Music Through the Ages

A Unit Plan for Middle School Band

An Honors Thesis (Honrs 499)

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This unit plan is a set of lessons that are designed to give students a general idea of how Western music has developed through the centuries, without interrupting rehearsals and concert preparation. The lessons are designed to enhance the learning from four concert pieces by giving background information about the various time periods. The pieces were chosen to represent one of the following time periods: Middle Ages/Renaissance, Classical Era, Romantic Era, and the 20th Century. These short lessons will fit at the beginning or end of the band rehearsal. Though the lessons have been arranged in order so that ideas learned in previous lesson can be applied later, they can also be rearranged to better fit into the band’s schedule. The unit plan is designed to help the band director touch on each of the National Standards of Music Education, while thoroughly preparing the students for a successful concert.
Acknowledgements:

First, I would like to thank Dr. John Scheib. He has advised my project from the very start and has been extremely helpful in its completion. I really appreciated his guidance on this project.

Secondly, I would like to thank Mrs. Jennifer Olfier for the access to the Delta Middle School music library. Her help and resources allowed me to find pieces at the appropriate difficulty level for middle school students. She has also been very helpful in sharing her insight to the real world of teaching.

Thank you!
A Reflection on the Writing of the Unit Plan

I chose to write this set of lesson plans for my honors thesis because, in the end, I felt that it would be a project that I could use in the future. From what I have heard, the first year of teaching will be a time of great stress and change. A pre-planned unit full of great lessons will definitely be a blessing for me next year. I also wanted to be sure to include the National Standards for Music Education because I think that my teaching style during the first year of teaching will set the tone for later work at that school. If I show my dedication to creating well rounded musicians early on, the students, parents, and administration will have a better idea of who I am as an educator.

The focus of music history was also carefully chosen. Despite the fact that I came from a great high school music program, I still arrived in college with very little knowledge of music history. I think that this approach of ignoring or shying away from teaching about music history leads students to dislike it. It also prohibits students from really understanding the pieces that they perform. The more knowledge the students have about the time period, composer, genre, and other aspects of the piece, the more musical decisions they can make on their own. If the goal is to create young musicians who are able to interpret and perform pieces accurately, I believe that a thorough grounding in music history is necessary.

This project was overwhelming to me in the beginning, but it seemed more and more manageable as I broke it down into smaller tasks. My biggest obstacle was finding music that I felt would be appropriate for the students at this level, but would also have enough substance that I could base 5-7 lessons off of. As it is, I think that the pieces I chose would create a very difficult concert for a typical seventh grade band (which was my target ensemble). This is not a big problem in my mind though. If the pieces were simply spread to cover two concerts, perhaps with the addition of another easier piece into each program, the students could still cover all of the information. It would also decrease the pressure of preparing all of the pieces and covering all of the additional lessons.

This project has forced me to find many different ways of approaching the information that I wanted to include. Many times I would think of an important event or
topic that I should cover in a given time period. The problem would come when I was
trying to tie it to the piece that we were playing. However, the more that I researched the
time periods, the more options I seemed to discover. I also wanted to approach the
lessons from a variety of standpoints, drawing from linguistic and writing tasks as well as
more creative projects. Through my student teaching experience I have found that the
students typically respond better to new ideas and new tactics than tired methods such as
simply lecturing.

Overall, this project allowed me the opportunity to gain a lot of experience in
incorporating the National Standards for Music Education into a typical curriculum for a
performing ensemble. It wasn’t easy to cover all of the standards, but I believe in
creating well rounded musicians. It is important to at least touch on all of the standards
often enough that the students begin to get comfortable with all aspects of a good music
education. Hopefully this wide base will encourage the students to continue their musical
adventures well beyond the middle school band I teach. Even if I don’t end up using
these particular pieces or these exact lesson plans, I have created a great base to draw on
for my future lessons and students.
The Middle Ages and Renaissance

"Modal Miniatures: Suite for Band"

By Paul W. Whear
Ludwig Music Publishing Company
The Middle Ages/Renaissance

Piece: “Modal Miniatures: Suite for Band”
   By Paul W. Whear
   Ludwig Music Publishing Company

Cultural Changes
6. Listening to analyzing, and describing music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Fine Amours
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Old and New Notation
1. Singing
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture

Composing a Chant
2. Performing on instruments
4. Composing and arranging music
5. Reading and notating music
6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture

Troubadour Ornamentation
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
5. Reading and notating music
6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture
The Middle Ages/Renaissance – Cultural Changes

Standards
6. Listening to, analyzing, and describing music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Materials
Music: Gregorian chant from the Middle Ages, piece from the Renaissance
CD player, paper and a pencil

Procedure
1. Have students listen to early Gregorian chant. Write answers down.
   a. What instruments do you hear? Are there any?
   b. How many voices are there?
   c. How many parts do the voices sing?
   d. Do you think this piece is sacred or social?
2. Have the students listen to a Renaissance piece. Write answers for the questions.
   a. Answer the same questions as above
   b. Also, what is different?
   c. Discuss differences
3. Developments in music
   a. Men and women in mixed choirs
   b. More parts sung at a time
4. Based on these listening examples, what time period do you think our concert piece is based on?
   a. Why?
   b. Write answer on same paper
5. What social changes occurred between the Middle Ages and the Renaissance?
   a. a desire to improve and perfect their worldly knowledge, instead of follow sacred thought only
b. to improve government on the basis of reason

c. allow many more people access to books

d. humanism- ethical philosophies that affirm the dignity and worth of all people

6. Hand out copies of the artwork
   
a. What differences do you see between the two pieces of art?

b. Do you see any similarities between the art and the music of the time?

c. How might these two forms of art represent the same ideas?
   i. Sacred/secular focus
   ii. Realism
   iii. Accuracy of the human form
   iv. Perspective

7. Discuss the fact that people were experimenting with the same ideas at the same time, but using different methods for expression

   a. Do we see this today?

   b. How? Where?
Medieval Artwork

*Mosaic of Christ Pantocrator* from Hagia Sophia Church.

