

LITERACY FUN

Literacy Fun is a trio of activities developed for Music Teachers.

The activities are based on three literacy techniques:

- Prediction
- Skimming and Scanning
- Recall

These literacy techniques use printed music and written text to develop the students' literacy skills. They are fun and engaging and require a little preparation from the Teacher. For more great teaching ideas and strategies, go to our website:

www.kerrilacey.com.au/kcm



Klerrisa Custom Music

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LITERACY FUN

Prediction Activity

“Prediction” is a literacy activity, usually used with text, where the students will read part of a story and predict the rest. This activity applies the same principles, only with printed music. Some knowledge about Irish Music would be an advantage. The song is “Carraroe Jig” by The Corrs. It can be found on iTunes.

PREDICTION ACTIVITY - Irish Music

TASK - Prediction:

This melody comes from traditional Irish Music. Below is a melody with some notes missing. You have been given the chords to assist you. Predict the missing notes and write your version on the FIRST staff provided. On the SECOND staff provided, predict the accompaniment by the Tambour. Once complete, listen to the original recording and see how well you predicted the song.

D D A G G A

D D A G A

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Skimming And Scanning Activity

“Skimming and Scanning” is again used with text but can still be used through printed music. You will need a written analysis of a piece of score and the actual score page. Start with the printed music and highlight any key words in the score. After you have a selected your key words, get the students to write these down in a list. Give them the written text analysis of the piece of music and ask them to use a skimming technique to **find the sentences** that contain the key words and highlight those sentences. The first one finished wins. The competition aspect gets them to skim quickly which is the idea. Below is a sample of a section of a score and a written analysis to use. This is something you could create with any printed score. You can then create a spelling list from the words discussed.

HER HAIR

(LA CHEVELURE)

(Chansons de Bilitis, N° 2)

47

PIERRE LOUYS
Translated by Charles Fonteyn Manney

(Composed in 1895)
(Original Key, Eb)

ACHILLE CLAUDE DEBUSSY
(1862 -)

Lento (Assez lent)

VOICE

PIANO

molto espress. p (très expressif)

And he said:
Il m'a dit:

meno lento (moins lent) *molto espress. e con passione p (très expressif et passionnément concentré)*

All the night have I dream'd,
Cet - te nuit, j'ai rê - vé.

that round my neck your tress-es long were en-twined.
J'a - vais ta che - re - lure au-tour de mon cou.

cresc. poco a poco (en augmentant peu à peu)

'Twas your dusk - y hair like a som - bre
J'a - vais tes che - veux comme un col - lier

This PDF courtesy of Art Song Central - The singer's resource for free sheet music - <http://artsongcentral.com>

Musical Review of “La Chevelure”

Debussy's "La Chevelure" is the second song of "Trois Chansons de Bilitis" which were printed in 1899. Pierre Louys, the author of the text, was very close to the composer. Debussy composed "La Chevelure" in 1897 in advance of two other songs.

Debussy was fond of the female voice and wanted to musically portray the beautiful poetry. The work uses a Lento tempo (Assez lent), however, through the use of Agoggia, Debussy creates a feeling of ebb and flow. The time signature is a curious 6/4 but with unusual groupings. The molto espress at the start sets the 6/4 pulse but as the voice comes in, cross rhythms are created by the use of a single quaver followed by two crotchets. This destabilises the pulse thus creating a wave like accompaniment.

In bar 3, the meno lento sees the return of the 6 pulse with the crotchet bass line and the added note chords in the treble part of the Piano. The melodic line shifts from steps to chromatic movement to accent the feeling of passion. The vocal line remains in the lower register of the voice to allow for a warm resonance.

The cresc poco a poco creates tension with the chromatic descending bass line. This is joined by added note chords in the treble and the unusual intervallic movement of the melody line.

Recall Activity

This is a great activity for “Recall”. Again it is done with text but use a review or analysis about a song. All you need is:

- Song review or analysis with some missing information. (try to make it more than just key words that are missing.)
- The same review or analysis with complete information. Cut it into 4 or 5 horizontal lines (ideally 2 or 3 sentences each). Tack them on different spots around the classroom - behind the teacher's chair, on the wall, etc.

How to handle:

- Divide the class into pairs/groups and give each pair/group a copy of the Incomplete song review or analysis.
- There is a writer and a runner (for the group, there is a writer and the rest are runners and take turns running. Make sure the Runners don't have pen and paper).
- The runner/s go to each of the spots in the room one at a time, (repeatedly if need be), read that section of the analysis, remember it and recall it back to the writer.
- The writer listens carefully, asks for spelling of things if necessary and fills in the gaps. The first group finished correctly, wins.

A sample analysis is over the page with the incomplete and complete versions.

Bohemian Rhapsody

The song consists of six sections: introduction, ballad, guitar solo, opera, rock and outro. This format,

THE INTRO: The song begins with a close four-part harmony a cappella introduction in B \flat and is entirely multi tracked. The lyrics _____

The rhythm follows the natural inflection of the words and the _____
mimic the instability in the lyric "caught in a landslide". The Grand Piano enters followed by the _____
The section ends with the bass entrance and the recognisable cross-handed piano vamp in B \flat .

