



Music Teacher's Manual for The Green Anthem

by
Julie Lyonn Lieberman

*"I pledge to planet earth
that I will do everything in my power
to create a safe, healthy environment
for all living beings ..."*

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“The Green Anthem” and “The Green Anthem Project”

The Green Anthem is a 3-minute (+ or -) piece of music arranged for chorus, string orchestra, and concert band (Levels 1.5 - 3 and 3 - 6). The two levels interlock together for an all-department performance. There is also a second version that interlocks choral with string orchestra all levels. The Green Anthem can be performed in your school’s concert program whenever you choose, but preferably coordinated with the 40th anniversary of Earth Day, April 22nd 2010.

The Green Anthem Project is a music curriculum designed to raise awareness about global warming and the environment. It incorporates the National Standards and includes seven lesson plans with student handouts. The free curriculum has been designed for music educators to implement with students of all ages.

The Green Anthem Lyric-Writing/Melodic Variation Competition: deadline February 15th, 2010

MENC: THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION ran this national competition for students of all ages and instruments. Schools participating in the project used the Songwriting Handout. The winners are posted on the website.

About Julie Lyonn Lieberman

Julie Lyonn Lieberman, (www.JulieLyonn.com) Ms. Lieberman is on the American String Teachers National Curriculum Committee and is the Artistic Director for the summer program, **Strings Without Boundaries** at Duquesne. She is an eclectic styles violinist and vocalist, who specializes in improvisation and American vernacular as well as world styles. Ms. Lieberman has helped build what she calls “21st century music education” over the last thirty+ years through her work as an educator, author, radio producer, composer, recording artist, journalist, and performer.

Ms. Lieberman is the author of eight music books, two National Public radio series, six DVDs, and over fifty magazine articles. Book titles include *The Creative Band and Orchestra*, *The Contemporary Violinist*, *12 Rock Strings Lesson Plans*, *Improvising Violin*, *Rockin’ Out With Blues Fiddle*, *You Are Your Instrument*, *Planet Musician* and *Alternative Strings: The New Curriculum*. DVD titles include *Violin and Viola Ergonomics: Determine the Optimum Playing Position and Support For Your Body Type*, *Rhythmizing the Bow*, *Techniques for the Contemporary String Player*, *The Violin in Motion*, and *Vocal Aerobics*. In 2007, she wrote and produced the DVD, *Alternative String Styles in the Classroom*, for American String Teachers Association and NAMM. Lieberman is a J. D’Addario Elite Clinician. Alfred Publishing and Kendor publish her eclectic-style string orchestra scores.

Four Options for Participation

- 1) Rehearse and perform *The Green Anthem* score at your school;
- 2) Offer as little or as much of *The Green Anthem* curriculum to your students as you choose;
- 3) Run *The Green Anthem* lyric-writing/best melodic variation competition
- 4) Participate in the full *Green Anthem* program culminating in an all-school assembly that includes the local community and qualifies your school for the national concert. Turn your school and even your community green!

Objectives for The Green Anthem Project:

- Students will learn four approaches to listening to music
- Students will analyze and discuss how the setting for a song (the arrangement) can change the impact of that song on the listener
- Students will analyze three variations on the melody, highlighting the differences
- Students will be invited to compose variations on *The Green Anthem* melodic theme
- Students will be invited to write new lyrics for *The Green Anthem* and to sing those lyrics
- Students will cultivate practice techniques that pertain to mastering rhythmic phrases
- Students will explore the fundamentals of improvisation
- Students will perform their lyrics and variations in concert
- The entire student body will be invited to vote for the most outstanding new set of lyrics for *The Green Anthem* and the best melodic variation
- Students will be able to make a contribution to the climate crisis
- Interdisciplinary Extension: Schools will be able to create inter-disciplinary activities centered around the topic of the environment. All activities can be represented during the school concert. (See “Interdisciplinary Extensions”.)

Indicators of Success:

- Students will demonstrate the ability to search a score for specific differences in phrases and notation & describe each;
- Students will demonstrate the ability to sing the song from beginning to end using correct singing techniques and in the sequence indicated on the score;
- Students will demonstrate the ability to listen to two different versions of the same song and describe the differences using musical terminology;
- Students will write their own variations on the melody and/or lyrics.

Free Materials:

Schools and participating teachers can download free copies of the following materials from the GreenAnthem.org

1) **Teacher's Manual**

The teacher's manual contains step-by-step instructions and lesson plans

2) **7 Student Handouts**

These are pre-prepared student handouts coordinated with the lesson plans included in the teacher's manual

3) **mp3 files of The Green Anthem by Julie Lyonn Lieberman**

See "Materials" on GreenAnthem.org

Audio 1: unison melodic line (without lyrics);

Audio 2: harmonized melody (without lyrics);

Audio 3: harmonized melody with piano, bass, and percussion (without lyrics);

Audio 4: melody sung with lyrics (in unison);

Audio 5: lyrics and melody sung (in harmony);

Audio 6: version for string orchestra (levels 1.5 - 3)

Audio 7: version for string orchestra (levels 3 - 6)

4) **Press release, Promotional Poster, and Concert Program Templates**

If you would like to use a template in Word for your concert, you can download this for free at:

GreenAnthem.org and fill in the blanks for the date as well as your school's name, address, contact information, and student's names

5) **Student Kit**

Your students can download their free Student Kit on the "Materials" page at **GreenAnthem.org** and use it to support their green activities in the school and the local community. The kit includes a petition template, a sign for local businesses (letter size), suggestions for local green projects, and directions on how to turn businesses in your community green

6) **Green Anthem Sign**

Green Anthem Sign (legal paper size) for local business to hang in their window if they participate in The Green Anthem Project.

Prior Knowledge:

5

- Students are familiar with basic rhythmic and melodic notation or students have experience learning by ear;
- Students are familiar with basic terminology to describe form and are able to write/notate their ideas or have access to recording equipment to sound out their ideas and hear them back.

National Standards

The Green Anthem project has incorporated the national standards into its curriculum:

1. Singing, alone and with others, a varied repertoire.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and musical performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

The Concert Scores (choral, string, and concert band)

The scores for *The Green Anthem* by Julie Lyonn Lieberman are available for download at **GreenAnthem.org** in .PDF format (master scores and parts, including mp3 versions) for a nominal fee that can be paid through Paypal or ordered via a school purchase order.

Since every school in America is unique, few schools share the exact same profile. There can be big differences in the types and sizes of ensembles, the instrumentation, as well as playing ability. Julie Lyonn Lieberman has endeavored to supply you with a wide range of choices to meet your individual needs. Each score can stand alone; the scores are unique enough to program them sequentially, and both levels of the choral, string orchestra, and concert band interlock for simultaneous performance.

This is your opportunity to apply The National Standards to **HOW** you teach as well as **WHAT** you teach. This gives you, the teacher, an opportunity to “compose” the concert through how you design the performance.

Example I:

You can create a concert that intersperses student-written lyrics (and even student-written accompaniments for their lyrics) with various ensembles performing *The Green Anthem* and testimonials from local merchants re: how they turned their businesses green;

Example II:

You may decide that you want the Introduction from the concert band to flow into the A section from

the string orchestra on into the chorus and back to the concert band, continuing to dove-tail between sections.

Or, perhaps, your concert will only feature the string orchestra version, or only feature chorus, or only the concert band.

Example III:

You can create a concert that integrates the efforts of other school departments. See below:

Interdisciplinary Extensions:

Faculty can design and cross-coordinate eco-friendly lesson plans to culminate in an all-school presentation. School projects can ...

- provide an eco-friendly informance and performance to the student body and local community;
- inspire the local community to effect eco-friendly changes in their homes, local stores and in your school;
- create a nationally oriented school campaign that focuses on changes in local or national companies and legislature.