Renaissance Artwork

*Portrait of Giovanni Arnolfini and Wife* by Jan van Eyck (1434).
The Middle Ages/Renaissance – Fine Amours

Standards
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Materials
Fine Amours poetry handout, paper, and pencil

Procedure
1. Explain that there were only a few main types of secular/social music
   a. Dances – like what we are playing
   b. Songs about Fine Amours – we will find out what that is
2. Have students look at Fine Amours poetry
3. Read the two poems aloud
   a. Explain that when the poems were set to music they often followed the form- AAB
   b. What part of our piece follows that form?
      i. Movement I
4. Discuss the poetry
   a. What is the subject?
      i. Unrequited love
         1. What is unrequited?
   b. What feelings are described in the piece?
      i. Loneliness, bitterness
   c. Why would they sing about this?
      i. It gives the artist an emotional outlet
5. Discuss the relationship between this music and current pop music.
   a. Do any popular artists now sign about similar subjects?
      i. YES!
   b. Why has this topic remained in our popular music for hundreds of years?
i. Most people experience some sort of romance in their lives.

6. Have students write very short Fine Amours poem to turn in
   a. Once approved by the teacher, students may read the poems for entire group next class.
Poem 1

Alas! I thought I knew so much
Of love, and I know so little;
For I cannot help loving a lady
From whom I shall never obtain any favor.
She has taken away my heart and myself,
And herself and the whole world;
And when she left me, I had nothing left
But desire and a yearning heart.

Poem 2

I must sing of that which I would rather not,
So bitter am I towards him who is my love:
For I love him more than anyone;
My kindness and courtesy make no impression on him,
Not my beauty, my virtue, or my intelligence;
So I am deceived and betrayed,
As I should be if I were unattractive.
The Middle Ages/Renaissance – Old and New Notation

Standards
1. Singing
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture

Materials
Copies of Gregorian chant in old notation and new notation

Procedure
1. Hand out a copy of a chant written in modern notation
2. Have students sing through melody
   a. Piano playing same part along with them
   b. Practice until students feel comfortable singing part without piano
3. Discuss notation
   a. How do you know when notes are higher and lower?
      i. Their placement on the staff
   b. How do you know how long to hold each note?
      i. The shape of the note/notehead or beams
4. Hand out a copy of the same change in old notation
   a. Explain the similarities
      i. High notes on staff are still higher in pitch
      ii. However, lines and spaces don’t follow modern notation
   b. Explain differences
      i. Explain different shapes and their meanings according to duration
      ii. No definite rhythm, more of a steady flow
   c. Why didn’t they need precise notation?
      i. Verbal/oral tradition was very strong
ii. New musicians learned the pieces by listening to more experienced singers, not from music alone

5. Have students sing chant from old notation
   a. It should sound the same as the new notation
   b. The only difference is how the music looks, not sounds

6. Ask the students to try to write four measures of “Modal Miniatures” by Paul W. Whear in old notation.
   a. Trade with a friend and see if they can tell which four measures were transcribed
   b. Turn these manuscripts in to the teacher
The Middle Ages/Renaissance - Composing a Chant

Standards
2. Performing on instruments
4. Composing and arranging music
5. Reading and notating music
6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture

Materials
Music: a recording of a Gregorian chant
Staff paper, pencil, and instrument

Procedure
1. Explain that music of the Middle Ages was not based on scales like we know. Their scales were called “modes.”
2. Listen to the recording of a Gregorian chant.
   a. Can you describe what you heard? What did it sound like? Any other observations?
3. Have students write out their Bb major scale
4. Explain the differences between Bb major and Bb Phrygian
   a. Phrygian is the mode that is used in our piece
   b. Flat 2, Flat 6, Flat 7
5. Have students write out their new Bb Phrygian scale
   a. Adjust 2nd, 6th, and 7th scale degrees
6. Play scale all together
   a. Describe the sound
      i. Happy or sad?
7. Compose two measure “chant” as a class
   a. Only notes for the Phrygian scale
   b. Stepwise motion
c. End on tonic or dominant

d. Ask for a volunteer to play the chant
   
i. Not all together because of transpositions

8. Have students compose four measure “chant” ON THEIR OWN
   
a. Use only notes from their Phrygian scale
   
b. Chants should end on tonic or dominant
   
c. Mostly stepwise motion

9. Ask for a few volunteers to play their chants for the class

10. Collect all chants for evaluation
The Middle Ages/Renaissance – Troubadour Ornamentation

Standards
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
5. Reading and notating music
6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture

Materials
Staff paper, pencil, and instrument

Procedure
1. Students will get out music for “Modal Miniatures” by Paul W. Whear.
   a. Movement I
2. Everyone plays their part m. 1-8
3. Explain that troubadours took great pride in being able to improvise on melodies
   a. They added ornamentation
4. Ask: Why would performers do this?
   a. Makes their music individual
   b. Changes the music from the original to the repeat in order to keep the listener’s interest better
5. Some examples of ornaments are:
   a. Adding grace notes
   b. Adding passing tones
   c. Playing a faster rhythm on the same pitch in place of a long tone
6. Give students two minutes to play through part with adjustments/experiment
7. Have students play m. 1-8 with ornaments
8. Volunteers to play the ornaments alone?
   a. Everyone else is listening for ornaments
   b. What did this player do to change the music?
c. What ornaments were added?

9. Explain that the typical custom was that the troubadour would play the music regularly the first time through and ornament the second.

a. Have students mimic this practice by playing m. 1-8 regularly, then repeating back to the beginning and adding ornaments.
The Classic Era

"Two Classic Hymns"

by J.S. Bach and F.J. Haydn

Arranged by Henry Pharmer
PRO ART Publications, Inc.
The Classic Era

Piece: “Two Classic Hymns” by J.S. Bach and F.J. Haydn
Arranged by Henry Pharmer
PRO ART Publications, Inc.

