AMI Choir Lessons

Day 1: Code Breaker: Treble and Bass Clef
Day 2: It All Adds Up! and Let's Crossword
Day 3: Singing the Blues, Those Puzzling Facts
Day 4: Dixieland Jazz, Find These Notable Words
Day 5: American Musical Theater, Questions for Consideration, All Mixed Up

Follow the directions at the top of each page. The last three days include a text portion that you will need to read to complete the work. If we use an AMI day, do the work for that day and turn it into me the following day we attend school. If you have any questions or concerns on the AMI day I will be available through email or the REMIND app.

Thanks,
Mr. Hall
jeremy.hall@gctsd.k12.ar.us
About This Activity

CodeBreaker! is a note naming activity that is perfect for the music classroom or beginning instrumental/choral student. The challenge of this activity is to correctly name each note and then write its alphabet letter name on the blank below. The code is broken when the alphabet letters reveal the secret word.

Ex:

FACE
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Bass Clef

Code Breaker!
Note Naming Activity
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About This Activity
Drill three basic rhythmic values with this musical math fact worksheet. Provide the answers for the first column of “facts” (Example: \( \cdot + \cdot = 2 \)). Then try to beat your score with more correct answers, or by racing the clock to complete the second and third columns in record time. This activity is great fun for the music classroom, as kids work together in pairs racing to be the first to complete the worksheet!

<table>
<thead>
<tr>
<th>It All Adds Up!</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ex:</strong> ( \cdot + \cdot = 2 )</td>
</tr>
<tr>
<td>( \cdot + \cdot = )</td>
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<tr>
<td>( \cdot + \cdot = )</td>
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<tr>
<td>( \cdot + \cdot = )</td>
</tr>
<tr>
<td>( \cdot + \cdot = )</td>
</tr>
</tbody>
</table>

Score: ____ of 10  
Score: ____ of 10  
Score: ____ of 10

Bonus Question:
\( \cdot + \cdot + \cdot + \cdot + \cdot + \cdot + \cdot + \cdot + \cdot + \cdot + \cdot + \cdot \)
About This Activity

Let's Crossword! is ideal for the beginning and intermediate student, helping them to learn note names in a fun way. Figure out what each note name is, and then write the alphabet letter in the blank below the note. Once you discover what the word is you can start solving the puzzle!

Bass Clef

Across
1
4
7
6
9

Down
1
2
3
5
8

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Singing the Blues

Have you ever felt sad or lonely? Have you ever felt like singing about your troubles when you were sad? A lot of early Americans, particularly slaves, often felt this way because of the bad situations they found themselves in. They believed an important part of dealing with those feelings was sharing them. They did so through songs that can be traced directly to their African musical heritage. Music in African culture is an extremely important part of life. In African tribes, people sing songs as they do their work throughout the day. They learn songs about different aspects of life. They learn specific songs about family life, their family history, the traditions of their tribe, and even songs for specific daily chores. They also created songs and music for special events. When Africans were brought to America and forced into slavery, they brought this heritage with them.

While they worked in the fields, slaves would sing songs to help them do the work and to help them feel better about their situations. When they were not working, they would sing melancholy songs in their homes or in religious gatherings. These songs were about the hardships of being a slave, the difficulties of losing their family, and the sadness of being separated from the ones they loved. Often they would petition God to help them in these difficult times in their lives. This, therefore, is the origin of what we now call the blues. The slaves continued to create these songs until they were freed at the end of the Civil War. Even after they were freed, the songs and the style remained popular.

By about 1900 the blues had developed into a standard musical form of about 12 measures that would be repeated for all the words in the song. There were basically two periods of this more organized form of the blues. One began toward the end of the nineteenth century and ran to approximately 1930, and the other began in 1930 and continues to the present time. The earlier period is usually divided into two basic styles: one is country or rural blues, and the other is city or urban blues. The main difference between the two styles is that the city blues was more rhythmic and often faster than the country blues. Also, the city blues performers were often accompanied by a complete jazz combo or rhythm section, consisting of a piano, bass, and drums, with other instruments such as trumpet, clarinet, and trombone. The country blues singers usually accompanied themselves on the guitar. Some of the best-known country blues singers of the early period were Big Bill Broonzy, Robert Johnson, Blind Lemon Jefferson, Teddy Ledbetter (also known as Ledbelly), and Lightnin’ Hopkins. The most famous urban blues singers were women. The most important names from that era were Ma Rainey, Mamie Smith, and the most famous of all, Bessie Smith.