Examples:

- the art department can build a set for the stage or create a T-shirt competition for Earth Day 2010;
- history students can provide an overview of the climate crisis;
- science students can research and explain the science behind earth changes;
- the literature department can focus on the relationship between writing poetry and writing lyrics or analyze a book about the environment;
- the math department can help students analyze the short-term and long-term costs involved in green energy (solar, wind, electric) versus oil/coal/ethanol;
- Social Studies can analyze styles of thinking that contributed to the slow destruction of the environment versus the “Seven Generations” model from Native American culture;
- history students can analyze the advent of the industrial civilization and its impact on the environment;
- the theatre department can implement a study of examples of how theatre has a played a role in raising social awareness (Guerilla theatre groups like Bread and Puppet theatre, Living Theatre, San Francisco Mime Troupe, El Teatro Campesino, and the Free Southern Theatre);
- the booster club can mobilize parents to make eco-friendly shopping bags and compete in the lobby at your school for the most creative bag.

The Scores in Detail

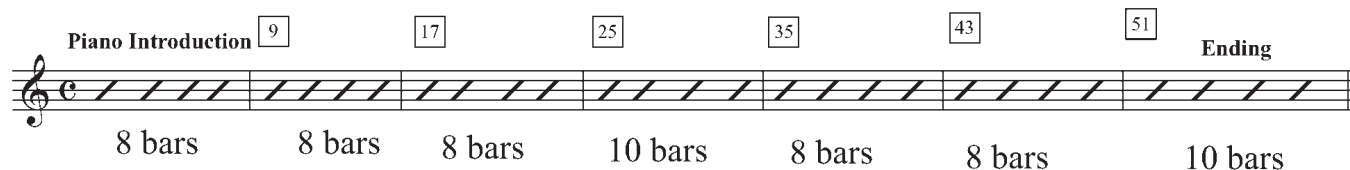
7

Chorus: Two scores available

Levels 1.5 - 3: Two-part score with light harmony and counterpoint; includes piano accompaniment, and parts for bells, shakers, and drums

Levels 3 - 6: Soprano, Alto, Tenor, Bass; includes piano accompaniment, bass guitar, timpani I and II, shakers, and trap set.

Total = 61 bars



String Orchestra: Two scores available

Levels 1.5 - 3: 1st violin, 2nd violin, viola, cello, bass; includes piano accompaniment

Levels 3 - 6: 1st violin, 2nd violin, viola, cello, bass; includes piano accompaniment

Total = 67 bars



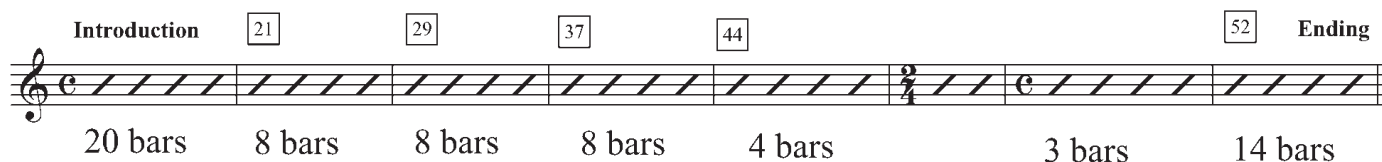
Concert Band: Two scores available

Levels 1.5 - 3: flute, oboe, bassoon, Eb clarinet, Bb clarinet, alto clarinet, bass clarinet, alto sax, tenor sax, baritone sax, F horn, trombone, and tuba;

Levels 3 - 6: piccolo, flute, oboe, English horn, bassoon, **Eb clarinet, Bb Clarinet, **alto clarinet, **bass clarinet, alto sax, tenor sax, baritone sax, **trombone, Bb trumpet, F horn, **trombone, euphonium, and **tuba;

****Only beginner parts will be available for Eb clarinet, alto clarinet, bass clarinet, trombone, and tuba; these parts fit into both scores**

Total = 65 bars



Merged Scores

• There is an extended version of **The Green Anthem** written for string orchestra and chorus (Levels 1.5 - 3 and Levels 3 - 6 that all interlock or can be performed as a stand-alone) with piano, bass, and percussion

Check GreenAnthem.org for new scores and mp3 support materials as you work on the project.

The All-School Assembly

The performance of and competition for The Green Anthem at your school assembly can include:

- an educational presentation to the entire school about global warming by students or an invited expert;
- students, faculty, interested parents, and/or local celebrities can report on eco-friendly activities they've initiated (leading up to the concert) like influencing a local store to switch from plastic to paper; getting the local hardware store to sell eco-friendly light bulbs; and so on (for more ideas, see "What Can I Do?" on GreenAnthem.org).
- owners or managers of local stores can be included in the concert presentation by inviting each store owner or manager up to the podium to pledge something they are willing to do to become more eco-friendly.
- students can suggest simple steps that families can take to become more eco-friendly at the assembly;
- These presentations can lead or weave around the musical performance and/or best lyrics competition.
- Parents can create and exhibit eco-friendly shopping bags in the school's lobby

See Student Handout #1 and web sites recommended on GreenAnthem.org

The Voting Process for the Competition

If you decide to include the lyric-writing competition in your Green Anthem program, you may want to precede the public event with a voting procedure in class so that each class or group is represented by the best lyrics and/or melodic variations at the assembly. This way, the assembly will have fewer contestants to choose from and less pressure on the students that aren't chosen.

It is important to stress the fact that everyone did a great job so that no one feels hurt if their lyrics aren't chosen. You can use an applause meter (draw upon the art department to create an artistic-looking meter but use an actual timer to clock the length of the applause), ballot boxes, or any other approach you deem appropriate in order to determine the winners of the competition.

Note: You may decide to choose the winner yourself or work with the class to combine their best efforts into one group of verses.

Competition Follow-Up

Go to greenanthem.org > Green Anthem Concerts and Competitions and download the form titled "**Green Anthem Competition**". This form will request basic information about your location, the names of the winners, and request documentation. Your information will be posted on the site

Six Options for a Green Anthem Concert:

1.

Include a performance of *The Green Anthem* in your school concert as written.

2.

Use *The Green Anthem* Teacher's Manual to enhance your music curriculum for the year and include a performance of *The Green Anthem* in your school concert as written.

3.

Use *The Green Anthem* Teacher's Manual to enhance your music curriculum for the year and include a performance of *The Green Anthem* as written as well as *The Green Anthem* Competition or the winners of the competition in your school concert.

4.

Cross-coordinate between choral, string, and band departments to perform *The Green Anthem* in your school concert (with or without the competition).

5.

Produce an inter-disciplinary school-wide event that includes *The Green Anthem* as written, *The Green Anthem* competition, and presentations from all departments to provide an educational event focused on action steps that students, families, and local stores can take to protect the environment.

6.

Produce an inter-disciplinary school-wide event that is cross-coordinated with community businesses and include performances of *The Green Anthem*, competition winners, as well as presentations from all departments to provide an educational event focused on action steps that students, families, and local stores can take to protect the environment.

The Green Anthem Lesson Plans

Thank you for taking action on behalf of the environment!

Feel free to modify these lesson plans as is appropriate to your time constraints and goals.

By creating an interdisciplinary approach to this project, you will have the opportunity to unite your entire school in a cooperative community-oriented project.

You can turn Lesson One over to the science or history teacher and coordinate a school or class project through the Principal of your school. Suggested topics can be found in Lesson One on the student handout. This will free you to focus on the music-oriented lessons and rehearsal time for *The Green Anthem*.

Take a look at the student handout titled **Class 1: A Sustainable Future**. It is a multiple choice questionnaire (with a few Q&A's) designed to introduce students to issues that are related to environmental problems that we face as a country and as a world. Invite your students to fill out the handout. During the correction process, you will have an opportunity to lead a class discussion as is appropriate to your age group on any or all of the questions. Students can trade handouts during the correction process or correct their own depending on what you deem most useful.

