



The Golden Queen by René Clausen

TABLE OF CONTENTS

TEACHER'S GUIDE (CONTINUES ON THE FOLLOWING PAGES)

Introduction & Overview	pg 3
Musical Elements found in <i>The Golden Queen</i>	pg 4
Rehearsal Notes	pg 6
Background Information	pg 8
• Composer Biography	
• Program Notes	
• A Narrative Analysis of <i>The Golden Queen</i>	
• The Golden Queen Text	
Glossary	pg 15
Summative Assessment Worksheet	pg 17
Summative Assessment Worksheet Answer Key	pg 22
Creative Summative Assessment: Responding to <i>The Golden Queen</i>	pg 23

FOLDER 1: LESSON PLANS FOR REHEARSING

1. Golden Queen Vocal Warm-Ups
2. Skill Builders Mini-Lessons:
 - Rhythmic Accuracy
 - Changing Meter
 - Text & Sound Connections
 - Vocal Production & Intonation with Altered Harmonies
 - Texture

FOLDER 2: LESSON PLAN FOR LISTENING & RESPONDING

1. Interpreting the Lyrics of *The Golden Queen*

FOLDER 3: LESSON PLAN FOR CREATING MUSIC

1. Creating Motives for a Sun Fable

FOLDER 4: LESSON PLANS WITH INTERDISCIPLINARY CONNECTIONS

1. Interpreting the Music through Images
2. Life Cycle of a Sunflower
3. Mini-Lesson: Meet Composer René Clausen
4. Sun Science & Myth
 - Research & Report
 - Create New Cover Art for *The Golden Queen*
5. Write Your Own Program Notes

STUDENT MATERIALS

Featured readings and worksheets designed to be printed and shared with students can be found throughout this curriculum. They are easily identifiable - each page has a border and contains an image of Rondo, the ChoralQuest® mascot!





Teacher's Guide

INTRODUCTION & OVERVIEW

Following the success of the BandQuest® series from the American Composers Forum, the Forum launched ChoralQuest® in order to commission high quality new works for middle level choirs by living composers. In addition to new pieces created by some of today's leading composers, ChoralQuest also provides a rich curriculum with multiple resources for ensembles and music classrooms. The goals of the ChoralQuest curriculum are to provide educators with:

- Tools to create effective ensemble lessons that teach students how to perform the piece
- Resources that support interdisciplinary teaching and learning related to the music

We believe that when students approach a piece through multiple entry points and make connections between the music they sing and other disciplines, they not only develop into stronger performers, but also make meaning of the music and its relationship to their own life experiences.

THE FRAMEWORK

The materials were developed using a curricular framework called the Facets Model (Barrett, McCoy, & Veblen, 1997). The Model is a comprehensive approach for studying musical works in depth, one that helps students relate music to other disciplines in meaningful ways. Though used to create curricula in many settings, it provides an exemplary scaffold for the content of the ChoralQuest curricula.

Eight essential questions are key to the Facets Model. The questions are grouped into categories which encourage teachers and students to address fundamental ideas about the origins of the work, its elements and form, and the range of expressive meanings it conveys. For in-depth information on the facets model, go the ChoralQuest™ website (www.ChoralQuest.org) or by [clicking here](#).

The materials for each ChoralQuest® curriculum can be downloaded. The curriculum includes:

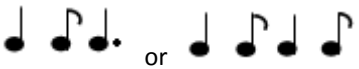

- A Teacher's Guide
- Composer Biography and Program Notes
- Lesson plans for Rehearsing the Music including Warm Ups
- Lesson Plans for Listening and Responding
- Lesson Plans for Creating Music
- Lesson Plans with an Interdisciplinary Focus
- Readings for Students
- Assessment Strategies
- Links to other web based resources



The Golden Queen was commissioned by the American Composers Forum with generous support from individual donors. It was premiered May 19, 2014 by the Discovery Middle School 7th Grade Choir in Fargo, ND, Sarah Barnum and James Wolter, Directors.

