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Selections from Different Periods of Music History:

Renaissance:

- 41 "Scaramella", Josquin des Pres

Baroque:

- 32 "Galliard Battaglia", Samuel Scheidt
35 "Winter", Antonio Vivaldi
36 "Gigue" from *The Alchymist*, George Frederic Handel
37 "Gigue" from *Water Music*, George Frederic Handel
38 "Minuet" from *Water Music*, George Frederic Handel
42 "Marche", Jean-Baptiste Quinault
43 "Rondeau", Jean-Baptiste Quinault

Classical:

- 28 "Balletmusik", Wolfgang Amadeus Mozart
29 "Contradance II", Wolfgang Amadeus Mozart
30 "Balletmusik IX", Wolfgang Amadeus Mozart

Romantic:

- 31 "At the Cradle", Edvard Grieg
33 "Chinese Dance", Peter Ilich Tchaikovsky
34 "Dance of the Sugar Plum Fairy", Peter Ilich Tchaikovsky
39 "Flight of the Bumblebee", Nikolai Rimsky-Korsakov
40 "Valse opus 64, no 1", Frederic Chopin

20th Century:

- 6-19 *Carnival of the Animals*, Camille Saint-Saëns
20-17 excerpts from *Peter and the Wolf*, Sergei Prokofiev

Selections Using Different Forms:

ABA:

- 40 "Valse opus 64, no 1", Frederic Chopin
17 "Fossils", Camille Saint-Saëns
30 "Balletmusik IX", Wolfgang Amadeus Mozart

Rondo:

- 43 "Rondeau", Jean-Baptiste Quinault

Selections to Teach Specific Concepts:

loud/soft:

- 32 "Galliard Battaglia", Samuel Scheidt
31 "At the Cradle", Edvard Grieg
38 "Minuet" from *Water Music*, George Frederic Handel

fast/slow:

- 39 "Flight of the Bumblebee", Nikolai Rimsky-Korsakov
35 "Winter", Antonio Vivaldi
8 "Wild Donkeys", Camille Saint-Saëns

high/low:

- 13 "Personages with Long Ears", Camille Saint-Saëns
33 "Chinese Dance", Peter Ilich Tchaikovsky

Selections Featuring Different Instruments & Instrument Families:

Strings:

- 35 "Il Largo, Winter", Antonio Vivaldi
28 "Balletmusik", Wolfgang Amadeus Mozart
29 "Contradance II", Wolfgang Amadeus Mozart
25 "Peter", Sergei Prokofiev

Violins:

- 7 "Hens and Roosters", Camille Saint-Saëns
35 "Il Largo, Winter", Antonio Vivaldi

Cello:

- 18 "The Swan", Camille Saint-Saëns

Double Bass:

- 10 "The Elephant", Camille Saint-Saëns

Woodwinds:

- 33 "Chinese Dance", Peter Ilich Tchaikovsky

Flute:

- 15 "Aviary", Camille Saint-Saëns
20 "The Bird", Sergei Prokofiev

Oboe:

- 21 "The Duck", Sergei Prokofiev

Bassoon:

- 23 "Grandfather", Sergei Prokofiev

Clarinet:

- 22 "The Cat", Sergei Prokofiev
14 "The Cuckoo", Camille Saint-Saëns

Brass:

- 32 "Galliard Battaglia", Samuel Scheidt

French Horns:

- 26 "Hunters", Sergei Prokofiev
38 "Minuet" from *Water Music*, George Frederic Handel

Percussion:

- 27 "Hunters' Rifles", Sergei Prokofiev (timpani)
17 "Fossils", Camille Saint-Saëns (xylophone)
41 "Scaramella", Josquin des Pres (tambourine)

Piano:

- 8 "Wild Donkeys", Camille Saint-Saëns
16 "Pianists", Camille Saint-Saëns
31 "At the Cradle", Edvard Grieg
39 "Flight of the Bumblebee", Rimsky-Korsakov
40 "Valse opus 64", no 1, Frederic Chopin

Selections to Play Along with:

- 28 "Balletmusik", Wolfgang Amadeus Mozart
29 "Contradance II", Wolfgang Amadeus Mozart
30 "Balletmusik IX", Wolfgang Amadeus Mozart
34 "Dance of the Sugar Plum Fairy", Tchaikovsky
35 "Winter", Vivaldi
36 "Gigue", Handel
37 "Gigue", Handel
42 "Marche", Jean-Baptiste Quinault

CD Track 1: Sounds Around Us

Composer: environmental sounds

1:10

Musicplay Big Book: page 1 Sounds Around Us

Objectives:

♪ The students will be able to identify environmental sounds in the classroom, and on the way to school.

Standards: 6

The Composition: The sounds on this track are: 1. water running in a fountain 2. turning pages in a book
3. vacuum cleaner 4. typing on a computer keyboard 5. toilet flushing

These are everyday sounds that you might hear in a school. By being directed to identify these everyday sounds, the students will become more aware of all the sounds around.

