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## **Brain-Based Music Appreciation for Middle School Students**

Robert Fauth

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BRAIN-BASED MUSIC APPRECIATION  
FOR MIDDLE SCHOOL STUDENTS

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A Project Report  
Presented to  
The Graduate Faculty  
Central Washington University

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Education  
Master Teacher

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by  
Robert Fauth  
June 3, 2002

ABSTRACT

BRAIN-BASED MUSIC APPRECIATION  
FOR MIDDLE SCHOOL STUDENTS

By

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This project examined the human brain in relationship to understanding, teaching, and appreciating music. Included is a handbook that provides middle school teachers a brain based researched curriculum that emphasizes the listening aspects of music appreciation.

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## CHAPTER ONE

### Introduction

#### *Overview*

In this project an argument is made for the value of music appreciation. Students of the arts, especially music appreciation, outperform their non-arts peers on the SAT, according to reports by the College Entrance Board:

In 2000, SAT takers with coursework/experience in music performance scored 55 points higher on the verbal portion of the test and 38 points higher on the math portion than students with no coursework or experience in the arts. Scores for those with coursework in music appreciation were 61 points higher on the verbal and 41 points higher on the math portion. (College Board, 2000)

Music appreciation enhances learning in other disciplines (Jenson, 2001). Based on the above, music appreciation classes should be considered a valuable class and be given due and critical consideration in planning and evaluating the curriculum.

Another argument made is to enhance music appreciation classes by incorporating current brain theories about the way people learn. Current theories include the multiple intelligence theory (Gardner, 1983, 1999), Allport's "top-down" theory (as cited in Vincent & Merrion, 1990), and the mental operating system (MOS) (Ornstein, 1986).

These arguments are strengthened by the brain literature that suggests the human brain has as much capacity for music as for linguistics (Wolfe, 1998). Other brain literature (Brophy, 1994), suggests that developing an appreciation for music increases a person's capacity for learning math, science, and critical thinking skills. Craine and Craine, (1990), would add that music appreciation improves students' critical thinking

skills. In addition, when academic and music listening skills improve, a student's self esteem also improves (Warner, 1999).

### *Purpose*

The purpose of this project is to provide a handbook that incorporates brain literature about music and various learning styles, and multiple intelligences, with teaching of the masters of Western Music from Europe, and American Popular Music of the 20<sup>th</sup> Century. The goals of this handbook are focused on the evolution of music during the Baroque Era (1600-1750), Classical Era (1750-1825), and the Romantic Era (1825-1900). The students will also explore music in the United States from 1900 through 2000. The course will introduce Ragtime music (1900s), Jazz music (1920s), Swing music (1930s-40s), Rock 'n' Roll music (1950s), Folk music (1960s), and Rock music (1963-1970s).

The middle school students who elect to take the music appreciation class are not musical performers, but are consumers of music. By default, the performers have chosen band, choir, or orchestra. Just as a performance class makes every day productive by instructing the student toward a finished product, a public performance, so must the music appreciation class be productive by developing the musical intelligence of the pupil. Thus, for the music appreciation student, all the music he/she makes or hears will be more meaningful than it would have been without participation in the class. Because of this project, all sixth grade music appreciation students at Franklin Middle School will benefit from improved curriculum and instruction. The lessons will be written so as to aid the student in gaining tools to understand that music without words can express beauty, ideas and be fun to listen to (Bernstein, 1992).

*Need*

Sixth grade students in Yakima School District are given one elective. They may choose to be in one of the following classes: band, choir, orchestra, or music appreciation (we call it integrated arts). Each of the four middle schools offers band, choir and orchestra classes using a similar curriculum and method of teaching. The band and orchestra students enter middle school having had a year of class instruction at their elementary school. After completing three years of instruction at the middle school, many of these students continue their studies in high school.

The instructors are endorsed music teachers that teach the instrumental classes and choir classes. The Integrated Arts classes at the four middle schools are taught by teachers who may or may not have musical training or interests. Other instructors are visual art teachers, who teach the class in their art room. Some are social studies teachers who also teach the Integrated Arts class in their room. Yet, others are coaches and physical education teachers, that teach Integrated Arts in a classroom other than the gymnasium.

When the Yakima School District went from a junior high school setting, with grades seven, eight, and nine educated in one school, to a middle school, with grades six, seven, and eight being taught together, the sixth grade elective was general music rather than integrated arts. The decision was made in 1996 to change the General Music class to an Integrated Arts class. The instructional content did not change at Franklin Middle School; general music continued to be taught under the title of "Integrated Arts". Currently, Franklin Middle School has four instructors teaching Integrated Arts; three of the four are musically trained. The current principal of Franklin Middle School continues



to support the Integrated Art class, and will continue to offer an integrated arts class to sixth grade students. The principal has expressed the need for a handbook for the Integrated Arts class with an emphasis on music appreciation.

### *Scope*

This handbook was specifically designed to be used with grade six but could be adjusted for use with grades from fifth to eighth. The handbook will take approximately two nine week quarters to complete in a class that meets every other day for a 45-minute period.

### *Significance of Project*

For centuries the only means by which humans could hear music was to attend a performance or play an instrument (Reimer, 1997). Not until the advent of the player piano and the phonograph were individuals permitted the luxury of listening to music in the privacy of their home. Technology continues to invent devices that reproduce music. Because of modern technology, singing and playing an instrument were no longer essential to experience music. While for some individuals, performing music remained attractive, the remaining population became the dominant musical involvement. By incorporating music appreciation in the middle school curriculum, an attempt at meeting students' musical needs can be addressed (Reimer, 1997).

### *Definition of Terms*

*Absolute Pitch.* "Also know as perfect pitch, manifested behaviorally by the ability to identify, by name of the musical note, the pitch of any sound without reference to another sound or by producing a given musical tone on demand." (Zatorre, Perry, Beckett, Westbury, & Evans, 1998, p. 3172.)

*Essential Academic Learning Requirements (EALRs)*. (Washington State Commission on Student Learning, 1998.)

*Mental Operating System (MOS)*. "According to Robert Ornstein, the ability of the human mind to process information within an eclectic array of mental capabilities: informing, smelling, feeling, moving, knowing, and governing." (Vincent & Merrion, 1990, p. 13.)

*Music Appreciation*. "Total appreciation is total response (physical, emotional, and intellectual) to musical beauty and recognition of the factors that cause it." (Reimer, 1997 p. 38.)

*Neuroscience*. "Field of study whose purpose is to learn how the brain functions." (Wolfe, 1998, p. 12.)

*Positron Emission Tomography (PET)*. "An imaging technique which visually depicts the brain's energy use." (Wolfe, 1998 p. 12.)

*Relative Pitch*. "The ability to make pitch judgments about relation between notes, such as within a musical interval." (Zatorre, et.al., 1998, p. 3172.)

## CHAPTER TWO

### Review of Literature

#### *Introduction*

The body of literature that addresses the human brain, how it operates, learns, and gains knowledge, is rapidly expanding (Hodges, 2000b). As data accumulate about the human mind, the idea of a single intelligence gives way to recognition of a variety of kinds of intelligences, miniminds, or separate intellectual processes (Vincent & Merriam, 1990). Leading brain theories give evidence that supports the claim that the human mind constitutes several separate entities. Of the many theories about the human brain, three will be briefly examined and explained. Another body of literature addresses the connection between the brain and teaching music appreciation. This body of literature will also be discussed.

#### *Three Brain Theories*

Brain science is a burgeoning new field, where more has been learned about the brain in the past five years than in the previous 100 years. Nearly ninety percent of all the neuroscientist who ever lived are alive today. Nearly every major university now has interdisciplinary brain research teams (Wolfe, 1998).

Theories about the mind and brain have been undergoing a revolution. The conception of the mind as a single, all-empowered thought center has been challenged. Instead, a multimind theory has been proposed, abandoning the idea that humans have a single mind operating in a linear fashion (Ornstein, 1986). This researcher identified many different theories about the human mind, learning, thinking, and how different events and experiences are recorded in the mind. However, three prominent theorists

were major contributors of brain research and learning theory reviewed by this author: Ornstein's mental operating system (MOS), Allport's "top-down", and Howard Gardner's multiple intelligence (Vincent & Merrion, 1990) will be briefly examined.

Ornstein's (1986) MOS, is a theory about how the mind processes information within an eclectic array of mental capabilities: informing, smelling, feeling, moving, knowing, and governing, to name a few. His theory of intelligence modeled the mind containing composite talents. He suggested the following:

The idea that we have one rational mind seriously undersells our diverse abilities. It oversells our consistency, and it emphasizes the very small, rational islands in the mind at the expense of the vast archipelago of talents, opportunities, and abilities that surround them. (p. 170)

Allport, on the other hand, (as cited in Vincent & Merrion, 1990) understands learning to take place from "top-down" as opposed to "bottom-up". Bottom-up processing assumes a serial and linear acceptance of stimuli, one piece of information at a time. By contrast, top-down processing simultaneously binds contact with new stimuli to existing information, which is the way humans acquire language. His theory is that there are no limits to the amount of information that can come to the mind through various sensory channels.