You can use the review as a learning process and an opportunity to share thoughts and opinions. You can also use it to lead into a class project by encouraging each student to choose one action step that can make a difference in their household, community and/or state. There are ideas listed in the handout. Feel free to supplement those ideas as well. The class can vote on whether they want to initiate personal projects or a class project. The idea is for each student to try to influence his or her family and friends, and/or the community to make a small change that can help the planet.

This lesson plan can also give you an opportunity to review the **The Green Anthem** project with your students by introducing the steps they will be taking. This can include (based on your time constraints):

- learn and analyze the music;
- create variations on the melody;
- create original lyrics that fit the timing of the melody;
- compete in a school assembly as well as in a national competition;
- participate in an all-school vote for the best lyrics and best melodic variation;
- submit the winner's results to Music Educators National Conference;
- work together as a class to effect change in the community to protect the environment; and,
- their submission may be chosen for a national concert during the national concert for Earth Day's fortieth anniversary in 2010

**Answers to the questions
on the handout:**

- I. 2
- II. 3
- III. 3
- IV. 2
- V. 1

Student Handout #1: Class 1: A Sustainable Future — page 1 of 3 pages

Circle the number next to the appropriate answer to each question. After your teacher helps you correct your answers, then read “What Can I Do?” and answer the questions at the end of the handout.

I. What does the phrase “a sustainable future” mean?

- 1) A future that is happy and easy-going.
- 2) An earth where all living beings — humans, animals, insects, and plants — are healthy and live in harmony because of the actions humans choose to take right now by meeting our NEEDS (not wants) without compromising the ability of future generations to meet theirs.
- 3) An earth where humans do whatever they want, whenever they want.

II. Why should I bother to do anything to prevent damage to the air, water, or earth?

- 1) I can ignore pollution because it doesn't matter. My life feels comfortable the way it is.
- 2) There is a problem, but the earth will be fine if I leave it up to other people to fix everything.
- 3) Humans need clean air and water to live long, healthy lives. If we each do our best to protect our environment from pollution, we can protect ourselves from illness and diminishing supplies of water and food.

III. Is carbon dioxide a problem?

- 1) No. Carbon dioxide is a natural element and does not cause any damage. Most living things on the surface exhale CO₂ and it's absorbed into the vegetation and oceans. In fact, carbon dioxide is used by plants during photosynthesis. Even volcanoes release CO₂. It's nothing to worry about.
- 2) No. Carbon dioxide escapes into outer space, so we don't need to be concerned.
- 3) Too much carbon dioxide can be toxic to humans and can trap excess heat in our atmosphere. We are producing more carbon dioxide than the planet can absorb through burning fossil fuels (coal, oil, natural gas). Today the amount of carbon dumped globally into the atmosphere corresponds, on average, to one ton per person on the planet, each year.

IV. What does global warming mean?

- 1) It means that the sun comes out a lot more.
- 2) Global Warming, also known as Climate Change, refers to an increase in the earth's atmospheric and oceanic temperatures. We're already seeing changes. Glaciers are melting, plants and animals are being forced from their habitat, new diseases are threatening human life, and the number of severe storms and droughts is increasing. More than a million species worldwide could be driven to extinction by 2050.
- 3) A temporary warming of the planet.

V. Some people say that there is no such thing as global warming. Who should I believe?

- 1) Most scientists world-wide agree that global warming is real, it's already happening, and that it is the result of our activities and not a natural occurrence. Is it worth gambling our future away when we could make a few easy changes now and protect ourselves?
- 2) Throughout history, there have always been periods of time that were warmer or colder. This is just one of those times and it will change.
- 3) Global warming is a hoax (a lie).

Student Handout #1 — page 2 of 3 pages

The Iroquois Native American tribe based their decisions on seven generations. If the tribe considered doing something new, they would examine how their actions might affect the entire tribe for the next seven generations. If they discovered any negative side effects, they would not take that particular action. (“In every deliberation, we must consider the impact on the seventh generation... even if it requires having skin as thick as the bark of a pine.” —Great Law of the Iroquois)

Sadly, this philosophy has not been a part of the rest of the world’s approach to change. Many individuals and companies take action based on short-term benefit and only take responsibility for negative consequences when forced by local or national laws. From the invention of the car on forward, no one considered the long-term effects of filling the air with pollution, filling the oceans and rivers with chemicals, or manufacturing food and drugs with substances that were not studied long enough to determine whether or not they were safe for humans or the environment.

Our home, planet earth, is now suffering from many decades of bad decisions and we have created a situation that has led to our atmosphere becoming warmer and warmer. As the ice melts, we are seeing more and more earth changes that are dangerous to our health and our future. But it is not too late if we take action now.

We can solve this problem. Small changes to your daily routine can add up to big differences in helping to stop global warming. These changes do not have to put anyone out of work: we can create new jobs for Americans that help build a sustainable future. Musician and author Julie Lyonn Lieberman created *The Green Anthem* to inspire you, your families, and your friends to take action.

What Can You Do?

Download your free **Student Kit** from GreenAnthem.org on the “materials” page. You will find guided suggestions regarding how to turn your community green. In addition to making some of the changes suggested below in your own home, you can present suggestions to your family and friends as well.

To begin with, choose one or two projects and try to inspire everyone around you to participate:

- Use eco-friendly light bulbs: replace a regular incandescent light bulb with a compact fluorescent light bulb (cfl). They use 75% to 78% less energy! That equals less CO2 released from your home.
- Avoid buying plastic and styrofoam products (bring a recyclable grocery bag to the supermarket) and recycle any plastics you do use. It takes 10 on up to 100 years (depending on conditions for each plastic bag to decompose!! Styrofoam never decomposes!
- Walk and bicycle short travel distances instead of using the family car.
- Move your thermostat down 2 degrees in winter and up 2 degrees in summer. Almost half of the energy we use in our homes goes to heating and cooling. You could save about 2,000 pounds of carbon dioxide a year with this simple adjustment.
- Choose energy efficient appliances when your family makes new purchases. Look for the Energy Star label on new appliances to choose the most efficient models. If each household in the U.S. replaced its existing appliances with the most efficient models available, we’d eliminate 175 million tons of carbon dioxide emissions every year!
- If your water heater is over five years old, you can wrap it in an insulation blanket or buy a waterless water heater. You’ll save 1,000 pounds (plus) of carbon dioxide a year with this simple action. You can save another 550 pounds per year by setting its thermostat no higher than 120 degrees Fahrenheit.
- Use less hot water. It takes a lot of energy to heat water. You can use less hot water by installing a waterless heater. If you use cold or warm water you can save 500 pounds or carbon dioxide a year.

Student Handout #1 — page 3 of 3 pages

Use a clothesline instead of a dryer whenever possible. You can save 700 pounds of carbon dioxide when you air dry your clothes for three to five months out of the year.

- Turn off electronic devices you're not using. Simply turning off your television, DVD player, stereo, and computer when you're not using them will save the environment from thousands of pounds of carbon dioxide a year. If you have appliances that use electricity even when turned off (you can tell, because the little light on the appliance will stay on), plug them into an electrical strip and turn the strip off at night.

Class Discussion:

1) If a person owns a company or depends on a job at a company that increases pollution, what is the solution? Should the company be forced to spend a lot of money to be responsible to their community and to the planet? Should the company be closed down or replaced? Should everyone have a right to make as much money as they want no matter what effect they make on the environment? What solutions to this problem can you suggest?

2) What actions can you personally make to help reduce pollution?

3) How can you influence your family and neighbors?

4) Can one person make a difference?

Lead your students through the following exercise:

Hold a pencil or pen six inches in front of your nose and stare at it until all of your visual attention is on that object ...continue to stare at it as you open up your peripheral vision to notice other objects that are close by ...now let yourself notice objects that are far away from you.

Continue to hold the pencil or pen in place and change your point of focus to something that is directly across the room from you as you continue to notice the pen or pencil. Stare straight ahead, but also try to see objects as far to the outer reaches of your peripheral vision as possible: above you, below you, all of the way to the left, and now all of the way to the right.