Creating a Concert Program
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Terraced Dynamics
2. Performing on instruments
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances

Singing a Hymn
1. Singing
2. Performing on instruments
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture

Organization and Form of a Piece
2. Performing on instruments
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture

Performing Cadenzas
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music
5. Reading and notating music
6. Listening to, analyzing, and describing music
The Classic Era – Creating a Concert Program

Standards
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Materials
Art supplies and Paper

Procedure
1. Ask how many students have ever attended a concert
2. Explain that before the eighteenth century there weren’t public concerts like the concerts that we typically attend nowadays.
   a. Before this time, concerts were held by the rich and people could attend them by invitation only.
   b. Can you imagine this system working today? You could only hear your favorite artists if one of your friends hired them to play a private concert.
      i. Remember there is no radio or recording to provide other options
3. What is the importance of the introduction of the public concert?
   a. More people could hear the music (although ticket prices were still too high to allow the lower class to attend usually)
   b. More music was performed
   c. More music had to be composed to keep a steady supply of new music available
4. If people were no longer being invited by personal invitations, what method could be used to promote public concerts?
   a. Newspaper ads
   b. Posters
   c. Word of mouth
5. Typical concerts of this time lasted two to three hours and contained many different types of music. They could involve different types of ensembles and feature different artists.

6. What would be included on a good advertisement?
   a. Date
   b. Location
   c. Time
   d. Who is performing
   e. Some of the titles of the pieces
   f. Who is hosting the event
   g. Other suggestions?
   h. Price of the tickets

7. Create your own concert bulletin.
   a. It can take the form of a poster OR a newspaper ad.
   b. Include all of the pieces we will be performing for our concert
      i. Give the students a list of what the other bands will be playing

8. Make the advertisement attractive to perspective ticket buyers

9. Keep the best posters to put up around the school before the concert!
Examples of Concert Programs

JACKSON HALL
WEDNESDAY EVENING, SEPT. 2, '68
CONCERT
For the Benefit of
ST. PAUL'S CHURCH
OF EAST SAGINAW.
Under the Direction of
Mrs. C. D. BLISS.
PROGRAMME.
Part 1st.

1. SYMPHONY - CLAY & ENGLE'S BAND
2. PATETTE, - "Music With a Thought"
3. BROADWAY TUNE - "I Love New York"
4. BROADWAY TUNE - "I'm Forever Blowing Bubbles"
5. BROADWAY TUNE - "I'm Forever Blowing Bubbles"
6. SONG, "Annie"
7. SONG, "Let's Have a Party"
8. SONG, "Meet Me Tonight"
9. SOLO AND DUET, "Tell Me Tonight" (Music)
10. DUET, "Music"

Part 2nd.

11. BROADWAY TUNE, "I'm Forever Blowing Bubbles"
12. BROADWAY TUNE, "Meet Me Tonight"
13. BROADWAY TUNE, "Tell Me Tonight"
14. BROADWAY TUNE, "Annie"
15. BROADWAY TUNE, "Let's Have a Party"
16. BROADWAY TUNE, "Tell Me Tonight"
17. BROADWAY TUNE, "I'm Forever Blowing Bubbles"
18. BROADWAY TUNE, "Meet Me Tonight"
19. BROADWAY TUNE, "Tell Me Tonight"
20. BROADWAY TUNE, "Annie"
21. BROADWAY TUNE, "Let's Have a Party"
22. BROADWAY TUNE, "Tell Me Tonight"
23. BROADWAY TUNE, "Annie"
24. BROADWAY TUNE, "Let's Have a Party"
25. BROADWAY TUNE, "Tell Me Tonight"
26. BROADWAY TUNE, "Annie"
27. BROADWAY TUNE, "Let's Have a Party"
28. BROADWAY TUNE, "Tell Me Tonight"
29. BROADWAY TUNE, "Annie"
30. BROADWAY TUNE, "Let's Have a Party"
31. BROADWAY TUNE, "Tell Me Tonight"
32. BROADWAY TUNE, "Annie"
33. BROADWAY TUNE, "Let's Have a Party"
34. BROADWAY TUNE, "Tell Me Tonight"
35. BROADWAY TUNE, "Annie"
36. BROADWAY TUNE, "Let's Have a Party"
37. BROADWAY TUNE, "Tell Me Tonight"
38. BROADWAY TUNE, "Annie"
39. BROADWAY TUNE, "Let's Have a Party"
40. BROADWAY TUNE, "Tell Me Tonight"
41. BROADWAY TUNE, "Annie"
42. BROADWAY TUNE, "Let's Have a Party"
43. BROADWAY TUNE, "Tell Me Tonight"
44. BROADWAY TUNE, "Annie"
45. BROADWAY TUNE, "Let's Have a Party"
46. BROADWAY TUNE, "Tell Me Tonight"
47. BROADWAY TUNE, "Annie"
48. BROADWAY TUNE, "Let's Have a Party"
49. BROADWAY TUNE, "Tell Me Tonight"
50. BROADWAY TUNE, "Annie"

PANTOMIME,
BABES IN THE WOODS.

Tickets:
Reserved Seats ..... 50 cts.
General Admission ..... 25 cts.
The Classic Era – Terraced Dynamics

Standards
2. Performing on instruments
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances

Materials
Music: Recording of “Symphony No. 94” (a.k.a. “The Surprise Symphony”) by Joseph Haydn
Paper and pencil

Procedure
1. Play “Symphony No. 94” for the students
   a. Ask them to write a few notes about the piece while listening to it
   b. Is there anything surprising?
2. Group discussion:
   a. What surprised you during the piece?
   b. Was the change in dynamics gradual or sudden?
3. This Sudden Change in dynamics is called “Terraced Dynamics”
   a. It was popular in the Classical Era
   b. Later crescendos and decrescendos were developed and used more frequently
4. Does our piece “Two Classic Hymns” have opportunities for terraced dynamics?
   a. Keep in mind that the changes don’t have to be as drastic as those found in “ Symphony No. 94”
5. Divide the band into two separate groups
   a. Brass and percussion vs. the woodwinds
6. Have each group play through the second movement of “Two Classic Hymns”
a. When the group is not playing, have them write a short critique of the other’s performance
   i. Remember to include positive comments as well as areas for improvement.
7. Share the critiques after both performances
8. Have the students all play the movement together
   a. Make sure the changes in dynamics are noticeable and sudden.
The Classic Era – Singing a Hymn

