

DREAM SONGS PROJECT

LESSON PLANS

CLASS NOTES®

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AMENDMENT'S ARTS AND CULTURAL HERITAGE FUND.



DREAM SONGS PROJECT

KINDERGARTEN AND FIRST GRADE LESSON

LEARN about the voice and guitar.

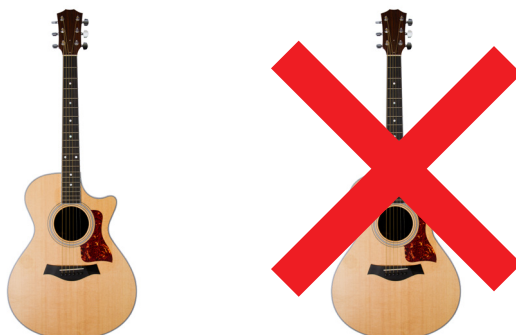
- Create cue cards for guitar and voice. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)
- Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.
- Spend time noticing features of each instrument. Compare and contrast the guitar and the soprano singing voice. Ask guiding questions, such as:
 - › Which instrument is bigger?
 - › Which instrument uses wind, or breath, to create a sound?
 - › Which instrument has strings?
 - › Use three words to describe the soprano singing voice. Use three words to describe the guitar.
- Explain that every instrument, including the voice, has its own unique sound. We call this *timbre* (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of the voice and guitar. For an in-depth exploration of timbre and tone color, watch the Class Notes video [Color in Music: Germaine Tailleferre](#).

LISTEN

- To the [guitar](#).
- To a [soprano voice](#).
- To the [guitar and soprano voice together](#).
- To [Dream Songs Project](#). They will pay a visit to your school for a Class Notes Artists concert.

PLAY

- Guitar, or Not Guitar?
 1. Print two copies of your guitar cue card (see PRINT PAGES) and place a large X through one.



2. Ask for a student volunteer to be a “guitar listener.” His or her job is to listen to a clip of music, decide if the music is played by a guitar (or not), and hold up the corresponding card accordingly. Vary the game by placing both cue cards in front of the group and have all listeners point to the correct card after listening. Use the following audio examples.
 - › [Yo Yo Ma](#) playing “The Swan” from *Carnival of the Animals*
 - › [Sharon Isbin](#) playing *Capricho Arabe*
 - › [Adam Ben Ezra](#) playing a solo
 - › Guitar, Voice, Both, or Neither??
1. Create additional cue cards, including one of a guitar and soprano together, and a different instrument or instruments (see PRINT PAGES).
2. Ask for an “expert listener” volunteer. This time, the listener must distinguish whether the music is played by guitar, a soprano, both, or neither, and then hold up the corresponding cue card. Use the following audio examples or select your own.
 - › This version of Coldplay’s “[Viva La Vida](#)”
 - › [This piece](#) by Manuel de Falla
 - › [Vocalise](#) by Rachmaninoff
 - › [Three Divertimentos](#) by Sergio Assad
 - › [This Macedonian folk song](#) performed by the Minneapolis Guitar Quartet
 - › The “[Queen of the Night Aria](#)” from Mozart’s *Magic Flute*
 - › [This piece](#) by Maurice Ravel

LEARNING CHECKLIST

- I can identify a guitar and a soprano singing by sight and sound.
- I can explain how a musician makes a sound with their voice or on a guitar.

KEY WORDS guitar, soprano, duo, listen, timbre

DREAM SONGS PROJECT

SECOND GRADE LESSON

LEARN about the voice and guitar.

- Create cue cards for guitar and voice. (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 the guitar and the soprano singing voice. Ask guiding questions, such as:
 - › Which instrument is bigger?
 - › Which instrument uses wind, or breath, to create a sound?
 - › Which instrument has strings?
 - › Use three words to describe the soprano singing voice. Use three words to describe the guitar.
- Explain that every instrument, including the voice, has its own unique sound. We call this *timbre* (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of the voice and guitar. For an in-depth exploration of timbre and tone color, watch the Class Notes video [Color in Music: Germaine Tailleferre](#).