Put the pencil or pen down, pick a color, and scan the room for that color. Try to screen everything else out. Pick another color and scan for that color. Alternate scanning through your peripheral vision and your direct gaze. Now close your eyes and rest them for a moment ...

Let's look at your handout:

Using the **Four Approaches to Listening** handout, ask a student to read the explanation to the exercise they just completed out loud (or you can read it aloud). Lead a class discussion using student's answers to the three questions on the handout.

Invite students to apply this concept of redirecting their focus to their ears by practicing each style of listening as applied to *The Green Anthem*.



1) **Background listening**: invite students to choose a separate point of focus for their attention (an event from past or future; counting from 100 backwards, staring out the window; reading a book, etc.) as you play *The Green Anthem* version #1 (unison parts: melody without lyrics)

2) **Single focus listening**: invite students to focus their listening attention on one instrument only. Challenge them to screen out the other parts as you play *The Green Anthem* (you can use any of the **mp3 versions 2 through 9**)

3) **Experiential listening**: invite students to link an emotion, a color, a visual recollection (someplace they've been, an imaginary place, a family pet, or a piece of artwork) to their experience while listening to the music as you play *The Green Anthem* (you can use any of the **mp3 versions #2 through #9**)

4) **Duplicative listening**: invite students to listen as if they were singing or playing the melody, even if they don't know what the pitches are. Depending on your age group, they can walk, tap, or mime the rhythms or they can even mime playing the melody (or mouth the words) in time to the music as if they are playing their instrument as you play *The Green Anthem* (you can use any of the **mp3 versions #2 through #9**)

Student Handout #2: Four Approaches to Listening

During our warm-up exercise, you probably noticed that you have the ability to redirect your visual attention in many different ways. You can apply this same skill to auditory attention — that is, to how you use your ears.

Think of a situation you were in when you listened to every detail as if your life depended on it. Write it down:

Can you think of a time when you were thinking about something else, but listened just enough to be able to say or do the right thing at the right time? Describe it:

Think of a time when you acted as if you were listening but didn't hear anything because you were busy thinking about something else:

Now try listening to the *The Green Anthem* by Julie Lyonn Lieberman four different ways.

1) **Background listening**: Choose something you can focus on outside of music. It can be an event from your past or something that is about to happen in your future; or, you can try to count from 100, backwards, stare out the window, read a book -- anything that will occupy your attention. Let the music of *The Green Anthem* drift around you as you focus elsewhere, but prepare to snap back to attention just as the music ends.

2) **Single focus listening**: This time, choose one voice out of the four choral parts or one instrument (piano, bass, timpani, or shakers). Try to follow that one part from *The Green Anthem* as you ignore the other parts.

3) **Experiential listening**: As you listen again, link an emotion or sensation, a color, or a visual recollection (someplace you've been or an imaginary place) to your experience while listening to the music and be prepared to describe your choice during class discussion. Here are some examples:

- happy, sad, angry, hopeful, wistful, joyous, yearning, accepting, disgusted, fearful, surprised ...
- blue, purple, lavender, green, yellow, orange, red, pink, lilac, white, brown, beige ...
- a forest, a city, the mountains, the ocean, a sports arena, riding a bicycle ...

4) **Duplicative listening**: "To duplicate" something is to make an exact copy of it. In this case, try to listen to the music as if you are singing or playing the melody, even if you don't know what the pitches are. You can even mime or mouth the words in time to the music as if you are playing your instrument or singing. If you are a beginner, then try to tap or move to the rhythms.

1) Point out that when writing lyrics for a piece of music (which they will be doing in class six), often the melody has to be varied to support extra syllables or words in the line. The **Melodic Variations Handout** illustrates melodic, rhythmic, and expressive variations as applied to the first two measures of the melody from **The Green Anthem**. Challenge students to identify and describe the variations.



You can use **mp3 #1** to familiarize them with the core melodic line.

You can also use a piece of music from their current repertoire — particularly if it exemplifies a theme and its variation. Invite students to locate the main melodic theme and ask them to identify any variations the composer has created.

2) Invite your students to fill in their own variations in examples four, five and six on the handout (a melodic, a rhythmic, and an expressive variation). Invite each student to play or sing their variations and then point out the features of each. (If you have a large class, call on enough students to demonstrate a range of possibilities rather than calling on every single students in the class.)

- how did she/he fulfill the assignment?
- what effect did their variation have on the feel of the melodic line?

You may decide to repeat the assignment after analyzing a handful of student's variations. You can also apply this assignment to a theme from their current repertoire to help them develop this skill.

3) Optional: provide students with a verse that you have written that has a few extra words in some of the lines, and challenge them to write a melodic variation that will enable your lyrics to fit into the four-measure form.

Depending on your age group and level of skill, this lesson plan can also be accomplished as a class effort rather than by individuals. You may even opt to merge individual efforts into one final variation.

Handout #3: Melodic Variations — page 1 of 2 pages

Here are the first two measures of the melody from *The Green Anthem*.

A musical score for the first two measures of the melody from *The Green Anthem*. It consists of three staves: Treble Clef (top), Alto Clef (middle), and Bass Clef (bottom). The melody is written in the Treble Clef staff. The first measure contains four notes: G4, A4, B4, and C5. The second measure contains four notes: D5, E5, F5, and G5. The notes are connected by a single line, indicating they are part of a continuous melodic line.

To make the melody more interesting as it repeats, or to fit new lyrics into the melody line, composers create variations on the melody. Here is a variation on the melody. Circle the notes that have changed and explain how they are different. Notice how you can still recognize the original melody line within the variation.

A musical score showing a variation on the melody. It consists of three staves: Treble Clef (top), Alto Clef (middle), and Bass Clef (bottom). The melody is written in the Treble Clef staff. The first measure contains four notes: G4, A4, B4, and C5. The second measure contains four notes: D5, E5, F5, and G5. The notes are connected by a single line, indicating they are part of a continuous melodic line.

Here is a second variation on the melody. Circle the notes that have changed and explain how they are different:

A musical score showing a second variation on the melody. It consists of three staves: Treble Clef (top), Alto Clef (middle), and Bass Clef (bottom). The melody is written in the Treble Clef staff. The first measure contains eight notes: G4, A4, B4, C5, D5, E5, F5, and G5. The second measure contains eight notes: A5, B5, C6, D6, E6, F6, G6, and A6. The notes are connected by a single line, indicating they are part of a continuous melodic line.

What's different in this third variation?

A musical score showing a third variation on the melody. It consists of three staves: Treble Clef (top), Alto Clef (middle), and Bass Clef (bottom). The melody is written in the Treble Clef staff. The first measure contains four notes: G4, A4, B4, and C5. The second measure contains four notes: D5, E5, F5, and G5. The notes are connected by a single line, indicating they are part of a continuous melodic line. Dynamics markings *mf* and *p* are present, along with a hairpin indicating a dynamic change.

Handout #3: Melodic Variations — page 2 of 2 pages

The Green Anthem is based on the C mixolydian scale, a major scale with a flatted seventh:

Three staves of musical notation showing the C mixolydian scale. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The notes are: C4, D4, E4, F4, G4, A4, Bb4.

Here are examples of some of the basic rhythms and dynamics that you can use as you write your variations:

Two staves of musical notation. The top staff shows rhythmic patterns: a whole note, a half note, a quarter note, a quarter note triplet (two groups of three notes), eighth notes, and triplets (four groups of three notes). The bottom staff shows dynamics: *f*, *mf*, *mp*, *p*, a crescendo, a fermata, and a decrescendo.

Use the staff below to write your own melodic variation, rhythmic variation, and dynamics. Start by adding your clef and the time signature. Be prepared to sing or play your examples for the class.

Melodic Variation

A blank musical staff with a brace on the left and a double bar line on the right.

Rhythmic Variation

A blank musical staff with a brace on the left and a double bar line on the right.