Standards
1. Singing
2. Performing on instruments
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture

Materials
Sheet music and pencil

Procedure
1. Have students get out their music for “Two Classic Hymns” by Henry Phramer
2. What is a “hymn”? 
   a. A type of song, usually religious
3. What style does this imply?
   a. Reverent, solemn, but still praising/joyful
   b. Nothing crazy or avant-garde
4. Have students play the first note of the first movement
5. Sing the first note
6. Sing through the entire movement
   a. If tonality is lost, just stop. Go back to the nearest measure number. Play the notes and start over.
7. Did we use the style that we discussed?
8. Sing the piece again using the proper style
9. Play through the movement using the proper style
   a. Keep everything very smooth and connected
   b. Don’t breath when your neighbor does
   c. Articulations – very soft and smooth
The Classic Era – Organization and Form of a Piece

Standards
2. Performing on instruments
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture

Materials
Pencil

Procedure
1. Have students get out their music for “Two Classic Hymns” by Henry Phramer
   a. Play though Movement II
2. Can you see any patterns in this piece?
   a. Two measure phrases
   b. Grouped into four measure phrases
   c. Question and Answer/ Call and Response
3. What about the bigger picture?
   a. How are the four measure phrases organized? Are any of them similar?
      i. The first two are very similar, the third is different, and the fourth
         is similar to the first two
4. How would you describe this using letters to represent the sections?
   a. AABA
5. Label those sections on your music
   a. Compare with a neighbor to make sure your labels are in the right places.
6. Have the students play through paying attention to which sections should sound
   the same and which should be slightly different
7. Can we rearrange them to create a slightly different piece?
   a. ABBA, BAAA, ABAA, etc
b. Don’t forget that we could repeat B also

8. Play different variations of form for this piece

9. This strict organization that we discovered is typical of the classical period.
   a. It was especially popular to have a contrasting section in the middle of the piece. How would you write that in letters?
      i. ABA
   b. Does our piece exhibit this characteristic?
      i. Yes… but there is an extra repeat of A first.

10. Play through the entire piece again.

11. How do you show phrases while playing?
   a. Slight crescendo and decrescendo
   b. Take a breath at the end of a phrase

12. Play the piece in a way that would emphasize the phrases for the audience

13. If time, play the first movement.
   a. Analyze where the phrases are and play it accordingly.
The Classic Era – Performing Cadenzas

Standards
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music
5. Reading and notating music
6. Listening to, analyzing, and describing music

Materials
Music: Recording of “Horn Concerto No. 3 in E flat major, K. 447” Movement I by W. A. Mozart (A Recording with Dennis Brain performing would be best)
Staff paper and pencil

Procedure
1. Play the first movement of “Two Classic Hymns” arranged by Henry Pharmer.
2. Listen to excerpts of “Horn Concerto No. 3 in E flat major, K. 447” Movement I by W. A. Mozart.
   a. Listen to the beginning and the last two minutes
3. Point out the cadenza at the end
   a. Ask students to pay special attention to what the soloist is doing
4. Ask students to describe the solo.
5. Explain that this solo at the end of a piece is called a cadenza.
   a. A Cadenza is an improvised or written-out ornamental passage played a soloist or group of soloists near the end of a piece
   b. Allows the soloist(s) a chance to show off
6. What did the soloist in the recording play?
   a. Variations on the melody
      i. The melody starting on a different note
      ii. The melody with different rhythms
   b. Arpeggios
c. Trills

7. First we will try an improvised solo
   a. Try using techniques like the soloist in the recording

8. Play the first movement of “Two Classic Hymns” again.
   a. This time have everyone play a short cadenza after the first fermata.
   b. Wait a short time for the solos to fade away
   c. Play the remaining 5 measures

9. Ask for volunteers to play a cadenza for everyone
   a. Solos, duets, or trios

10. Ask students to write a two measure cadenza on staff paper.
    a. It could be the same solo they just played, or it could be totally different

11. Give the students two minutes to play through their solo.

12. Play the piece again, allow everyone to play their solo at the same time for more practice

13. Ask for volunteers to play their written cadenza for the group.
The Romantic Era

"Russian Legend"

by Peter Tchaikovsky

Arranged by Leland Forsbald
The Heritage Music Press
The Romantic Era

Piece: “Russian Legend” by Peter Tchaikovsky
   Arranged by Leland Forsbald
   The Heritage Music Press

The Famous Russian
2. Performing on instruments
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Connecting Music with Literature
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
6. Listening to, analyzing, and describing music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Nationalism
2. Performing on instruments
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture

National Anthems
1. Singing
2. Performing on instruments
5. Reading and notating music
6. Listening to, analyzing, and describing music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Writing Program Music
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music
5. Reading and notating music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Becoming a Music Critic
2. Performing on instruments
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture
The Romantic Era – The Famous Russian Standards

2. Performing on instruments
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Materials
Music: a recording of “The Nutcracker” and the “1812 Overture” by Peter Tchaikovsky
Paper and pencil

Procedure
1. If we are going to really understand the piece “Russian Legend” we will first have to understand more about the composer: Peter Tchaikovsky.

2. Tchaikovsky was a Russian composer of the Romantic era. Tchaikovsky wrote music which was distinctly Russian: mournful, introspective, and sad. His music often had a modal sound.
   a. What is a mode?
   b. Why would a piece have a modal sound?
      i. If it is written following a mode instead of a major or minor key.

