. Describe the cultural and historical traditions of music including the contributions of Minnesota American Indian tribes and communities.



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