A multiple intelligences theory espoused by Howard Gardner (1983) is based on eight intelligences, one of which is music. Because music has no systematic connection with any other faculties of the intellect, Gardner rationalized that it is *sui generis*, just like natural language (p 120). Gardner goes on to say that it is a myth that there is a multiple

intelligence approach to education and that it is inherently good to exercise each intelligence (as cited in DiNozzi, 1996a).

What impact does brain research have for the educator? Wolfe (1998) stated that, "If educators do not develop a functional understanding of the brain and its processes, we will be vulnerable to pseudoscientific fads, inappropriate generalizations, and dubious programs" (p. 9).

### *The Brain and Teaching Music Appreciation*

If music is an intelligence, and it is according to Gardner (1983), then the study of music will make a person smarter; it will develop his or her musical intelligence. More important Gardner's theory suggests the possibility that each way of knowing the world has its own inherent value and is worthy of study for its own sake (Demorest & Morrison, 2000).

Literature strongly supports the contention that all humans are musical and can develop their musicianship (Demorest & Morrison, 2000). However, many times in the past, music has been regarded as a special education for the interested and talented (Reimer, 1997). Human beings have both language and music and all humans respond to both language and music in the environment. "The musical brain is a birthright of all human beings." (Hodges, 2000a, p 18).

Both language and music permeate our environment. Most people understand that the systems that process language must be stimulated through conversation to master the local language; likewise, within every person is another set of systems that processes musical forms distinct from language (Sylwester, 1998). According to Hodges (2000b), "The literature clearly supports the notion that music is dissociated from linguistic or

other types of cognitive processes" (p. 21). Weinberger (1998) indicated that the human mind is wired for sound and is biological in nature. Since humans are capable of understanding music, like language education, music education should start at the earliest possible age.

The music business is a multibillion-dollar industry. Recording stars, producers, and promoters are able to live very well from the royalties and profits earned from their labors making and producing music. In a survey of musical preference of 533 undergraduate non-music majors enrolled in a university, not one single subject reported a dislike for music and less than 1% of the sample indicated neutral feelings about music (Woody & Burns, 2001). Leonard Bernstein (1962/1992), stated that music is exciting because it is written to be exciting for musical reasons.

Others, in contrast (LeBlanc, Sims, Siivola, & Obert, 1996), point out that elementary, high school, and college students present the most favorable opportunities for the teaching of music listening, as opposed to the years of middle school. However, the study examined the listening preference of Art music, Jazz and Rock music, and did not examine listener preference for country music or rap music

Since so many individuals enjoy music outside of the musical classroom, why do many students not enjoy music in the schools? What is the cause for this dissatisfaction? Fallis (1996), suggested that it was due to the type of music that students were expected to listen to in the classroom. A position that would be beneficial to the learning of the students would be if the instructor would start with music the students understood and enjoyed, then ask what it was about their music they enjoyed. Price and Swanson (1990) suggest that it is important to musically take the students from their familiar experiences,

i.e. music they listen to, and expand their musical awareness systemically to new genres of music.

An aspect of musical listening that music instructors need to remember is that musicians do not listen to the same aspects of music as non-musicians (Geringer, 1990). In fact, it has been reported that individuals with absolute pitch activate a different lobe of the brain than do individuals with relative pitch (Zatorre, Perry, Beckett, Westbury, & Evans, 1998). Using positron emission tomography (PET), it has been discovered that various components of music, e.g., pitch, harmony, rhythm are processed in different lobes of the brain (Schlaug, Jäncke, Huang, & Steinmetz, 1995). Yet, Reimer (1997), states that all students can improve their listening skills and that listening to a piece of music requires that the listener have active creative mind. The listener must recreate in her/his mind, what the composer heard in her/his mind.

Listening to music can be the opportunity for students to experience first time the emotional responses to classical music when the listener is given the tools to understand what the composer is attempting to communicate (Woody & Burns, 2001). When students were asked why they chose to listen to the music which they were hearing, their response was because the music addressed their emotional needs. Therefore, for music to have meaning for the students, they need to have been taught how to interpret the music selection the instructor has played (Bernstein, 1962/1992). To help facilitate the student to begin to understand instrumental music, Woody and Burns found that when music was humorous in nature or that when it had strong emotional nature, the students' understanding of what was being communicated was deeper. Music does not create or change emotion; rather it allows a person access to the experience of emotions that are

somehow already on the agenda for that person, but not fully apprehended or dealt with (Huang, 1997). Often the listening aspect of a music appreciation class has a narrow band of selected music which inadequately attempts to meet the deepest needs of all its recipients (Reimer, 1997). Students should be encouraged to attend concerts of various types of music and also to view music videos that explain and demonstrate musical form, various musical instruments, proper etiquette, and historical background (Fallis, 1996).

To help engage the student in actively listening to music Lewis & Schmidt (1991) found that changing the format from teacher lead lecture, discussion, then listening to the music, to include some type of physical activity, dance, creative movement, or even drawing helped the student to express the emotion that was felt while listening to a particular piece of music. Howard Gardner (as cited in DiNozzi, 1996b) also stated that to help the student understand a lesson, encourage questions. It is on these questions that the instructor may build concepts (Sizer & Sizer, 1999).

### *Summary*

Brain research is a relatively new and expanding field. The literature continues to expand, and has been greatly enhanced with the aid of the computer and graphics. It is now known that when teaching, no one method adequately encompasses the variations of the human mind (Craine & Craine, 1998). Because of the complexity of the human mind, the subject material needs to be presented using various methods to help insure that the students are actively engaged in learning (Gazzaniga, 1998).

Gardner (1983) claimed that music is a basic unit of intelligence and must be included in the curriculum. The challenge is to make the music appreciation class inviting, by helping facilitate active learning by all students.



## CHAPTER THREE

### Procedure

#### *Introduction*

The purpose of this project was to design a music appreciation handbook that incorporates brain literature about music. Through a literature review it was found that most humans find listening to music enjoyable. It is pleasurable because music is able to help express emotions that are not usually expressed verbally. Music can be used as a communication tool. As a result of reviewing literature, this author learned that to enjoy music, one must learn how musicians of different time eras used music as a means of communication. Further, students can appreciate music from different eras if given tools to aid the students in unlocking the mystery of music.

#### *Procedure*

In completing this project, it was necessary to assess why teachers and students were in need of a unit addressing the subject of Music Appreciation. In the four middle schools in the Yakima School District, students are given one elective. They may choose to be in one of the following classes: Band, Choir, Orchestra, or Music Appreciation. The Band and Orchestra students enter middle school having had one year of class instruction at their elementary school. After completing three years of instruction at the middle school, many of these students continue their instrumental studies in high school. The instructors that teach instrumental music from elementary school through high school are endorsed music specialists. Choir is not taught as a class in the elementary schools, however; there is an honor choir that has about forty-five fifth grade students that are

selected by their elementary music teacher. The honor choir meets in a middle school choir room once a week for an hour after school.

Teachers that may or may not have musical training or interests teach the Music Appreciation classes at the four middle schools. Some of the instructors are visual art teachers that teach the class in their art rooms. Others are social studies teachers that also teach Music Appreciation classes in their rooms. Additionally, other instructors are coaches and physical education teachers that teach Music Appreciation in a classroom other than a gymnasium. When the Yakima School District went from a junior high configuration, with grades seven, eight and nine educated in one school, to a middle school, with grades six, seven and eight being taught together, the sixth grade elective was General Music rather than Integrated Arts. The decision was made in 1996 to change the Music Appreciation class to an Integrated Arts class. The instructional content did not change at Franklin Middle School; the course continued to teach Music Appreciation under the title of Integrated Arts. Franklin Middle School has four instructors teaching Integrated Arts, two of the four are musically trained.

The administration of the school, for which this project was written, continues to support the Integrated Arts class, and states that the school will continue to offer an Integrated Arts class. In addition, the principal has expressed the need for a unit for the Integrated Arts class with emphasis on music appreciation.

This author, who teaches both music and science, became interested in research of the musical mind after attending several science workshops that concentrated on demonstrating to science teachers how to teach science using methods suggested by brain learning researchers. A question this author had was, "Is there any research about

learning and understanding music in relationship to brain research?" The research was unmistakably clear. Humans enjoy music and it is possible to increase musical enjoyment through increasing the skill of the listener's ear to hear subtle nuances presented in music that may have been written by musical geniuses.

The data for the literature review component for this project was completed in the Central Washington University Library and through use of the Internet. The Central Washington University Library provided journals, articles, books and videos. The information taken from the Internet included articles from various websites including but not limited to ERIC.