Dynamic Variation

A blank musical staff with a brace on the left and a double bar line on the right.

Improvisation plays an important role in American music as well as in world music. In fact, at least 85% of the world's music includes a form of improvisation. Even Western European classical music's cadenza was originally intended as a place in the music where the artist could express their own ideas.

This lesson plan will help provide your students with the tools they will need to feel comfortable with creating their own ideas. This includes,

- 1) how to identify the tonal center and scale(s) most appropriate to each piece of music or accompaniment;
- 2) how to create a melodic phrase with those notes;
- 3) how to integrate rhythmic ideas into the melodic line;

In addition to the exercises outlined on the student handout, here are a few exercises designed to stimulate a higher comfort level:

Invite your students to bring in CDs with their favorite artists. Choose examples to play for the class and invite your students to first find a pitch that they can hold against the recording that sounds pleasing to them (if there are spots in the song that don't sound right, you can point out that the artist is using a different chord there and encourage them to find a note they can hold against that section). Then challenge them to create a five- to seven-note scale that sounds pleasing when played against the song. Try this a few times with different songs for practice. (Folk, pop, and early swing styles are the easiest to apply this exercise to.) Depending on your student's abilities, you may choose to supply audio yourself to ensure that the tracks support this assignment.

Choose a tonal center and scale out of the work you've just done, or use the C mixolydian scale from **The Green Anthem** (C D E F G A B \flat C) and choose three or four notes out of that scale. Challenge your students to find every possible permutation (order) for those notes. Here are six permutations starting on a "C" note:



Notice how there are six possible ways you can organize four notes that start on the same pitch, without even applying rhythmic variations. There are 24 possible permutations for four notes in total by exploring the six permutations that start on (in this case) an "E", then a "G," and then a "Bb."

Ask your students to analyze how this example has been organized. Using the *Creativity in Motion* handout, challenge your students to figure out every possible permutation starting on “E,” “G,” and/or “Bb.”

This exercise can also be applied as an ear training exercise. The students can sing each permutation while naming the notes: C, E, G, Bb, then C, E, Bb, G, etc. They can also sing the pitches while naming the fingerings. These games foster a whole-brain learning approach that all feed the improviser’s tool-box. (Imaging on the instrument is a right-brain activity; naming the notes is a left-brain activity; and audiating each pitch in order to sing activates yet other areas of the brain.)



Using the audio titled *Improvisation Accompaniment* (download for free at GreenAnthem.org > *Materials* > *Audio* > **mp3 #10**), invite each student to make up a musical phrase using permutations of the four notes they have just practiced. If you limit each student to four notes as quarter notes, then you can move through the entire group quickly. This is a safe, organized way to introduce improvisation.

Then they can try working with the same four notes and add rhythmic ideas. If they need more structure to help them with this step, you can limit them to a specific rhythmic pattern. This pattern can be “borrowed” from one of the CDs they brought to class, a rhythmic phrase from your current repertoire, or a rhythmic phrase from *The Green Anthem*.

Once your students feel comfortable with this exercise, you can practice the entire seven-note scale with them and challenge them to use all seven notes and any rhythmic ideas they want for soloing over the accompaniment. (If your students feel inhibited about improvising in front of the group, invite three or four students to improvise simultaneously while using the accompaniment.)

For over one-hundred improvisatory games and techniques, see “*The Creative Band and Orchestra*” by Julie Lyonn Lieberman.

Class 5 will introduce some rhythmic exercises. After completing that lesson plan, you can try coming back to the *Green Anthem* accompaniment and challenge your students to incorporate some of the rhythmic elements they have just learned into soloing.

Handout #4: Creativity in Motion

Everyone in the world improvises every day. When we speak, we are improvising. When we get up in the morning and decide what to wear, what to eat, the order in which we'll do things -- it's all a grand improvisation.

In music, there are a number of ways that musicians can improvise. Rock musicians create riffs; these are short, spicy melodic phrases that are repeated a number of times. Can you think of an example of a riff that your favorite artist uses and figure it out on your instrument?

In a sense, all composers are improvisers. They play with ideas, trying them out a number of different ways before they commit to the final version.

Choose a melody that you are familiar with ("Happy Birthday," "Twinkle Twinkle, a piece you're currently working on — anything you want) and play or sing one melodic phrase from the piece. Repeat the phrase but change the rhythms. Then stay true to the original rhythms, but change the order of the notes. You've just improvised!

When a musician improvises — whether the style is the blues, jazz, folk, rock, or a world style — they need to first identify the tonal center (key) of the piece of music and the type of scale that will fit the piece (major, minor, or any of the hundreds of modes used worldwide). Then, just like a composer, they "play" with pitches and rhythmic ideas to create their own melodic ideas on the spot. Here is an example of six different combinations of four notes that all start on the tonic (the key or tonal center):

Starting on C

A musical score in 4/4 time, starting on C. It consists of six measures, each containing a different combination of four notes. The notes are: C, D, E, F; C, D, E, G; C, D, F, G; C, E, F, G; C, D, G, A; and C, D, E, A. The notes are written in a three-staff system (treble, alto, and bass clefs).

A musical score in 4/4 time, starting on C. It consists of six measures, each containing a different combination of four notes. The notes are: C, D, E, F; C, D, E, G; C, D, F, G; C, E, F, G; C, D, G, A; and C, D, E, A. The notes are written in a three-staff system (treble, alto, and bass clefs).

See if you can figure out six new combinations that start on the second of those four notes:

Starting on E

A musical score in 4/4 time, starting on E. It consists of six measures, each containing a different combination of four notes. The notes are: E, F, G, A; E, F, G, B; E, F, A, B; E, G, A, B; E, F, B, C; and E, F, G, C. The notes are written in a three-staff system (treble, alto, and bass clefs).

Using the *Green Anthem Rhythmic Primer handout*, you will be introducing your students to the four primary rhythmic concepts or patterns employed by *The Green Anthem* choral, string orchestra, and concert band scores.

- 1) *cut time*
- 2) *eighth notes mixed with rests or tied*
- 3) *dotted quarter note followed by two sixteenth notes*
- 4) *quarter note triplets*

1) Cut Time

Explain: *Our voices create a natural beginning, middle, and end to each thought that we express through small changes in pitch and emphasis. Time signatures guide musicians by helping them create musical phrases; when we speak, we express our ideas in phrases.*

Choose two students who can demonstrate musical phrasing through speech. Invite the first student to speak about what they did last weekend, and help the class analyze (and even imitate using gibberish) where they paused, the words or ideas they emphasized, how they highlighted those thoughts, as well as how they completed their description. Ask the class if they knew when the story was coming to an end before the speaker actually stopped. Then invite a second student to speak about the same topic, but ask them to speak with run-on sentences and challenge them to pause for breath in unusual places in the sentence (you can break this down and coach them as they go along by having them repeat a sentence a few different ways).

Invite your students to place their instruments safely to the side and ask them to stand. Ask them to march in 4/4 time, using the right foot to create an accent on the first of every four beats. Demonstrate by clapping on the first and third beats, and then invite them to join you. (This is a great opportunity to also practice clapping on the second and fourth beats and analyzing the difference in the feel.)

Explain: *The Green Anthem* was written in 4/4 time. This means that there are four beats in every measure. Instead of emphasizing every beat, the music flows across the measure differently by emphasizing the first and third beats of each measure in cut time. You can demonstrate — or lead your students through this using “call and response” — by playing the following measures of the piece with a march-time emphasis on each of the four beats and then repeating that same passage with a phrased emphasis on the first and third beats of the measure.



2) eighth notes mixed with rests or tied

To create a fluid command over any combination of eighth notes and rests, it's important to establish the ability to hear (audiate) a steady stream of eighth notes irregardless of which notes are sounded out on one's instrument.