THE BALLAD: Vocals change to a solo line and chromatic bass line leads a modulation _____
_____. The Drums enter, featuring the 1-1-2 rhythm from "We Will Rock You" in a slower tempo. This section contains elements of _____
_____ being represented by scratching the strings on the other side of the Guitar bridge. As the lyric announces that he has to "face the truth" and admits "I don't want to die, I sometimes wish I'd never been born at all", there is another _____
to the key of A in readiness for the Opera Section.

GUITAR SOLO: As Mercury sings the rising line "*I sometimes wish I'd never been born at all*", the band builds in intensity, leading up to _____
The intensity continues to build, but once the bass line completes its descent establishing the new key, the entire band cuts out abruptly, except for an A major quaver chord on the Piano.

OPERA SECTION: A rapid series of rhythmic and harmonic changes introduces a pseudo-operatic mid-section, which contains the bulk of the elaborate _____, depicting the singers descent into hell. While the pulse remains the same, the use of terraced dynamics are achieved by _____

_____.
The choir effect was created by having May, Mercury, and Taylor sing their vocal parts continually for ten to twelve hours a day, resulting in _____ separate overdubs. These overdubs were then combined into successive submixes. The lyrics refer to characters who rival over the singers soul—_____
_____. The song's introduction is recalled with the use of chromaticism on the lyric "I'm just a poor boy, nobody loves me" and the section concludes with choral treatment of the lyric "Beelzebub has the devil put aside for me!". This is on a B \flat Major chord.

HARD ROCK SECTION: The Opera Section leads into a hard rock musical interlude with accusing lyrics like _____
_____. This could be interpreted as flashbacks from the events that lead to the Ballad Section—"_____". Three _____ guitar runs follow and a similar run is played on Piano. "just gotta get out" appears to be a metaphor for desperation as it moves toward the climax.

OUTRO: As the Piano plays the ascending _____ the song returns to the tempo and form of the introduction. The Guitar accompanies the chorus "ooh, ooh yeah, ooh yeah". A _____ Guitar melody is played and the singers lyric, "nothing really matters" appears again accompanied by light piano _____
suggesting resignation.

The song consists of six sections: introduction, ballad, guitar solo, opera, rock and outro. This format, with abrupt changes in style, tone, and tempo, was unusual to rock music.

THE INTRO: The song begins with a close four-part harmony a cappella introduction in B \flat and is entirely multi tracked. The lyrics question whether life is “real” or “just a fantasy” before concluding that there is “no escape from reality”. The rhythm follows the natural inflection of the words and the harmonic change from B \flat to C7 in Bars 1 and 2 mimic the instability in the lyric “caught in a landslide”. The Grand Piano enters followed by the chromatic movement representing “easy come, easy go”. The section ends with the bass entrance and the recognisable cross-handed piano vamp in B \flat .

THE BALLAD: Vocals change to a solo line and chromatic bass line leads a modulation to E \flat , representing the desperation. The Drums enter, featuring the 1-1-2 rhythm from “We Will Rock You” in a slower tempo. This section contains elements of word painting with “shivers down my spine” being represented by scratching the strings on the other side of the Guitar bridge. As the lyric announces that he has to “face the truth” and admits “I don’t want to die, I sometimes wish I’d never been born at all”, there is another chromatic bass descent that takes the modulation to the key of A in readiness for the Opera Section.

GUITAR SOLO: As Mercury sings the rising line “*I sometimes wish I'd never been born at all*”, the band builds in intensity, leading up to a guitar solo that serves as the bridge from ballad to opera. The intensity continues to build, but once the bass line completes its descent establishing the new key, the entire band cuts out abruptly, except for an A major quaver chord on the Piano.

OPERA SECTION: A rapid series of rhythmic and harmonic changes introduces a pseudo-operatic midsection, which contains the bulk of the elaborate vocal multi-tracking, depicting the singers descent into hell. While the pulse remains the same, the use of terraced dynamics are achieved by alternating between Solo voice accompanied by Piano and the multi-voice choir supported by Piano, Bass, Drums and Timpani. The choir effect was created by having May, Mercury, and Taylor sing their vocal parts continually for ten to twelve hours a day, resulting in 180 separate overdubs.

These overdubs were then combined into successive submixes. The lyrics refer to characters who rival over the singers soul—Scaramouche, Galileo, Figaro and Bismillah. The song’s introduction is recalled with the use of chromaticism on the lyric “I’m just a poor boy, nobody loves me” and the section concludes with choral treatment of the lyric “Beelzebub has the devil put aside for me!”. This is on a B \flat Major chord.

HARD ROCK SECTION: The Opera Section leads into a hard rock musical interlude with accusing lyrics like “you” and “Can’t do this to me baby”. This could be interpreted as flashbacks from the events that lead to the Ballad Section—“just killed a man”. Three ascending guitar runs follow and a similar run is played on Piano. “just gotta get out” appears to be a metaphor for desperation as it moves toward the climax.

OUTRO: As the Piano plays the ascending octaves of notes from the B \flat mixolydian scale, the song returns to the tempo and form of the introduction. The Guitar accompanies the chorus “ooh, ooh yeah, ooh yeah”. A double-tracked twin Guitar melody is played and the singers lyric, “nothing really matters” appears again accompanied by light piano arpeggios in a minor tonality suggesting resignation.