#### *Summary of Resources*

There is an abundance of theories on how the human mind operates. This study examined: "Top-down" by Allport (as cited in Vincent & Merriam, 1990), "Multimind" by Ornstein (1986), and "Multiple Intelligences" by Gardner (1983). Much of the on going research supporting each one of these theories was reported in various educational and scientific journals. In addition to research journals, other best-practice articles have been written that also support these brain theories.

#### *Summary of Review of Literature*

Brain literature indicates that each human mind is unique and that each person learns and interprets what is presented in a slightly different way . Literature also indicates that listening to music is a very human activity and for a student to be considered educated, must be taught how to listen to many different types and styles of music (Hodges, 2000b).

### *Personal Experiences*

This author has observed that music permeates our society, from the shopping center to the dentist office. Every vehicle comes equipped with a radio, tape player, and/or CD player, all made to have music played through them for the entertainment of the driver and passengers. The first thing many people do when preparing to drive is to find a radio station playing suitable music and adjust the volume. We are surrounded by music.

In addition, this author experienced first hand having a grandfather who was a stroke victim and could not speak intelligently, yet continued to enjoy singing songs that he had learned and sung as a child. In addition, this author when taking young people to sing at a convalescent home, has also seen this phenomenon repeated where other stroke victims and dementia patients, some who cannot speak, will mouth the words of a song. It appears that music is indeed, stored in a separate lobe of the brain, than the linguistic portion.

It seems to this author, that being an intelligent consumer of music has been an area that has been overlooked. When “non-music” students are asked what kind of music they enjoy, they all respond with at least one type of music. Many students want music playing in the classroom while they complete an assignment. Even though many of these students are not interested in learning to play an instrument, or being in a music-performing ensemble, they deserve the opportunity to participate in a well researched and planned music appreciation class that can expand their musical tastes and horizons. Such a class must include music from many different styles, countries, cultures, and time eras.

*Organization*

Chapter four has been organized in such a way as to be used in a sixth grade music appreciation class. The activities have been arranged in increasing levels of difficulty. The reason for this is so that the student is able to identify with the music then gradually be introduced to multicultural music and music from different eras.

*Synthesis*

In keeping with the literature, the music appreciation class begins with the basic elements that comprise music. Students will be taught how to listen to music using these building blocks. It is not necessary for a person to enjoy all types of music, but to understand that the basic elements are contained all music. The class must be conducted in a very friendly, safe manner, to help encourage all students to enter the various activities that are necessary to demonstrate mastery of content.

Brain-Based Music Appreciation

For Middle School Students

The Handbook

By Robert Fauth

Central Washington University

June 3, 2002

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## Handbook

### *Introduction*

This handbook is written in three sections with a short introduction preceding the section. Each section has an introduction that includes terms and definitions. The first section contains five lessons that give students the basic elements of music. These are the building blocks to understanding music and are used in the final two sections of the handbook. The lessons will also help students reach the Washington State Essential Academic Learning Requirements.

The second and third sections introduce the students to the Master of Music and Popular American Music of the Twentieth Century. Again, each of these sections contain an introduction that explains how to correctly use the material presented.

The last page lists the references in chronological order.

### *Disclaimer*

This author assumes no responsibility for the videos or websites listed in this handbook. Check with local school district and follow their guidelines regarding the use videos in the classroom and student use of the Internet.

## HANDBOOK

### *Introduction*

This handbook is written in three sections with a short introduction preceding the section. Each section has an introduction that includes terms and definitions. The first section contains five lessons that give students the basic elements of music. These are the building blocks to understanding music and are used in the final two sections of the handbook. The lessons will also help students reach the Washington State Essential Academic Learning Requirements.

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The last page lists the references in chronological order.

*Introduction to Elements of Music*

The first unit consists of five lessons that address building blocks of music appreciation: rhythm, melody, harmony, texture, and form. The lessons were designed to help give the students a musical foundation that will be used in the following two units when describing music that is heard.

Each lesson begins with an introduction that includes the key concepts and terms that are addressed in the video presentation. Also included is a list of possible topics to brainstorm with the student that may serve as a framework from which the student may build their new learnings. These may be used as a pretest or as an introduction to the lesson. The definitions to the terms are taken from the videos and the instructor should attempt to properly use them in context during the introduction as part of the introductory activity.

The second part of a lesson has been taken from the video and are written in chronological order. It is suggested that the video be played in its entirety without comment or stopping the tape the first time it is viewed, so that the listeners may appreciate the flow and continuity of the work. During subsequent showings, the instructor may want to pause the video to expand upon musical concepts as they are presented. During the pauses, it is also suggested to formatively assess the students' comprehension of the musical concepts being taught by orally questioning the students.

# Melody

## Introduction

These activities help to prepare students to explore what they know and to think about melody.

- Ask students to tell what they know about the musical term melody.
- Have a student write a sentence of at least ten words. Have a student read the sentence using ordinary speech. Have students create their own melodic treatment of the sentence by using a high or low voice. Also speaking slowly or rapidly. Ask students to attempt to set a mood while using their voice to read the sentence.
- Observe students while engaged in activity. Ask students if they were sometimes more interested in the sounds than the meaning of the words?
- Have students hum their favorite melody and have other students name the tune that was hummed.
- How do composers create moods and feelings with music?
- Are composers born or are they made?
- Are humans that enjoy listening to music born or made?
- Is listening to music for pleasure a learned activity?

## Terms:

- Melody: a sequence of musical notes that follow one another, some notes are high or low, long or short.
- Rest: musical term for silence.
- Repeat: replay a musical phrase
- Repetition: makes a phrase easier to remember.
- Form: the particular way a musical composition is put together using variation, repetition, and new musical ideas.
- Variation: to change the original melody such that the rhythm or harmony is changed but still related to the original melody.

## Resources:

- Hovde, E. (Producer), & Meyer, M. (Director). (1992). *Behind the scenes: melody* [Videotape]. (Available from GPN, PO Box 80669, Lincoln, NE 68501)

Name \_\_\_\_\_

## Melody

1. Name the part of a song that is easy to remember. \_\_\_\_\_
2. Define melody. \_\_\_\_\_
3. Describe a slide whistle. \_\_\_\_\_
4. What melody did Teller play on the slide whistle? \_\_\_\_\_
5. What is the musical term for silence? \_\_\_\_\_
6. What does Teller use that causes him to rest while playing the slide whistle?  
\_\_\_\_\_
7. Name the melody that the doorbell plays when it rings. \_\_\_\_\_
8. What is a musical scale? \_\_\_\_\_
9. How many ways can the notes of the scale be put together to make a melody?  
\_\_\_\_\_
10. Why do composers repeat a phrase? \_\_\_\_\_
11. What is a variation? \_\_\_\_\_
12. Why is music “organized”? \_\_\_\_\_
13. What are two reasons that music is written down? \_\_\_\_\_  
\_\_\_\_\_
14. How is music like going on a journey? \_\_\_\_\_
15. Why is it important that music goes somewhere? \_\_\_\_\_  
\_\_\_\_\_
16. What is the order of recording used to make the song on the video? \_\_\_\_\_  
\_\_\_\_\_
17. What happens after each musical track has been added? \_\_\_\_\_
18. Is it important the mood of the lyrics match the mood of the music? Why?  
\_\_\_\_\_  
\_\_\_\_\_

Name \_\_\_\_\_

# Melody

## Final

1. Describe the difference in sound between high notes and low notes. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. What is the difference in sound between a long note and short note? How does the length of a note affect the mood of the melody? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. What is the “new system” that Penn and Teller developed to play a melody? What melody did they play? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Was it easy for the composer Allen Toussaint to make a melody? How do you know? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Describe variation and repetition. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. What does Allen Toussaint do to keep his melodies from being boring? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Explain how the two musicians improvise. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. How do composers match the lyrics with the melody in a song? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. What question to you have about melody? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Follow-up Activities:

- Draw the shape of the melody “Pop Goes the Weasel”.
- Have students bring a melody to school to play to class, pay attention to shape of melody. Do specific moods seem to be communicated by different melodic shapes?
- Have students see how many different meanings they can get using only the syllable “ah.”
- What are the meanings to the different melodic shapes of the syllable “ah?”
- In groups of twos and threes, have students think of different scenarios, for example, a folk tale, an encounter between a boy and girl, or an event that happened at home or school. Give them three minutes to discuss what happens in this scene. The students then act out their scenarios using only their voices, not their bodies, and may use only one syllable as text throughout their scenario: the word “ah.”
- While seated, use arms to show melodic shape.
- Have students use their body to portray a mystery melody. Have the class attempt to name the tune that was portrayed.

# Rhythm

## Introduction

These activities introduce students to the concept of rhythm in music.

- Ask students to tell what they know about the musical term rhythm.
- Have students demonstrate different rhythms they have heard.
- Make a list of everyday things that have rhythm, e.g. breathing, heart beat, seasons, night and day, walking, running.
- Clap various rhythms and have the class echo the rhythms.
- Have volunteers clap rhythms at different tempos.
- Ask if a rhythm's speed, tempo, influences the mood of a musical composition.

