



March 12-14, 1998

## **OF MONKS AND MINSTRELS: MUSIC OF THE MEDIEVAL AGE**

**Grade Level:** 4th grade

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**Length of Unit:** Six lessons

### **I. ABSTRACT**

This six day music unit is designed to be taught in conjunction with the Middle Ages unit covered in the fourth grade classroom. The unit explores Gregorian chant, the development of music notation, ballads, the lute, and the recorder. Students will create a minstrel gallery, play the recorder, listen to lute music and Gregorian chant, perform an English sword dance and original ballad compositions at a Medieval feast.

### **II. OVERVIEW**

#### **A. Objectives:**

1. To encourage an understanding of the various roles of music and musicians during the Middle Ages
2. To encourage self-expression through music
3. To encourage an appreciation of Medieval instruments: the lute and the recorder
4. To encourage an appreciation of Medieval musical style: Gregorian chant and ballad form
5. To encourage an understanding of the development of musical notation

#### **B. Content Areas:**

##### **1. Expression**

- a. Play and move to a steady beat
- b. Sing unaccompanied, accompanied, and in unison
- c. Name the lines and spaces of the treble clef
- d. Sing or play simple melodies while reading scores
- e. Understand basic music notation

##### **2. Appreciation**

- a. Elements of music

- b. Gregorian chant
- c. Listen to music of various styles

C. Skills to be taught:

1. Singing
2. Listening
3. Movement and Dance
4. Instrument playing
5. Composition
6. Illustration of songs
7. Music reading

### III. BACKGROUND KNOWLEDGE

A. For teachers:

Carratello, John and Patty. Focus on Composers. Huntington Beach, CA: Teacher Created Materials, Inc., 1994, ISBN 1-55734-492-2

Ross, Cynthia. Thematic Units - Medieval Times. Huntington Beach, CA: Teacher Created Materials, Inc., 1992, ISBN 1-55734-291-1

B. For students:

1. Move responsively to music
2. Recognize a steady beat; moving to a beat
3. Play simple rhythms and melodies
4. Listen to various types of music

### IV. RESOURCES

A. Audio:

Anonymous 4: *An English Ladymass*, harmonia mundi, HMU907080, 1992

"Barbara Allen" from *Joan Baez, vol. 2*, Vanguard, VMD-2097, 1987

Chanticleer: *Mysteria*, Teldec, D108420, 1995

The Benedictine Monks of Santo Domingo de Silos: *Chant II*, Angel, D104093, 1995

Paul O'Dette: *Robin is to the Greenwood Gone*, Electra: Nonesuch, 9 79123-2, 1987

"Here We Come A-Wassailing," Silver Burdett Ginn: The Music Connection, 1997, CD 4:9-6

"Deck the Hall," Silver Burdett Ginn: The Music Connection, 1997, CD 5:10-15

"Billy Boy," Silver Burdett Ginn: The Music Connection, 1997, CD 3:3-7

"We Wish You a Merry Christmas," Silver Burdett Ginn: The Music Connection, 1997, CD K:3-10

"Sumer is icumen in," Silver Burdett Ginn: The Music Connection, 1997, CD 5:12-22

"Troubadour Song," Silver Burdett: Music, 1981, Book 4, Record 4

"The Riddle Song," Silver Burdett: Music, 1981, Book 4, Record 4

"Queen B" from Introducing BAG by Don Muro, JD Wall Publ., 1995, RM12CD

"North Skelton Square Dance" from Welcome in the Spring by Paul Kerlee, World Music Press, 1994, 0-937203-64-5

"Introit" from Missa Gaudeamus, *The Enjoyment of Music*, 5th edition

#### B. Books:

Early, Margaret, ill. William Tell. New York: Harry N. Abrams, Inc., 1991, ISBN 0-8109-3854-5

Kerlee, Paul, arr. Welcome in the Spring: Morris and Sword Dances. World Music Press, 1994, ISBN 0-937203-64-5 (Book and cassette)

Spier, Peter, ill. London Bridge is Falling Down. New York: Doubleday, 1967, LC 67-17695

Music Connection, The; Grade 5 Pupil Edition. Morristown, NJ; Needham, MA: Silver Burdett Ginn, 1995, ISBN 0-382-26185-2

Music Connection, The; Grade 4 Pupil Edition. Morristown, NJ; Needham, MA: Silver Burdett Ginn, 1995, ISBN 0-382-26184-4

## V. LESSONS

### A. Lesson One: Gregorian Chant

#### 1. Objective/Goal:

The students will listen to and understand what Gregorian chant is and its importance in the Medieval period.