3. He was born on April 25, 1840. He had one brother – Modest. Peter began piano lessons at age five with a local woman, Mariya Palchikova, and within three years could read music as well as his teacher. In 1878, Nadezhda von Meck suggested paying Tchaikovsky an annual subsidy of 6,000 rubles, in monthly installments, to avoid any embarrassment of asking for future loans. This would also allow Tchaikovsky to resign from the Moscow Conservatory and concentrate primarily on composition. Most biographers of Tchaikovsky’s life have considered his death to have been caused by cholera, most probably contracted through drinking contaminated water several days earlier. He died on November 6, 1893.
4. Listen to the recordings by Tchaikovsky. Write at least two sentences of observation about each of the pieces.

5. Share comments about the pieces.

6. Write one paragraph critiquing the compositions. Answer the following questions:
   a. Do you think that Tchaikovsky’s fame is deserved?
   b. What do you like most about his work?
   c. What would you change?

7. Which piece do you think “Russian Legend” is most like?
   a. What similarities do you hear?
   b. How can we make play this piece to better reflect Tchaikovsky’s personality?

8. Turn in paragraphs.

9. Play through “Russian Legend” to apply new ideas and knowledge.
Peter Tchaikovsky
The Romantic Era – Connecting Music with Literature

Standards
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
6. Listening to, analyzing, and describing music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Materials
Music: “Symphonie fantastique” by Hector Berlioz
Paper, pencil, and music for “Russian Legend” arranged by Leland Forsblad

Procedure
1. Explain to students that during the Romantic Era, composers began to write music that was closely related to other arts, especially literature.
2. Listen to excerpts of “Symphonie fantastique” by Hector Berlioz
   a. Explain the story that goes along with this piece and play short examples that fit each part of the story
3. Listen to parts of a few short instrumental pieces.
   a. What stories or feelings do these pieces present?
   b. There aren’t any wrong answers
   c. Composers may try to portray a story, but it isn’t necessary
4. This sort of music is called Program Music. Music that doesn’t follow or try to tell a story is called Absolute Music.
5. Do you think that “Russian Legend” would be considered Program music or Absolute music?
6. Let’s make it program music.
   a. Take out your pencil and paper
   b. Listen to a recording of “Russian Legend” (preferably a recording of the same ensemble performing it)
c. Write a story (at least one complete paragraph) that could go along with this piece.

d. What major events may happen? Where are the high points of the story? Do these high points line up with the climaxes found in the music?

7. Is anybody willing to share their story?

8. Vote on the story that seems most like the piece.

9. Play the piece. Try to portray the story through playing with more expression than before.
The Romantic Era – Nationalism

Standards
2. Performing on instruments
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture

Materials
Music: “Fanfare for the Common Man” by Aaron Copland
   “Prelude to the Afternoon of a Faun” by Claude Debussy
   “Night on Bald Mountain” by Modest Mussorgsky
Paper, pencil, and music for “Russian Legend” arranged by Leland Forsblad

Procedure
1. Explain to students that during the Romantic Era, composers began to write music for their country.
   a. Have you had any experience with this in popular music recently?
      i. The sudden influx of patriotic music after 9/11
2. Listen to “Prelude to the Afternoon of a Faun” by Claude Debussy.
   a. Ask students to write three complete sentences to describe what they hear.
      i. They may include instruments, tempo, dynamics, and overall mood/feeling of the piece
   b. Have students share their observations
   c. Reveal that this is a French piece, specifically part of the Impressionist movement.
3. Listen to “Fanfare for the Common Man” by Aaron Copland
   a. Ask students to write three sentences describing piece as they did before
   b. Also ask students to guess what country they think this piece represents
   c. Have students share
   d. Reveal that this is an American nationalist piece.
e. What does it show about Americans? Pride, strength?

4. Listen to “Night on Bald Mountain” by Modest Mussorgsky
   a. This is a Russian nationalist piece
   b. Get out your music for “Russian Legend”
   c. Look through your music while listening to this piece
   d. Do you find any common trends between the two pieces?
      i. Softer ending. Gradually dies away
      ii. Lots of dynamic changes
      iii. Lots of low brass and low woodwinds
      iv. Others?

5. How can we play “Russian Legend” so that it sounds more like the Russian nationalist piece we just heard?

6. Play the beginning of “Russian Legend”

7. How did we do? What else can we do?

8. Continue to work toward a sound that is true to the Russian background of the piece.
The Romantic Era – National Anthems

Standards
1. Singing
2. Performing on instruments
5. Reading and notating music
6. Listening to, analyzing, and describing music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Materials
Staff paper, pencil, and instrument
Music and words for the “Star Spangled Banner”

Procedure
1. Students will receive a copy of the “Star Spangled Banner” music and words.
2. Students will learn to sing through the piece.
   a. Have students read the words out loud (All four stanzas)
   b. Have students sing the melody with the words in small phrases
   c. Put the entire piece together (only the first stanza)
3. Group Discussion
   a. Does anyone know the history of this song? When was it written? By whom? Where?
      i. It is our national anthem. The lyrics come from a poem written in 1814 by Francis Scott Key after seeing the bombardment of Fort McHenry in Baltimore, Maryland by British ships in Chesapeake Bay during the War of 1812. Although the song has four stanzas, only the first is commonly sung today, with the fourth ("O thus be it ever when free men shall stand...") added on more formal occasions.
   b. What does it symbolize or mean for the people of the United States?
i. Patriotism, pride

c. Why would a country have a national anthem?
   i. To unite people
   ii. Other reasons?

d. Is a national anthem, such as the “Star Spangled Banner,” the only piece
   that can inspire people in these ways?
   i. No, other pieces/songs can do that too.

e. This is the idea behind Nationalism. Nationalistic pieces inspire pride and
   camaraderie between people of the same group or nation.

f. Remember pieces like “Fanfare for the Common Man” that we have
   already listened to. These are excellent examples of nationalistic pieces
   that aren’t national anthems.

4. Do you think that our piece “Russian Legend” could inspire people in the same
   way?

5. Play through the music one time
   a. Ask students to listen for particular sections or parts that are particularly
      patriotic.