### Terms:

- Rhythms: patterns that you hear, feel and see.
- Beat: regular spaced sound
- Accent: a beat that is played louder than the preceding or following beats for emphasis.
- Rap: regular spaced accented speech.
- Tempo: the speed at which a musical composition or musical passage is performed.

### Resources:

- Hovde, E. (Producer), & Meyer, M. (Director). (1992). *Behind the scenes: rhythm* [Videotape]. (Available from GPN, PO Box 80669, Lincoln, NE 68501)



Name \_\_\_\_\_

# Rhythm

1. What is rhythm? \_\_\_\_\_
2. What do rhythms do? \_\_\_\_\_
3. What is the motor that drives music? \_\_\_\_\_
4. List four ways to make a rhythm. \_\_\_\_\_
5. How many different rhythms does drummer Max Roach play simultaneously? \_\_\_\_\_
6. How many different rhythms were played to the tune of "Mary Had a Little Lamb"? \_\_\_\_\_
7. Define beat. \_\_\_\_\_
8. Why are accents added to certain beats? \_\_\_\_\_
9. Define rap. \_\_\_\_\_
10. Name two ways rhythms are grouped. \_\_\_\_\_
11. What is the beat pattern for a march? Why? \_\_\_\_\_
12. Describe the beat pattern for waltzes. \_\_\_\_\_
13. Why does music use of "shorts and longs"? \_\_\_\_\_
14. Explain how the mood of the music is changed when the rhythm is changed. \_\_\_\_\_
15. How many different drums and cymbals makeup the drum set Mr. Roach plays? \_\_\_\_\_
16. How many limbs does Max Roach use to play the drum set? \_\_\_\_\_
17. What country is given credit for inventing the drum set? \_\_\_\_\_
18. How many different rhythms can Mr. Roach play at the same time? \_\_\_\_\_
19. What is the first American rhythm played? \_\_\_\_\_
20. What two styles of music use this rhythm? \_\_\_\_\_
21. What is the second rhythm discussed? \_\_\_\_\_
22. Who used this kind of rhythm? \_\_\_\_\_
23. What is the third American rhythm played? \_\_\_\_\_
24. Where do you hear this rhythm? \_\_\_\_\_
25. Name the fourth rhythm performed. \_\_\_\_\_
26. Where have you heard this fourth rhythm performed? \_\_\_\_\_
27. How do you remember the different beats that have been performed? \_\_\_\_\_
28. Where is this beat played? \_\_\_\_\_
29. How do the Blue Men make rhythms? \_\_\_\_\_
30. Are they having fun? How do you know? \_\_\_\_\_

Name \_\_\_\_\_

# Rhythm

## Final

1. Identify where you hear rhythms. \_\_\_\_\_  
\_\_\_\_\_
2. Explain what rhythms do. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. How do rhythms make humans want to move? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Why do musicians add accents? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Why does all music have rhythm? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Do different beat patterns make you want to move in different ways? Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. How does using "shorts and longs" make recognizing a melody easy? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. How does a string quartet play the same rhythms that Max Roach plays on the drum set? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. Why is using your imagination important when listening to music? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
10. Why do composers sometimes "hide" the rhythm in their compositions? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Follow-up Activities:

- Keep a steady beat, without changing speeds. Experiment how accenting different beats changes the feel of the rhythm
- Compare the feel of clapping four beats, accenting the first beat, with clapping four beats accenting the first and third beat. Then change the accents to the second and fourth and describe the feel of the rhythm.
- Clap a steady rhythm in groups of three, accenting every first beat. How is this beat pattern used?
- Clap a call and response rhythmic pattern. Invite students to be the leader, trying to clap complicated patterns.
- Divide the class into two groups, have one group clap a steady pulse and have the other half clap on the offbeat.
- Experiment snapping, hitting hands on lap, or tapping feet to experience the effect different sounds have on the feel of rhythm.
- Divide the students into groups of three or four. Assign them to create a twenty second piece of music that uses rhythmic layering.

# Texture

## Introduction

These activities introduce students to the idea of layers as preparation for work with melody and accompaniment.

- Have students describe their definition of texture.
- Assign students to tell different textures they have heard. Also have the students tell how different textures affect the mood of the music.
- Ask students to name things that have layers, e.g. sandwich, earth's crust, clothing people wear.
- Have students draw an object, e.g. cake, sandwich, peanut parfait, with seven layers. Have the students select their favorite layer. This layer can be the main layer and the remaining layers can contrast or compliment this main layer.
- Have students clap a steady beat and layer different rhythms around the steady beat.

### Terms:

- Texture: layers of music.
- Homophonic music: when the different parts of music play together, they do not play the same thing.
- Baton: French word meaning a skinny stick; it is used to extend the conductor's arm.
- Polyphony: many sounds played together, like a round.
- Fugue: each musical line is equally important.

### Resources:

- Hovde, E. (Producer), & Meyer, M. (Director). (1992). *Behind the scenes: texture* [Videotape]. (Available from GPN, PO Box 80669, Lincoln, NE 68501)

Name \_\_\_\_\_

## Texture

1. Name the five layers of music we hear in the video. \_\_\_\_\_
2. How is music is that like a sandwich? \_\_\_\_\_
3. What is the "partnership" in music? \_\_\_\_\_
4. What does a conductor do? \_\_\_\_\_
5. Why is it necessary to have a conductor? \_\_\_\_\_
6. What can the conductor's baton help the orchestra do? \_\_\_\_\_
7. How does the orchestra rehearse? \_\_\_\_\_
8. If the part the orchestra does not play is the medley, what is it playing? \_\_\_\_\_
9. How long does it take for a 100-piece orchestra to learn to play together? \_\_\_\_\_
10. How are songs put together? \_\_\_\_\_
11. Name the first layer heard in the video. \_\_\_\_\_
12. State the second layer played. \_\_\_\_\_
13. What is the third layer heard? \_\_\_\_\_
14. Describe the last part added. \_\_\_\_\_
15. When were the backup vocals added? \_\_\_\_\_
16. How many times is this process used before a project is considered to be complete? \_\_\_\_\_
17. Define polyphonic music. \_\_\_\_\_
18. Where have you heard polyphonic music? \_\_\_\_\_
19. What is the answer to the problem of each section wanting to be the star? \_\_\_\_\_
20. Define fugue. \_\_\_\_\_
21. Describe how the video portrays a round? \_\_\_\_\_
22. Why is it very difficult to hear five melodies being played at the same time? \_\_\_\_\_
23. Is it important to be able to hear and separate five melodies simultaneously? \_\_\_\_\_
24. What should a listener listen to after getting "lost" in a piece of music? \_\_\_\_\_
25. Has what you listen for in music changed because of what you learned in this video?  
Why? \_\_\_\_\_
26. How can an observer recognize that a listener is enjoying listening to music? \_\_\_\_\_

Name \_\_\_\_\_

# Texture

## Final

1. How are the layers of music like the layers in a sandwich? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Why is it necessary to have melody and accompaniment? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. How did the music change when an accompaniment was added? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. How do people play music together? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. What did the final song sound like? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. After watching and listening, can you hear all the layers in the song? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. How can each section of the orchestra star in music? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. How can the orchestra members help the audience hear the different parts of a fugue? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. How many layers can music have? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
10. Has your understanding of musical texture changed? How? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Follow-up Activities:

- Have students pay attention to the layers of conversations in the cafeteria. Listening for the different qualities of sound. Ask if any one sound stood out above the rest of the din. If so, why?
- Have student notice layers in their home, e.g. clothes in the closet, clothes in a drawer, dishes in the kitchen, etc. Assign the students to draw a picture of what they saw.

# Form

## Introduction

These activities prepare students to explore what they know and also to think about musical form.

- Ask students where they see repetition in the objects around them, i.e. floor tiles, patterns in bricks,
- Ask students to tell what they know about form in music.
- Have students brainstorm why it is necessary to organize music.

### Terms:

- Repetition: a repeated section of music.
- Sonata form: uses three main sections, statement, fantasia, and restatement
- Introduction: the opening passage of a piece of music.
- Bridge: a transitional or connecting section in a musical work.
- Harmonies: groups of notes that are sounded together.
- Theme and Variations: altered version of an original musical theme with modifications in the melody, rhythm, and/or harmony.