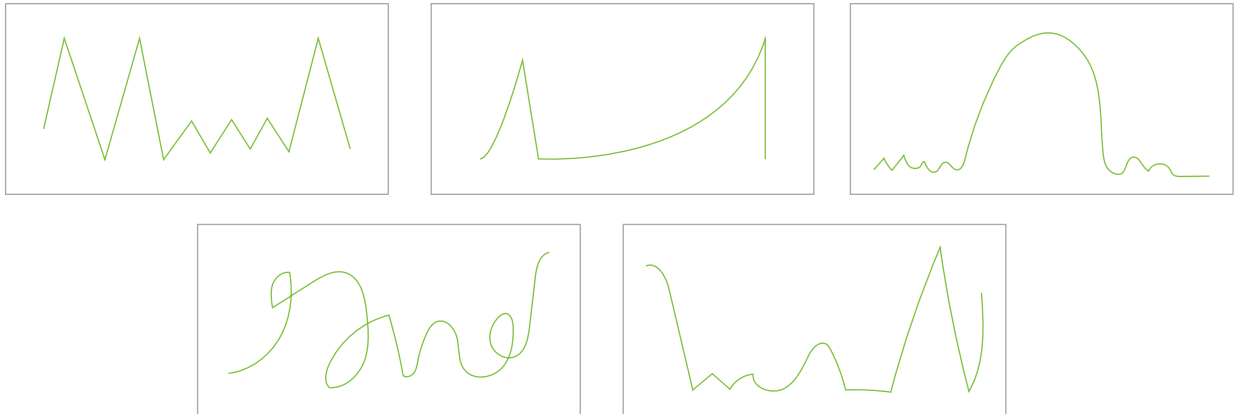
LISTEN

- To the [guitar](#).
- To a [soprano voice](#).
- To the [guitar and soprano voice together](#).
- To [Dream Songs Project](#). They will pay a visit to your school for a Class Notes Artists concert.

CREATE

- We know that guitars and singers can sing and play melodies because they can make 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 or slide whistles to explore a new timbre.

LEARNING CHECKLIST

- I can identify a guitar and a soprano singing by sight and sound.
- I can explain how a musician makes a sound with their voice or on a guitar.
- I can generate melodic patterns.

KEY WORDS soprano, guitar, timbre, melody

DREAM SONGS PROJECT

THIRD GRADE LESSON

LEARN about the voice and guitar.

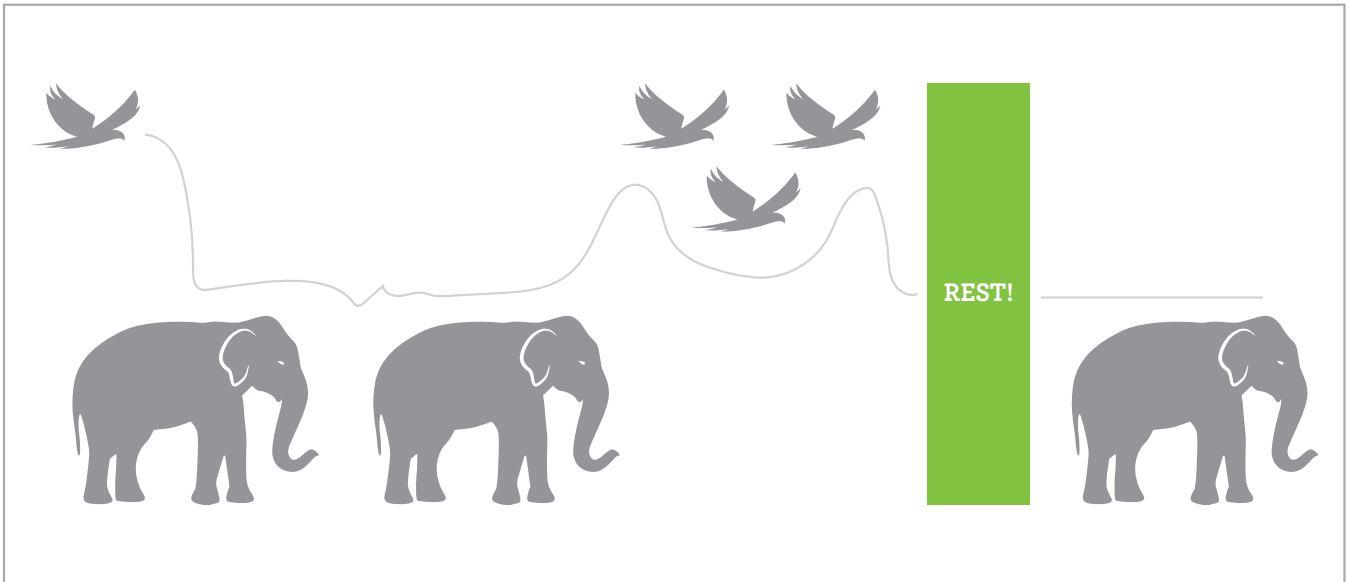
- Create cue cards for guitar and voice. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)
- Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.
- Spend time noticing features of each instrument. Compare and contrast the guitar and the soprano singing voice. Ask guiding questions, such as:
 - › Which instrument is bigger?
 - › Which instrument uses wind, or breath, to create a sound?
 - › Which instrument has strings?
 - › Use three words to describe the soprano singing voice. Use three words to describe the guitar.
- Explain that every instrument, including the voice, has its own unique sound. We call this *timbre* (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of the voice and guitar. For an in-depth exploration of timbre and tone color, watch the Class Notes video [Color in Music: Germaine Tailleferre](#).
- Remember/review: a *melody* is a series of notes—a tune you could sing. Instruments that can create high and low pitches can play a melody. Guitars and soprano voices can both play/sing melodies. Melodies and melodic patterns can include long sounds, short sounds, and rests.