The second period, beginning in 1930, is divided between singers and instrumentalists. The singers include artists such as Joe Turner, Jimmy Rushing, Joe Williams, and Jimmy Witherspoon. The instrumentalists, many of whom also sang, were the great Louis Armstrong, Jack Teagarden, and Ray Charles.
Those Puzzling Facts

Use the clues below to complete the crossword puzzle. Answers may be found in the narrative on the blues.

ACROSS
1. One of the great blues instrumentalists (two words)
2. What you sometimes feel when you are all by yourself
5. Another word for ask
10. The Africans who were brought to America brought this with them.
11. What you may feel like doing when you are sad
13. The more organized form of the blues had two of these.
15. The earlier period of blues is divided into two basic ________.
16. These were more rhythmic (two words).
18. Tribal members learn songs about specific daily ________.
19. The slaves would sing songs while working in these.

DOWN
1. Teddy Ledbetter’s nickname
3. Songs teach members of African tribes about the different aspects of this.
4. This is extremely important in African culture.
6. Africans learn specific songs about the ________ of their tribe.
7. The most famous urban or city blues singer (two words).
8. People who play instruments are called ________.
9. The blues developed into a standard musical form consisting of 12 of these.
12. This type of song was sung in homes or at religious gatherings.
14. The singers of this style accompanied themselves on guitar (two words).
17. Big Bill ________.

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Dixieland Jazz

The year is 1904. A merchant from France has just arrived in New Orleans. As he sits in his room with the windows open, he hears an odd sound coming from the street. As he looks out the window, he sees a long line of black mourners marching toward the cemetery with a casket on a wagon behind them. In that funeral procession is a group of musicians: a couple of trumpet players, a clarinetist, a trombonist, a drummer, a banjo player, and a tuba player. The musicians are playing a slow, mournful song as they march, and the merchant realizes that they are part of the funeral procession. The merchant forgets about the musical procession until about an hour later. Once more, he hears music and looks out the window. He sees the same procession coming back, but this time the group of musicians, instead of playing a slow, mournful funeral march, is playing a lively song that makes him want to sing and dance along with them.

Anyone who lived in or visited New Orleans around the turn of the century could have encountered something like this. The style of music known as Dixieland originated in New Orleans around the turn of the century and continued there until about 1920. This style of music was played by a group of musicians with the instrumentation listed above. This type of group was originally designed to play for funeral marches and to play a lively, celebratory type of music for the return from the cemetery. However, the catchy tunes that the musicians played as they returned led to requests for them to play elsewhere. Soon, the Dixieland bands began playing dance music in the new and extremely popular dance halls.

For this new style of dance music the rhythm section—piano, bass, drums, and banjo—would supply the pulse and harmonic background for the other instruments. The other instruments—the two cornets or trumpets, clarinet, and trombone—were known as the front line. They played the melody and improvised solos over the chords and rhythms provided by the rhythm section. Generally, one or both of the trumpets would carry the melody of the song. The clarinet would improvise a type of obbligato or counter-melody above the trumpets, while the trombone assisted in outlining the harmony and playing in a style known as tailgating where it improvised over the harmonies, again another type of counter-melody. The most important part of the trombone player's job was to play the main or keynote of the new chord, thus indicating to the clarinet and cornet players that the chord had changed and identifying what the change had been (since this music wasn't read).