Invite students to tap or clap a steady pulse of 8th notes as they walk in 4/4 time using their feet (standing or seated). They can do this on their instruments through clicking, drumming, bouncing the stick of the bow, or any other creative non-injurious method they would like to employ. Then invite them to rotate through each of the following options four times. Explain the exercise to them first verbally, and help them practice rotating the placement of the rests without reading the examples. This challenges them to draw upon a steady stream of 8th notes from their inner ear. Afterwards, they can refer to the Rhythmic Primer Handout for a visual confirmation.



Now invite your students to tie two eighth notes together: the first two, the second with the third, and then the third with the fourth. Refer to the handout and point out the standard notation that is commonly used for visual clarity rather than the 8th notes with slurs.



3) dotted quarter note followed by two sixteenth notes

You can also apply this exercise to sixteenth notes.



This practice technique will help you ease them into the dotted quarter note followed by two sixteenths that's used in *The Green Anthem*.



4) quarter-note triplets



Use call and response to teach this difficult-to-understand rhythm before students look at how the rhythm is notated. The audio track *Quarter-note triplet Accompaniment*, (available at GreenAnthem.org > *Materials* > *audio examples* > **mp3 #11**) offers a call and response game and alternates between quarter-note triplets unaccompanied, followed by quarter-note triplets against a 4/4 click track. Invite your students to first tap or clap in response to the track, and then repeat the exercise as they play on a single pitch.

You may need to repeat this exercise every class for a few days or even weeks before this rhythm sets in. Then you can use melodic excerpts from the score to build on this lesson plan.

Handout #5: Rhythmic Primer

To create a fluid command over any combination of eighth or sixteenth notes, it can be very useful to practice audiating (meaning hearing the rhythm in your inner ear) the rhythmic phrases from the piece of music first before you play them on your instrument. To practice this, choose a piece of music you are currently learning and then tap or clap the rhythms without paying attention to the pitches used in the melodic line.

If you find a rhythm that isn't clear to you, it can be useful to boil it down to basics. Here are a few exercises that will help you with that. We will be using some of the rhythms from *The Green Anthem* for practice. In some of the parts, there are measures that combine quarter notes, eighth notes, and rests. You can prepare yourself for every possible combination by practicing them all:

The first staff contains four measures of rhythmic exercises, each labeled "Repeat 4x". The first measure consists of eight eighth notes. The second measure consists of a quarter note, a quarter rest, and a quarter note. The third measure consists of a quarter note, a quarter rest, and a quarter note. The fourth measure consists of a quarter note, a quarter rest, and a quarter note. The second staff contains three measures, each labeled "Repeat 4x". The first measure consists of eight eighth notes. The second measure consists of a quarter note, a quarter rest, and a quarter note. The third measure consists of a quarter note, a quarter rest, and a quarter note.

A dotted quarter note followed by two sixteenth notes appears a number of times throughout the piece. Apply the exercises outlined above to sixteenth notes. Apply a rest to the first of every group of 16ths, then the second of every group, the third, and then the fourth. Then apply a slur to the first two, the middle two, and the last two.



A dotted quarter note equals three eighth notes. Two sixteenth notes equal one eighth note in that grouping. When you learn how to audiate (hear) the “rhythmic subtext” (in this case, the eighth notes that are hidden from sight but always there), you will feel quite comfortable with any new rhythmic phrase you come across.

A musical staff showing a dotted quarter note followed by two sixteenth notes, with slurs and rests.

You will now work with an audio track to practice quarter-note triplets. You will hear two groups of quarter-note triplets played across four beats. You will first clap the rhythm, and then play it on a single pitch. Your teacher will lead you through this exercise. A quarter-note triplet places three notes evenly across two beats. Understanding the quarter-note triplet does not help us hear it. That's why we will use an audio track to become familiar with this challenging rhythm. You can download it for free at

Greenanthem.org > [Materials](#) > [audio examples](#) > [mp3 #11](#) to practice it at home.

Musical notation for quarter-note triplets. The first staff shows a quarter-note triplet in the first two beats of a four-beat measure, followed by a quarter rest in the third beat and a quarter note in the fourth beat. The second staff shows a quarter rest in the first beat, a quarter note in the second beat, a quarter rest in the third beat, and a quarter note in the fourth beat. The third staff shows a quarter-note triplet in the first two beats of a four-beat measure, followed by a quarter rest in the third beat and a quarter note in the fourth beat. The fourth staff shows a quarter note in the first beat, a quarter rest in the second beat, a quarter note in the third beat, and a quarter note in the fourth beat.

Class 6: Song Analysis

Using the ***Song Analysis handout***, invite students to fill out the form as they listen to audio versions of ***The Green Anthem***. Depending on the age group, instrumentation, and time constraints, you can use one audio variation or several. Ask students to identify as many details for each item in the list on their handout as they can. Encourage them to use their own words and draw on their level of experience as you play the version(s) (download for free at Greenanthem.org > ***Materials*** > ***audio***)



Audio Example #4: melody sung with lyrics in unison;

Audio Example #5: lyrics and melody sung in harmony;

Audio Example #6: string orchestra (level 1.5 - 3)

Audio Example #7: string orchestra (level 3 - 6)

Audio Example #8: concert band (level 1.5 - 3)

Audio Example #9: concert band (level 3 - 6)

Initiate discussion drawing upon the handout; be sure to cover the following topics:

- Does the melody change to support the lyrics? If so, how?
- What ideas are conveyed through the lyrics?
- How do changes in instrumentation and harmony influence one's emotional response while listening? How do these changes support or influence the melody?

Point out (depending on age group) techniques like the mirroring of the melody in octaves, counterpoint, new melodic or lyric ideas that fit against and support the main melody, the Mixolydian scale (major third, flatted seventh) used for the melody, and any other general comments you wish to make about the lyrics, the melody, or the harmonization of the melody. Write down key points on the board.

Handout #6: Song Analysis — page 1 of 2 pages

Most folk or pop songs are made up of verses and something called “the bridge” or “the chorus.” Each verse of a specific song tends to be the same length in order to fit into the rhythmic pattern of that song. It’s easy to recognize the bridge or chorus in the piece because it repeats a number of times throughout the song in between the verses, and usually uses the same lyrics and melody each time. The actual number of verses and choruses will vary by song. As you listen to ***The Green Anthem***, fill in the blanks below:

1) Using the letter “A” to represent a verse, and the letter “B” to represent the chorus (or B2 if there is a chorus that is slightly different), make a map of ***The Green Anthem***:

2) What key is the melody in? (You can hum, whistle, or use your instrument to find a pitch that the melody and/or accompaniment weaves around and constantly comes back to. This note is called the “tonal center” of the piece and is usually the key.)

3) What scale is used? Hum, whistle, sing, or use your instrument to try to figure out the seven notes used in the anthem. Write down the names of the notes, and if you know the modal name of the scale, write it down:

4) What is the time signature? (How many beats per measure)

5) Describe the tempo (You can use musical terms like ballad, medium tempo, or up-tempo, or you can use your own words):

6) How many verses and choruses are there?

7) How many measures are in each verse?

8) How many measures are in each chorus?

9) Do the verses always use the same melody?

9) Does the chorus always use the same melody?

10) Does the chorus always use the same lyrics?

11) Lyrics usually either tell a story or communicate a message. What about this song?

Handout #6: Song Analysis Part 2 (advanced) — page 2 of 2 pages

There are a number of techniques that create the “musical signature” or style for each piece of music. If you think of one of your favorite composers or performing groups, it is this signature that helps you recognize the composer or performer. In folk and pop music, the sound of the singer’s voice helps strengthen the signature, but if someone else records their material, there are still elements in the music that your ears can link to the original composer of the piece.

You have already worked with some of the basic elements, like tempo, meter, key, and structure. Here is a list of elements you can also pay attention to when you listen to a piece of music, no matter what the style. Write down anything you’ve noticed about ***The Green Anthem***.