### Resources:

- Marsalis, W, (1995). Listening for clues [Videotape]. (Available from Sony Music Entertainment Inc., 550 Madison Avenue, New York, NY 10022-3211)



Name \_\_\_\_\_

## Form

1. How is listening to music like reading a story? \_\_\_\_\_
2. Explain how knowing the form of music is like knowing what is going to happen in a story. \_\_\_\_\_
3. What is repetition? \_\_\_\_\_
4. What are the three parts that make the sonata form?
  - a. \_\_\_\_\_
  - b. \_\_\_\_\_
  - c. \_\_\_\_\_
5. Why is the first section of a piece of music the most important for the listener? \_\_\_\_\_
6. Describe the first theme played, how are you going to remember it? \_\_\_\_\_
7. Why are some musical compositions long? \_\_\_\_\_
8. How do composers stretch music? Why? \_\_\_\_\_
9. How does a composer get from one point to another? \_\_\_\_\_
10. Why can the transition section of a composition be confusing? \_\_\_\_\_
11. Describe introductions \_\_\_\_\_
12. What happens in the fantasia section of the music? When does it end? \_\_\_\_\_
13. Why is the restatement section the easiest section to listen to? \_\_\_\_\_
14. In the form AABA, describe the second A. \_\_\_\_\_
15. Why is part B called the bridge? \_\_\_\_\_
16. What is the Sonata Form in miniature? \_\_\_\_\_
17. Why is "I've Got Rhythm" easier to listen to than when a symphony plays a song in the sonata form if they both use the same form? \_\_\_\_\_
18. What is chorus format? \_\_\_\_\_
19. How long is a song? \_\_\_\_\_
20. How are the different choruses used? How are they the same? Different? \_\_\_\_\_
21. Describe theme and variations. \_\_\_\_\_
22. What do composers do to create variations? \_\_\_\_\_
23. When listening to a composition written in the form of theme and variations, what must the listener always remember? Why? \_\_\_\_\_
24. How many bars are in the blues? \_\_\_\_\_
25. How many chords are used in the blues? \_\_\_\_\_
26. Describe the call and response chorus. What happens? \_\_\_\_\_
27. What is a riff chorus? \_\_\_\_\_
28. Describe the final song? Where do you hear music that sounds like this? \_\_\_\_\_

Name \_\_\_\_\_

# Form

Final

1. Why is some music easier to listen to than others? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. What is your favorite kind of music? Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Why is music that is played on the radio easy to listen to? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Describe the blues. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. What is musical form? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Why is it necessary to organize music? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Why would a composer repeat a section of music? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. What does "Just like a good story, it takes time to develop a piece of music" mean? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. Explain why it important to listen for form in music. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
10. Write a question about form that you would like to have answered \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Follow-up Activities:

- Draw a picture, or write a poem that depicts the concept of theme and variations.
- Draw ABA, AABA, ABACADA forms.
- Do specific moods seem to be communicated by different musical forms?
- Have students make up movements that use different forms to present to the class, e.i., dribbling a basketball three times with the left hand and once with the right, then repeat the process.
- Describe form that is seen in architecture.
- Clap their own rhythm patterns using different forms.
- Remind the students to listen to music and enjoy it no matter the style or form.

# Why Toes Tap

## Introduction

These activities prepare students to explore what they know and also to think about the importance of rhythm in music.

- Ask students where they hear rhythmic patterns.
- Ask students to tell what they know about rhythm in music.
- Have students brainstorm why it is necessary to have rhythm in music.
- Have students take their pulse.
  - How steady is it?
  - What is causing it?
  - What causes it to increase/decrease?

### Terms:

- Rhythm: the regular pattern of beats and emphasis in music.
- Pulse: steady beat.
- Cacophony: unorganized combination of sounds.
- Meter: pattern of accented and unaccented beats
- Accelerando: gradually increasing in speed.
- Bar: also know as a measure, which includes the number of beats in a composition.
- Syncopation: shifting the accented beat to the weak beat of a bar of music.

### Resources:

- Marsalis, W, (1995). *Listening for clues* [Videotape]. (Available from Sony Music Entertainment Inc., 550 Madison Avenue, New York, NY 10022-3211)

Name \_\_\_\_\_

## Why Toes Tap

1. What is the most basic element of music? \_\_\_\_\_
2. Describe a song played without rhythm \_\_\_\_\_
3. Music is organized sound in time. Do you agree? Why? \_\_\_\_\_
4. What makes cacophony? \_\_\_\_\_
5. Do you have a rhythm machine? What is it? \_\_\_\_\_
6. Define pulse. \_\_\_\_\_
7. Why does music need accents and rests? \_\_\_\_\_
8. Define meter. \_\_\_\_\_
9. What are the two kinds of meter? \_\_\_\_\_
10. Describe the "feel" of the odd, three-four meter. \_\_\_\_\_
11. Describe the "feel" of the even meter. \_\_\_\_\_
12. How is the "feel" different between the even and odd meters? \_\_\_\_\_
13. What do musicians like to do with rhythms? Why? \_\_\_\_\_
14. What are measures? What is another name for measures? \_\_\_\_\_
15. Mr. Marsalis says we all feel bars? Do we? How do you know? \_\_\_\_\_
16. Name and briefly describe the different motions played in the video:
  - a. \_\_\_\_\_
  - b. \_\_\_\_\_
  - c. \_\_\_\_\_
  - d. \_\_\_\_\_
  - e. \_\_\_\_\_
17. What happens when the different motions are combined? \_\_\_\_\_
18. Why does the tempo of a piece of music have a powerful effect on the feeling of the music? \_\_\_\_\_
19. What is the effect on the music of an accelerando? \_\_\_\_\_
20. Why does the same piece of music sound so different when it is played slowly? \_\_\_\_\_
21. What is a "ground" rhythm? \_\_\_\_\_
22. What are ground rhythms able to do? How do they accomplish this? \_\_\_\_\_
23. Name three instruments that make up the rhythm section. \_\_\_\_\_
24. Describe the rhythm that a walking bass plays. \_\_\_\_\_
25. What is the basic rhythm of jazz music? Describe it. \_\_\_\_\_
26. Describe the difference between when the orchestra played the final song and when the jazz band played the same song. \_\_\_\_\_
27. Give an example of syncopation. \_\_\_\_\_

Name \_\_\_\_\_

# Why Toes Tap

Final

1. What does Mr. Marsalis mean by, "No motion-no rhythm, no rhythm-no music?"  
\_\_\_\_\_  
\_\_\_\_\_
2. Describe the "March of the Sugar Plum Fairy". \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Why is "the beat" so important to music? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. What is your favorite rhythm? What makes it "special" to you ? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Explain where you feel the beat. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Describe the closing composition, use the terms tempo, meter, and syncopation.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Why do musicians like to improvise? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. Explain why toes tap. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. Which element of music is the most important, melody, harmony, rhythm, form, or texture? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
10. When you listen to music, which element do you most easily hear? How do you know? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Follow-up Activities:

- Have students march around the room to a steady two beat rhythm. Change the rhythm pattern to three. Have the students describe the different way they move.
- Have students read a poem very slowly then rapidly. Is there a different “feel” when the tempo is changed? Why?
- Have students describe the rhythm to their favorite song/piece of music.
- Have students draw their favorite rhythm.

### *Introduction to Masters of Music*

This section of music masters has been taken from the filmstrip series *Masters of Music*. Each filmstrip addresses the lives of two composers. A narrator describes the composer's life, while drawings are presented on screen during which music the composer wrote is played. The lessons that follow are in three sections.

The introduction gives the instructor a list of the music that is played in the order heard on the filmstrip. Terms, with definitions, are also listed in chronological order. An introductory activity is also included that may help to introduce the time era during which the composers lived.

The following page should be completed while viewing the filmstrip. The questions are short answers to help ensure that the student is able to complete the answer before addressing the next question. It is beneficial to preview the questions with the students before showing the filmstrip to help the students become familiar with the subject and what is asked on the worksheet. The questions are written chronologically with the filmstrip and it is suggested that if a student misses an answer, the student listens for the next answer. If at all possible, do not stop the recording, rather allow the students to help each other discover the answers they may have missed after the filmstrip has been completed.

The final has open-ended questions that allow the student to reflect on what was presented. Therefore, more time should be allowed for the student to formulate a more complete and thoughtful answer.

Also group activities and discussion questions are suggested after the final section in each lesson. These suggestions are included to aid the teacher in giving students the



opportunity to extend their learning about specific composers or time eras. Most require that the students work together on a short project or permit the students to express themselves in a medium other than writing answers on paper.

# Baroque Masters: Bach and Handel

## Introduction

Musical excerpts from Handel:

*Royal Water Music*

"Ombra mai fu" from *Xerxes*

"The Lord Gave the Word" from the *Messiah*

"Hallelujah Chorus" from the *Messiah*

Musical excerpts from Bach:

*Concerto for Violin in D Minor*

*Cantata no. 147*

*The Well-Tempered Clavichord*

*Toccata and Fugue in D Minor*

### Terms:

Baroque Era: From 1600 to 1750. During this time, ornaments for its own sake was the ideal in all the arts. Notice that the keyboards are harpsichords with two sets of keys and not pianos. The legs, and outside of the instrument are very ornate. Also the color of the keys are reversed to today's keyboards.

Impresario: Italian businessmen that successfully raised money from various investors. They used the money to hire the best available performers and composers to stage new operas. They tended to live in great style.

Oratorio: Choral works performed on stage that dealt with religious subjects. They were always sung in English.

Below is a list of possible topics to brainstorm with students before viewing video. Record students' ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. What is "old" music?
2. How many years ago did Handel and Bach live?
3. Describe the type of music that was composed 250 years ago.
4. What types of instruments were used 250 years ago.
5. Describe a harpsichord.
6. Who was J. S. Bach and name any music heard that he wrote before viewing the filmstrip.
7. Who was G. F. Handel and name any music heard that he wrote before viewing the filmstrip.

Name \_\_\_\_\_

## Baroque Masters: Bach and Handel

Complete the following questions

1. In what year was George Fredrich Handel born? \_\_\_\_\_
2. In what country? \_\_\_\_\_
3. What career did Mr. Handel's father want him to pursue? Why? \_\_\_\_\_
4. How old was Handel when he was appointed assistant organist? How did he become a good organist at such a young age? \_\_\_\_\_
5. How old was Handel when he wrote his first opera? \_\_\_\_\_
6. After living for four years in Italy, where did Handel live? \_\_\_\_\_
7. Define impresario. \_\_\_\_\_
8. How many operas did Handel write? \_\_\_\_\_
9. Did Handel expect singers to sing the melodies the way he wrote them? How do you know? \_\_\_\_\_
10. Define oratorio \_\_\_\_\_
11. How many oratorios did Handel write? \_\_\_\_\_
12. Which one is his most famous? How long did it take Mr. Handel to write it? \_\_\_\_\_
13. Why did the king stand during the playing of the "Hallelujah Chorus"? \_\_\_\_\_
14. In what year did Handel die? \_\_\_\_\_
15. Why do you think that Handel moved from Germany to Italy then to England? \_\_\_\_\_
16. How many years was the Bach name known for music in Germany? \_\_\_\_\_
17. In what year was Johann Sebastian Bach born? \_\_\_\_\_
18. How old was Johann Bach when both his mother and father died? \_\_\_\_\_
19. With whom did he go live? \_\_\_\_\_
20. Why was Bach's brother jealous of him? \_\_\_\_\_
21. Why was Bach put in prison? \_\_\_\_\_
22. How long was Bach in prison? \_\_\_\_\_
23. Why did Bach remove a student conductor? \_\_\_\_\_
24. Why was Bach's music not published during his lifetime? \_\_\_\_\_
25. In what year did Bach die? \_\_\_\_\_

Name \_\_\_\_\_

## Baroque Masters:

## Bach and Handel

### Final

1. Which is more sensible, becoming an attorney or a composer? How do you know? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Explain who was a greater composer, Bach or Handel. On what did you base your opinion? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Describe how Baroque is different from the music you listen to today. How is it similar? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Which musical selection was your favorite? What did you like about it? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Why do people listen to music when they cannot understand the lyrics? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. How can two composers that died in the 1750s have written music that is still heard today? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Predict the type of music we hear today, that people 250 years from now will say is great music. Explain your answer. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. Bach spent time in prison because he would not cooperate with the Duke of Weimar. Was he right to challenge authority? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Group activity

- Arrange class into groups of two, three or four and present a skit to the class depicting one of the following:
  - a. a jealous sibling
  - b. a wealthy foreigner
  - c. an impresario trying to raise money from potential investors
  - d. a student being removed from a position from which she/he is working
  - e. civil disobedience

Optional assignment

- Draw your favorite ornate musical instrument
- Compare and contrast the sound of a harpsichord and piano
- Working with chalks or crayons, color how the music affects your moods.

# Classical Masters: Haydn and Mozart

## Introduction

Musical excerpts from Haydn:

*Symphony no. 101, or the Clock Symphony*  
*Symphony no. 94, or the Surprise Symphony*  
*Symphony no. 104, or the London Symphony*

Musical excerpts from Mozart:

*Symphony no. 36, or the Linz Symphony*  
"Overture" to *Le Nozze di Figaro*  
"La ci darem la mano" from *Don Giovanni*  
*Symphony no. 40*  
"Dies Irae" from Mozart's *Requiem Mass*  
*Eine Kleine Nachtmusik*

### Terms:

Libretto: story for an opera.  
Requiem mass: a musical setting of a mass for the dead.  
Symphony: a sonata for orchestra,

Below is a list of possible topics to brainstorm with students before viewing video. Record students' ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. What is "old" music?
2. How many years ago did Haydn and Mozart live?
3. What is a symphony?
4. Why do people attend symphonic concerts?
5. How do performers make written notes "come alive"?
6. Why do symphonies have conductors?
7. Are conductors necessary?

Name \_\_\_\_\_

## Classical Masters: Haydn and Mozart

1. In what year was Franz Joseph Haydn born? Where? \_\_\_\_\_
2. What two instruments could young Haydn play? \_\_\_\_\_
3. Why did Haydn at age twenty agree to become a servant? \_\_\_\_\_
4. Why was Haydn given only three weeks to write, rehearse, and produce a three act opera? \_\_\_\_\_
5. When Haydn wanted to go on vacation, what did Prince Esterházy give him? \_\_\_\_\_
6. Why did Haydn say he wanted to go to Vienna? \_\_\_\_\_
7. What "gimmick" did Haydn use to get the Prince to agree to give him a vacation? \_\_\_\_\_
8. Who did Haydn meet while visiting in Vienna? \_\_\_\_\_
9. How did the *Surprise Symphony* get its name? \_\_\_\_\_
10. Why did Haydn use alternating loud and soft passages in *Symphony no. 94*? \_\_\_\_\_
11. Name one of Haydn's famous students. \_\_\_\_\_
12. Why did Haydn stop giving him lessons? \_\_\_\_\_
13. How many trips to England did Haydn make? \_\_\_\_\_
14. How many symphonies did Haydn write? \_\_\_\_\_
15. What is the name of Haydn's last symphony? \_\_\_\_\_
16. In what year did Haydn die? \_\_\_\_\_
17. In what year was Wolfgang Amadeus Mozart born? \_\_\_\_\_
18. What did Mozart's father do for a living? \_\_\_\_\_
19. How old was Mozart when he started composing music? \_\_\_\_\_
20. How old was Mozart when he was considered an accomplished composer? \_\_\_\_\_
21. What was Mozart's age when he wrote his first opera? \_\_\_\_\_
22. Who became a good friend to Mozart? \_\_\_\_\_
23. How many children did Mozart lose while they were in infancy? \_\_\_\_\_
24. How could he keep composing music during such tragedy? \_\_\_\_\_
25. Name Mozart's opera that is considered a perfect opera. \_\_\_\_\_
26. How many symphonies did Mozart write? \_\_\_\_\_
27. Describe the legend that surrounds Mozart's final composition. \_\_\_\_\_
28. Why was Mozart buried in an unmarked pauper's grave? \_\_\_\_\_

Name \_\_\_\_\_

## Classical Masters: Haydn and Mozart

Final

1. Would you agree to become a servant in exchange for getting lessons? Why?  
\_\_\_\_\_  
\_\_\_\_\_
2. Explain how the composer Haydn was able to separate his unhappy personal life from his very successful musical career. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Describe what it must be like to be able to be considered an accomplished composer by the age of ten. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Mozart quit a job after he had been treated like a servant. Explain, is that a good reason to quit? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. What do you think Haydn could have taught Mozart about getting along with his patron? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Which composer wrote the better music? How do you know? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Why did Bach or Handel not compose any symphonies? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. Write a question you would like to ask either Haydn or Mozart. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



*Group activity*

- Arrange class into groups of two, three or four and present a skit to the class depicting one of the following:
  - a. Orchestra members blowing out candles and walking out of a concert hall.
  - b. Role play: you are a composer and concert goers are sleeping during a performance of one of your compositions.
  - c. Choreograph a dance to the first movement of *Eine Kleine Nachmusik*.

*Optional assignment*

- Describe the difference in the sound of Baroque music and Classical music.
- Chart the form of *Eine Kleine Nachmusik*.

# Early Romantic Masters: Beethoven and Schubert

## Introduction

Musical excerpts from Beethoven:

*Symphony no. 7*  
*Pathetique Sonata*  
"Adelaide"  
*Symphony no. 3, or the Eroica Symphony*  
*Symphony no. 5*  
*Piano Concerto no. 5, or the Emperor Concerto*

Musical excerpts from Schubert:

*Marche Militaire*  
*Der Erlkönig*  
"La ci darem la mano" from *Don Giovanni*  
*Symphony no. 8, or the Unfinished Symphony*  
*Symphony no. 9*

### Terms:

Patron: a wealthy and influential person who sponsors and supports a person or activity.

Musical prodigy: an extraordinarily gifted person.

Improvise: to compose or play on the spur of the moment without any preparation.

Lied: art song.

Prodigy: somebody who shows exceptional natural talent from an early age.

Below is a list of possible topics to brainstorm with students before viewing video.  
Compare answers after viewing filmstrip.

1. How is it possible that a deaf person could compose music?
2. Prodigies in various fields.
3. The responsibilities of caring for a family at age eighteen.
4. The frustration of being a world-class composer and not being able to prevent or halt deafness.
5. Voice changes as one goes through puberty.

Name \_\_\_\_\_

## Early Romantic Masters: Beethoven and Schubert

Complete the following questions

1. How old was Ludwig van Beethoven when he wrote his will? \_\_\_\_\_
2. How much aid did he receive from doctors as they tried to treat his hearing loss? \_\_\_\_\_
3. In what year was Beethoven born? \_\_\_\_\_
4. What did Ludwig's father do for a living? \_\_\_\_\_
5. What instrument did Johann van Beethoven teach his son? \_\_\_\_\_
6. How old was Beethoven when he met Mozart in Vienna? \_\_\_\_\_
7. What tragedy struck Beethoven while he was visiting in Vienna? \_\_\_\_\_
8. What emotional impact did this tragedy have on his father? \_\_\_\_\_
9. How old was Beethoven when he had to shoulder the responsibilities for raising his younger brothers and sisters? \_\_\_\_\_
10. Why did Haydn not charge Beethoven much money for lessons? \_\_\_\_\_
11. How old was Beethoven when he first noticed that his hearing was failing? \_\_\_\_\_
12. To whom was Beethoven's third symphony dedicated? \_\_\_\_\_
13. Why did Beethoven angrily rip out his dedication page to his *Symphony no. 3*? \_\_\_\_\_
14. Who visited Mr. Beethoven and became his friend during Beethoven's last four months of his life? \_\_\_\_\_
15. How many symphonies did Beethoven compose? \_\_\_\_\_
16. In what year did Ludwig van Beethoven pass away? \_\_\_\_\_
17. How many people attended his funeral? \_\_\_\_\_
18. What year was Franz Schubert born? \_\_\_\_\_
19. What did his father do for a living? \_\_\_\_\_
20. How old was Schubert when he had learned all his father could teach him about music? \_\_\_\_\_
21. What caused Schubert, after five years, to have to quit singing in the world famous Vienna Boys Choir? \_\_\_\_\_
22. What age was Schubert when he was qualified to teach school? \_\_\_\_\_
23. How did his father react when Schubert decided to leave the teaching profession and strike out for a career in music? \_\_\_\_\_
24. How did most composers make money in the early nineteenth century? \_\_\_\_\_
25. How many symphonies did Schubert write? \_\_\_\_\_
26. How old was Schubert when he died? \_\_\_\_\_
27. What did Beethoven attempt to do through his music? Was he successful? \_\_\_\_\_

Name \_\_\_\_\_

# Beethoven and Schubert

## Final

1. Beethoven's father compared him to Mozart when Beethoven was only six years old. Is it fair to compare young children? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
2. Do you think that Beethoven's music would be different if his father and mother could have been more supportive of him when he was young? How would it be different? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
3. Explain if it is possible that a person may be a prodigy in one subject and be average in another subject? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
4. Beethoven is given credit to be the first musician to be treated as an equal with princes and noblemen. Why do you think other musicians before him were treated as servants and he gained much more respect? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
5. How did Beethoven use deafness to his advantage? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
6. For fifty years after Schubert's death, his Symphony no. 8 was unperformed. Why? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
7. Why would Schubert's father bury his son as close as possible to Beethoven's grave? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
8. Which composer is better? On what did you base your opinion? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
9. Write a question that you would like to ask Beethoven or Schubert. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

*Group activity*

- View video *Beethoven Lives Upstairs*.
- Write and perform a skit of Schubert meeting Beethoven.
- Describe your emotions after watching a video of Beethoven's *Fifth Symphony* with the sound turned off.

*Optional assignment*

- Draw a picture with closed eyes.
- Draw a picture describing the first movement of Beethoven's Fifth Symphony.
- Describe the form of the first movement of Beethoven's Fifth Symphony.
- Write a poem that gives a similar feeling of Beethoven's Fifth Symphony.
- Choreograph a dance to Beethoven's Fifth Symphony.
- Discuss how it is possible to express complex ideas through music.

# Masters of the Keyboard: Chopin and Liszt

## Introduction

Musical excerpts from Chopin:

*Polonaise in F# Minor*  
*Concerto for Piano and Orchestra in F Minor*  
*Fantasia Impromptu*  
*Symphony no. 3, or the Eroica Symphony*  
*Raindrop Prelude*  
*Piano Concerto no. 5, or the Emperor Concerto*

Musical excerpts from Liszt:

*Hungarian Rhapsody, no 2*  
*Concerto no. 1 in E<sup>b</sup>*  
*Les Preludes*  
*Piano Concerto no. 1*

Musical excerpt from Wagner:

"Prelude to Act III" of *Lohengrin*

### Terms:

Tuberculosis: an infectious disease of the lungs.

Kappelmeister: musical director

Symphonic poem: idea that music could be used to communicate ideas and to tell complete stories.

Below is a list of possible topics to brainstorm with students before viewing filmstrip.  
Compare student's answers after viewing filmstrip.

1. What is the difference between a harpsichord and a piano?
2. What is a pianoforte?
3. Who leads a more fulfilling life, a composer or a performer?
4. The creative process needed to produce a new form of musical composition.
5. Compare a modern keyboard player/composer to either Chopin or Liszt.

Name \_\_\_\_\_

## Masters of the Keyboard: Chopin and Liszt

Complete the following questions

1. In what year was Frédéric Francois Chopin born? \_\_\_\_\_
2. In what country? \_\_\_\_\_
3. What did his father do for a living? \_\_\_\_\_
4. How old was Chopin when he received his first music lesson? \_\_\_\_\_
5. At what age did Chopin enter the Warsaw Conservatory of Music? \_\_\_\_\_
6. What was the man's name that recognized Chopin's genius for composition?  
\_\_\_\_\_
7. How did this man offer his encouragement to Chopin? \_\_\_\_\_
8. What year did Chopin leave Warsaw for Paris? \_\_\_\_\_
9. Why did Frédéric Chopin go to Paris? \_\_\_\_\_
10. Where did Chopin perform in Paris? \_\_\_\_\_
11. Why did Chopin leave Paris for London? \_\_\_\_\_
12. What was Chopin's age when he died? \_\_\_\_\_
13. How old was he? \_\_\_\_\_
14. What did Beethoven do when Franz Liszt performed for him? \_\_\_\_\_
15. How old was Liszt when he applied to enter the Paris Conservatory of Music? \_\_\_\_\_
16. What was Liszt's nickname? \_\_\_\_\_
17. How was Liszt received as he traveled from city to city in Europe? Why?  
\_\_\_\_\_
18. How many years did Liszt spend working for the Duke of Weimar? \_\_\_\_\_
19. What name did Liszt give to the form of music he created? \_\_\_\_\_
20. Why is this form important? \_\_\_\_\_  
\_\_\_\_\_
21. Where did Liszt live from 1859 to 1870? \_\_\_\_\_
22. Why did Liszt return to Weimar in 1870? \_\_\_\_\_
23. To whom did Liszt's daughter, Cosima fall in love with and marry? \_\_\_\_\_
24. What was Liszt able to do that amazed young composers? How was he able to accomplish this? \_\_\_\_\_
25. How old was Liszt when he died? What year was it? \_\_\_\_\_

Name \_\_\_\_\_

# Chopin and Liszt

## Final

1. Why did Chopin leave Warsaw for Paris and never return to his homeland? Would you consider him a traitor? Why? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
2. Chopin left Warsaw to become famous. Could you become famous living in Yakima? Has anything changed? What would you prefer to be famous for? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
3. The filmstrip says that when Chopin met the Baroness Dudevant, she was irritated by Chopin's rudeness. However, then it stated, "Irritation gave way to friendliness and friendliness gave way to love." How does that happen? How do you know? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
4. How can a sick lonely man, like Chopin towards the end of his life, continue to write beautiful music? Where do you think he received strength to continue being creative? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
5. We learned that Chopin was more of a composer than Liszt, however, Liszt was more of a performer than Chopin. If you could choose which you could be, what would be your choice? Why? How did you arrive at your answer? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
6. Describe what it must be like to be the most famous musician alive? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
7. What question would you like to ask each of the composer/performs studied? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



*Group Activity*

- Arrange class into groups of two, three or four and discuss one of the following topics:
  - Leaving your homeland to attempt to become famous.
  - Learning to love someone or something that at first meeting you found irritating.
  - Discuss professional jealousy

*Optional assignment*

- Listen to a Chopin prelude and draw the feelings the listener gets from the music.
- Compare and contrast the sound of a harpsichord and piano
- Locate on a map the cities that Chopin visited on his way from Warsaw to Paris.
  - Breslau
  - Dresden
  - Prague
  - Vienna
  - Munich
  - Stuttgart
- Listen to a Liszt composition and write a poem about the idea that is communicated.