One of the earliest and most important Dixieland bands was run by Charles "Buddy" Bolden. He is the player most often credited with coming up with the standard instrumentation for the Dixieland band. His band was active from the late 1890s through the early 1900s and was followed by other greats, including Joe "King" Oliver and his orchestra, as well as trumpet player Louis Armstrong, Nick La Rocca, and the Original Dixieland Jazz Band, an all-white group that made its first recording of New Orleans jazz in 1917.
Find These Notable Words

Find the words listed below and circle them in the search word puzzle. Words may be printed in the puzzle forward, backward, horizontally, vertically, or diagonally.

WORD LIST

banjo bass Buddy Bolden chord
clarinet comet dance halls Dixieland
drums front line funeral march jazz
New Orleans obbligato piano rhythm section
tailgating trombone trumpet tuba
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American musical theater had its origins in the comic opera of France and Italy. One of the earliest composers of musical theater pieces was Victor Herbert (1850–1924). Some of his important contributions to this genre were *Babes in Toyland* and *Naughty Marietta*. Other important early musical theater composers were Sigmund Romberg (*Student Prince*) and Jerome Kern (*Showboat*). The composers of this type of music chose their plots and their song materials with future listeners and viewers in mind. Generally, the early musicals had romantic plots with aspects of comedy thrown in. The melodies had to be catchy. They had to be melodies that the audience would leave humming or singing. When this occurred, the success of the musical was usually assured.

Many of the early musicals had plots that were designed merely to show off the popular songs of the day. Often the songs would come before the musical was ever conceived. As musical theater developed, the plots improved and became more intricate and complex in order to help the story and the situation be more believable. Many of the later composers used famous literary works as the basis for their musicals. For instance, *Kiss Me, Kate* was based on Shakespeare's play *The Taming of the Shrew*, and *My Fair Lady* was based on George Bernard Shaw's *Pygmalion*.

Richard Rodgers composed a tremendous number of works and worked with two of the most talented songwriters and lyricists known to the world of musical theater. His first partner was Lorenz Hart, and together they wrote nearly 30 shows. Following Hart's death, Rodgers teamed up with Oscar Hammerstein and produced a number of well-known and long-lived musicals such as *The Sound of Music*, *The King and I*, and *Oklahoma!* They composed together from 1943 until about 1960. In the 1970s and '80s Stephen Sondheim became the leading force in musical theater with his works such as *A Little Night Music*, *Sweeney Todd*, and *Into the Woods*.

Another important element of musical theater, rock musicals, began in the late '60s and '70s. These incorporated another style of popular music known as rock and did away with the romantic, sometimes sappy, songs of the earlier musicals in favor of less tuneful songs. However, Andrew Lloyd Webber, the famous British composer of musical theater works, helped to bring the element of beautiful song back to the musical with such works as *The Phantom of the Opera* and *Cats*. With the arrival of Andrew Lloyd Webber and the contribution of Claude Michelle Schönberg's *Les Misérables*, American musical theater was taken over by European composers. There have, in recent years, been a number of revivals of the old musicals, such as *Guys and Dolls*, *Showboat*, and *My Fair Lady*. These revivals have helped rekindle the interest in and production of American-made musicals, such as the grand-scale *Beauty and the Beast*, an adaptation of the animated Disney film.
All Mixed Up

Unscramble these words.

1. oirhtectervr (two words) ____________________________

2. inomrubsbngdro (two words) ____________________________

3. eermorkjn (two words) ____________________________

4. hoastbow ____________________________

5. kemistakes, (three words) ____________________________

6. pongymail ____________________________

7. charedsrdgoirr (two words) ____________________________

8. enorrazlth (two words) ____________________________

9. slimcaus ____________________________

10. hmoaloak! ____________________________

11. speenhtsmendoji (two words) ____________________________

12. missclocaur (two words) ____________________________

13. werdnoydrewlebab (three words) ____________________________

14. smearbleslise (two words) ____________________________

15. rpueenaprmocsseo (two words) ____________________________

WORD LIST

Andrew Lloyd Webber  European composers  Jerome Kern
Kiss Me, Kate  Les Misérables  Lorenz Hart
musicals  Oklahoma!  Pygmalion
Richard Rodgers  rock musicals  Showboat
Sigmond Romberg  Stephen Sondheim  Victor Herbert