- preferred melodic intervals
- preferred rhythmic motifs
- preferred weak and strong notes (itches that the melody returns to versus notes that are avoided or placed in the weak part of the musical line, rhythmically speaking)
- unison voicings for instruments (monophonic) or harmonized voicings (polyphonic)
- ornamentation (grace notes, turns, trills, tremolo, etc.)
- instrumentation (ethnic or Western, quantity of each instrument and ensemble size)
- arrangement (the role each instrument plays in relationship to the whole piece)
- rhythmic elements (unison rhythms or layered/polyrhythmic)
- phrasing (length of each idea, how entrances and exits are articulated)
- emotional feel
- dynamic feel

Here is some useful information you can share with your students or use to facilitate discussion before they attempt to write their own lyrics:

Every lyricist starts with a subject. That subject may be from their personal history — a good or bad memory — or from their thoughts and feelings about a topic. A song can tell a story, describe a person, place, or set of emotions, or consist of statements about a topic. This is the glue that holds the song together.

*The lyricist has to make specific decisions for every song. Will the lyrics rhyme or not? If they rhyme in one verse, do they have to rhyme in the next? Does every sentence have to end at the cadence (the end of the musical phrase) or can it continue and tuck around into the next musical line? You can listen to some of your favorite songs at home to notice the solutions that your favorite artists have used. The lyrics in **The Green Anthem** rhyme, but that doesn't mean that you have to when you write your verses.*

Most composers start by writing the lyrics and then they, or a partner, write a melody that will support the words. For instance, pop icon Elton John's biggest hits were written in collaboration with his lyricist, Bernie Taupin. Elton wrote the melodies and arrangements for Taupin's lyrics, and then performed and recorded each song.

Either the composer or a professional arranger will decide on the instrumentation (the instruments they will use to record or perform the piece) and set the arrangement (the chords, solo lines, length, introduction and ending, and so on.) Every once in a while, though, someone will write using a different process. For instance, Paul McCartney wrote the chords and melody for "Yesterday" first, and then sang it using the lyrics "scrambled eggs" over and over again until he thought of words that would work nicely with the melody. The song was such a big hit that it's been recorded by over 3,000 other artists worldwide!

- 1) Show them the existing lyrics for **The Green Anthem** by Julie Lyonn Lieberman while they listen to Audio #1 (unison melody). You can also use audio examples #2 through #5.
- 2) Using the **Lyric-Writing Handout**, review the suggested topics for their lyrics (make it clear that they can come up with their own topics about the environment if they want). Challenge students to fill in their own lyrics above or below the melody line in pencil. Play the mp3 file of the melody while they are writing.
- 3) Invite students to read or sing their lyrics and lead a discussion about the strengths and weaknesses in their writing. After feedback, give students an option to continue to work on their lyrics to improve them.



You can use the **Lyric-Writing Accompaniment, mp3 #12** to help support your students' efforts as they create their own Green Anthem lyrics.

- Did she/he use a rhyme scheme? If not, point out how they shaped their lyrics without rhyming.
- Did he/she do a good job of communicating ideas through their lyrics?
- Are their ideas clear? Invite other students to interpret the meaning.
- Did he/she find an original way to express their thoughts?

Once each student's lyrics are finalized, you can use mp3 files of the accompaniments to support each student as he/she sings their lyrics; also check under "bonus scores" for new accompaniments for the lyrics. If there are students who feel uncomfortable with this, try to encourage them to sing their lyrics with the support of a stronger student or sing with them yourself. If necessary, use a volunteer to sing other student's lyrics.

Depending on the skill level, you may decide to invite your students to create their own arrangements/accompaniments or to even combine their lyrics into one final submission.

As discussed earlier in this manual, you may choose to hold the competition in the classroom and present the winners in concert rather than holding a public competition.

Optional: Teach the class the ASL sign language for the original set of lyrics and/or challenge students to figure out and teach one another the ASL language for their own lyrics. Go to greenanthem.org to download the ASL symbols from the Materials page.

Handout #7: Lyric-Writing — page 1 of 3 pages

Select a Topic

Now that you have worked on writing your own melodic variations for *The Green Anthem*, you are going to have a chance to write your own lyrics. Start by choosing a topic that is related to the environment so that you can focus your lyrics on that topic. Here are some suggested topics, but feel free to choose your own:

- the disappearance of hundreds of thousands of honey bees
- Polar bears that are trapped in areas of water where the ice has melted due to global warming, and they are drowning because they can't swim far enough to rest on floating ice
- how the rhythms of plants, insects, and birds are thrown off by spring starting earlier
- droughts and fires caused by global warming and the impact on people who live in those areas
- larger and stronger hurricanes and their effect on people's homes and lives
- the extinction of 112 species of frogs worldwide
- shifting ranges of disease-carrying mosquitoes and ticks
- we are all connected: what happens to one species affects every other species
- how you feel about growing up in a world that has not been taken care of by adults
- what you and your friends can do to make a difference to save the planet

Write Freely About the Topic

Don't worry yet about writing the final lyrics. Write down as many thoughts as you can about your selected topic. If you want to write rhyming lyrics, choose certain key words and make lists of rhymes.

For instance, here is some of the prep work that Ms. Lieberman did before writing *The Green Anthem*:

First, she chose her topic: this is the only place we have to live and if we don't protect it, we will have no place left to go. Let's appreciate what we have and promise to take care of it.

Then, she wrote pages of thoughts and one-liners. Here is a short example of her free-flow list of experimental lyrics:

This is our home/We now promise to protect our home/This is our planet/The earth is our home
/Skies of wonder, earth so pure

As she tried to find a rhyme for "home" that could be worked into the lyrics, notice how she worked her way through the alphabet before she decided to let go of that idea:

dome, flown, grown, hone, known, moan, shone, sown, stone, tone

She repeated this technique for every keyword (a word that she hoped she could use to end a phrase or thought) until phrases began to emerge that she could use for the song. She had to throw out a lot more ideas than she actually used in order to create her final verses.

If you want to work on this at home, you can use the **Lyric-Writing Accompaniment, mp3 #12** at GreenAnthem.org on the Materials page for support. Click on "audio" at the top of the page to find it.

The Green Anthem Lyrics

by Julie Lyonn Lieberman

Fields of green
Waves of blue
Once so pure
Once so new

Chorus:

This is the planet
Sacred and true
This is the planet
Calling you

The earth feeds all
Living things
Big or small
On foot or wings

Chorus:

This is the planet
Sacred and true
This is the planet
Calling you

One nation's actions
Affects us all
Everyone
Must heed this call

We now promise
From this day
We will try to
Change our ways

Chorus:

This is the planet
Singing to us
Thanks for your promise
Thanks for your trust

Handout #7: Lyric-Writing — page 3 of 3 pages

Sketch out your ideas on a piece of scrap paper until you figure out your own lyrics. Then write it in below or above the staff. If you would like to write a new chorus, too, go ahead:

The Green Anthem

Verse

Julie Lyonn Lieberma

Musical notation for the Verse, consisting of three staves (treble, alto, and bass clefs) in C major. The melody is simple and consists of quarter and half notes.

Chorus

Musical notation for the Chorus, consisting of three staves (treble, alto, and bass clefs) in C major. The melody features eighth notes, quarter notes, and a triplet of eighth notes.

Julie Lyonn Music
© 2009

You may find that you will have to adjust the melody to fit your lyrics. Now that you have practised writing melodic variations on the melody, you have the skill to do this.

Name:

Topic:

A single musical staff with a common time signature and four measures, each containing a whole rest.

A single musical staff with a common time signature and four measures, each containing a whole rest.

The Green Anthem Project: Student Kit

GreenAnthem.org

*“I pledge to planet earth
that I will do everything in my power
to create a safe, healthy environment
for all living beings ...”*

Welcome and thanks for taking action. You can help save the planet!

Here are some easy, fun action steps that you and your friends can take in your community to make a difference. You can also go to **GreenAnthem.org** for more ideas, in the section titled “What can I do?”

Choose one of the following projects and follow the directions.