6. Share the sections that students identified.

7. How can we play the piece to better portray these ideas?
   a. Bring out parts that are deemed most important and patriotic
   b. Different styles?
   c. Different dynamics?
   d. Suggestions for the students

8. Play through piece again making an effort to demonstrate patriotic feelings.
O say, can you see, by the dawn’s early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O’er the ramparts we watched, were so gallantly streaming?
And the rockets’ red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
O say, does that star spangled banner yet wave
O’er the land of the free, and the home of the brave?

On the shore, dimly seen thro’ the mist of the deep,
Where the foe’s haughty host in dread silence reposes,
What is that which the breeze, o’er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning’s first beam,
In full glory reflected now shines in the stream:
’Tis the star-spangled banner! O long may it wave
O’er the land of the free and the home of the brave.

And where is that band who so vauntingly swore
That the havoc of war and the battle’s confusion
A home and a country should leave us no more?
Their blood has washed out their foul footsteps’ pollution.
No refuge could save the hireling and slave
From the terror of flight, or the gloom of the grave:
And the star-spangled banner, in triumph doth wave
O’er the land of the free and the home of the brave.

O thus be it ever when freemen shall stand
Between their loved homes and the war’s desolation!
Blest with vict’ry and peace, may the Heav’n-rescued land
Praise the Power that hath made and preserved us a nation.
Then conquer we must, when our cause it is just,
And this be our motto: "In God is our Trust."
And the star-spangled banner in triumph shall wave
O’er the land of the free and the home of the brave.
The Romantic Era – Writing Program Music

Standards
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music
5. Reading and notating music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Materials
Staff paper, pencil, and instrument

Procedure
1. Students will receive a copy of the given poem, “Eldorado” by Edgar Allan Poe.
2. Students will read the poem out loud.
   a. Ask students to read the poem silently first
   b. Pick one student to read it out loud for the group
3. Students will take turns going around the room improvising music that matches a stanza of their choice
4. After each student has a chance to play, the students may make comments about what they heard that they liked.
   a. What did the other students do that portrayed aspects of the poem especially well?
5. Explain text painting
   a. The musical technique of having the music mimic the literal meaning of a song.
   b. What else could you do that would help show parts of the text?
6. Take a piece of staff paper.
   a. Choose a stanza of the poem that you think you could show best through music.
b. Write a few measures of music that truly reflect the text.

7. Practice the pieces and perform them for class.

8. Continuation assignment:
   a. Write music to go along with the rest of the poem.
   b. Practice your piece until you feel comfortable playing the entire piece in front of the ensemble.
   c. Turn in finished compositions
   d. Hear volunteers play their pieces
Eldorado

Gaily bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.

But he grew old -
This knight so bold -
And o'er his heart a shadow
Fell as he found
No spot of ground
That looked like Eldorado.

And, as his strength
Failed him at length,
He met a pilgrim shadow -
"Shadow," said he,
"Where can it be -
This land of Eldorado?"

"Over the mountains
Of the Moon,
Down the Valley of the Shadow,
Ride, boldly ride,"
The shade replied -
"If you seek for Eldorado!"

-by Edgar Allan Poe
The Romantic Era – Become a Music Critic

Standards
2. Performing on instruments
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture

Materials
Music: A recording of a professional band or orchestra (video recordings would be best)
A video camera and the appropriate cables to hook it up to a TV
Paper and pencil

Procedure
1. Play through “Russian Legend” and record the performance
2. Explain to students that during the Romantic Era, many composers and other music lovers became music critics.
   a. What does a music critic do?
      i. A music critic is someone who reviews music (including printed music, performances and recorded music) and publishes writing on them in books or journals (or on the internet)
   b. What purpose does a music critic serve? Why would you listen to a music critic?
      i. They are experts in their fields and it gives the listener a better idea of what a given performer or piece will be like
   c. Who became a music critic?
      i. Hector Berlioz, Richard Wagner, Robert Schumann, and Paul Hindemith
3. We are going to take a bit closer look at Hector Berlioz’s time as a music critic.
   a. While Berlioz is best known as a composer, he was also a prolific writer.
   b. He supported himself for many years by writing musical criticism
c. He utilized a bold, vigorous style, at times imperious and sarcastic

4. What would YOU include in a musical critique?
   a. Was the piece too long? Too short?
   b. How well did the performers play?
   c. How did the solos sound?
   d. Did they play dynamics properly?
   e. If you were watching a video or a live group, how did the band look and act?
   f. Other suggestions from students?

5. Now it is YOUR turn to be a music critic. Listen to the recording of this professional ensemble and write your critique.
   a. Share positives you wrote about
   b. Share negatives

6. Listen to a recording of the ensemble playing “Russian Legend”.
   a. Critique your own group
   b. What areas would you consider strengths?
   c. What areas still need improvement?

7. Follow-up the next day
   a. A few volunteers to read their reviews?
   b. What can we do to make our performance better?
The 20th Century

“Distant Thunder of the Sacred Forest”

By Michael Sweeney
Hal-Leonard Corporation
The 20th Century

Piece: “Distant Thunder of the Sacred Forest”
By Michael Sweeney
Hal-Leonard Corporation

Sharing Between the Arts
6. Listening to, analyzing, and describing music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Aleatoric Music
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
5. Reading and notating music
9. Understanding music in relation to history and culture

Multicultural Influences
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Defying Convention
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music
5. Reading and notating music
6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture

Notation
1. Singing
4. Composing and arranging music
5. Reading and notating music
6. Listening to, analyzing, and describing music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

What Is Music?
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture
The 20th Century – Sharing between the Arts

Standards
6. Listening to, analyzing, and describing music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Materials
Music: a recording of a minimalist piece (John Adams, Philip Glass, or Steve Reich), an expressionist piece (Alban Berg’s “Wozzeck”), a piece written through serialism (Schoenberg), and a collage (Charles Ives “They Are There!”)
Art Supplies, paper and pencil