#### 2. Materials

a. Recordings: *Chant II*

Anonymous 4: *An English Ladymass*

Chanticleer: *Mysteria*

"Introit" from Missa Gaudeamus

"Sumer is icumen in" (CD 5:12-22)

b. Map of "Introit" from Missa Gaudeamus (Appendix B)

c. Books: William Tell

The Music Connection, Grade 5 Pupil Edition - class set

d. Lyric poster of "Sumer is icumen in"

e. Posters showing notation evolution - taken from The Enjoyment of Music

f. Paper

g. Pencils/crayons/markers

h. Large musical staff

### 3. Key Vocabulary

a. *Gregorian Chant* - church music with a simple tune, sung in unison, developed under Pope Gregory the Great (AD 590-604)

b. *Monks* - holy, learned men who live together in monasteries

c. *Unison* - all singers singing one melody together

d. *Illumination* - the art of decorating text, often the initial letter, with ornamental designs or lettering

e. *Solo-response form* - in music, a soloist sings a phrase, then a group of singers either answers or echoes the soloist

### 4. Procedures/Activities

a. Listen to several selections of Gregorian chant from selected recordings. Students should listen for: unison singing, accompaniment (if any), solo-response form

b. Look at notation evolution posters and discuss the changes in notation.

c. Briefly discuss illumination and show example: William Tell

d. Listen to "Introit" from Missa Gaudeamus using listening map (Appendix B). Students can follow the medieval notation and note the solo-response form and the illumination.

e. Using books and poster, listen to "Sumer is icumen in" (CD 5:12-22)

f. Discuss the meaning of the lyrics of the song. Sing again.

g. In large group, notate "Sumer is icumen in" with traditional notation, including the lyrics.

### 5. Evaluation/Assessment

a. Teacher observation of student participation

### 6. Standardized Test/State Test Connections

a. Relationships and Outcomes

b. Word meaning

c. Purpose/audience

## **B. Lesson Two: Instruments and Dance**

### **1. Objective/Goal**

- a. The students will aurally recognize instruments from the Medieval era: lute and recorder
- b. The students will play a Medieval instrument: the recorder
- c. The students will experience a sword dance from the Medieval period

### **2. Materials**

- a. Recordings: Paul O'Dette: *Robin is to the Greenwood Gone*"Queen B" from *Introducing B-A-G*
- b. Recorders - class set
- c. Scores to "Queen B" - class set
- d. Swords - can be made of 1 1/8 lattice, 36" long
- e. Poster showing sequence of dance steps
- f. Lute color page (Appendix C)
- g. Welcome in the Spring book and cassette
- h. Crayons/markers

### **3. Key Vocabulary**

- a. *Recorder* - a wind instrument dating to the Medieval period, with eight fingerholes and a whistle-like mouthpiece.
- b. *Lute* - a descendent of the Arab *Ud*, a plucked string instrument with a half-pear shaped body, a fretted finger board, and a peg-box bent back.

### **4. Procedures/Activities**

- a. Listen to lute music, coloring the Lute color page (Appendix C) while listening.
- b. Share with the students some background information on the recorder (See Appendix A).
- c. Give the students some basic information on playing the recorder:

Parts: mouthpiece, body, bell

Holding "B": with left hand, use thumb to cover left thumb hole on the back of the instrument and index finger to cover top hole on the front of the instrument.

Right hand steadies the instrument by holding the bell.

Tonguing: using the tongue on the mouthpiece to stop the air flow between notes.

Say "Too" or "Doo" lightly between each note.

- d. Play "Queen B" on the recorder.
- e. Begin work on the sword dance, beginning with terms for dance steps:

clash, shoulders-and-elbows, over-your-neighbor, double-under, low basket and clash, back-lock, the rose, the draw

## **5. Evaluation/Assessment**

a. Teacher observation of student participation and success

## **6. Standardized Test/State Test Connections**

a. Setting

b. Relationships and Outcomes

c. Sequence

## **C. Lesson Three: Ballads**

### **1. Objective/Goal**

a. The students will explore the melodies and texts of Medieval ballads

b. The students will sing Medieval ballads

c. The students will compare and contrast two ballads using a Venn diagram

d. The students will experience a sword dance from the Medieval period

### **2. Materials**

a. Recordings: "Troubadour Song"

"Billy Boy" (CD 3:3-7)

"North Skelton Sword Dance"

b. Books: London Bridge

Welcome in the Spring

c. Lyric sheets for ballads: "Troubadour Song" (Appendix D)

"Lord Randal" (Appendix E)

"Billy Boy" (Appendix G)

d. Discussion questions for "Lord Randal" (Appendix F)

e. Venn diagram (Appendix H)

f. Pencils

g. Swords

h. Sword Dance sequence poster

### **3. Key Vocabulary**

- a. *Ballad* - a song that tells a story
- b. *Troubadour* - a strolling minstrel
- c. *Minstrel* - a Medieval musician who traveled from place to place singing and reciting poetry.

#### **4. Procedures/Activities**

- a. Students share answers to the question, "What is a ballad?"
- b. Listen to "Troubadour Song" with lyric sheet (Appendix D) to learn about the life of a troubadour.
- c. Sing "London Bridge" with book
- d. Read "Lord Randal" orally from lyric sheet (Appendix E). Teacher asks questions, students answer.
- e. Discuss orally the events in "Lord Randal," using questions from Appendix F.
- f. Discuss the loss of the melody of the song, due to the lack of education of the minstrels.
- g. Sing "Billy Boy" with lyric sheet (Appendix G), then discuss briefly the musical and poetic similarities between "Billy Boy" and "Lord Randal."
- h. Students fill out the Venn diagram individually, showing the similarities and differences in "Lord Randal" and "Billy Boy," using the lyric sheets to help them.
- i. Sword Dance - continue practice of dance moves, beginning to piece together in sequence.

#### **5. Evaluation/Assessment**

- a. Teacher observation of student participation
- b. Evaluation of Venn diagram

#### **6. Standardized Test/State Test Connections**

- a. Word meaning
- b. Point of view
- c. Fact/fiction
- d. Summarization
- e. Sequence
- f. Organize ideas on a written topic

#### **D. Lesson Four: Ballads, con't.**

##### **1. Objective/Goal**

- a. The students will sing Medieval ballads
- b. The students will experience a sword dance from the Medieval period

##### **2. Materials**

a. Recordings: "The Riddle Song"

"Barbara Allen"

"North Skelton Sword Dance"

b. Lyric sheets: "The Riddle Song" (Appendix I)

"Barbara Allen" (Appendix J)

c. Swords

d. Dance sequence poster

### **3. Key Vocabulary**

No new vocabulary needed for this lesson

### **4. Procedures/Activities**

a. Sing "The Riddle Song" with lyric sheet. (Appendix I)

b. Read through the lyrics of "Barbara Allen" (Appendix J), then listen to Baez version of "Barbara Allen" and discuss comparatively.

c. Work extensively on the sword dance, focusing on the sequence, then adding the accompaniment.

### **5. Evaluation/Assessment**

a. Teacher observation of student participation and success

### **6. Standardized Test/State Test Connections**

a. Word meaning

b. Relationships and Outcomes

c. Point of view

d. Sequence

### **E. Lesson Five: Ballads, con't.**

#### **1. Objective/Goal**

a. The students will understand that some Christmas carols sung today date back to the Medieval period.

b. The students will create an original ballad in the Medieval style

c. The students will experience a sword dance from the Medieval period

#### **2. Materials**

a. Recordings: "Deck the Halls" (CD 5:10-15)

"Here We Come A-Wassailing" (CD 4:9-6)

"We Wish You a Merry Christmas" (CD K:3-10)

"North Skelton Sword Dance"

- b. The Music Connection pupil textbooks, grades 4 and 5 - class set
- c. *Write Your Own Ballad* project sheet (Appendix K)
- d. Pencils
- e. Sword dance sequence poster

### **3. Key Vocabulary**

No new vocabulary needed for this lesson

### **4. Procedures/Activities**

- a. Sing Medieval carols, using textbooks for lyrics and score reading

"Deck the Halls"

"Here We Come A-Wassailing"

"We Wish You a Merry Christmas"

- b. Create ballads, working in cooperative groups, following instructions on project sheet. (Appendix K)
- c. Dance - work on sequence with accompaniment

### **5. Evaluation/Assessment**

- a. Teacher observation of student participation and success
- b. Evaluation of original ballads

### **6. Standardized Test/State Test Connections**

- a. Organize ideas on a written topic
- b. Sequence
- c. Fundamentals of grammar
- d. Sentence construction
- e. Appropriate English usage
- f. Word meaning

## **F. Lesson Six: Minstrel Gallery**

### **1. Objective/Goal**

- . The students will have the sword dance performance-ready
- b. The students will illustrate a Medieval ballad in cooperative groups

### **2. Materials**

a. Recordings: "North Skelton Sword Dance"

other ballads for gallery if desired

b. Lyric sheets: "Lord Randal" (Appendix E)

"Billy Boy" (Appendix G)

"The Riddle Song" (Appendix I)

"Barbara Allen" (Appendix J)

c. Book: London Bridge

d. Slips of paper with titles of ballads

e. Art paper

f. Pencils

g. Crayons/markers

### **3. Key Vocabulary**

No new vocabulary needed for this lesson

### **4. Procedures/Activities**

a. Sword dance - run through and polish as needed, preparing for performance at the Medieval feast

b. Students move into cooperative groups, then choose a ballad by drawing a title slip.

c. Students illustrate their chosen ballads, using the lyric sheets and book to help them.

### **5. Evaluation/Assessment**

a. Teacher observation of student participation and success

b. Evaluation of illustrated ballads

### **6. Standardized Test/State Test Connections**

a. Purpose/audience

b. Word meaning

c. Supporting details

d. Point of view

e. Sequence

## **VI. CULMINATING ACTIVITY**

Participation at the Medieval Feast held by the fourth grade. Students will perform their original ballads and the sword dance.

## VII. HANDOUTS/STUDENT WORKSHEETS

after bibliography

## VIII. BIBLIOGRAPHY

American Heritage Dictionary, 2nd College Edition, Boston: Houghton Mifflin Co., 1985, ISBN 0-395-32943-2

Encarta '97 Encyclopedia (CD ROM), Microsoft

Grolier Multimedia Encyclopedia (CD-ROM). Macintosh version 9.0.3 Grolier Interactive

Machlis, Joseph. The Enjoyment of Music. New York: WW Norton and Co., 1977, ISBN 0-393-09118-X

Millard, Dr. Ann, ed., The Usborne Story of Music. London: Usborne Publishing, Ltd., 1980, ISBN 0-86020-443-X

Music Connection, The; Grade 3 Teacher Edition. Morristown, NJ; Needham, MA: Silver Burdett Ginn, 1995, ISBN 0-382-26501-7

Music Connection, The; Grade 4 Teacher Edition. Morristown, NJ; Needham, MA: Silver Burdett Ginn, 1995, ISBN 0-382-26502-5

Music Connection, The; Grade 5 Teacher Edition. Morristown, NJ; Needham, MA: Silver Burdett Ginn, 1995, ISBN 0-382-26503-3

Townsend, Jennifer. Burst into Music. Prescott, AZ: J and S Publishing, 1993, ISBN 1-877969-25-7

### Appendix A

#### Information for the Teacher

*Gregorian Chant* - In the Middle Ages, most professional musicians were employed by the Christian church. Most church music was sung in a special form called **plainsong**. The choir sang a simple unison text. Pope Gregory the Great laid down rules for the music and so the style was named after him. The chant didn't have rhythm in the sense of today's music, but the melody flowed to the natural rhythm of the spoken words. Later in the Medieval period, a system of musical notation was developed to allow church musicians to write down songs in order to teach them to others.

*Notation* - Pitch notation accuracy was assured by the development of the musical staff of four, five, or more lines as in present-day notation. The perfection of this system is credited to the 11th century Italian Benedictine monk Guido d'Arezzo. Time notation was a bit more complicated. The solution that evolved in the 11th and 12th centuries was based on a group of rhythmic patterns. A pattern repeated until the composer notated to begin another pattern. By the late 13th century, this pattern-based notation had been abandoned, and the beginning of the modern system of long and short note values had come into use, first by the use of shapes and then to the current system.

*Lute* - The lute is a stringed instrument, widely played in the 14th through 18th centuries and revived in the 20th century. The lute entered Medieval Europe from the Arabic *Ud*, introduced by the Moors during their occupation and conquest of Spain around 711. The history of the Ud is ancient, going back far beyond written history. Through the crusades and trade, the Ud was spread throughout Europe and was adopted as an instrument by the Europeans. Frets were added and eventually the strings were doubled. It became known as the lute.

*Recorder* - The major type of European flute from the 16th to mid 18th centuries was the end-blown flute called the recorder. It was usually built of wood, with eight finger holes. Its whistle mouthpiece made it easier to play than the traverse flute, due to the simpler requirement of good control of breath directing the air to a point, producing a soft, sweet tone. The instrument fell into disuse toward the end of the 18th century, due to its quiet tone that couldn't compete with the stronger tones of newer instruments. The recorder has enjoyed widespread revival in popularity in the 20th century.

*Sword dancing* - In many parts of Medieval Europe, where the sword was used as a vital weapon, the sword dance ritualized combat, celebrated the sword and honored man's military and sexual strength. Performing to fife and drum accompaniment, six to fifty men began the dance with a series of chains, arches, and jumps over and around swords on the ground. The middle of the dance showcased manual dexterity and skill to show preparation for battle. The end of the dance brought the rose, where the dancers linked their swords into a tight formation around which they executed the fiercest fighting tricks. A descendent of Spartan war dance, the sword dance was very popular from the 14th to 18th centuries and survives today in British Morris dancing and the Scottish sword dance.

*Ballad* - A ballad is a song that tells a story in verse. The word *ballad* was first used in a general sense to mean a simple short poem. Such a poem could be narrative or lyric, sung or not sung, crude or polite, sentimental or satiric, religious or secular. It is one of the oldest forms of poetry and music. During the Middle Ages, minstrels wandered throughout Europe performing these types of songs. There are many ballads that have been preserved from the Middle Ages. Because ballads were sung, rather than written, they often changed. The ballad "Lord Randal" had at least fifteen different versions. Ballads were to the ordinary people of the Middle Ages not only literature, but cherished entertainment as popular music is today.

*Troubadours* - **Minstrels** and troubadours were the people who sang, played, and wrote the non-religious, or secular, music of the Middle Ages. Beginning in the 10th century, musicians called troubadours traveled through the land, playing for food and money, accompanying themselves on recorders, lutes, harps, and viols. They played wherever they could find a crowd - weddings, tournaments, fairs, etc. Sometimes known as minstrels, they sang the same ballads and folk tales over and over again, helping to preserve them. With the invention of the printing press in the 1400's, minstrels slowly lost their popularity by the end of the Medieval period.

*Caroling* - Long ago in Medieval England, it was a popular custom for singers to go from house to house singing blessings on their listeners. Usually they sought some sort of reward for those blessings - such as *wassail* (fruit-based punch) or figgy pudding. As soon as they received the reward for their serenade, they would proceed to the next house. A popular legend of the day held that holly, ivy, mistletoe, and yew protected the home from winter demons that brought cold and darkness. That tradition of "Decking the Hall" still continues in Great Britain and the United States.

## Appendix D

## Troubadour Song

When cold is the wind  
I look for a friend  
To give a singer a room for the night.

And there I would stay  
No money to pay  
And then be gone with the dawn's early light.

I'll play on my lute a rondeau sweet  
If my host will give me food to eat

Roast pheasant and quail  
Fat duckling and hens  
Rich cheese and mutton would make us good friends.

Appendix E

Lord Randal

"O where ha you been, Lord Randal, my son?"

And where ha you been, my handsome young man?"  
I ha been to the greenwood; mother mak my bed soon,  
For I'm wearied wi' hunting, and fain wad lie down."

"An wha met ye there, Lord Randal, my son?  
An wha met ye there, my handsome young man?"  
"O I met wi my true-love; mother mak my bed soon,  
For I'm wearied wi' hunting, and fain wad lie down."

"And what did she give you, Lord Randal, my son?  
And what did she give you, my handsome young man?"  
"Eels fried in a pan; mother mak my bed soon,  
For I'm wearied wi' hunting, and fain wad lie down."

"And wha gat your leavins, Lord Randal, my son?  
And wha gat your leavins, my handsome young man?"  
"My hawks and my hounds; mother mak my bed soon,  
For I'm wearied wi' hunting, and fain wad lie down."

"And what becam of them, Lord Randal, my son?  
And what becam of them, my handsome young man?"  
"They stretched their legs out an died; mother mak my bed soon,  
For I'm wearied wi' hunting, and fain wad lie down."

"O I fear you are poisoned, Lord Randal, my son!  
O I fear you are poisoned, my handsome young man!"  
"O yes, I am poisoned; mother mak my bed soon,  
For I'm wearied wi' hunting, and fain wad lie down."

"What d'ye leave to your mother, Lord Randal, my son?  
What d'ye leave to your mother, my handsome young man?"  
"Four and twenty milk kye; mother, mak my bed soon,

For I'm sick at the heart, and I fain wad lie down."

"What d'ye leave to your sister, Lord Randal, my son?

What d'ye leave to your sister, my handsome young man?"

"My gold and my silver; mother, mak my bed soon,

For I'm sick at the heart, and I fain wad lie down."

"What d'ye leave to your brother, Lord Randal, my son?

What d'ye leave to your brother, my handsome young man?"

"My houses and my lands; mother, mak my bed soon,

For I'm sick at the heart, and I fain wad lie down."

"What d'ye leave to your true-love, Lord Randal, my son?

What d'ye leave to your true-love, my handsome young man?"

"I leave her hell and fire; mother, mak my bed soon,

For I'm sick at the heart, and I fain wad lie down."

Line 3 - *greenwood* means *the forest*

Line 4 - *fain* means *gladly*

Line 7 - *true-love* means *sweetheart, fiancée*

Line 11 - *eels* are fish with snakelike

Line 13 - "*Gat your leavins*" means *got the leftover scraps of food*

Line 27 - *kye* means *cows*

## Appendix F

### Questions for discussion: Lord Randal

What has happened to start the conversation that is taking place?

What are some things that you can tell about Lord Randal?

What can you tell about Lord Randal's mother?

Do you think that Lord Randal was wealthy? Why?

When does his mother know that Randal has been poisoned?

Why was Lord Randal poisoned?

Who poisoned him?

Where had Randal met his true-love?

What is Randal doing in the last four stanzas?

What did Randal leave to his true-love?

What does Randal want to do most of all?

Appendix G

## Billy Boy

Oh, where have you been, Billy Boy, Billy Boy?

Oh, where have you been, charming Billy?

I have been to seek a wife, she's the joy of my life.

She's a young thing and cannot leave her mother.

Did she bid you to come in, Billy Boy, Billy Boy?

Did she bid you to come in, charming Billy?