Please remember to always discuss anything you do with your parents and make sure that you always have at least one parent or a couple of friends with you if you approach a local store with a petition.

Let us know what you accomplish! You can e-mail us at **GreenAnthem@greenanthem.org** to tell us the details. We will post your success story on the website.

Be sure to include your name, your school (if applicable), town, and state, as well as the names of any friends, relatives, or classmates that helped you. Include the name of the store, and a description of the changes they made.

You can also send us up to three pictures of you and your friends/relatives/classmates working on your **Green Anthem** project.

If you make a video of any aspect of your project, upload your video to Utube (<http://www.youtube.com/>) and title it **Green Anthem Project at** (include the name of your school or town) and email us to let us know so that we can reference your video on **The Green Anthem** website.

*“Never doubt that a small group of thoughtful, committed citizens
can change the world. Indeed, it is the only thing that ever has.”*

- Margaret Mead

The Green Anthem: Local Projects

Option #1: Petition a local business

1) Choose a local business that you want to turn green; look up their phone number in your local phone book or on the internet and call the store; explain **The Green Anthem Project**, by saying something like:

“Hello. I am a part of **The Green Anthem Project**. I go to (give the name of your school) and I would like to ask the manager of your store a few questions for our green project.”

If the manager isn't available, there may be someone else who can give you the answers. They will let you know.

Then ask them the following questions:

- Do you encourage shoppers to use paper instead of plastic at the register or in your advertising?
- Do you do anything to encourage your shoppers to bring a reusable shopping bag?
- Do you recycle glass and plastic in the store when your employees throw things in the trash [at the Deli counter, the fish counter, or back in workspace for the store — or whatever applies, depending on the type of business]?
- Do you use compact fluorescent light (CFL) bulbs in the store?

2) When you find a store that answers “no” to most of these questions, then use the petition in this kit and get signatures from your friends, teachers, parents, and relatives.

3) Call the store and make an appointment to speak with the manager; bring the petition to the local business you have chosen and present it to the manager; ask for the manager to let you know what the store plans to do.

4) If your school is planning a **Green Anthem** concert, invite the manager to come speak at the concert so that he or she can tell the assembly about the green changes they have made at their place of business.

5) When the store makes changes because of your petition, suggest that they hang the **Green Anthem** sign supplied in this kit in their window, and give them a copy. Let them know that they can download a larger-sized sign from the website on the page titled “What Materials Do I Need?” at:

GreenAnthem.org

Take a picture of the sign hanging in their window. Email it to **GreenAnthem@greenanthem.org** so that we can post it on the website.

The Green Anthem: Local Projects

Option #2: Petition your local Congressperson

Your local government has promised to represent the welfare of the people in his or her county and state. If enough citizens insist on an issue through petitions and phone calls, it is that representative's responsibility to address the problem. If you are not sure about who to contact and how to reach him or her, you can go to the following website to get that information:

<https://writerep.house.gov/writerep/welcome.shtml>

You can choose a green issue from your area or something that affects the entire country and collect signatures on a petition, or inspire your community to call your local representative.

1) Choose an important environmental issue that has meaning to you and do some research so that you have up-to-date information that you can share about it. Sadly, there are many issues to choose from, so you can start by choosing between issues that effect either air, earth, water, or global warming.

For ideas, follow the links provided at **GreenAnthem.org** on the bottom of the page titled "What Can I Do?"

2) Create a flyer that you can hand out and organize your classmates, friends, and family for a day at the local mall, supermarket, and wherever else you think is appropriate. Hand out the flyer and get signatures or inspire folks to call;

3) Make sure that your flyer explains the issue in a convincing manner, and supplies the reader with contact information (name and phone number) if you want them to make a call; include a brief description of **The Green Anthem Project**, so that they understand that you are a part of a nationwide student community project.

You can explain **The Green Anthem Project**, by saying something like: I am participating in a nationwide effort through American schools to reduce greenhouse gases, clean up the environment, and educate Americans about what they can do to create a sustainable future for our planet.

4) If your school is planning a **Green Anthem** concert, invite them to come if your teacher thinks that is a good idea.

5) Send a report and photos to **GreenAnthem.org** so that we can post your efforts on the website.

Option #3: Organize a clean-up group

If there is a park, a pond or river, or someplace else that's public in your town, and it has garbage on the ground, you can organize a group of friends to go there with plastic gloves and garbage bags to clean it up. You might even write a "letter to the editor" and submit it to your town's newspaper to describe your project. If there are no public garbage pails in that location, you can even mention that in your letter, and ask that the town put one there.

Option #4:

Choose something in your school that you want to change. Here are a few suggestions:

- Change over to biodegradable lunch trays or plates or cups, if your school uses Styrofoam. Styrofoam takes forever to biodegrade (break down) and is harmful to the health of all living things;
- Ask for beverages that come in waxed cardboard or glass bottles instead of plastic because plastic bottles take a long time to biodegrade;
- Request that the school adds recycling bins for glass, plastic, cardboard, and printer cartridges;
- Make sure that your school changes over to CFL (compact fluorescent light bulbs). Create a petition. Once you've gathered signatures, bring that petition to the principal of your school,

Option #5:

Throw a party to make reusable shopping bags and ask each student to give the bag they've made to their parents or friends to use. Or, you can stand outside of your local supermarket and give them away. For directions, use the Internet search engine to look up "free directions to make a reusable grocery bag" and choose your favorite design. Some sites will show you how to make them from items you already have in your house, while others will help you make them from fabric (like canvas) that you can buy at the local fabric store. It's pretty easy!

On the following two pages, you will find a petition that you can use (or refer to as a model for your own petition) and a sign that you can give store owners in your community if they participate in **The Green Anthem Project**. Add blank pages to the petition for your community's signatures.

If you would like to start an online petition and email friends and relatives to sign it, you can go to: <http://www.thepetitionsite.com> or google the word "petition" to find other sites.

Good luck and thanks for supporting the future of our planet!

The Green Anthem Petition

GreenAnthem.org

*I pledge to planet earth to do everything in my power
to create a safe, healthy environment for all living beings ...*

We, the students of _____,
Name of School
are writing to invite _____ to
Name of Business

help us create a more sustainable earth. The name and location of your store will be included on the GreenAnthem.org website. If you institute these changes and are a part of a chain nationwide, please send your logo to greenanthem@greenanthem.org and you will be listed on the endorsements page with a link to your website.

You can download a sign to place in your store window at "What Materials Do I Need?" at greenanthem.org to let the community know that you have become a green store or business.

You can reduce your carbon footprint by making the following changes in your store:

- Encourage shoppers to use paper instead of plastic at the register and in your advertising.
- Do anything you can to encourage your shoppers to bring a reusable shopping bag.
- Recycle glass and plastic in the store when your employees throw things in the trash [at the Deli counter, the fish counter, or back in the workspace for the store — whatever applies, depending on the type of business].
- Switch over to compact fluorescent light (CFL) bulbs.

On the average, how long will it take for these everyday items to biodegrade? Think about or research the damage they will they do to wildlife and human life while they are breaking down:

- | | |
|--|---|
| 1. Paper: 2-4 Weeks | 7. Rubber Boot Sole: 50-80 Years |
| 2. Banana Peel: 3-5 Weeks | 8. Tin Can: 80-100 Years |
| 3. Wool Cap: 1 Year | 9. Aluminum Can: 200-400 Years |
| 4. Cigarette Butt: 2-5 Years (or more) | 10. Plastic 6-pack Holder: 450 Years |
| 5. Disposable Diaper: 10-20 Years | 11. Glass Bottles: A Very, Very Long Time (Forever) |
| 6. Hard Plastic Container: 20-30 Years (or more) | |

**This business is participating in
THE GREEN ANTHEM
PROJECT**

**Come inside and ask us what
we are doing to help turn
this community green ...**

*I pledge to planet earth that I will do
everything in my power to create a safe, healthy
environment for all living beings ...*

GreenAnthem.org