LISTEN

- To the [guitar](#).
- To a [soprano voice](#).
- To the [guitar and soprano voice together](#).
- To some amazing melodies. Trace your finger in the air to follow the shape of the melody, and notice the long sounds, short sounds, and rests. Here are some good listening examples:
 - › A beautiful violin melody playing a transcription of [Schumann's Träumerei](#)
 - › A [piano piece](#) that has a melody that jumps all around, very fast; by the composer Béla Bartók
 - › This [guitar melody](#), by Minnesota composer Janika Vandervelde, that wiggles back and forth between a few notes, then shoots up and down, and at different speeds, with long and short sounds
 - › The melody doesn't come in right away in this [Serenade for Winds by Mozart](#), but when the melody does come in, it gets traded back and forth among many different woodwind instruments. See if you can tell which instrument is playing.

CREATE

- Bird/Elephant composition. Provide students with images of a bird and an elephant (or ask them to draw their own) to signify high and low sounds, respectively. Use lines, words, or other symbols to indicate length/duration of sounds. Perform with vocalization or utilizing a classroom instrument, such as a piano or an Orff xylophone. Create and perform a composition collaboratively with the class to model the process, then ask students to make their own. Perform and share!



LEARNING CHECKLIST

- I can identify a guitar and a soprano singing by sight and sound.
- I can explain how a musician makes a sound with their voice or on a guitar.
- I can create a melodic pattern containing long sounds, short sounds, and rests.

KEY WORDS guitar, soprano, duo, melody, timbre, rests, composition

DREAM SONGS PROJECT

FOURTH GRADE LESSON

LEARN about the voice and guitar.

- Create cue cards for guitar and voice. (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 the guitar and the soprano singing voice. Ask guiding questions, such as:
 - › Which instrument is bigger?
 - › Which instrument uses wind, or breath, to create a sound?
 - › Which instrument has strings?
 - › Use three words to describe the soprano singing voice. Use three words to describe the guitar.
- Explain that every instrument, including the voice, has its own unique sound. We call this *timbre* (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of the voice and guitar. For an in-depth exploration of timbre and tone color, watch the Class Notes video [Color in Music: Germaine Tailleferre](#).

LISTEN

- To the [guitar](#).
- To a [soprano voice](#).
- To the [guitar and soprano voice together](#).

LISTEN, CONNECT, & COMPARE

- Listen to this arrangement of [Ave Maria](#), by Bach/Gounod. Use a listening journal to describe the emotions you feel while listening. Relate those emotions to a personal experience. Afterward, share responses in a group discussion or with a partner.
- Repeat the exercise with [Jota](#) by Manuel de Falla.
- Notice similarities and differences in the two pieces. Consider questions as:
 - › When do you think each piece was written? Give evidence to support your answer.
 - › What style, or genre, is this music? How do you know? What things inside the music (tempo, other instruments, certain rhythms) give you clues? What things outside the music (costumes/clothes, setting) give you clues?
 - › How does the guitar player produce sound? Does the voice or guitar produce different kinds of sounds? How?
 - › What musical traditions does the composer draw upon? What styles influenced them?