MUSICAL ELEMENTS FOUND IN *THE GOLDEN QUEEN*

An analysis of the musical elements contained in *The Golden Queen* is provided on the following pages, along with an indication of which measures contain each element. Voices are indicated in parenthesis: Voice 1 (V.1), Voice 2 (V.2), Voice 3 (V.3), Voice 4 (V.4)

MELODY/MOTIVE/TEXTURE	
CONCEPT	MEASURE LOCATION
Melody throughout is legato; eighth note piano accompaniment adds to the legato flow Melody is often harmonized in 3rds.	mm. 7-12 (V1, V2), mm. 14-16 (V3, V4), mm. 23-28 (V1, V2), mm. 38-41 (V1, V2), mm. 41-43 (V3, V4), mm. 48-49 (V1), mm. 48-49 (V2, V3), mm. 50-51 (V1, V2, V3, V4), M. 55 (V1, V2), mm. 63-65 (V3, V4), mm. 69-73 (V3, V4) Piano Accompaniment: copies and embellished 3rds in mm. 25-58, mm. 38-41, mm. 48-51, mm. 62-63
Texture Texture in the piece is primarily homophonic with specific sections of polyphony achieved through imitation or call and response	Homophonic sections: mm. 47-58, mm. 80-end
Melody built upon a simple rhythm motive: <i>long-short-long</i> , or <i>long-short-long-short</i> It can appear as  or 	6/8 and 9/8 sections
Imitation	Sections with imitation: m. 9, mm. 65-67, mm. 70-72 (V1), answered by V2 in mm. 72-73, mm. 74-77 (V1, V2, V3)

RHYTHM/METER/TEMPO	
CONCEPT	MEASURE LOCATION
6/8 time signature	Primarily 6/8 throughout
Changing Meter	Brief meter changes to 4/4 (mm. 47-59 and mm. 78-85), 9/8 (mm. 32-34, m. 60, m. 68,) and 2/4 (m. 46)
Dotted rhythms	9/8 (m.9), 6/8 (m. 60) and 4/4(m.40)
Ritardando/ritard	mm. 84-85
Triplet	m. 48, 51

FORM	
CONCEPT	MEASURE LOCATION
through composed (in 3 sections)	Part 1 – mm. 1-33, Part 2 – mm. 34-59, Part 3 – mm. 60-77
coda	mm. 78-85
call & response	mm. 12-16 , mm. 23-30, mm. 38-43, mm. 61-65, (V1, V2, answered by V3, V4), mm. 67-70 (V1 answered by V2, V3), mm. 70-75, mm. 79-82 (V1, V2 answered by V3, V4)

EXPRESSION MARKINGS	
CONCEPT	MEASURE LOCATION
tie	mm: 5-6, 7-8 (V1, V2), mm.-10 (V1, V2, V3, V4), m. 9 (V3, V4), mm. 11-12, 13-14 (V1, V2), mm. 15-16 (V1, V2, V3, V4), mm. 19-20, 21-22, 33-34, 35-36, 45-46 (V1, V2), mm. 66-67 (V1, V2), mm. 68-69 (V1), m. 71 (V1_, mm. 72-73 (V3,V4), mm. 73-74 (V2, V2), mm. 75-78 (V1, V2, V3, V4), mm. 81-82 (V1, V2), mm. 84-85 (all voices)
crescendo	mm. 26-27 (V1, V2), mm. 33-34 (V.1, V2), mm. 47-48 (V. 1, V2), mm. 56-58 (V1, V2), mm. 60-70 (V 2, V3/4)
decrescendo	mm: 36, 45, 46 (V1, V2), m. 70 (V2, V3/4), mm. 75-76 (V3/4), m. 78 (V.2, V.3/4)
slur	m. 16 (V3, V4), m. 25 (V1,V2), m. 32 (V1, V2), m. 55 (V1, V2), m. 60 (V3/4), m. 74 (V3/4)
fermata	m. 85
mp	mm. 17, 23, 46, 65, 66, 69, 70, 71, 75, 76, 79, 80
mf	mm. 4, 9, 27, 28, 30, 31, 38, 41, 55, 60, 63, 67, 69, 72, 73
f	m. 52

THE GOLDEN QUEEN REHEARSAL NOTES

The following notes for rehearsing *The Golden Queen* provide teaching suggestions and information about musical elements and characteristics that will help students perform the work and understand how the piece looks and sounds. Your rehearsals may highlight a single element and concept, or they may highlight multiple facets of the piece. Either approach helps students understand the musical building blocks that René Clausen chose and combined to create *The Golden Queen*.

Elaborated lessons on some concepts are available in the Skill Builders Mini-Lessons and are listed in **bold**.