Activities:

1. Play CD track 1. Pause the CD after each sound and have volunteers identify what the sound is.
2. Ask the students to listen to sounds in the classroom. After 30-60 seconds of silent listening, ask for volunteers to tell you what they heard. Show them the “Musicplay Big Book” page 1 - it gives visual hints as to what some of the sounds are.
3. At the end of the day, ask students to remember the sounds they heard on the way home from school. The next time you see them, ask them what they heard. Make a list on chart paper and start a listening bulletin board.

Curriculum Connections: Read the story “Rosie’s Walk” and take the students outdoors on a listening walk. When you take them on the walk, tell them that no one is allowed to talk. They should take a piece of paper and a pencil and draw pictures of what they hear.

CD Track 2: What keeps a beat?

Composer: environmental sounds

:47

Musicplay Big Book: page 6 What Keeps a Beat

Objectives:

- ♪ Students will be able to identify environmental sounds that keep a beat.
- ♪ Students will be able to keep a beat by tapping with a piece of music.
- ♪ Students will be able to distinguish between beat and rhythm.

Standards: 6

The Composition: The sounds on this track are: 1. windshield wipers 2. dripping tap 3. paddling a canoe 4. clock ticking These are everyday sounds that you might hear in a school or at home. By being directed to identify these everyday sounds, the students will become more aware of all the sounds around.

Activities:

1. Play CD track 2. Pause the CD after each sound and have volunteers identify what the sound is.
2. Ask the students to think of anything else that keeps a beat. (*metronome, heart, dripping tap, rowboat*) Your heart keeps a steady beat, and you can use hearts to represent beat when referring to beat with your classes. On page 7 of the “Musicplay Grade 1 Big Book” there is a heart chart. You could copy and enlarge the hearts shown below. Use this chart often to tap the beat as the children sing any song that is in 2/4 or 4/4 time. If there are more than 4 beats in a bar, start over. (*If you don’t have the Big Book, or use the shapes below.*) “Snail Snail” (*song 4 Musicplay 1*) or “Engine Engine #9” (*song 9 Musicplay 1*) work well for this. Have children come to the front of the class and tap the beats.
3. At the end of the day, ask students to remember any sounds they hear that keep a steady beat. The next time you see them, ask them what they heard. Make a list on chart paper and add it to your listening bulletin board.

CD Track 39: Flight of the Bumblebee

1:09

Composer: Nikolai Rimsky-Korsakov (1844-1908)

About the Composition: “Flight of the Bumblebee” is taken from an opera, *The Tsar’s Bride*. This piece is heard in many different arrangements. This arrangement is for piano.

About the Composer: Nikolai Rimsky-Korsakov (1844-1908) was born in Russia. He studied piano and began composing when he was nine. He entered the Naval College in St. Petersburg and served in the navy for many years. While he was in the navy, he continued to compose music. He wrote operas, choral and orchestral works, and many songs.

Objectives:

Standards: 6

- ♪ The students will be able to tell that the piece is fast.
- ♪ The students will recognize the instrument playing the piece (*piano*).
- ♪ The students will demonstrate the contour of the melody by moving bumblebee puppets.

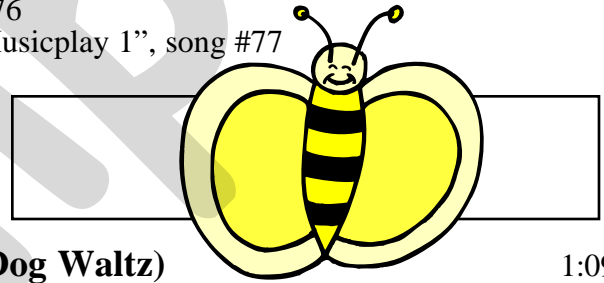
Activities:

1. Ask the students to tell you what they know about bees. Limit this to 3 or 4 students.
2. Ask the students to listen to a piece of music about a bumblebee and ask them to think about what the bee is doing as the music plays. After they listen, ask them what the bee was doing.
3. Ask the students to buzz like bees. Have them buzz higher and lower as you motion up and down.
4. Have the students color bumblebee finger puppets and move them to the music.

Extensions:

Play “Bee Bee Bumblebee”. It is in “Musicplay 1”, song #76

Sing “I’m bringing home my Baby Bumblebee”. It is in “Musicplay 1”, song #77



CD Track 40: Valse opus 64, no 1 (The Little Dog Waltz)

1:09

Composer: Frédéric Chopin (1810-1849)

About the Composition: Chopin is said to have composed this waltz while looking at a small dog running in circles trying to catch its tail. This piece begins and ends with the little dog chasing his tail. The middle part is different. You could say that the form of the piece is ABA. The A section is the dog chasing his tail. The B section is the middle part. It ends with the A section again. The music in this piece changes speed or tempo. Music from the Romantic Era changes tempo more often than older music does. Tap the beat as you listen and notice where the tempo changes.