- Use the grid below to structure and organize your observations.
- Repeat with some additional examples if desired.

Things I notice in Ave Maria.	Things I notice in Jota.	Things I noticed in both pieces.

LEARNING CHECKLIST

- I can identify a guitar and soprano singing voice by sight and sound.
- I can explain how the guitar and singing voice produce a sound.
- I can describe emotions experienced when performing or listening to a musical selection and relate it to a personal experience.

KEY WORDS guitar, soprano, timbre

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FIFTH AND SIXTH GRADE LESSON

LEARN about the voice and guitar.

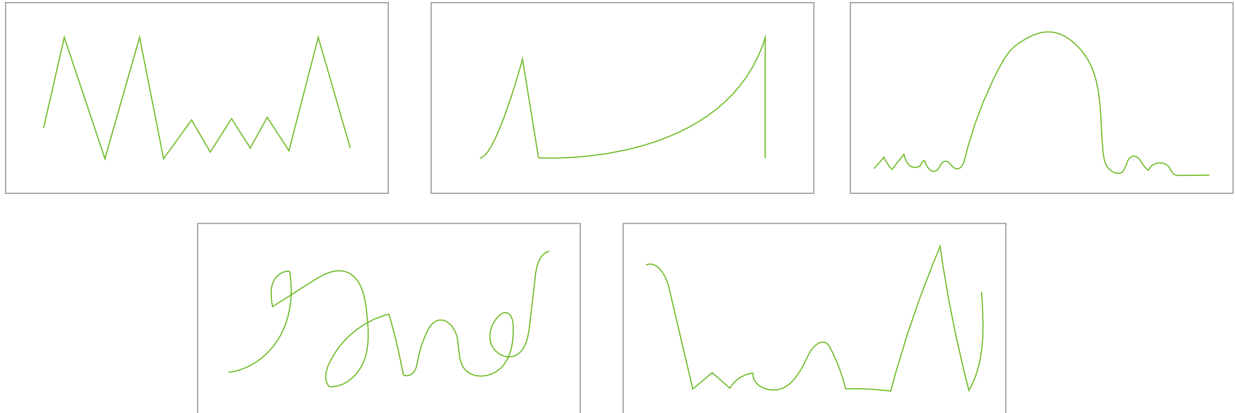
- Create cue cards for guitar and voice. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)
- Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.
- Spend time noticing features of each instrument. Compare and contrast the guitar and the soprano singing voice. Ask guiding questions, such as:
 - › Which instrument is bigger?
 - › Which instrument uses wind, or breath, to create a sound?
 - › Which instrument has strings?
 - › Use three words to describe the soprano singing voice. Use three words to describe the guitar.
- Explain that every instrument, including the voice, has its own unique sound. We call this *timbre* (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of the voice and guitar. For an in-depth exploration of timbre and tone color, watch the Class Notes video [Color in Music: Germaine Tailleferre](#).
- Remember/review: a *melody* is a series of notes—a tune you could sing. Instruments that can create high and low pitches can play a melody. Guitars and soprano voices can both play/sing melodies. Melodies and melodic patterns can include long sounds, short sounds, and rests.

LISTEN

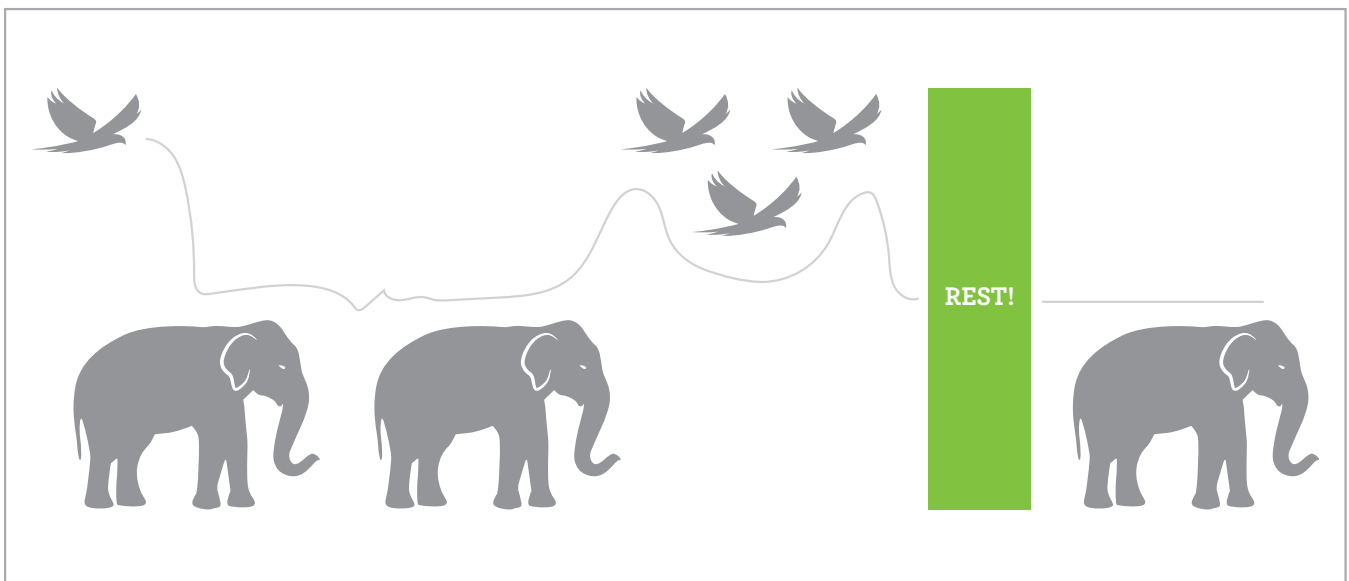
- To the [guitar](#).
- To a [soprano voice](#).
- To the [guitar and soprano voice together](#).
- To Dream Songs Project. They will pay a visit to your school for a Class Notes Artists concert.
- To some amazing melodies. Trace your finger in the air to follow the shape of the melody, and notice the long sounds, short sounds, and rests. Here are some good listening examples.
 - › A beautiful violin melody playing a transcription of [Schumann's Träumerei](#)
 - › [A piano piece](#) that has a melody that jumps all around, very fast; by the composer Béla Bartók
 - › This [guitar melody](#), by Minnesota composer Janika Vandervelde, that wiggles back and forth between a few notes, then shoots up and down, and different speeds, with long and short sounds
 - › The melody doesn't come in right away in this [Serenade for Winds by Mozart](#), but when the melody does come in, it gets traded back and forth between many different woodwind instruments. See if you can tell which instrument is playing.

EXPERIMENT, IMPROVISE, & CREATE

- We know that both guitars and singing voices can create 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, a kazoo, or all sorts of instruments.
- 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 or slide whistles to explore a new timbre.
- Move to the next conceptual level by creating a Bird/Elephant composition (see sample below). Provide students with images of a bird and an elephant (or ask them to draw their own) to signify high and low sounds, respectively. Use lines, words, or other symbols to indicate length/duration of sounds. Perform with vocalization or utilizing a classroom instrument, such as a piano or an Orff xylophone. Create and perform a composition collaboratively with the class to model the process, then ask students to make their own.



- Remember/review that composers use a staff to show high and low notes. Compare your Bird/ Elephant composition side by side with a notated melody on the staff, such as:



- Using blank staff paper, ask students to transfer their Bird/ Elephant compositions to notation on the staff. Students can choose to designate one pitch for the bird and one for the elephant. Maybe they want to toggle back and forth between those two notes, or maybe they want to fill in notes moving from the bird to the elephant (and vice versa). Encourage creativity! Remind them to include the following details:
 - › Clef symbol
 - › Time signature
 - › Bar lines
 - › Rests, when appropriate
 - › Dynamics
 - › Articulation markings
- Perform on any melodic instrument and share with the class.

LEARNING CHECKLIST

- I can identify a guitar and soprano singing voice by sight and sound.
- I can explain how the guitar and singing voice produce a sound.
- I can create musical ideas that can be combined into a melody.

KEY WORDS staff, clef, notation, bar lines, time signature, dynamics, articulation, melody, rests, transcription

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PRINT PAGES

GUITAR CUE CARD



SOPRANO CUE CARD



GUITAR AND SOPRANO CUE CARD



OTHER INSTRUMENTS CUE CARD



LISTENING GRID

Name of piece _____

Student name _____

Things I notice in Ave Maria.	Things I notice in Jota.	Things I noticed in both pieces.