1. Meter – Skill Builder – Changing Meter

- starts in 6/8 meter
- changes to 9/8 in m. 43, transitioning to C (4/4) in m. 35, with a one-measure change to 2/4 in m. 46
- 6/8 meter returns in m. 58, and alternates with 9/8 from mm. 58-77
- Coda at m. 78 finished in C (4/4) meter

2. Tempo changes

- begins at $\text{♩} = 64$
- changes to $\text{♩} = 80$ at m. 78 (coda)
- remains steady throughout the piece, but changes in meter create nuances in tempo

3. Rhythm – Skill Builder – Rhythmic Accuracy

- Find places where the meter changes
- Find recurring rhythmic patterns (such as quarter and eighth note groupings in 6/8)
- Differentiate between dotted rhythms in 6/8 and 4/4 time
- Identify triplets and counting patterns

4. Dynamics

- Review dynamic markings as they are found in the song
- Question: How do the dynamic markings relate to the text?
- Ask students to find 3 places in the song where a crescendo in dynamics reflects the meaning/mood of the text (mm. 33-35, mm. 47-54, mm. 69-70)

5. Text/sound connections – Skill Builder – Articulation, Tone Painting, Tonality

- Find places in the text where the melody and dynamics support the text, as in mm. 52-54, where the melody rises with the words “shoot” and “out of the ground”. Compare this to other songs, such as the opening of “Sunrise, Sunset,” from Fiddler on the Roof.
- Question: Why do you think Clausen often has high and low voices singing separately, as in a question-and-answer?

6. Harmony

- Find places in the music where the key signature changes (m. 21, 42, 78). How do these key changes relate to the text and form of the song?
- Question: what emotional effect do the key changes have at each of these three points?

7. Accompaniment

- Play piano accompaniment as students follow the score. Do the dynamic markings in the accompaniment follow those in the voice parts?
- Question: Judging from the piano part, where are two places in the music that can hint at high points in the piece? (mm. 20-24, mm. 39-44)
- Question: How does the piano add to the musical effect of the coda (mm. 78-end)?

8. Vocal Colors – Skill Builder – Vocal Production/Intonation with Altered Harmonies

- Select examples from the music that include altered notes. Practice each of the 3 voices separately as a whole choir on a neutral vowel. Combine 2 parts and then 3, with different voices switching parts.
- Question: What effect do the altered notes have on the sound?

9. Vocal Production /4-Part Harmony

- Find short (2-3 measure) homophonic sections in the song, and practice each part with solfege, gradually building up to a balanced 3/4-part harmony. Many opportunities for this can be found throughout the B section (mm. 42-77).
- Divide students into groups of 8 or 12 (depending on voice parts); practice the section and sing for the choir; determine which groups have the best vocal blend.

10. Texture – Skill Builder - Texture

- Review monophonic, homophonic and polyphonic definitions
- Discuss the effect of moving from a monophonic texture to homophonic (ex. mm. 46-48; mm. 52-54)
- Review call and response

11. Coda

- Discuss what a coda is. Have students identify the coda section in *The Golden Queen*.
- Question: How does René Clausen change the music in the coda that sets this section apart from the rest of the song?
- Practice m. 85-end using solfege to achieve vocal balance with *mezzo piano (mp)* dynamics

BACKGROUND INFORMATION:

COMPOSER BIOGRAPHY: RENÉ CLAUSEN



René Clausen's published works are sung by choirs all over the world. And more than 100 professional, university, community and church organizations have commissioned him to compose for their ensembles.

Early Years

As a youngster, Clausen itched to have a piano to play. Though his father was a church organist, there was not a keyboard instrument at home. Every time he visited family friends and relatives who had a piano, he spent a good part of the visit at the keyboard, figuring out how to play familiar church hymns and other tunes. He took his first formal piano lessons as college freshman.

Music was in his future, even without a piano at home. His San Fernando, California community did have a summer band program. The summer after sixth grade, Clause signed on and the program provided his first instrument, an alto saxophone. That fall, he continued playing the saxophone in the junior high orchestra. An encouraging band director allowed him to check out other school-owned instruments to experiment with at home. He taught himself how to play the trumpet and flute using beginner books with fingering charts and basic techniques. Knowing more instruments was an important milestone along the way to become a musician.



When Clausen entered Chatsworth High School in the San Fernando Valley, he found many more opportunities for music making - and he took advantage of all of them. He played trumpet in the marching band and sang in the concert choir. He also played sax in the jazz band and French horn in the orchestra. In 1968 Clausen marched in the Pasadena Rose Parade when the Chatsworth band was selected to represent the Los Angeles Area High Schools.

Clausen credits his school music teachers for opening doors to the wonder of music-making and inspiring him to pursue a career in music. In his junior year, choral director, Don Gustafson, provided Clausen with his first opportunity to lead a choir when he asked his young protégé to lead the high school girls' glee club. That experience led Clausen to include conducting in his future musical life.

College and Beyond

Clausen went from California across the country to Northfield, Minnesota to attend St. Olaf



René Clausen with the Concordia Choir

College, a school famous around the world for its choral music program. Later he received a Master of Music Performance degree and a Doctorate of Musical Arts from the University of Illinois, Urbana.

Choral music teaching and conducting filled his professional life. He worked in secondary schools, then went on to become the director of choral activities at West Texas State University, Canyon, and assistant professor of choral music at Wichita State University in Kansas. He also served as senior editor for Mark Foster Music Company and as the interim conductor of the National Lutheran Choir of Minneapolis.

In 1986 Clausen accepted a position as conductor of the Concordia Choir, and Professor of music at Concordia College, Moorhead. During his years at Concordia, Clausen's work as a composer flourished at the same time he developed a distinguished career as a

conductor and teacher of college students, music educators, and other conductors. Clausen's Concordia Choir regularly tours, both across the United States and on international tours to more than fifteen countries. He is the Artistic Director of the Choral Celebration, the world famous Concordia College Christmas Concerts. This annual event is a massive artistic and logistical happening with over 400 singers, a 90-piece orchestra, and an enormous mural backdrop that gives the Concordia Christmas Concert its special touch. Under his artistic direction, the 2009 Christmas concert, "Christmas at Concordia: Journey to Bethlehem" won a 2010 Emmy Award.

Clausen's compositions have been performed and praised across the country and beyond. A CD of his music, "Life and Breath: Choral Works by René Clausen," was envisioned and recorded by the Kansas City Chorale. The Chorale's recording won three Grammy Awards in 2013, including Best Choral Performance.

Some Thoughts on Being a Composer

The idea of making music and composition his life's work first occurred high school.

"When I was in 10th grade I did an arrangement of a pop song called 'This Guy's In Love With You,' originally sung by Dionne Warwick, for our stage band. I will never forget hearing something I had



written performed for the first time—it was quite magical!”

When asked what the best thing is about being a composer, Clausen describes the creative life of the composer as being like that of authors. Authors sit with a blank sheet of paper upon which they can put down ideas as big or small as they wish— limited only by their imagination. *“It is about expressing who you are.”*

His advice for students who want to composer music are to listen to many different kinds of music as you can find, and keep learning and growing all of the time. Inspiration strikes at different times. It can be a special text, a special person, or something as practical as a commission for a new piece. And because composing is a discipline, it sometimes means that sudden inspiration is not always a part of the process.

Though Dr. Clausen’s life is filled with music, he also has interests in science, astrophysics, and philosophy. *“If I was not in music, I may have become a scientist”* says Clausen. Clausen and his wife, Frankie, live in Moorhead where they raised their three grown children, Joshua, Katie and Rachel.

BACKGROUND INFORMATION:

PROGRAM NOTES FOR *THE GOLDEN QUEEN*

Written by two young students, the poetry of The Golden Queen sensitively and expressively tells the story of the life of a beautiful sunflower. The tender and colorful imagery evokes music that follows the growth, death, and rebirth of the sunflower. Supple lyricism is the main compositional feature of the piece, thereby encouraging young singers to make connection with that most expressive part of themselves.

-René Clausen

While searching for lyrics that would appeal to seventh grade choir and inspire his work, René Clausen was introduced by a colleague to a poem written by two 5th graders. Madison Hokstad and Stella Peterson both attended Clara Barton-Hawthorne Elementary School in Fargo, ND, at that time. Their poem lyrically expressed themes of growth and change – echoing many of the same interests and issues raised by the seventh graders in the choir.

Clausen called the text powerful and expressive. He immediately wanted to set it to music, saying that the two young writers have “deep spirits.”

Reflecting the text, the overall mood of the music is gentle, lyrical, and expressive. But Clausen added some elements to keep it a bit “off balance,” especially in how the harmonies progressed. He often included non-traditional harmonic leading with raised 4ths and 7ths. This leads listeners towards hearing something unexpected in the way the music unfolds. It is not always predictable. This, in turn, compliments the poetic theme of transformation. The strongest unexpected harmonic tension is the diminished chord linked to the text about the “coming catastrophe.”

Commissioned by the American Composers Forum for the Discovery Middle School 7th Grade Choir and the ChoralQuest® Program, *The Golden Queen* was premiered on May 19, 2015 at Discovery Middle School, Fargo N.D., James Wolter and Sarah Barnum, Directors.

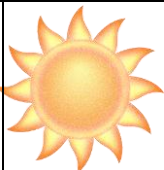




The Discovery Middle School 7th Grade Choir sings the world premiere of *The Golden Queen*. Fargo, ND.

BACKGROUND INFORMATION:

A NARRATIVE ANALYSIS OF THE GOLDEN QUEEN

The music unfolds like a story in two chapters. The singers are the storytellers. They use their voices to “color” the text and make it come alive. The main characters are the sun, the sunflower, and the seed. The setting is out of doors in a warm, natural setting. The first chapter is about the Golden Queen – the sun – and how she moves across the sky above her awe-filled subjects. Chapter two introduces a sunflower and a seed. The flower drops the seed and the text recounts in figurative language the story of the life cycle of a plant. It is a very dramatic point of view with a ringing climax that ends on a hopeful note when a new seed is launched and life is assured once more.

	THE TEXT	MUSICAL ELEMENTS & CHARACTERISTICS
INTRO mm 1-4		Piano plays a lilting 6/8 even eighth note pattern twice, rising from low bass notes to extend across almost 3 octaves in G major.
mm 5-22 Chapter 1 The sun and the people who love her	 <p><i>The golden queen strides across the sky,</i></p> <p><i>Gathering the people's eager eyes,</i></p> <p><i>They stare in awe,</i></p> <p><i>they stare with love,</i></p>	<ul style="list-style-type: none"> • High voices introduce the main character of the song as they sing an ascending legato phrase in unison, then two parts in parallel 3rds mm. 4-8. • The melody's rhythmic motive is <i>long-short long</i> pattern.  • Piano continues lilting rising pattern in the accompaniment. • High voices descend in parallel 3rds, echoed by unison males on “gathering” - then move to a homophonic texture and a long tone at the end of the phrase mm. 9-12. • Thicker texture in piano with moving chords m.12-17. • Voices ascend for two short phrases, low voices echoing high voices. • The text is emphasized through low pitches, repetition, homophonic texture, and longer dotted quarter notes mm. 17-22.
mm 22-36 Chapter 1 continues as the sun sets	<p><i>Until the light is diminished up above.</i></p> <p><i>Their golden manes glint their last,</i> <i>As the shadow of night is cast.</i> <i>But the sun is revived, it glows again,</i> <i>It shines its light across the glen.</i></p> <p><i>It shines. It shines.</i></p>	<ul style="list-style-type: none"> • Key change to E major at m. 21, anticipating the diminishing light of a sunset. High voices sing step-wise melody in parallel 3rds as shadows of evening fall. • BUT WAIT! The sun is revived in the low voices, shining final full rays of sun light. • High voices sing in full high notes as those final rays cut through the dusk. • All voices sing out, first in unison, then a full rich chord. • Meter changes to 4/4 at m. 35.

mm 37- 58 Chapter 2 The sunflower character starts the life cycle.	 <p><i>A lone sunflower drops a healthy seed, Trusting fate will be a supportive lead. It plants itself in the warm, soil, asleep yet awake, Preparing itself for the great path it will take. A green sprout shoots out of the ground, Growing and growing, safe and sound.</i></p>	<ul style="list-style-type: none"> • Singing in duple meter now, voices introduce new characters – the sunflower and the seed she drops. • High voices sing in 3rds (mm. 38 – 41), low voices continue the thought, singing a response also in 3rds. • Unison voices sing a descending melody decrescendo, metaphorically “planting” the seed in the earth. • Soft dynamics begin to build (m. 47) as all voices sing softly in unison – then break into multiple parts as the melody rises upwards to a mini-climax on “awake.” Voices have divided into multiple parts. • Singing <i>forte</i> and in unison, the singers energize the emerging sprouting seed! (mm 52-53). • Interestingly, the voices descend as they sing “growing, growing,” as it to assure that new plant is grounded and very “safe and sound.” • Meter returns to 6/8 at m. 58.
mm 59-77 The life cycle continues	<p><i>Beautiful petals begin to appear, And the plant knew adulthood was near.</i></p> <p><i>The plant watched the Golden Majesty, Seeking guidance away from the growing catastrophe.</i></p> <p><i>She fears death is close,</i></p>	<ul style="list-style-type: none"> • The lilting melody in 6/8 and 9/8 supports the continuing story of the growing plant. Mm 59 & 60 sing a warm, unison melody to accompany growing petals. • Low voices in 3rds. • The music begins building to a climax. Twice the singers tell of the plant’s call for guidance as higher voices sing the unison line and low voices sing of an alarming “catastrophe.” • A crescendo builds as death approaches. Four times the singers sing the text “she fears death is close” emphasizing the nearness of the sunflower’s end. • The phrase collapses into two words: “she fears” sung and echoed many times.
Mm 78-85 Coda	<p><i>So she bears a seed to live,</i></p> <p><i>And lives.</i></p>	<ul style="list-style-type: none"> • Key signature returns to B major and meter returns to duple (4/4). • A strong homophonic section emphasizes the hope of bearing new live from the old – a new plant from a dying one. • A fermata draws out the final triumphant chord.

BACKGROUND INFORMATION:

POETRY - THE TEXT OF *THE GOLDEN QUEEN*

Written by Madison Hokstad & Stella Peterson

Adapted by René Clausen

The golden queen strides across the sky,
Gathering the people's eager eyes,
They stare in awe, they stare with love,
Until the light is diminished up above.
Their golden manes glint their last,
As the shadow of night is cast.
But the sun is revived, it glows again,
It shines its light across the glen.

A lone sunflower drops a healthy seed,
Trusting fate will be a supportive lead.
It plants itself in the warm, soil, asleep yet awake,
Preparing itself for the great path it will take.
A green sprout shoots out of the ground,
Growing and growing, safe and sound.

Beautiful petals begin to appear,
And the plant knew adulthood was near.
The plant watched the Golden Majesty,
Seeking guidance away from the growing catastrophe.
She fears death is close,
So she bears a seed to live,
And lives.

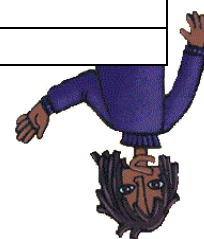


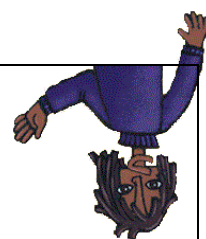
THE GOLDEN QUEEN GLOSSARY



Accidentals -sharp -flat -natural	a sharp, flat or natural sign that is not in the key - a sharp (#) raises a note a half step - a flat (b) lowers a note a half step - a natural (n) cancels a previous sharp or flat in the same measure
Accompaniment	music that supports the main melody or theme
Articulation -Legato -Slur	how the notes are connected or separated -smooth & connected -for singers, a slur indicates smooth singing; it can also mean that a single syllable should sound through several notes
Astronomy	scientific study of matter and phenomena in the universe, especially in outer space, including the positions, dimensions, distribution, motion, composition, energy, and evolution of celestial objects
Breath mark	a <u>symbol</u> used in <u>musical notation</u> that directs the performer of the music passage to take a breath; it looks like a comma and is found above the staff
Changing meters	a change from one metric unit or meter to another; for example, moving from 6/8 triple meter to 4/4 duple meter in a single piece. Switching meters within a composition is common in today's music
Coda	the concluding passage of music in a piece
Consonance	when the "ear" of the music listener has an impression of stability and repose, a sense of fitting together
Crescendo	musical term (Italian) for music growing louder
Decrescendo	musical term (Italian) for music getting softer; same as diminuendo
Divisi (div.)	a direction in music for singers reading the same musical staff to divide into two or more voice parts —abbreviation <i>div.</i>
Dynamics -Piano -Mezzo piano -Mezzo forte -Forte -Fortissimo	the degree of loudness or softness of the music; the volume levels of music soft (<i>p</i>) medium soft (<i>mp</i>) medium loud (<i>mf</i>) loud (<i>f</i>) very loud (<i>ff</i>)
Expressive elements	elements that help a composer or performer communicate their ideas, thoughts, and emotions; dynamics, phrasing, articulation, intensity and energy all help convey the composer's/performer's intentions
Fermata	a musical symbol placed over a note or rest that extends it beyond its normal duration; looks like
Figurative language	Using words that go beyond their actual meaning so that readers/listeners gain new insights into the objects or subjects in the work; for example - similes, metaphors, hyperbole, personification, symbolism, alliteration, onomatopoeia, and idiom
Harmony	pitchs sounding simultaneously, such as in chords
Imitate/echo	to copy or repeat a melody or rhythm shortly after it first appears with a different voice or instrument; usually at a different pitch in a melody
Key change	the act or process of changing from one key (tonic, or tonal center) to another.

Leading tone	A note or pitch which resolves or "leads" to a note one half step higher or lower, being a lower and upper leading-tone, respectively.
Life cycle of plants	The process of the annual plant completed in one year – from seed to seed. Includes steps of germination, shoot, root, stem, leaves, flower, seed, dying.
Lyrics	the words of a song
Melodic contour	the shape of a melody as it moves up, down, or repeats tones
Melodic phrase	a group of measures of music (which might include even a single measure) that has some degree of structural completeness.
Melody	a series of succession of pitches that make up a tune
Meter	the recurring pattern of stresses or accents that organize the pulses or beats of the music into meter groups such as 2/4, 3/4 and 4/4
Metronome	a device used to help keep a steady beat and set the tempo of a composition
Motive	a short musical idea; it can be a rhythmic motive (for percussion) or a fragment of melody (which includes rhythm and pitch)
Myth	a traditional story, especially one concerning the early history of a people or explaining some natural or social phenomenon
Octave	two tones with the same name that are eight notes apart; the higher one vibrates twice as fast per second as the lower
Phrase	a musical line that states a complete idea, many times a part of a much larger section of music
Rhythm	the patterns of musical movement through time
Ritard	slowing down gradually
Slur	a curved line over two or more notes used to show where notes are sung in one breath, so that the notes move smoothly one to the other with no break
Sound painting/ tone painting/ word painting	writing music that reflects the literal meaning of a song; for example, writing an upward melody for text about a bird taking flight, or a low, dark, minor melody for a song about death
Structure	the shape or form of the music
Tempo	the speed of the music
Text/lyrics	the words of a song
Tie	a curved line that connecting the heads of two or more notes of the same pitch, indicating that those notes are to be played as a single note held through their total time value
Triple meter	music felt in groups of three beats; grouping of strong and weak beats into sets of three
Triplet	a group of three notes having the time value of two notes of the same kind
Unison	when all singers or instruments play or sing on the same pitches or in octaves of the same pitches
Vocal range	the total span of "musically useful" pitches that a singer can produce





SUMMATIVE ASSESSMENT OF

Performance Concepts in *The Golden Queen*

NAME _____ DATE _____

Circle the best answer for each question.

1. “The Golden Queen” is a choir piece written:
 - a. about the sun
 - b. to show how to grow a flower
 - c. to express a theme of growth and change
 - d. to encourage people to enjoy nature
2. Dr. René Clausen used lyrics for “The Golden Queen” from:
 - a. published poems about the sun
 - b. a poem created by students
 - c. science textbooks about the life of a flower
 - d. his own poetry
3. In the opening of “The Golden Queen,” what did we work on in rehearsal to help express the lyrics?
 - a. medium dynamics, with both parts phrasing the melody to help shape the words
 - b. medium soft dynamics to balance the piano part
 - c. loud dynamics to open the song with boldness
 - d. loud dynamics to show the strength of the sun
4. The musical sign above these notes tells the singer to:



- a. hold the note
- b. get louder
- c. sing legato
- d. get softer

5. Look at the following measure, and decide what best describes how the music should sound.

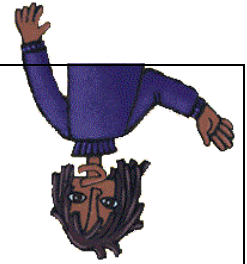
gath - er - ing

gath - er - ing

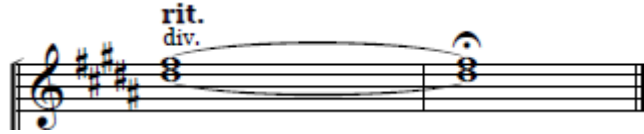
mf

Gath - er - ing

- a. singers sing in 3-part harmony
 - b. singers sing in legato
 - c. part 3 imitates parts 1 & 2
 - d. parts 1 & 2 are sung in unison
6. The sign above these notes is a
-
- a. tie
 - b. slur
 - c. crescendo sign
 - d. fermata
7. In "The Golden Queen," why does the composer often have the high and low voices sing separately?
- a. to give the second part a chance to hear the phrase first
 - b. to emphasize the words
 - c. to give each part a chance to sing along
 - d. to create a conversational call and response between the voices



8. The signs above these notes at the end of the piece mean to



- a. slow down and get softer
- b. gradually fade away
- c. keep the same tempo to the end
- d. slow down and hold the last note

9. What musical effect does the composer create when he moves from unison singing in m. 52 and 53 to 3-part harmony in m. 54?

52

A green sprout shoots out of the ground, grow - ing,

unis. A green sprout shoots out of the ground, grow - ing,

A green sprout shoots out of the ground, grow - ing,

- a. it makes the music smooth
 - b. it makes the word “growing” stand out
 - c. it changes the dynamics
 - d. it changes the meaning of the lyrics
10. The piano accompaniment:
- a. adds little to the mood of the music
 - b. plays the singers parts
 - c. supports the words from the poem through changing dynamics
 - d. adds a lot of changing rhythms

11. In the following example, what does the composer want the singer to do?

a - sleep yet a - wake,
 a - sleep yet a - wake,
 a - sleep yet a - wake,

- a. start medium soft in unison and speed the tempo
- b. start soft and slow the tempo
- c. start medium soft and stay in unison through the crescendo
- d. start medium soft in unison and crescendo into harmony

12. Which example has the correct solfege spelling:

a. sol fa mi sol fa mi re do re mi
 b. sol fa mi sol fa mi do ti do re
 c. sol fa do sol fa do re do re mi
 d. sol fa re sol fa re mi re mi mi



13. The musical sign over these notes tells the performer to:



- a. make each note twice as long
- b. add an extra beat in the measure
- c. fit the 3 notes into a count of 2
- d. play the notes twice as fast

14. What important honor did composer René Clausen's music receive?

- a. an Emmy Award
- b. a Grammy Award
- c. a Pulitzer Prize
- d. an Oscar

15. The title "Golden Queen" refers to

- a. the sun
- b. a golden horse
- c. a sunflower
- d. a meteor



Summative Assessment Answer Key

1. C
2. B
3. A
4. B
5. C
6. A
7. D
8. D
9. B
10. C
11. D
12. C
13. C
14. B
15. A

CREATIVE SUMMATIVE ASSESSMENT

Responding to *The Golden Queen*

INTRODUCTION

This open-ended summative assessment gives students an opportunity to respond imaginatively to their learning experience of *The Golden Queen* through images and words. It provides teachers with information about student understanding of the “big picture” and the many facets of a musical work.

RESOURCES & MATERIALS

- 8 x 11 (or larger) sheets of blank paper
- Drawing materials; crayons, colored pencils or fine line colored markers
- Reflection Assignment Checklist

PRIOR LEARNING

Students will have rehearsed and performed *The Golden Queen*.

PROCESS

1. Tell students that they are to create a one-page reflection on *The Golden Queen*. Hand out and read the checklist aloud with students.
2. Encourage them to be creative as they fulfill the expectations outlined in the checklist and remind them to do the following:
 - Plan how to use the space and display the data/information/illustrations in a creative way
 - Fill the entire page with the images and information
 - Use crayons, colored pencils or fine line colored markers to add color
 - Put name, class period on the back of the page.

EXTENSIONS

- Reflections can be displayed in classroom or in hallway.
- An alternate approach is to do this assessment as a small group project using poster board for the presentation of information and images. Posters can be displayed in the classroom, hallways, or at the concert.

Checklist for One-Page Reflection

Create a single page reflection on *The Golden Queen*. Make sure your work includes:

- Title of the piece
- Composer's name and two facts
- 2 facts about the life cycle of the sunflower
- 2 Quotations about the piece and/or performance
- 2 original drawings or sketches related to the piece
- 2 or more music vocabulary words/phrases for musical characteristics found in the piece
- 2 sun metaphors from the lyrics
- Color used in various parts of the page
- Information & images on entire page
- Name and class period listed on the back