Procedure
1. Hand out the pictures of different artwork from the 20th Century.
2. Listen to one of the examples of minimalism.
   a. This is music at its simplest. No extras. The work is stripped down to its most fundamental features
   b. Which art examples could this connect to?
      i. B and E
   c. What similarities do you see between the art and the music?
3. Listen to the expressionist piece.
   a. The tendency of an artist to distort reality for an emotional effect
   b. What art would you connect this to?
      i. “The Scream” A
4. Explain serialism in music briefly.
   a. Music is written using a specific row. Rules are clearly defined and followed strictly.
   b. Listen to the serialist piece.
   c. Which art does this relate to?
      i. D
5. Ask students what a collage is.
   a. an assembly of different items, thus creating a new whole
   b. Which piece of art would you consider the collage?
      i. C
   c. Do you recognize parts of this work that were taken from other sources?
      i. The Teletubbies, whales, planets, etc
   d. How could we apply the same idea in music?
      i. Take parts of other pieces and stick them all together
   e. Listen to John Cage “They Are There!”
      i. Do you hear excerpts from other pieces? What pieces?
         1. Yes. “Battle Hymn of the Republic” and others

6. Now it is your turn to visually represent our concert piece “Distant Thunder of the Sacred Forest.”
   a. What would this art look like? Can you incorporate the aleatoric beginning? The repeat signs? The texture? The strong rhythm from the percussion parts?

7. Hand in the drawings of our piece.
The 20th Century – Aleatoric Music

Standards
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
5. Reading and notating music
9. Understanding music in relation to history and culture

Materials
Music: a recording of “The Unanswered Question” (1908) by Charles Ives
Staff paper, pencil, and instrument

Procedure
1. Get out music for “Distant Thunder of the Sacred Forest” by Michael Sweeney
2. Have a percussionist explain to the rest of the band what they are supposed to do at the beginning. Make sure they answer a few questions like:
   a. Does everybody start together?
   b. Do you all play at the same tempo?
   c. Do you all play the same part?
   d. Does it sound the same each time you play it?
3. Ask the band if they have noticed differences in performances by the percussion. Why would there be differences?
   a. Because the performance changes slightly each time
4. Explain that this approach is called “Aleatoric” or “Chance” music.
   a. music in which some element of the composition is left to chance or is left up to the performer(s)
5. Listen to “The Unanswered Question” (1908) by Charles Ives
   a. There are three parts. Each has a distinct role and set of notes
   b. What is left to chance in this piece?
      i. When each group enters
      ii. Tempos
iii. Others?

6. Have students play m 108 – end.
   a. Play it with the same freedom the percussionists get at the beginning and
      that we heard in “The Unanswered Question.”
         i. You may start at different times
         ii. You may play at whatever tempo you want
         iii. You may use different styles
         iv. I will be conducting my own tempo too
   b. Have students guess what this will sound like
      i. Chaos!
   c. Will people end at the same time?
      i. No.

7. Why would somebody write aleatoric or chance music?
   a. Different sound each time it is played
   b. Gives the performer more control
   c. More fun to play?
   d. Fun to listen to
   e. Other suggestions?

8. Play the beginning section once more so the percussionists can show off their
   aleatoric playing.
The 20th Century – Multicultural Influences

Standards
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Materials
Music: a recording of traditional African drumming, Louis Armstrong’s “Heebie Jeebies”
Paper and pencil

Procedure
1. Get out the music for “Distant Thunder of the Sacred Forest”
2. How many of you have heard someone say “it’s a small world” or “global community”? What do these terms mean?
   a. Is the world actually getting smaller?
   b. Why do people say these things?
   c. What is causing us to feel that the world isn’t as big as it once was?
      i. Technology
3. This trend is also apparent in music of the 20th Century. As technology allows us to experience music and cultures from around the world, we see more evidence of multicultural music.
4. What culture do you think has influenced our piece “Distant Thunder of the Sacred Forest”?
   a. Notice the heavy drum beats at the beginning
   b. African influences!
5. Listen to some traditional African drumming.
6. Other styles of modern music also have a strong African influence. What style do you know that has this influence?
   a. Jazz
b. Rhythm and blues

7. Listen to some of Louis Armstrong’s “Heebie Jeebies.”
   a. Do you hear any similarities?
      i. Emphasis on the percussion parts
      ii. Vocables/non-sense words (scat singing in jazz)

8. Write one paragraph about the influence of other cultures on European style music. Answer the following questions:
   a. What are the benefits of including music from other cultures into our music?
   b. What are the possible arguments against including influences from other cultures?
   c. Do you think there will be more or less mixing of cultures in the future?
   d. What is your personal opinion of pieces like “Distant Thunder of the Sacred Forest” that include influences from non-European cultures?

9. Ask for volunteers to share their views.

The 20th Century – Defying Convention

Standards
2. Performing on instruments
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music
5. Reading and notating music
6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture

Materials
Media: DVD of “STOMP Out Loud”
Typical office supplies and other random items, staff paper, pencil, and instrument

Procedure
1. In the 20th Century composers began inventing new ways to play instruments, as well as entirely new instruments.
2. Get out music for “Distant Thunder of the Sacred Forest” by Michael Sweeney
3. Can you see any places in this piece where the composer used unconventional instruments?
   a. M 92-95
   b. What part has the melody?
      i. Hand clapping
4. Play through M 92 – 95 a few times
5. This may not seem like a big deal, but try to think about it from a different perspective. Imagine that you are living at the beginning of the 20th Century.
   a. The only thing that is considered “music” would have to be played on accepted instruments. Typically this meant instruments that were developed in Europe hundreds of years earlier, though they have experienced much advancement.
b. Now music is being played on different things that wouldn't normally be considered musical instruments.