Yes, she bid me to come in, there's a dimple on her chin.

She's a young thing and cannot leave her mother.

Did she give you a chair, Billy Boy, Billy Boy?

Did she give you a chair, charming Billy?

Yes, she gave me a chair, but there was no bottom there.

She's a young thing and cannot leave her mother.

Can she make a cherry pie, Billy Boy, Billy Boy?

Can she make a cherry pie, charming Billy?

She can make a cherry pie quick as a cat can wink her eye.

She's a young thing and cannot leave her mother.

Can she cook and can she spin, Billy Boy, Billy Boy?

Can she cook and can she spin, charming Billy?

She can cook and she can spin, she can do most anything.

She's a young thing and cannot leave her mother.

How old is she, Billy Boy, Billy Boy?

How old is she, charming Billy?

Three times six and four times seven, twenty-eight and eleven,

She's a young thing and cannot leave her mother.

#### Appendix I

## Riddle Song

I gave my love a cherry that has no stone.

I gave my love a chicken that has no bone.

I gave my love a ring that has no end.

I gave my love a baby, there's no crying.

How can there be a cherry that has no stone?

How can there be a chicken that has no bone?

How can there be a ring that has no end?

How can there be a baby, there's no crying?

A cherry, when it's blooming, it has no stone.

A chicken, when it's pipping, it has no bone.

A ring, when it's rolling, it has no end.

A baby, when it's sleeping, there's no crying.

## Appendix J

# Barbara Allen

In Scarlet town where I was born,  
There was a fair maid dwellin'  
Made every youth cry, "Well-a-day,"  
Her name was Barbara Allen.

All in the merry month of May,  
When green buds they were swellin'  
Young Jemmy Grove on his deathbed lay,  
For love of Barbara Allen.

He sent his man unto her then,  
To the town where she was dwellin'.  
"You must come to my master, dear,  
If your name be Barbara Allen."

So slowly, slowly she came up,  
And slowly she came nigh him,  
And all she said when there she came:  
"Young man, I think you're dying!"

He turned his face unto the wall,  
And death was drawing nigh him.  
"Adieu, adieu, my dear friends all,  
And be kind to Barbara Allen."

As she was walking o'er the fields,  
She heard the death bell knellin',  
And every stroke did seem to say,  
"Unworthy Barbara Allen."

When he was dead and laid in grave,  
Her heart was struck with sorrow.  
"O mother, mother, make my bed  
For I shall die tomorrow."

And on her deathbed as she lay,  
She begged to be buried by him,  
And sore repented of the day  
That she did e'er deny him.

"Farewell," she said, "ye maidens all,  
And shun the faith I fell in,  
Henceforth take warning by the fall  
Of cruel Barbara Allen."

## Appendix K

### Write your own ballad

Names \_\_\_\_\_

Following these simple steps, you and a partner can create a ballad to sing at the Medieval feast. Remember, a ballad is just a story where the last word of every other sentence rhymes.

#### **Step A**

Choose a subject for your ballad. It could be about your life, a friend, a sport, or anything else that interests you.

\_\_\_\_\_

#### **Step B**

List pairs of rhyming words.

*ex: road, load course, horse*

\_\_\_\_\_

\_\_\_\_\_

#### **Step C**

Write sentences about your topic that end with the rhyming words from Step B.

*ex: On a long and dusty road*

*He carried his most heavy load*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

#### **Step D**

Following the rhyme scheme of a ballad, write two stanzas with four lines each. Remember, the rhyme

scheme of a ballad is: A B A B

ex: *On a long and dusty road*

*I chanced to smell a musty horse.*

*He carried his most heavy load*

*Along a steady course.*

*The smelly horse it did rest*

*While I went into the town.*

*To reach that place I did my best*

*So I could soon sit down.*

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### **Step E**

Choose a familiar melody that fits the lyrics that you wrote.

ex: *Row, Row, Row Your Boat / A-Tisket, A-Tasket / Down By the Station / Happy Birthday*

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### **Step F**

Practice singing your ballad.

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