Objectives:

- ♪ The students will be able to tell that the piece is fast.
- ♪ The students will demonstrate the form through movement.

Activities:

Standards: 6

1. Ask the students to tap the beat as they listen to track 40. Ask them if it is fast or slow. Ask them to listen to see if the music keeps a steady beat, or if there are places where it speeds up or slows down. (*It speeds up and slows down.*) Explain that speeding up and slowing down was common in Romantic music.
2. Ask the students what they think Chopin was thinking about when he wrote the music. After they have shared their ideas, tell the students that Chopin is said to have composed this waltz while looking at a small dog running in circles trying to catch its tail. Can they hear the parts in the waltz where the dog is running in circles? Have them show this part by moving their hand in a circle, or if you have stuffed toys by moving a toy in a circle.
3. Ask them what they think the dog is doing in the middle part. Ask them to let their toy rest in this part.

Extensions:

Play the “Doggie Doggie” game. It is in “Musicplay 1”, song #69

Sing the “Dog Song”. It is in “Musicplay 1”, song #81



Wolfgang Amadeus Mozart

1756-1791

Mozart was born in Austria about 250 years ago. His father, Leopold Mozart, was a musician who wrote music and played violin. Mozart began teaching himself to play the harpsichord when he was only three years old. His father began giving him lessons and he learned to play very quickly. By age five he had written his first pieces of music. When you write music, it is called composing.

Mozart did not go to grade 1. When he was six, his father took him and his sister on a tour of Europe. They visited palaces where kings, queens, princes and princesses lived. Mozart amazed them all. He could memorize long pieces after hearing them just once! He could make up beautiful music at the keyboard without practicing it first! This is called improvising.

When Wolfgang was seven, his first music books were printed. By age thirteen, Mozart had written his first opera. He was really popular and was swarmed by throngs of people wherever he traveled in Europe.

However, Mozart did not have the same kind of popular success when he was grown up. He had trouble finding work that paid enough for him to live the way he wanted to. He had to borrow money. Mozart lived only 31 years, but in 31 years he wrote over 600 pieces of music!

Questions to discuss with your students:

1. Who was Mozart's music teacher?
2. What did Mozart do instead of going to grade 1?
3. Do you think Mozart was spoiled when he was a child? Could this have made it hard for him when he was a grown-up?

Web Sites to Learn More:

To read a more complete biography of the composer visit: www.classical.net

To hear midi files of more of his music visit: www.classicalarchives.com

Intercom Listening Script #39:

Composer: Nikolai Rimsky-Korsakov (1844-1908)

Composition: “Flight of the Bumblebee”

Time: 1:09

Monday: This week’s feature composer is Nikolai Rimsky-Korsakov. The feature composition is “Flight of the Bumblebee”. As you listen, tap the beat with one finger. Does the music have a steady beat?

Tuesday: This week’s feature composer is Nikolai Rimsky-Korsakov. The feature composition is “Flight of the Bumblebee”. As you listen tap the beat with one finger. Is the music fast or slow?

Wednesday: This week’s feature composer is Nikolai Rimsky-Korsakov. The feature composition is “Flight of the Bumblebee”. Is the music loud or soft?

Thursday: This week’s feature composer is Nikolai Rimsky-Korsakov. The feature composition is “Flight of the Bumblebee”. What do you remember about the music? Does it have a steady beat? Is it fast or slow? Is it loud or soft?

Friday: This week’s feature composer is Nikolai Rimsky-Korsakov. The feature composition is “Flight of the Bumblebee”.

Intercom Listening Script #40:

Composer: Frédéric Chopin (1810-1849)

Composition: “Waltz opus 64, no. 1” (The Little Dog)

Time: 1:59

Monday: This week’s feature composer is Frédéric Chopin. Chopin was a Romantic composer from Poland. He played piano and wrote most of his music for the piano. What does this music make you think of?

Tuesday: This week’s feature composer is Frédéric Chopin. The feature composition is “The Little Dog Waltz”. Chopin is said to have composed it while looking at a small dog running in circles trying to catch its tail.

Wednesday: This week’s feature composer is Frédéric Chopin. The feature composition is “The Little Dog Waltz”. This piece begins and ends with the little dog chasing his tail. What is the middle part like? What do you imagine the dog is doing in this part?

Thursday: This week’s feature composer is Frédéric Chopin. The feature composition is “The Little Dog Waltz”. This piece begins and ends with the little dog chasing his tail. The middle part is different. You could say that the form of the piece is ABA. The A section is the dog chasing his tail. The B section is the middle part. It ends with the A section again.

Friday: This week’s feature composer is Frédéric Chopin. The feature composition is “The Little Dog Waltz”. The music in this pieces changes speed or tempo. Music in the Romantic Era changed tempo more often than older music did. Tap the beat as you listen and notice where the tempo changes.