6. Watch a clip of STOMP's DVD “Stomp Out Loud.”

7. This music is being played on everyday things such as basketballs, brooms, and playing cards.

8. It’s YOUR turn to make up a piece using unconventional instruments.
   a. Use the office supplies that are provided.
   b. Get in a small group of 3-4 members
   c. Write a short piece (8-12 measures)
   d. Each person must have their own part
   e. Some parts may involve aleatoric sections

9. Have the groups work for about 10 minutes

10. Each group plays their piece
   a. Everyone else acts like a good audience!
      i. Listen
      ii. Don’t talk or practice your piece

11. Turn in finished pieces at the end of class
The 20th Century – Notation

Standards
1. Singing
4. Composing and arranging music
5. Reading and notating music
6. Listening to, analyzing, and describing music
8. Understanding relationships between music, other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Materials
Music: a recording of “Ancient Voices of Children” by George Crumb
Art supplies, paper, pencil, and instrument

Procedure
1. Get out the music for “Distant Thunder of the Sacred Forest”
2. Look at the notation used. It is standard and all of us in this group know what everything means.
   a. How would you explain notation to somebody who doesn’t know how to read music? Use very basic terms and ideas.
      i. The higher the notes are on the staff, the higher they sound. The opposite is also true
      ii. Different shapes (hollow or solid) determines how long you hold the note
      iii. Dynamics are written below the notes, they tell you how loud or soft to play
      iv. Other explanations from the students
3. Hand out the packet of examples of notation through the ages
   a. At first, music wasn’t written at all. It was passed on by word of mouth. Thus, it changed a lot over time because people didn’t remember it exactly the same way.
i. Ex: think about the telephone game.

b. The first example in the packet is written Gregorian chant. It has the general idea of a staff and follows a lot of the same ideas we use today.

c. The next set of examples is from a modern day score. This is the same notation that has been used for hundreds of years by composers like Mozart and Beethoven (among others) through the Classic and Romantic eras.

d. The final examples are 20th century style notation. As you can see there are many different methods used to show pitch, duration, and style.

4. Listen to “Ancient Voices of Children” by George Crumb
   a. Get a piece of paper and some art supplies.
   b. Try to draw a representation of the sounds made by the vocalist

5. Create your own composition for a single vocalist
   a. You can use different colors, shapes, location, or anything else you can think of to express your piece
   b. It should be about 8 measures (if you have measures) or 10-15 seconds long

6. Trade the composition with a partner.
   a. Explain your notation system and help them learn how to perform the piece.

7. Have volunteers perform their partner’s compositions.

8. Go back to your seats and look at your music.

9. Choose a few measures and transfer them to your own style of notation.

10. Turn in your original compositions and the translated measures from “Distant Thunder of the Sacred Forest.”
form. In the Middle Ages, the soloist often sang the "Alleluia," and the choir joined at the melisma, as on the accompanying recording.

The Alleluia for Christmas Day is one of the oldest. Many later Alleluias repeat the entire melody for "Alleluia" on the last word of the verse. Here instead there is a varied repetition of the first phrase of the verse ("Dies sanctificatus illuxit nobis") in the third phrase ("quia hodie descendit lux magna"). The melody is in mode 2, the plagal mode on D, and moves in the normal octave range from A to A. Most phrases end on the final, others on the note below, and several phrases linger on the reciting tone F. Compare this chant to the Kyrie, a mode 1 chant, to see how different are the plagal and authentic modes on the same final of D.

After the Alleluia comes the Gospel, a reading from one of the four New Testament books that relate the life of Jesus. It is chanted by the deacon on a simple recitation formula. A spoken sermon may follow.

(f) Credo

\[\text{Credo} \]
KRZYSZTOF PENDERECKI (b. 1933)

Threnody: To the Victims of Hiroshima

Tone poem for string orchestra

1960

From Krzysztof Penderecki, Ofiarom Hiroshima: Tren na 52 Instrumenty Smyczkowe [Warsaw: Polskie Wydawnictwo Muzykowe, 1961]. © 1961 (Renewed) EMI DESHON MUSIC, INC. and PWM EDITIONS. All rights reserved administered by EMI DESHON MUSIC, INC. and WARNER BROS. PUBLICATIONS U.S. INC. All rights reserved. Used by permission. Warner Bros. Publications U.S. Inc., Miami, Florida 33014. For a guide to the notation, see page 1298.
Threnody: To the Victims of Hiroshima
The 20th Century – What IS Music?

Standards
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture

Materials
Music: a recording of a minimalist piece (John Adams), electronic music, and “STOMP Out Loud”
Paper and pencil

Procedure
1. Get out the music for “Distant Thunder of the Sacred Forest”
2. Is this Music?
   a. They will most likely all answer, “Yes, it is music.”
3. Why is this music? What are the necessary parts of music? (write these on the board)
   a. Melody
   b. Harmony
   c. Rhythm
   d. Organization
   e. Instruments
   f. Tempo
   g. Notation system
   h. Others???
4. Are all of these parts present in “Distant Thunder of the Sacred Forest”?
   a. Yes
5. Listen to the minimalist piece
   a. Check each part that is present
b. What isn’t present?
   i. Melody?

6. Listen to the electronic music
   a. Again check what is and is not there
   b. No instruments? Sometimes no organization?

7. Watch the STOMP excerpt
   a. No melody, harmony, notation

8. Do my best impersonation of John Cage’s “4’33”
   a. Is there sound?
   b. What were you listening to?
   c. How would it change in different situations?
   d. Does this count as music?
   e. Why do you think John Cage wrote this piece? What was he trying to prove?

9. Fill out the rest of the worksheet.
   a. What IS music? Does any sound count as music? What do you think?
What IS Music??

List 8 (or more) basic parts of music:
1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

More?

Put stars or checks next to each part of music if you hear it in each piece. For example, if you hear rhythm in the first listening, put a star next to "rhythm."
Listen to our interpretation of John Cage’s 4’33”.

What was John Cage trying to prove when he wrote 4’33” (write at least 2 sentences)?

Does this count as music? (write at least 2 sentences)

How would you describe “Music”? Does any sound count as music? What do YOU think? (write at least 4 sentences!)
Bibliography:


