



Curriculum Guide for the
Boulder Philharmonic Orchestra's 2010
**Philharmonic Discovery Concert
Program**

SoundScapes: Connecting Music and Art



AEC Trust



Dear Teachers:

This packet contains lesson plans with composer biographies that are designed to help you prepare your students for the Boulder Philharmonic Orchestra's Philharmonic Discovery Concert. We hope that this guide and the CD will be helpful to both music teachers and classroom teachers in preparing for this concert. Feel free to adapt or change the activities to suit the needs and abilities of your students.

Please review the concert manners on page 45. This will help your students enjoy the concert more on their special day.

The musicians of the Boulder Philharmonic Orchestra are looking forward to playing for you and your students. They know this can be a life changing experience!

Link Up!

Included in most lessons is a list of websites that will help you find out more about a specific topic. Every effort has been made to ensure that these listings are accurate and appropriate for children.

The Boulder Philharmonic Orchestra would like to thank the Rochester Philharmonic Orchestra for granting us permission to adapt their materials, which were created by:

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Boulder Philharmonic Orchestra

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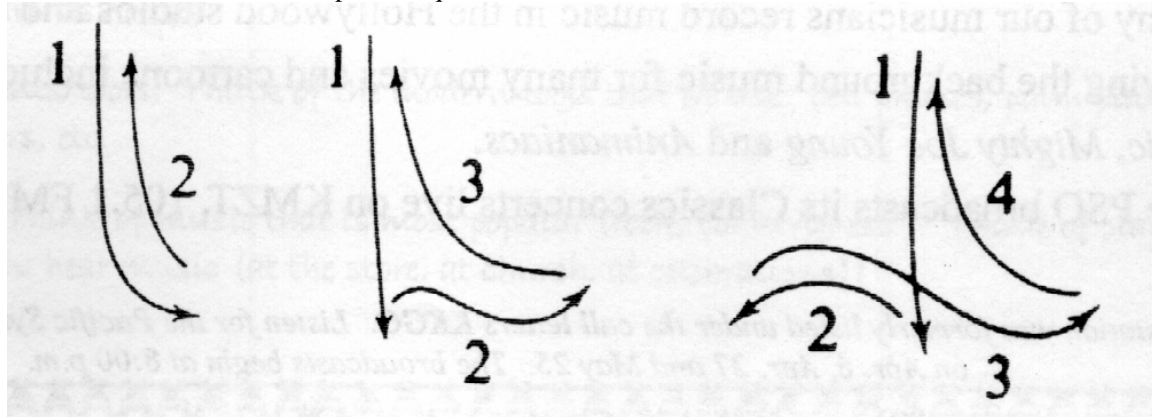
Michael Butterman has held the position of Music Director since the 2006-2007 season. He conducts all of the orchestra's concerts for young people, leads many other programs in the symphony's season, and represents the organization in the community. Mr. Butterman is also the Principal Conductor for Education and Outreach at the Rochester Philharmonic Orchestra in Rochester, NY. Mr. Butterman began studying music at the age of seven. He took piano lessons beginning in the second grade, and added violin the next year. He enjoyed music so much that he became a violinist in the Northern Virginia Youth Symphony, and practiced piano for hours each day. He eventually entered and won several piano competitions when he was in high school. Although he loved music, he decided to concentrate on studies in chemistry when he was in college. He remained involved in music by playing piano for his school's choruses. One year, he was asked to conduct the choruses, and discovered how much he enjoyed working with other musicians to prepare concert programs. Mr. Butterman then decided to get some specialized training in conducting, and enrolled at Indiana University. He was offered a teaching position at Louisiana State University and lived in Baton Rouge for five years. Today, he lives in

Louisiana with his wife, Jennifer and daughter, Olivia.

Learn to conduct!

A conductor has many different responsibilities. He plans the music that the audience will hear, learns the different parts that each musician plays and decides how to interpret what the composer has written. The conductor uses each of his hands differently.

With the **right hand** he keeps the beat with a specific pattern (see below), with the **left hand**, he communicates the expressive qualities of the music.



The Orchestra

"Orchestral music is one of the glories of the world."

Georg Solti (1912-1997)

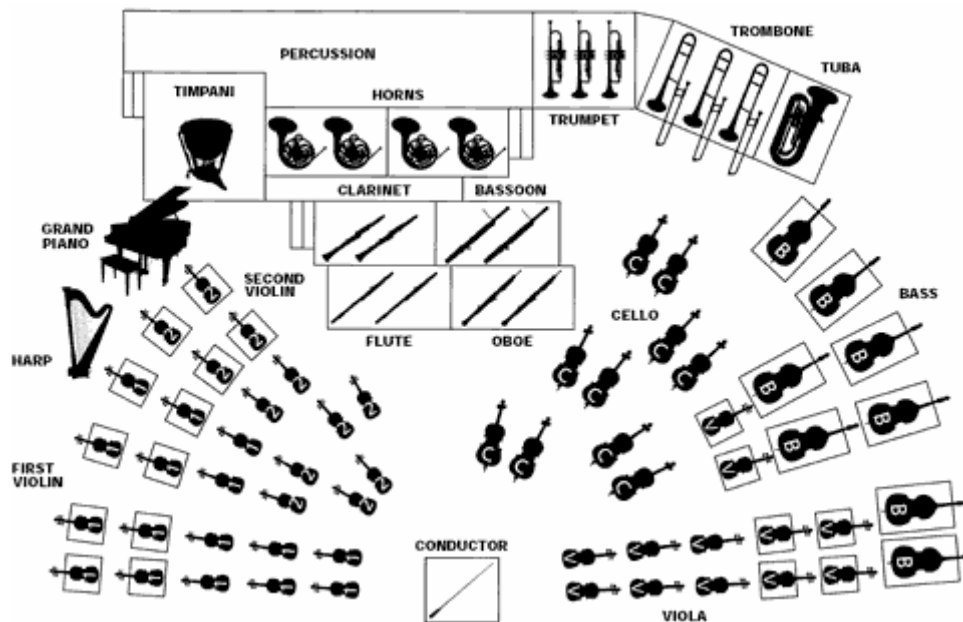
In ancient Greece the orchestra was the space between the auditorium and the proscenium (or stage), in which the chorus and the instrumentalists were seated. This is how the modern orchestra got its name.

In some theaters the orchestra is the area of seats directly in front of the stage (called "primafila" or "platea"); the term more properly applies to the place in a theater or concert hall set apart for the musicians.

The modern symphony orchestra consists of around 20 different musical instruments. There are four main groups: Strings (violin, viola, cello, bass, and harp), Woodwinds (flute, oboe, clarinet, bassoon) Brass (trumpet, horn, trombone and tuba), and Percussion (including the piano).

Can you find all of them at the theater?
The word "philharmonic" means "love of music." Your orchestra is called the Boulder Philharmonic Orchestra because it is located in the city of Boulder, Colorado and the people who started it loved music and recognized the value of having an orchestra in the community.

If you were to start up a neighborhood or classroom orchestra, what would you call it? Think of special characteristics that you could include in the name.



Concert Manners

Going to a concert may be a new experience for your students. The following guidelines will help them and those around them enjoy the concert more fully.

- 📖 Concert manners begin the moment your bus drives up to Monarch High School. A volunteer will lead you from your bus to the auditorium. You will be asked to walk in a single-file line to your seating area. Please stay together.
- 📖 After you are shown to your seats, all teachers and students are asked to remain seated. When people are standing and talking in the aisles, it takes us much longer to get everyone seated.
- 📖 At this time, you'll notice the musicians warming up onstage. Just as an athlete warms up before a big game, the musicians have to, also. Watch them to see if they do anything you don't expect.
- 📖 Then the lights will go down and you'll know the concert is about to start. When the concertmaster walks onstage, clap enthusiastically! He will tune the orchestra.
- 📖 After the concertmaster sits down, your conductor, Michael Buttermann, will walk onstage. Again, clap loudly for Maestro Buttermann and the musicians. Then get ready to listen!
- 📖 While the music is playing, listen and watch carefully. Think about things you learned from the lessons in this packet. Keep your hands to yourself and do your best to sit still.
- 📖 Sometimes Maestro Buttermann might ask the audience a question. This is your turn to add to the concert experience! Please answer him so he knows you are listening. Use your best public answer. When he turns to face the musicians, you should be silent and get ready to listen actively again.
- 📖 If a neighbor is talking, try to ignore them, or quietly get the attention of your teacher.
- 📖 After the orchestra plays the last piece, someone will walk onstage and give a few brief closing comments and begin dismissing you. When you leave to find your bus, please stay together in a single-file line.
- 📖 On your way back to school, talk to your friends about what you saw and heard. Tell them your favorite piece and ask them what their favorite piece was. Maybe your teacher can quiz you on instrumental families! You can write a letter to the BPO when you arrive back in your classroom. Be sure and tell your parents about the concert when you get home.

Modest Mussorgsky*

Life Dates: 1839-1881
Country of Origin: Russia
Musical Era: Romantic



Modest Mussorgsky was born in Karevo, Russia in 1839. He learned how to play the piano from his mother. He began composing at a young age and even tried to write an opera when he was 16 years old. He studied briefly with Balakirev, an important Russian composer, but his training was not complete. Because of this, Mussorgsky had a difficult time as a young composer. His early compositions were not successful and he often didn't finish them. Neither his teacher nor his peers respected him. Some of the other composers described him as being "almost an idiot."

When Mussorgsky was in his early 20s he had to manage his family's land and money. Soon after that, his mother died. This was a very traumatic event in his life and he quickly developed personal troubles and was unable to keep his job. However, he continued to compose music. Unfortunately, many works failed at first. For example, when Mussorgsky was writing his famous opera Boris Goudonov, which is based on a Russian tale, he changed it several times before it became a success. Mussorgsky was eventually accepted as a member of the Mighty Handful: five Russian composers who wrote music inspired by Russian literature, history, folklore and folk music.

Mussorgsky loved to create music that had an unrefined beauty. This ideal, combined with his sparse musical training, gave his music an earthy quality. He wanted to celebrate what was truly Russian and relate his music closely to life itself. He used melodies and rhythms to imitate the sound of Russian speech. Later in his life, friends who enjoyed discussing politics, art, religion, and philosophy inspired him. After he died in 1881, another composer edited and finished many of his works.

Questions from the reading:

Were Mussorgsky's first compositions successful?
Did he finish every composition he wrote?
What aspects of his music make him important?

Questions for research:

Name the other four composers who make up the "Mighty Handful."
Who was the composer who finished Mussorgsky's works?

*Mussorgky has several acceptable spellings. Another common spelling is Moussorgsky.

Lesson Plan for “Promenade”
from Pictures at an Exhibition by Modest Mussorgsky
(three sequential lessons to be administered over three class settings)

Standards: Music Elementary 4, 5, 7 and 8

Performance Indicators for Students:

- Read simple standard notation in performance and follow vocal or keyboard scores in listening (Standard 4)
- Demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school (Standard 5)
- Describe music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, and style, etc. (Standard 5)
- Describe the music’s context in terms related to its social and psychological functions and settings. (Standard 7)
- Identify from performance the titles and composers of well-known examples of classical concert music. (Standard 8)

Objectives:

- As a group, students will use aural skills to notate the rhythm of a melody.
- Students will read and perform the rhythm of a melody.
- Students will recognize and respond to timbre differentiation.
- Students will use movement to enhance the understanding and expression of phrase structure.
- Students will combine aspects of the visual arts to gain understanding of this particular composition.

Materials:

- Scarves
- Chalkboard or whiteboard
- Keyboard or other melody instrument

Listening Repertoire:

- “Promenade” from *Pictures at an Exhibition*

Prior Knowledge:

- Ability to read basic rhythmic notation (quarter notes and eighth notes)
- Ability to move expressively to music individually, in small groups, and in large groups
- Understanding of the instrument families within the orchestra
- Ability to distinguish between timbres of the instrument families

Procedures for Lesson #1: Rhythm Dictation

T.=Teacher S.=Students

- **T.** gives background of music and composer, tells **S.** that this music was inspired by the artwork of Mussorgsky's friend and is meant to describe a person viewing artwork in gallery or museum.
- **T.** plays first four phrases at the keyboard without accompaniment. **S.** listen and count the number of phrases they hear. (Answer - 4)
- **T.** plays Phrase 1 on keyboard, **S.** listen and count the number of beats in this phrase. (Answer - 11)
- **T.** makes eleven dashes on the chalkboard for Phrase 1. _ _ _ _ _
- **T.** repeats this process for the next three phrases.
- **T.** plays Phrase 1 again, **S.** listen and determine which beats have more than one sound (Answer - 4 and 6)
- **T.** writes in two eighth notes on beats 4 and 6. _ _ _ ♪ _ ♪ _ _ _ _
- **T.** repeats this process for Phrase 2. **T.** asks students "Are these phrases the same or different?" (Answer - Same)
- **T.** plays Phrase 3, **S.** listen to determine which beats have two sounds (Answer - 4, 6, & 10).
- **T.** writes in two eighth notes in beats 4, 6, and 10 _ _ ♪ _ ♪ _ _ _ ♪ _ _
- **T.** repeats this process for Phrase 4. **T.** asks students "Do these phrases have the same rhythm or are they different?" (Answer - same)
- **S.** listens to Phrases 1 - 4 to determine what type of note might go on the other beats (Answer - quarter note)
- **T.** writes in quarter notes on the remaining beats. (See Attachment 1 for completed chart.)
- **S.** speak rhythm on board, then clap rhythm.
- **T.** plays first four phrases of "Promenade" on recording (approximately 30 seconds). **S.** clap rhythm while listening.
- **T.** asks students to identify the instrument family that is featured in these phrases (Answer -brass)
- **T.** explains that the brass family will be featured later in the composition, but there will be a middle section that features other families of the orchestra.
- **T.** plays entire recording of "Promenade," **S.** clap rhythm on the board to the first four phrases, and raise their hand when they hear the brass section come in later on in the piece. (approximately 1:48 in length.)

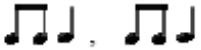
Indicators of success for Lesson #1:

- Assess understanding of rhythms and phrases by speaking and clapping rhythms appropriately.
- Assess ability to recognize the brass section by hands raised at appropriate times responding to listening.
- Assess understanding of phrases discussed question/answer from class participation.

Follow-up for Lesson #1:

- Review phrase and rhythm concepts during the next class.
- Add movement to enhance phrase structure.

Procedures for Lesson #2: Add Movement to Phrases 1-4 T.=Teacher S.=Students

- T. reviews background of music, composer, first four phrases and rhythms.
- S. listen to recording of “Promenade” clapping rhythms of Phrases 1 - 4, and raise hands when the brass section returns later in the piece.
- T. asks “Did you recognize a section similar to the opening of the piece where the brass family was featured more?” (Answer - yes)
- T. asks “Was this section in the middle or at the end?” (Answer - end)
- T. plays recording a second time. S. listen and decide if the end brass section contains four phrases just like the first section. (Answer - No, it is only two phrases at the end)
- T. isolates the circled rhythms on the board or chart. (see Attachment 1)
- S. clap these rhythmic patterns and walk “in place” the remaining quarter notes. 
- S. practice making arm gestures similar to painting in the air on these isolated patterns while listening to the opening four phrases.
- S. stand in a circle and count off by numbers 1 - 4, which will match phrases 1 - 4.
- T. passes our scarves.
- T. plays recording of first four phrases of “Promenade.” S. move expressively into the circle, “painting” with their scarves on the isolated rhythmic patterns, walking the quarter notes and “freezing” into a pose with their particular phrase is finished. This should take on a “free form” within the circle or room.
- T. & S. repeat this process if needed to make the movement secure. Only one group will move per phrase. The others will be “frozen” in poses.

Indicators of Success for Lesson #2:

- Assess understanding of rhythms and phrases by speaking and clapping rhythms appropriately.
- Assess ability to recognize the brass section by hands raised at appropriate times responding to listening.
- Assess understanding of phrases discussed by moving appropriately at the correct times.

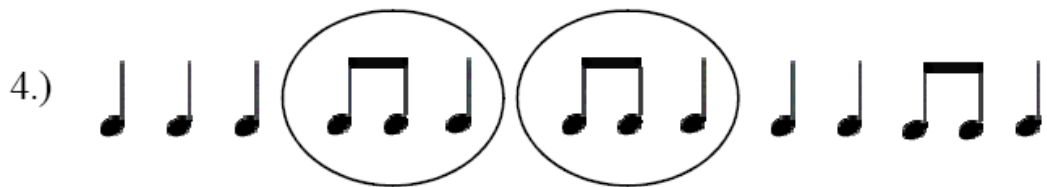
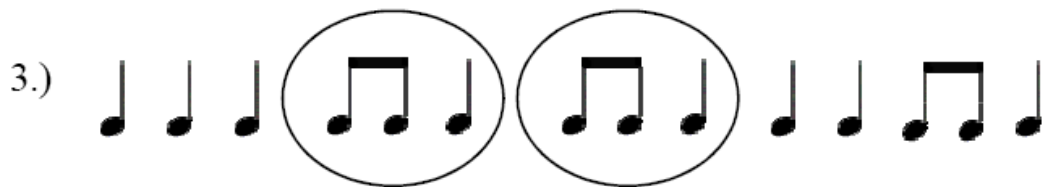
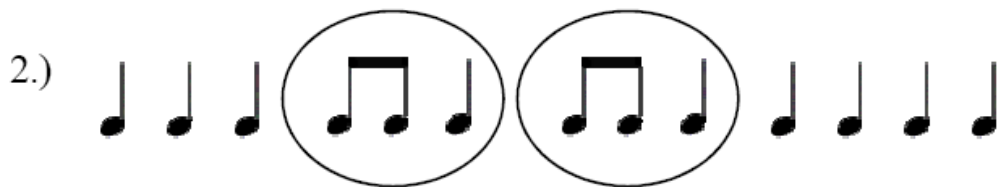
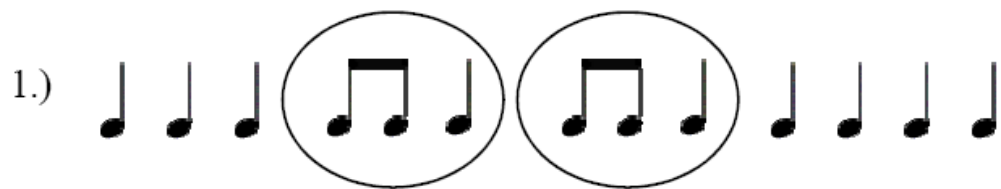
Follow-up for Lesson #2:

- Review phrase and rhythm concepts during the next class.
- Review movement to enhance structure of phrases 1 - 4.
- Add movement to the entire piece.

Procedures for Lesson # 3: Adding movement to middle section, creating a “Human Portrait,” combining all aspects of the lesson. T.=Teacher S.=Students

- T. & S. review rhythms of phrases 1 - 4.
- T. & S. review rhythmic pattern previously isolated in Lesson #2 and movements to imitate “painting in air” for phrases 1 - 4.
- S. listen to entire recording of “Promenade,” add movements for phrases 1 - 4 while standing “in place,” freeze during the middle section and sit down when they hear the last two phrases when the brass section come in at the end.

Attachment 1 for "Promenade" from Pictures at an Exhibition



Attachment 2

Sheet Music from www.mfiles.co.uk

Promenade

from "Pictures at an Exhibition"

Modest Moussorgsky

Phase 1

Phase 2

f trumpet solo

Brass

Phase 3

trumpet solo

Brass

Phase 4

trumpet solo

Brass

strings →

10

12

strings

w/br./str.

w/w → Str.

15

w/w → str.

w/w - str.

w/w - str.

18

str + br.

str + br.

solo

21

str.

Brass

Main theme

23

Br + w/w str.

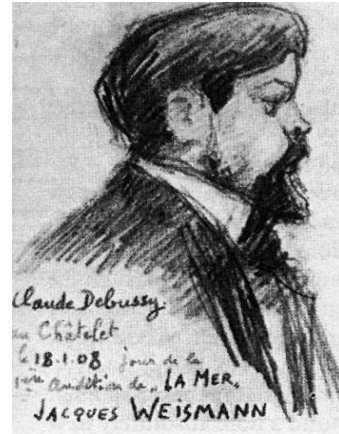
Claude Debussy

Life Dates: 1862-1918

Country of Origin: France

Musical Style: Impressionistic*

"Music is the expression of the movement of the waters, the play of curves described by changing breezes. He who feels what he sees will find no more beautiful example of development in all that book which, alas, musicians read but too little--the book of Nature."



Claude Debussy

Claude Debussy was born in 1862 in St.-Germain-en-Laye, France. His father had many different jobs including being a traveling salesman, printer's assistant, clerk, and later a revolutionary. His mother worked as a seamstress. They were a middle-class, *bourgeois* family. At the time, this was an unlikely background for a composer, but even so, Debussy proved to be an important figure in classical music.

Debussy took piano lessons as a young child and was admitted to the Paris Conservatory at the age of ten. He entered the school to study the piano, but after failing piano exams, he decided that he would study composition.

Debussy was a rebellious student and composer. He broke the rules of traditional harmony and form that were set in place by German composers such as Mozart and Beethoven, and continued by his contemporaries such as Richard Wagner. This shocked and angered his teachers who didn't understand what he was trying to do. In 1887 the World Exhibition came to Paris and he heard many new and exotic sounds. He tried to imitate these sounds by combining orchestral instruments in new ways. His personal philosophy about French music was that it only exists to make the listener feel good. Later on, he became known for translating the Impressionist style in art into musical composition.

Like his father, Debussy had many different jobs. In addition to being a composer, he was a music critic and piano teacher. He knew Tchaikovsky's patroness, Madame von Meck. He taught her children, and accompanied everyone in the household at the piano. Debussy died in Paris in 1918.

Questions from the reading:

What did Debussy's parents do for a living?
Did Debussy begin school as a composer?
What kind of music influenced him?

Questions for research:

Find France and Germany on a map.
Can you find the meaning of the word "bourgeois"?
Who are some Impressionist painters?
What is a patroness?

*Impressionism is a style within the era of the 20th Century.

Lesson Plan for *Danse* by Claude Debussy

Standards: Music Standard 5

Performance Indicators for Students:

- Evaluate the technique of orchestration used in music

Objective:

- Students will become familiar with the compositional technique of orchestration through active listening and discussion
- Students will recognize and respond to timbre differentiation

Listening Repertoire:

- *Danse* by Debussy, both piano and orchestral versions
- Recordings of other piano pieces that have been orchestrated (*Pictures at an Exhibition*, for example)

Prior Knowledge:

- Familiarity with the instruments of the orchestra

Vocabulary:

- *Orchestration*: Writing a piece of music so that it can be played by specific instruments. Arrangement of music for performance by an orchestra.
- *Range*: How high and low an instrument can play

Procedures:

- Listen to *Danse* by Claude Debussy. Have students take note of the range of both the melody and accompaniment (if possible play both piano version of *Danse* as well as the version orchestrated by Ravel).
- Now listen to the version orchestrated by Maurice Ravel. Have students respond to the following questions:
 1. What instrument does Ravel choose to play the melody at the beginning of the piece? (Answer: French horns)
 2. Why do you think he chose that instrument? (Answer: range, timbre, ability of the instrument to play the melody easily)
 3. Why do you think Ravel chose certain instruments for this piece? (Possible answers: to show the contrast in melodies, accompaniments and rhythms, because the range of instrument fits the range of the melody, to showcase the various timbres of the instruments)
 4. How does Ravel use percussion in this piece? (Answer: Percussion is used to “punctuate” or draw the listener’s attention to certain rhythmic and melodic figures.)
 5. Pretend you are an orchestrator. What information would you need to know about the different instruments?

Follow up:

- Listen to other pieces that were originally written for piano then orchestrated. Have students respond to the same questions.
- Take a familiar piece of music and have students suggest different ways to orchestrate it. Ask them to give their reasons for their choices.
- Have students create their own visual arts orchestration by using *Danse* as an example. Have each student create a black and white drawing. Trade drawings with a buddy and then “orchestrate” their partner’s picture by creating a color version using markers, crayons, or paints. Discuss class compositions and relate them to the piano and orchestral versions of *Danse*. (Ravel used the orchestra instruments to give different colors to Debussy’s piano version).

Lesson Plan for “Le matin d’un jour de fête”
from *Images pour orchestre*, II. Iberia by Claude Debussy

Standards: Music Standards 5, 7, and 8.

Performance Indicators for Students:

- Describe the music in terms related to basic elements such as rhythm, harmony, dynamics, timbre, form, style, etc. (Music Standard 5).
- Describe their understanding of particular pieces of music and how they relate to their surroundings (Music Standard 7).
- Identify from a performance or recording the titles and composers of well-known examples of classical concert music (Music Standard 8).

Objective:

- Through listening students will become familiar with the piece *Le matin d’un jour de fête* (*The Morning of a Feast Day*) by Debussy.

Materials:

- Overhead transparency of listening map (pages 15-17 of this guide)
- Overhead projector or document camera

Listening Repertoire:

- “Le matin d’un jour de fête” from *Images pour orchestre*, II. Iberia by Debussy

Prior Knowledge:

- Familiarity with the instruments of the orchestra

Procedures:

1. Teach the students the following themes:

Theme 1



Theme 2

Let's go dance the fla-men-co. Let's go dance the fla-men-co. La la la la la la la la la

La la la la la la la la la

2. Tell students that Debussy used castanets and tambourines to give this piece a Spanish feel.
3. Tell them that he sometimes combined instruments (such as the trombone and clarinet) to create a “new” instrumental timbre.
4. Guide students through the listening map (using overhead transparencies) while listening to the piece.

Indicators of success:

- The students will be able to recognize the piece of music when it is played.
- The students will be able to recognize the two main themes of the piece.
- The students will be able to hear the contrasting timbres used in the piece.

Follow up:

On a separate day, have students close their eyes and visualize what might be happening on the morning of a feast day in Spain while listening to the beginning of the piece (through 1:10). Have students journal independently, work in small groups or as a class to create a poem or story about what they imagine is happening. (Some ideas: a rooster crowing, church bells ringing, the smell of *jamón serrano* (country ham) and *tapas* (appetizers) cooking, preparations for a bull fight, etc.)

Background information on the piece:

“With Ibéria, Debussy joined the line of French composers...who drew inspiration from Spain. Save for an afternoon spent in San Sebastian near the border, Debussy never visited the country. For him, therefore, ... Spain represented that unknown land of dreams which every artist carries in his heart. However, no less an authority than Spain’s greatest composer, Manuel de Falla, wrote of Ibéria: ‘the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a band of guitars and bandurrias...all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music (*Introduction to Contemporary Music, p. 102*).”

References:

(Author not listed), *Orchestra Picture Book*. Washington D. C.: John F. Kennedy Center for the Performing Arts, 1971.

Midgely, Ruth, ed. *Musical Instruments of the World*. New York: Paddington Press, 1976.

Link Up!

- ! www.spainview.com/fiestas.html
 - ! www.sispain.org/DB/fiesta/index.html
 - ! www.red2000.com/spain/primer/fest.html
-
-

Debussy p. 2

Flute: Q: +

Trombone: A:

The notation shows rhythmic patterns for both instruments, with a dashed line indicating a measure rest for the flute.

woodwinds

The notation shows rhythmic patterns for woodwinds, including a section with a measure rest.

woodwinds

The notation shows rhythmic patterns for woodwinds, including a section with a measure rest.

The notation shows rhythmic patterns for strings, including a section with a measure rest.

Let's go dance the Flamenco! Let's go dance the Flamenco! La la la....

The notation shows rhythmic patterns for strings and Trombone.

||: Let's go dance the Flamenco! Let's go dance the Flamenco! La la la... :||

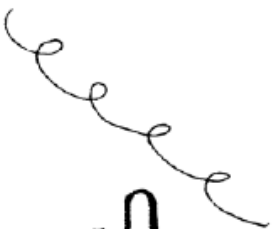
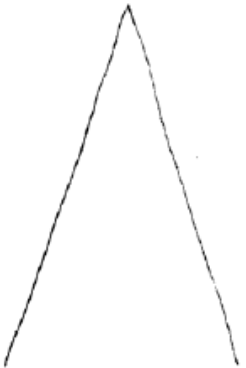
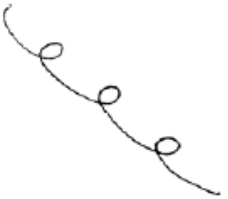


1 1 1 1 | 7 FFFF 7 FFFF | 7 FFFF 7 FFFF | 7 FFFF 7 FFFF

2 1 1 1 | n n 1 1 | 1 1 1 1 | n n 1 1

1 1 1 1 | n n 1 1 | p p 7 p n n

||: Let's go dance the Flamenco! Let's go dance the Flamenco! La la la... :||

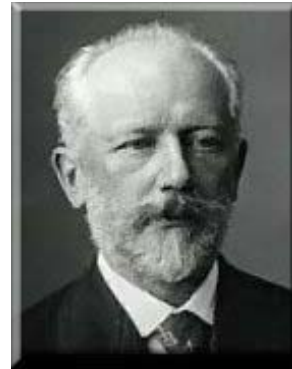


Peter Ilyich Tchaikovsky*

Life Dates: 1840-1893

Country of Origin: Russia

Musical Era: Romantic



am

“I grew up in a quiet spot and was saturated from earliest childhood with the wonderful beauty of Russian popular song. I therefore passionately devoted to every expression of the Russian spirit. In short, I am a Russian through and through!”

Peter Tchaikovsky

Peter Ilyich Tchaikovsky was born in Votkinsk, Russia on May 7, 1840. He started his music lessons at the age of five, and when he was 11 he attended a school of jurisprudence. As a child, he was very sensitive and often cried when even the smallest thing went wrong. He loved his family dearly, especially his mother. Sadly, his mother died when he was 14, and this was when he began to write music.

Although he pursued a career as a law clerk, his first love was music. Against his father’s wishes, he began studying music at the St. Petersburg Conservatory. After graduation, he became a professor at the Moscow Conservatory when he was only 25! He soon wrote his first symphony, and the task gave him a nervous breakdown. However, he continued to write and had increasing success.

When Tchaikovsky was 37, a wealthy woman named Nadezhda von Meck decided that she would like to become his patroness and support him financially. This meant that he could stop teaching and devote all of his time to composing. They agreed to never meet in person but to write letters to one another. The two did meet by accident one day, but they didn’t even speak to each other because of their agreement.

Tchaikovsky continued to write music, work with other Russian composers, and toured around Russia, Europe and even came to America. He died on November 6, 1893.

Tchaikovsky’s sensitive personality came out in the beautiful, singable melodies that he created. He was very proud of his Russian heritage and he was known for incorporating Russian folk music into his works. His most famous pieces *Romeo and Juliet*, *Sleeping Beauty* and *The Nutcracker* were written for ballet. Another famous piece, the *1812 Overture*, depicts the war between France and Russia.

Questions from the reading:

What was Tchaikovsky’s personality like?

What kind of school did Tchaikovsky attend first?

Questions for research:

What was happening in Russian politics during Tchaikovsky’s lifetime?

Who was the composer that Tchaikovsky liked best?

What is “jurisprudence”?

*Tchaikovsky has several acceptable spellings. Another common spelling is Tschaikowsky.

Lesson Plan for *Swan Lake* by Peter Ilyich Tchaikovsky

(Three lesson plan options.)

Standards: Music Standards 5, 7, and 8; Visual Art Standard 1.

Performance Indicators for Students:

- Through listening, analyze and evaluate their own and others' performances, and compositions by identifying and comparing them with similar works and events (Music Standard 5).
- Compare the ways ideas and concepts are communicated through visual art with the various ways that those ideas and concepts are manifested in other art forms (Music Standard 7, Visual Art Standard 1, Music Standard 8).
- Identify cultural context of a performance (Music Standard 8).
- Identify from performance the titles and composers of well-known examples of classical concert music (Music Standard 8).
- Identify the major dance forms of specific world cultures past and present (Music Standard 8).

Objectives:

- Discover basic knowledge about ballet

Materials:

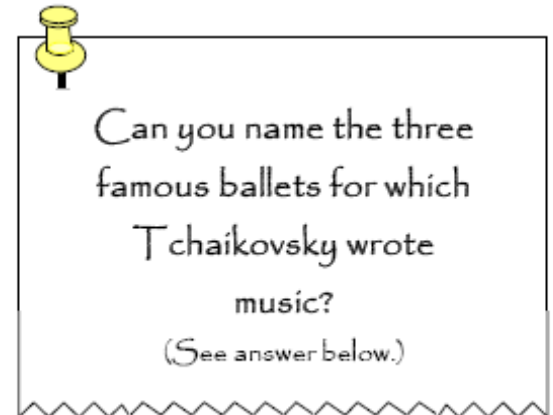
- Recordings of ethnic dance music, modern dance, ballet, etc.
- Array of books about composers
- Array of books on different kinds of dances
- Picture of composers
- Pictures of dances/dancers
- Filmstrip of *Swan Lake*
- Filmstrip of Tchaikovsky's life
- Vocabulary list for 3rd lesson
- Call Chart (page 22 of this guide)
- Recordings of Listening Repertoire

Listening Repertoire:

- *Swan Lake*
- Activity can be done with any selection on repertoire list.

Prior Knowledge for Students:

- Demonstrate appropriate audience behavior, including attentive listening in a variety of musical settings in and out of school.



Answer: The Nutcracker, Sleeping Beauty and Swan Lake.

Procedures for Option 1

A teacher led discussion will enable students to become familiar with the dance form ballet.

Teacher asks leading questions:

- Have you ever danced in gym classes?
- What kind of dancing did you do?
- Do any of you take dance lessons? What kind?
- What other kinds of dances are you familiar with? (Possible answers may be jitterbugging, waltz, folkdances, jigs, square dances, reels, minuets, Highland Fling, etc.)
- What about ballet? (if this has not been suggested) What do you know about ballet? (If no response – speak a bit about ballet. Don't forget to mention that basketball coaches sometimes teach ballet moves to players so they can learn to use their bodies in a productive way while playing basketball.)
- Have you ever gone to a ballet?
- One ballet you probably know or have heard about is *The Nutcracker*. The same man who wrote the music for *The Nutcracker* also wrote the ballet music we're going to hear today. Do you know his name? (Tchaikovsky)

Tell the story of *Swan Lake*.

Students: Listen and respond to story and music.

Procedures for Option 2

Teacher asks leading questions:

- Are there different ways to tell stories? (Possible answers may include speaking, writing, pantomime, dance).
- Do you know what we call a story told through dance?
- What do you know about ballet? (If no response – speak a bit about ballet).
- Have you ever gone to a ballet?
- One ballet you probably know is *The Nutcracker*. The same man who wrote the music for *The Nutcracker* also wrote the ballet music we're going to hear today. Do you know his name? (Tchaikovsky).
- Teacher reads the story.
- What kind of music do you think you will hear that depicts Odette? the black Swan - Odile, Prince Siegfried, Rothbart? Why?

Students: Respond and listen to the music of *Swan Lake*; view filmstrip when available.

Procedures for Option 3

Teacher:

- Divides students into groups of 4 or 5.
- Gives each group one recorded listening example from selections on the Repertoire list (taped portion need only be 2-3 minutes in duration and selected at the teacher's discretion.), a playback machine ; Call Chart (page 22 of this guide) on chart paper and marker.

Procedures (cont.)

Teacher:

- Posts Call Chart on wall.
- Reviews terms to ensure students understand their meaning.

Students:

- Listen in their groups to their recording at least twice.
- Agree on the descriptive words or phrases that accurately reflect what they have heard.
- Circle answers on chart paper.
- Hang chart paper on designated space on the wall.

Teacher: Replays recordings in random order.

Students: Still in working groups, work to match the music examples with the descriptions on the chart papers.

Teacher: Awards points to the groups that score well in matching call charts with the group whose description is most often matched with the correct recording. Then plays recordings once again.

Students: Justify the selected terms in the call charts. Class may vote on which group had the most helpful, accurate description.

Indicators of Success:

- Students ask to hear more of the music during quiet time in the classroom.
- Vocabulary words are used in the correct context.
- Seek other stories about dance at the library.
- Enjoy listening game.

Follow-up:

- Students read other books about ballet.
- Students bring in pictures of dancers or clippings about dance.

Link Up!

<http://library.thinkquest.org/21702/lite/swan.html>
www.shomler.com/dance/swanlake/

Call Chart

Melody (Select 2)	Step wise	Large leaps	Legato	Staccato
Rhythm (Select 2)	Slow	Fast	Duple	Triple
Tone Color Any solo in- strument?	Piano	Orchestra	Voice	Band
Tempo	Fast	Slow	Medium Fast	Medium Slow
Dynamics	FF / F	p / pp	Crescendo	Decrescendo

Johann Sebastian Bach

Life Dates: 1685-1750

Country of Origin: Germany

Musical Era: Baroque

"The aim and final reason of all music should be nothing else but the Glory of God and the refreshment of the spirit."

J. S. Bach



J. S. Bach was born in 1685 in what is now Germany. His family was rather large; he was the youngest of eight children. Because so many of his brothers had the first name Johann, he was called by his middle name Sebastian. His parents died when he was nine and an older brother took him in. Bach paid for his early schooling by singing in a boys' choir.

Bach came from a long line of musically talented people. His father was a respected professional musician who encouraged Sebastian and his siblings to study music. His early musical training started when his brother gave him lessons. However, Bach basically taught himself how to compose. He studied by copying music from the workbooks of older composers and went out of his way to listen to important musicians of the day. In one case, he walked 200 miles to see the famous organist and composer Buxtehude.

Sebastian married twice and had many children (by some accounts he had 20!). Many of his children died at an early age but a few of his sons did survive and became important composers in their own right.

Bach was employed by churches and royal courts and was required to compose new music on a weekly basis. He also wrote books for teaching music, which he dedicated to his wives and children.

In the last year of his life, Bach began to lose his sight. He had an operation to fix his eyes, but it was not successful and he went completely blind. In spite of this, he did not stop composing. He dictated, or sang his music to his students, who wrote the notes on paper for him. He died in 1750.

He was not well appreciated when he was living. In fact, his own son CPE Bach criticized him for being old-fashioned for the time. However, many people now consider him to be the greatest composer who ever lived.

Questions from the reading:

How did Bach teach himself to compose?

Why did Bach become blind?

What made Bach different from other composers at the time?

Questions for research:

What were the German lands called in Bach's time?

When did the country of Germany form?

Who was Buxtehude?

Lesson Plan for “Ricercare” from Musical Offering by J.S. Bach

Standards: Music Standard 5

Performance Indicators for Students:

- Listen for one melody in a polyphonic texture (Music Standard 5).

Materials:

- Rounds or partner songs
- Pencil/pens and paper
- Colored pencils, pastels, crayons



Vocabulary:

- Ricercare: An instrumental piece in which a melody (theme) is developed imitatively.
- Polyphony: Many melodies played at once.

Listening Repertoire:

- “Ricercare” from *Musical Offering*

Procedure:

- Begin by teaching your class the two new vocabulary words listed above.
- Then have them either sing a round (like “Row, Row, Row Your Boat”) or a partner song.
- Listen to the main theme of “Ricercare.”
- Listen to the main theme again, this time “hand shaping” the melody to create a visual impression of the shape. Encourage your students to imitate you.
- Listen to the main theme again. Hand shape and sing the melody. Students can try doing both. Take a short break from listening and discuss the shape of the melody. Does it go mostly up or down or does it “snake” around?
- Now, listen one more time to the theme and on a piece of paper, using a pencil to make dashes, “draw” the shape of the melody. They can then join the dashes, like connect-the-dots, and have a curvy line that is a visual representation of the melody. They can also use this curvy line as the basis for an art work that they create using colored pencils, pastels or crayons.

The next time your class meets, review the vocabulary words and listen to the theme of “Ricercare,” singing and hand shaping the melody. Now, listen to the entire piece, focusing on the theme at the beginning and when it enters each time. Perhaps they can raise their hand every time they hear the theme enter. Or they can try drawing the different sounds that they hear, a single line for one voice or weaving lines for the places where the texture gets thicker.

Indicators of success:

- Students can sing main theme
- Students can hear the main theme enter at various points in the piece

Follow up by listening to various other polyphonic pieces like Bach’s “Little Fugue in G Minor.” Students can use the same procedure for learning main theme.

Franz Schubert

Life Dates: 1797-1828

Country of Origin: German

Musical Era: Romantic

"No one understands another's grief, no one understands another's joy... My music is the product of my talent and my misery. And that which I have written in my greatest distress is what the world seems to like best."

Franz Schubert



Franz Schubert was born in Austria into a musical family. His father was a schoolmaster for the church as well as a cook and a cellist. Franz's older brothers played the violin and piano, and the family taught Schubert to play as well. However, he quickly surpassed his older brothers at the piano, and also became quite skilled at singing and playing the organ.

When he was older, Schubert studied at a seminary in order to learn church music. The students didn't have an easy life there; they were often cold and hungry. Schubert left the seminary to teach at his father's school but he wasn't a very good teacher. He didn't like to keep track of students or to do busywork. After school was out for the day, he wrote music for his own enjoyment.

One summer, Schubert worked for a court of important aristocrats: the Eszterházy family in Hungary. He taught music to their family and continued to write his own. Schubert also enjoyed meeting with friends and playing his music for them. These friends encouraged him to stop teaching and make composition his full-time job. His friends also introduced him to people who could pay him to compose and perform.

Although Schubert is well-respected now, his music wasn't widely appreciated while he was alive. Today, he is known as the composer who bridged Classical and Romantic music, and for his beautiful melodies and unusual harmonies that created different moods. During his life he wrote many song cycles, symphonies, string quartets, and piano sonatas. He also tried writing operas, but these were not successful. Schubert fell ill at age 25, and died when he was 31.

Questions from the reading:

Was Schubert's music popular while he was alive?
Why was Schubert able to write music full-time?

Questions for research:

What is an aristocrat?
Where is Hungary? Why would an Austrian person often go to Hungary in that time period?
What language do they speak in Austria?
Why would Schubert use poems from German literature?
What is a song cycle?

Lesson Plan for Symphony No. 8 “Unfinished” by Franz Schubert

Standards: Music Standards 3, 6, and 7; Visual Standard 5.

Performance Indicators for Students:

- Listen to, analyze and describe music related to a specific art work (Music Standard 7; Visual Art Standard 5).
- Evaluate the techniques of composition in music and art Works (Music Standard 6; Visual Art Standard 5).
- Understand the relationship between music and art
- Compose music within specific guidelines (Music Standard 3).

Objectives:

- To prepare the students for the BPO concert.
- To introduce subject/background relationship as it relates to music and art.
- To familiarize the students with a compositional technique used in music as well as painting so they are able to recognize this technique in other compositions and forms of art.

Materials:

- Picture of and information about the composer
- Overhead projector or document camera
- Transparencies or copies of music and art examples

Listening Repertoire:

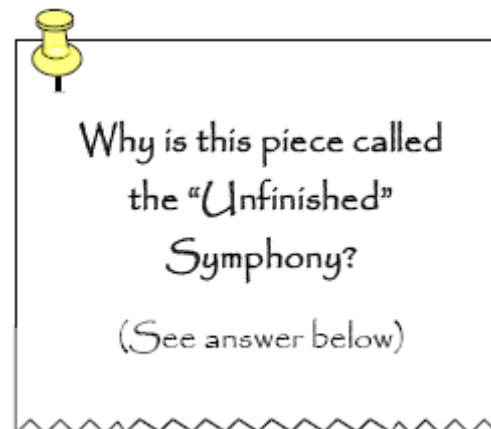
- Symphony No. 8 in B minor, “Unfinished” by Franz Schubert
- “Theme from ET,” or “Theme from Star Wars” by John Williams
- Symphony No. 3 in C minor, “Organ Symphony” (students will know this as the theme from the movie “Babe”)
- “Mars” from *The Planets* by Gustav Holst

Prior Knowledge:

- Students should have prior knowledge of the composer Franz Schubert.
- Students will have knowledge of the following vocabulary words: Melody, Accompaniment, Background, Foreground, Texture, and Harmony.

Procedures:

- Review vocabulary words
- Look at a piece of art work with one subject—have students identify the subject
- Play any or all of the familiar musical examples listed above
- Have the students identify the melody of each example
- Make a comparison between the art subject and the melody
- Listen again for the accompaniment and/or harmony and have the students think of adjectives to describe it (for example, nervous, tense, rippling, etc.)



Obviously, because he didn't finish it! He wrote the first two movements and only sketched out the third and fourth movements. Nobody really knows why he didn't complete the entire symphony.

Procedures (cont.)

- Make a comparison between the art background and the accompaniment and think of adjectives to describe the background.
- Listen to the first eight measures of Schubert's Symphony No. 8 (musical example, Theme 1). The students will identify this as a melody with no accompaniment.
- Play Theme 2 and 3 with no accompaniment (background) and identify it as a melody.
- Play Theme 2 and 3 from the recording and have the students raise their hand if they heard the melody.
- Describe the accompaniment of each example (possible words are nervous, anxious, mysterious, playful), then show the transparency of the musical examples, pointing out the texture of the background and making comparisons with the art work - the subject is prominent while the background gives feeling to it.
- Look at the art work with more than one subject - students will identify the subjects and describe the background and how it sets off the subjects.
- Play the last part of the Schubert and have the students identify each of the three themes by raising their hands and indicating with their fingers which theme they hear.

Indicators of success:

- Students will be able to recognize the difference between melody and accompaniment in music and relate those elements to subject and background in a piece of visual art.
- Students will be able to identify the three main themes of Schubert's Symphony No. 8 according to the activities above.

Follow-up:

- Provide more information on Franz Schubert and the significance of this composition.
- After the concert experience have the students review these concepts and compose a piece using melodic or percussion instruments representing subject/background.

Link Up!

<http://www.instructorweb.com/lesson/schubert.asp>

Ferde Grofé

Life Dates: 1892-1972

Country of Origin: United States

“Our land is rich in music, and if you listen you can hear it right now. This is our music you hear, surging forth, singing up to every one of us.”

Ferde Grofé



Ferde Grofé was born in New York City to German immigrants. His father was an accomplished violinist and his mother played viola and piano. She gave Grofé his first music lessons. Grofé's father died when Ferde was only eight years old. His mother then took him to Leipzig, Germany, where he studied many instruments, as well as composition. At the age of 14, Grofé ran away from home. After doing a considerable amount of traveling, he ended up in Los Angeles, California. There he played in a symphony, as well as in some dance bands.

In 1919, he quit his symphony job and started his own dance band. His band was unusual in two ways. First, instead of deciding by himself how the music should be played, he welcomed the musicians' comments and often edited pieces based on their suggestions. Second, while most bands at that time improvised their music (or made up the tunes during the performance), Grofé's band planned every note that they were going to play before the performance. Sometimes they even memorized their music so that they would look like they were improvising.

Grofé's music career had many facets. In addition to writing for dance bands, Grofé wrote orchestral compositions in a jazz style called "symphonic jazz." Grofé also wrote music for the radio and movies. He played the piano, and even made his own piano rolls. He also taught at the Juilliard School of Music in New York City.

The composer liked to write pieces about American themes. He traveled throughout the United States, to California, Arizona, Wisconsin, Illinois, New York and other states. His music is described as "picturesque" and depicts some of the places he visited during his travels. In addition to the Grand Canyon Suite, he also wrote a Mississippi Suite and a Niagara Suite.

Questions from the reading: Who else in Ferde Grofé's family were musicians?
What were some of the different careers that Grofé had?
How was Grofé's band different from other dance bands?

Questions for research: Grofé was known for arranging a famous piece of music by George Gershwin. What was that piece?
What other information can you find out about George Gershwin?

Lesson Plan for “On the Trail” from *Grand Canyon Suite* by Ferde Grofé

This lesson contains many activities that you can use to introduce this music to your students.

Materials:

- Recording of “On the Trail”
- Biographical information on Ferde Grofé
- Related photos/videos

Listening Repertoire:

- “On the Trail” from *Grand Canyon Suite*
- Other selections by Grofé

Suggested topics for discussion:

- Travel in the American Southwest/Arizona/Grand Canyon
- Grand Canyon vs. Letchworth State Park
- Life of Ferde Grofé
- Program music/symphonic music

Activity 1: Learn the story of the *Grand Canyon Suite*

In August 1931, Grofé was in Chicago for the wedding of Paul Whitman who asked him to compose a new, modern work for the orchestra. Grofé moved with his family into a Chicago hotel, where he began working on the new project. There, he reflected on a vacation he had taken in the 1920’s and used this as his inspiration for a suite about Arizona’s Grand Canyon.

Although initially inspired by the sounds around the busy hotel, Grofé eventually became too distracted. Therefore, Whitman suggested that he leave Chicago and take his family to a lakeside cottage in nearby Wisconsin. It is here that Grofé completed what was to be his most famous work.

The Suite was originally titled *Five Pictures of the Grand Canyon*, but became known as the *Grand Canyon Suite* soon after its premiere in Chicago in November 1931.

Link Up!

For information on the Grand Canyon with excellent photos: www.hitthetrail.com

For information on Letchworth Park: www.letchworthpark.com

Activity 2: Listen to the story that the music tells and clap rhythms from “On the Trail.”

A traveler and his burro are descending the trail. The sharp hoof beats of the animal form an unusual rhythmic background for the cowboy's song. The sound of a waterfall tells them of a nearby oasis. A lone cabin is soon sighted and, as they near it, a music box is heard. The travelers stop at the cabin for refreshment. Now fully rested, they journey forth at a livelier pace. The movement ends as man and burro disappear in the distance.

This is the most popular movement of the suite. It starts as the orchestra simulates the loud bray of a burro. After a violin cadenza, the first theme - a graceful melody in a rhythmic pattern - is established. It has the feeling of the burro walking. The second theme of the movement - a melody in Western style - is played contrapuntally to the first. This is followed by a suggestion of an old music box, which is played by the celeste. The opening theme is heard again in a faster tempo. The movement is concluded with the bray of the burro and the musical ending, itself, is short and incisive.

Text taken from www.class-midi.com/canyon.htm.

Clap and say these rhythms from “On the Trail”:

The image displays four rows of musical notation for clapping and saying rhythms. Each row consists of a musical staff with notes and rests, and a corresponding line of text with hyphens indicating syllable placement. The first row starts with a 2/4 time signature. The notes and rests are as follows: Row 1: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Row 2: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Row 3: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Row 4: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

Cow - boy Cow - boy Cow - boy Bow - leg - ged

Cow - boy Cow - boy Cow - boy Bow - leg - ged

Cow - boy Bow - leg - ged Cow - boy Bow - leg - ged

Bow - leg - ged Bow - leg - ged Bow - leg - ged Bow - leg - ged

Activity 3: Create your own Sand Painting

The sands of the Grand Canyon take on beautiful colors, particularly at sunset. Use these techniques to make a picture of your idea of the Painted Desert.

Materials:

- Fine white sand
- Paper cups, plastic spoons, paper plates
- Powdered fabric dye or food coloring
- Small jars with lids
- White liquid glue
- Heavy white drawing paper
- Small paintbrushes

To prepare the sand: Fill the cups half-full with sand. Fill each cup with water and add the coloring agent. The more you add, the darker the sand will become. Let stand for fifteen minutes. Stir with a spoon, drain off the water, and spread the sand on a paper plate to dry overnight. Keep colors separate.

Project I Directions: Draw a picture of the canyon wall lightly with pencil on your paper. Be sure to show several layers of rock. Put some white glue in a paper cup (or jar lid) and use a paintbrush to paint one section of your drawing. Carefully sprinkle one color of sand onto the glue. Repeat for all the sections, using several colors. Let the painting dry. When you lift up your painting, carefully remove the excess sand that was not glued.



Project II Directions: Spoon a layer of colored sand in the bottom of the jar. Continue adding layers of different colors until the jar is full. If you wish, tip the jar so that some of the layers are uneven. When the jar is full you may carefully push a craft stick or wire down through all the layers to get an unusual effect. Be sure the jar is full and screw on the lid.



Arnold Schoenberg

Life Dates: 1874-1951

Country of Origin: Austria

Musical Era: Modern



"I am quite conscious of the fact that a full understanding of my works cannot be expected before some decades. The minds of the musicians, and of the audiences, have to mature before they can comprehend my music. I know this, I have personally renounced an early success, and I know that -- success or not -- it is my historic duty to write what my destiny orders me to write."

Arnold Schoenberg

Arnold Schoenberg was born on September 13, 1874 in Vienna, Austria. He began studying the violin at the age of eight and began composing soon after. As a child, he liked writing short pieces in which he would imitate the style of the violin pieces he was learning.

Schoenberg had many careers and interests. He first worked as the owner of a commission and collection agency, then as a bank clerk, a choir director, and even a cabaret musician in Berlin. He was also an accomplished writer and painter. His musical composition skills allowed him to arrange popular operettas and teach at local universities.

Schoenberg's early compositions sounded like those of Romantic composers such as Tchaikovsky and Brahms. Later, he developed what is known as "12-tone composition." Rather than just using the eight notes of a major or minor scale, this revolutionary style used all 12 notes equally. It was not well received by the public because the melodies in this style of composition were not pretty or easily sung.

Schoenberg married the younger sister of one of his teachers and they had many children. Because he was Jewish, he was forced to leave Germany in the 1930's because of the Nazi takeover. He ended up in America and finally settled in Los Angeles. Los Angeles was a popular spot for many artists who were thrown out of Europe by the Nazis. He later wrote many letters to allow his family and friends to enter the United States as well. Schoenberg died on July 13th, 1951 in Los Angeles.

Schoenberg was important as both a composer and a teacher of composers. He taught two important composers in Vienna, Berg and Webern. He also gave some lessons to the American composer John Cage.

Questions from the reading:

How did people react to the 12-tone style?

Why did Schoenberg leave Germany?

What was Schoenberg's first job? Was it in music?

Questions for research:

What does 12-tone mean?

Who was John Cage? What made him famous?

What is a cabaret? What is an operetta?

Lesson Plan for Three Pieces for chamber orchestra, Movements 1 & 2 by Arnold Schoenberg (Two sequential lessons)

Standards – Music Standards 5, 7, 8; Visual Art Standards 4 and 5.

Performance Indicators for Students:

- **Understand** how visual art and audible art (music) share common elements (Music Standard 7, Visual Art Standard 4).
- **Actively listen** to various styles by recording their responses to the Aesthetic Questions: What do I hear? What do I see? What do I feel? (Music Standard 5).
- **Compare** Abstraction/Modern Style of three musical compositions and three paintings (Music Standard 5, Visual Art Standard 5).
- **Identify** from performances the titles and composers of **Abstract/Modern** music (for this lesson) and connect them to their respective paintings (Music Standard 8, Visual Art Standard 5).
- **Discuss** (Pair/Share) in partners how they feel/what they hear when listening to the music
- **Know** the vocabulary words: abstract, atonal
- **Know** composers and artists from each period (Music Standard 8, Visual Art Standard 4).

Objective:

- Help students understand how Abstract/Modern music and art both share bold, angular colors, an amorphous subject, and line (an atonal system where the listener can interpret for him/herself) and an Abstraction where the focus is organization of the pieces.

Suggested Materials:

- Magazines for cut out activity
- Line Drawings by Sal Steinberg
- Handout with Abstract vocabulary definitions included
- White 9 x 12 mounting paper
- Looking at Paintings by Peggy Roalf (Hyperion)
- Self portraits by Schoenberg (www.schoenberg.at/6-archiv/painting/workd/selfportrait)
- Claude Monet 2002 Calendar (ISBN 2-87770-417-3 Ref. CA 248)
- Landscapes of Austria, Berlin, Los Angeles
- Laminated copies of Wassily Kandinsky's art (try www.homedecorators2.artselect.com/ Click "art styles" then "abstract")
- World map or globe
- Artworks for *Elementary Teachers, Developing Artistic and Perceptual Awareness* by Herberholz and Herberholz, (published by McGraw Hill, 8th edition)

Listening Repertoire:

- *Three Pieces* for Chamber Orchestra, movements 1 & 2
- *Wozzeck*, Act III, Scene 3 by Alban Berg
- *Black Angels* by George Crumb
- *The Rake's Progress*, Act III, Scene 2 by Igor Stravinsky

Visual/Painting Repertoire:

- *Farbstudie Quadrate 1913*, *Harmonie Tranquille*, and *Jaune, Rouge, Blue* by Wassily Kandinsky and self portraits by Schoenberg

Students should have Prior Knowledge of:

- Appropriate audience behavior, including active listening, in a variety of musical settings in and out of school
- Haiku form: Line 1 has five syllables, Line 2 has seven syllables, Line 3 has five syllables
- Timbres of orchestral instruments

New Vocabulary:

Atonal: Absence of tonal center, no sense of key. Each pitch is equal to the others so there is no sense of tension and resolution. Melodies often are made up of all twelve tones instead of the normal eight that are in a major or minor scale.

Amorphous: No sense of unity or points of reference. No concrete idea expressed; it's up to the observer/listener to interpret for his/herself.

Abstract: In visual art, the emphasis is on organization of the elements; line, shape, and color are more important than true representations of objects, landscapes, or people. In abstract music melody, harmony, and rhythm become less important.

Lesson #1 (Journal Entries)

- **Ask**, “What is a landscape? Journal Entry: “Write your answers, in words or phrases, to this (*essential*) question. Students take about five minutes (examples; sand, beach, mountains, hills, water, rivers, gardens).
- **Students Pair/Share:** “Choose between you who will be **A** and who will be **B**. Choose who will listen first and who will share. Then take turns. Teacher asks one of the pair to share with the class what their partner said (This provides a short assessment glimpse).
- **Journal Entry:** “Given your ideas of a landscape, what do think a soundscape might contain?” “Write your thoughts into your journal.” (List the many ideas on the board: sounds used in the way that paint might be used, sounds that describe a picture, sounds that are used to tickle your imagination, sounds or timbres that make you feel a certain way or affect your mood).
- **Journal Entry:** “What is your favorite landscape?”
- Have students share with the large group and record the common experiences and ideas.
- On the back of the paper have students describe what kind of music, instruments or other sounds that they could use to describe this place.
- Students share their ideas with the class.

Lesson #2 (Student as Artist and Active Listener)

Students experience feelings of discontinuity by going from familiar landscape images to unfamiliar ideas and thoughts about tonality.

Explain that the usual way of writing music was changed by some Twentieth Century composers such as Schoenberg, Berg, and Webern. **Ask students**, “How many of you have heard of these composers?” **Tell students** that visual artists also experimented with different ways to use color, shape and line.

- Students using magazines, cut three objects, an angular shape, some bold color, and a line. (Students will explore the many ways a line can be drawn, see resource). Place a 9 x 12 white paper in front of each student's place. Each student places one of the objects under the paper then rotates to the next seat and places one of the objects under the paper. They rotate again and place the third object under the paper. Student's return to their original seat and begin the task of organizing and gluing the objects on the paper. Hang up on a clothesline rope. Students take a quick look if they want. Take some time for student reflection as to what they just did (deconstruct and reassemble).
- Let's look at a painting by **Wassily Kandinsky**, *The Father of Abstract Art*, to see the many ways he organized his painting. What do you see? “Take a couple of minutes and work together. Record all of what you see into your journals. What might you expect to hear musically? Take a clue from Kandinsky's paintings. What painting might remind you of 12-tone composition? (*Farbstudie Quadrata 1913*) Now let's listen to Schoenberg's abstract composition called *Three Pieces* for chamber orchestra, movements 1 & 2.

- Introduce the students to the vocabulary of Abstract music. Tell them about the atonal system and the 12-tone row. Write one on the staff. Show them the variety of ways that melodies might be organized and modified. For example, choose “Mary Had a Little Lamb” and write the melody backwards (retrograde), upside-down (inversion), or upside-down and backwards (retrograde-inversion).
- Let’s listen to and look at the music and art selections again. Do you think that you would be able to identify the musical selections and painting by its name and period? (Students choose from the variety of indicators for success to show their learning. Students can use the next music period to complete and try other options.)
- Assess students’ learning by choosing from the variety of Indicators of Success.

Indicators of Success:

- Students choose a very familiar “ear tune” that they know and organize its melody using abstract techniques that are used with the 12-tone scale (retrograde, inversion and retrograde-inversion).
- Students can articulate Schoenberg’s music by reflecting on their “art lesson” (organizing pictures they cut from magazines). Students can compare the art and music in a writing exercise.
- Students can point to the correct style of music and paintings as they look and listen.
- Students can point to the correct composer of the music.
- Students can point to the correct artist of the painting.
- Students feel the discontinuity of the Schoenberg selection by expressing it through movement or art, haiku about the *Three Pieces* for chamber orchestra, movements 1 & 2 or by choosing from the options in the follow-up section.

Follow-up:

Suggestions in the follow-up section can be used for the other lessons!

Journal Entries: Students write their reflections to these questions.

- I would like (or not like) to be a person performing this music because...
- If I were Arnold Schoenberg, I wanted to create music like this because...

OR

Students demonstrate an understanding of the music by:

- writing poetry using the art or music as the content.
- dancing
- drawing or painting
- devising a Den or Venn diagram or graphic flow chart of the music
- writing a short essay stating their learning
- manipulating “Twinkle, Twinkle Little Star” to sound like a 12-tone piece

Link Up!

For more information about 12-tone (serial) composition:
w3.rz-berlin.mpg.de/cmp/g_twelve_tone.html

Bedřich Smetana

Life Dates: 1824-1884
Country of Origin: Bohemia (now the
Czech Republic)
Musical Era: Romantic



Bedřich Smetana was born in 1824 in Bohemia, now known as the Czech Republic. He learned how to play the violin from his father and other local teachers. He was not a good student. He didn't practice or study very much because he spent his time going to concerts and writing music for his friends.

Smetana married and had four children. Sadly, three of his four daughters died within two years. Soon, he had to leave Prague, because he was disappointed with the politics in Bohemia and didn't have enough career opportunities to stay in his homeland. Smetana, his wife, and his remaining daughter moved to Sweden and the composer worked as a piano teacher. Three years later, his wife died while the family was on its way home to Bohemia. Smetana married again, and spent the last years of his life in the countryside with his daughter and his second wife. During this time, he experienced another tragedy: he lost his hearing due to a ringing in his ears. Near the end of his life, he wrote a string quartet that made the instruments sound like the ringing in his ears. He developed some personal troubles and died in Prague in 1884.

Smetana was important in developing the Czech national style and is considered the first nationalistic composer of Bohemia. Although he didn't use folk tunes in his compositions, he was influenced by the music he heard around him. He also helped to get a new opera house built after he returned to Prague. This was a step toward raising the standard of music in Bohemia.

Although he was proud of his Czech heritage, Smetana spoke German and never learned the Czech language. This was a problem for his career in Prague, especially as a nationalistic composer.

His music is "programmatic": he uses melody and the sounds of the different instruments to tell a story or depict a scene. Some of his most important works are the string quartet "From My Life," the opera *The Bartered Bride*, and *Má Vlast* (My Fatherland), especially "The Moldau."

Questions from the reading:

Why did Smetana leave Prague?
What is Smetana's style?
Did Smetana speak the language of his country? If not, what language did he speak?

Questions for research:

What instruments play in a string quartet?
What is Nationalism in music?

Lesson Plan for “The Moldau” by Bedrich Smetana

Standards: Music Standards 3, 5, and 8.

Performance Indicators for Students:

- The students shall be able to follow a piece of descriptive music with intent and comprehensive listening (Music Standard 5).
- The students shall be able to describe how a composer can describe real life situations through music (Music Standard 5).
- The students shall be able to recognize the main theme of the music and be able to identify the piece by name (Music Standard 5).
- The students shall understand the cultural context in which the piece was written and how it compares with the context of our own city, river, and culture (Music Standard 8).
- The students shall be able to create an original piece of music using classroom instruments that musically describes real life situations or events along a river (Music Standard 3).
- The students shall be able to relate to information about the Moldau and the Genessee River.
- The students shall develop the skills necessary as listener at a concert (Music Standard 5).



Materials:

- Listening map
- Biography of Smetana and Question Sheet

Listening Repertoire:

- “The Moldau”
- Supplemental: “Blue Danube” by Richard Strauss, “Mississippi Suite” by Ferde Grofé, “Moon River” by Henry Mancini, “Bridge Over Troubled Water” by Simon and Garfunkel, “Down by the Riverside” (traditional spiritual), “The River” by Bruce Springsteen.

Prior Knowledge:

- Information about the Genessee River
- Songs that make reference to rivers
- How musical instruments can imitate sounds in real life

Procedures:

- Discuss the Genessee River and have students describe the different things they might see on its shore.
- Ask students to name different activities people do around our river.
- Relate the Genessee to the Moldau, tell story by using listening maps.
- Ask students to guess how the instruments might suggest what is on the maps.
- Introduce main theme; relate to the culture of the Czech Republic; compare major and minor.

Procedures (cont.):

- Play main theme in major and minor keys
- Follow maps as music plays; repeat, identifying main theme as it occurs

Main theme of The Moldau



Indicators of Success:

- Students listen with understanding and concentration
- Students identify main theme as it occurs
- Students describe how the music suggests the scenes and moods along the river

Follow-up:

- Students suggest a series of scenes about the Genesee River and create a sound carpet piece
- Students create their own piece that reflects the scenes using Orff instruments, movement could be added
- Students write a verbal rendition of above or a story, adding original artwork.

ELA Lesson Plan focusing on Artists and Composers

Standards: For use by music or art teachers, classroom teachers, or media specialists.

Performance Indicators for Students:

- Through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events (Music Standards 5 and 6).
- Identify from a performance or recording the titles and composers of well-known examples of classical concert music and blues/jazz selections (Music Standard 8).
- Compare the ways ideas and concepts are communicated through visual art with the various ways that those ideas and concepts are manifested in other art forms (Visual Art Standard 1).
- Demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures (Visual Art Standard 4).
- Use language for information and understanding in reading, writing, listening, and speaking by:
 1. Collecting facts, dates, and ideas
 2. Discovering relationships, concepts, and generalizations and
 3. Using knowledge generated from oral, written, and electronically produced texts.
- Use language for literary response and expression in reading, writing, listening, and speaking by:
 1. Relating texts and performances to their own lives
 2. Creating texts, and
 3. Developing an understanding of the diverse social, historical and cultural dimensions the texts and performances represent.

Objectives:

- Write a short biography of one of the composers and one of the companion artists whose music and artwork will be played/ exhibited at the BPO Concert. The biography is based upon research done at the library or on the Internet.

Materials:

- Research materials
- Array of books about composers and artists
- Paper/pencil
- Art materials
- Preparatory CD
- Pictures of composers/visual artists

Prior Knowledge:

- Students demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school.
- Familiarity with listening repertoire through experiencing previous lesson plans.

Composer	Companion Artist
Modest Mussorgsky	Viktor Hartmann (1834-1873)
Claude Debussy	Claude Monet (1840-1926)
Peter Ilyich Tchaikovsky	Eugène Delacroix (1798-1863)
Johann Sebastian Bach	Egid Quirin Asam (sculptor) (1692-1750)
Franz Schubert	Jacques-Louis David (1748-1825)
Ferde Grofé	Frederick Remington (1861-1909)
Arnold Schoenberg	Wassily Kandinsky (1866-1944)
Bedrich Smetana	Caspar David Fredrich (1774-1840)

Procedures:

- Students select a composer and a companion artist from the list above.
- Write a brief biography of the composer and the artist that will include dates of birth and death (minimum of three paragraphs).
- Include at least two works composed or painted by the composer or artist
- Give a brief background about how one of those compositions or paintings came to be composed or painted.
- If there are commonalities in the background, point those out. (e.g. both artists are French, both lived during the same period of time, etc.).
- Explain why the composer/artist was chosen by the student and why the student appreciates (or does not appreciate) the type of music and type of paintings completed by the selected composer/artist.

Indicators of Success:

- Students write a paper at least three paragraphs long.
- The paper will be based upon the research of a composer and an artist.
- The paper will be written neatly with correct spelling and punctuation in the format outlined by the teacher.

Follow-up:

- Students may read papers to the rest of the class
- Play other music by their chosen composer or show other works painted by the artist
- Draw a picture using the style developed by the artist
- Compose a piece of music using the style developed by the composer.

Other Activities:

Students compare and contrast the lives of composers, noting the country they were from, size of family, how successful they were in their lives and other jobs they may have had before dedicating their lives to composition.

Link Up!

www.askart.com OR www.artcyclopedia.com

(Please look at the website before allowing students to view. You may find some pictures inappropriate.)