# Masters of the Musical Stage: Wagner and Verdi

## Introduction

Musical excerpts from Wagner:

- "Prelude" to *Die Meistersinger*
- "Overture" to *The Flying Dutchman*
- "Overture" to *Rienzi*
- "In Fernem Land" from *Lohengrin*
- "Prelude" to *Tristan und Isolde*
- "Prelude" to *Tannhauser*

Musical excerpts from Verdi:

- "Overture" to *La Forza del Destino*
- "La donna e Mobile" from *Rigoletto*
- "Triumphal March" from *Aida*
- "Dio mi potevi scagliar" from *Otello*
- "Celeste Aida" from *Aida*

### Terms:

Italian opera: made up of formal solos (arias), duets and ensemble numbers. The orchestra accompanies the singers and the singers are the stars. They dominate the performance.

Musical drama: the orchestra works with and may overshadow the singers. Acting is as important as singing.

Below is a list of possible topics to brainstorm with students before viewing video. Record students' ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. What is opera?
2. Have any students seen an opera?
3. Why go to an opera if it is not written in a language that the listener understands?
4. What is the difference between light opera, romantic opera, operetta, and grand opera?
5. Why lenders pursue their debtors that refuse to repay loans.
6. Why would a professor join a political revolutionary group?

Name \_\_\_\_\_

## Masters of the Musical Stage: Wagner and Verdi

Complete the following questions.

1. Name the four types of musical theater entertainment that was popular during the eighteenth century. \_\_\_\_\_
2. In what year was Richard Wagner born? \_\_\_\_\_
3. How old was he when his father died? \_\_\_\_\_
4. What did Richard Wagner's elder brother and sister do for a living? \_\_\_\_\_
5. Whose music did Wagner hear that inspired him to write music? \_\_\_\_\_
6. How did Wagner treat lenders that loaned him money? Why? \_\_\_\_\_
7. While living in France, how did Wagner earn a living? \_\_\_\_\_
8. When did he write operas? \_\_\_\_\_
9. Why did a squad of German soldiers have a warrant for Wagner's arrest? \_\_\_\_\_
10. While in Paris, to whom did Wagner write and ask to stage his new opera *Lohengrin*? \_\_\_\_\_
11. What prevented Wagner from attending the premier of *Lohengrin* in Weimar? \_\_\_\_\_
12. What term did Wagner use when referring to his operas? \_\_\_\_\_
13. What is a musical drama? \_\_\_\_\_
14. Whose daughter was Cosima? \_\_\_\_\_
15. In what year did Wagner die? \_\_\_\_\_
16. In what country was Verdi born? \_\_\_\_\_
17. In what year was Giuseppe Verdi born? \_\_\_\_\_
18. How old was Verdi when he was singing in the local choir? \_\_\_\_\_
19. What remarkable gift did Verdi possess? \_\_\_\_\_
20. Why did Barezzi pay for Verdi's music lessons? \_\_\_\_\_
21. How many years did Giuseppina pursue Verdi before they were married? \_\_\_\_\_
22. Why were not all of Verdi's operas successful? What was the problem? \_\_\_\_\_
23. What opera did Verdi write for the opening of the Suez Canal? When and where was it first performed? \_\_\_\_\_
24. How old was Verdi when he composed *Otello*? \_\_\_\_\_
25. How many operas did Verdi write? \_\_\_\_\_
26. How old was Verdi when he died? \_\_\_\_\_

Name \_\_\_\_\_

## Wagner and Verdi

Final

1. How many young people at the age of sixteen decide what they want to do in life, then change their mind and go a different direction? What do you think about Wagner at the age of sixteen wanting to become a composer then following his dream to become a world-class composer? Is that unusual? How do you know?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Why did Wagner join a political revolutionary group? What was the result? What would your advice be to Wagner? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Describe the difference between an opera and a musical drama. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Why is opera performed only in large cities? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Why would a friend, Barezzi, pay for Verdi's music education? Is anything "free"? What do you think Barezzi expected in return? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. The filmstrip claims, "Both composers turned opera into an artistic experience rather than mere entertainment." What is the difference between artistic experience and entertainment? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Both composers were under pressure from their governments to present their country's leaders in good light. Is this fair? Explain \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Group Activity*

- Have class write an operetta.
- Discuss why a celebrity would think a lender would be honored to lend him/her money.
- Watch video of Verdi's *Aida*.

*Optional Assignment*

- Visit the following websites:
  - Richard Wagner web site: <http://home.no.net/wagner>
  - Giuseppe Verdi web site: <http://opera.stanford.edu/Verdi/>
  - Seattle Opera web site: <http://www.seattleopera.org/>
  - Ticket web site: <http://www.tixx.com/index.html> tickets for opera cost \$100.00 to 620.00.

# Masters of Neoclassicism: Brahms and Bruckner

## Introduction

Musical excerpts from Brahms:

*Symphony no. 1*

*Concerto no. 2* for Piano and Orchestra

*Hungarian Dance no. 5*

Musical excerpts from Bruckner:

*Symphony no. 1*

*Symphony no. 3*, or the *Wagner Symphony*

*Symphony no. 9*

Musical excerpt from Wagner:

“Prelude to Act III” of *Lohengrin*

### Terms:

Neoclassicism: a movement of 20<sup>th</sup> century music that is characterized by the inclusion into contemporary style of features derived from the music of the 17<sup>th</sup> and 18<sup>th</sup> centuries. A general reaction against the unrestrained emotionalism of late romanticism.

Singakademie: German for choral society.

Below is a list of possible topics to brainstorm with students before viewing video. Record students' ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. Why would an individual want to go back to the “old ways”?
2. Why are “oldies” popular?
3. What is the importance of teachers in relation to teaching music?
4. Are humans born composers or is composing music a skill that can be taught?
5. How are people taught to write music?

Name \_\_\_\_\_

## Masters of Neoclassicism: Brahms and Bruckner

Complete the following questions.

1. When was Johannes Brahms born? \_\_\_\_\_
2. How old was Brahms when he started picking out tunes on the piano? \_\_\_\_\_
3. In what kind of venues did Brahms play during his early teens? \_\_\_\_\_
4. With whom did Brahms live while in Düsseldorf? \_\_\_\_\_
5. Why did Brahms quit working as the conductor of the Choral Society in Vienna? \_\_\_\_\_
6. After Brahms no longer worked as the conductor of the Choral Society in Vienna, what did he do? \_\_\_\_\_
7. Why did Brahms resign, after three years, from being the artistic director of the Society of the Friends of Music? \_\_\_\_\_
8. Name three of the most popular requests Mr. Brahms had while performing in Europe. \_\_\_\_\_
9. Where did Brahms stand while composing? \_\_\_\_\_
10. How long did Mr. Brahms work on his first symphony? \_\_\_\_\_
11. Why did Brahms destroy much of his music? \_\_\_\_\_
12. In what year did Brahms die? \_\_\_\_\_
13. Give the year of Bruckner's birth. \_\_\_\_\_
14. Name the country that Anton Bruckner was from. \_\_\_\_\_
15. What special musical talent did Bruckner have? \_\_\_\_\_
16. Why did Bruckner have to quit singing in the choir? \_\_\_\_\_
17. What influenced Bruckner to leave teaching? \_\_\_\_\_
18. Beside directing choirs and playing the organ, what else did Bruckner do? \_\_\_\_\_
19. While vacationing in Weimar, whose music did Bruckner hear that "electrified" him? What did he do? \_\_\_\_\_
20. To whom did Bruckner dedicate his third symphony? \_\_\_\_\_
21. Why did Bruckner have to resign his teaching post at the Conservatory of Music in Vienna? Was that fair? \_\_\_\_\_
22. How many symphonies did Bruckner write? \_\_\_\_\_
23. How many music students did Bruckner have? Name a famous student of his. \_\_\_\_\_
24. In what year did Bruckner die? \_\_\_\_\_

Name \_\_\_\_\_

## Brahms and Bruckner

### Final

1. Why would Brahms father, Johann, take his son to the finest piano teacher in the town when Johannes was nine years old? What kind of music do you think he learned to play? Why do you think that? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. It took Brahms ten years of work to complete his first symphony. How could a composer not get tired of working on the same project for ten years? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. What does the filmstrip mean when it says that Brahms built on the musical truths that Mozart, Beethoven and Schubert had discovered? Why is building on what another composer started a commendable accomplishment? Where do you see that happening today? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. After considering the music of Brahms and Bruckner, explain how a composer may be great but not original. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. The filmstrip claimed that Bruckner was "a born teacher". Do you think that some individuals are "born teachers"? What makes a teacher good? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Do you think that a composer that plays an instrument well has an advantage over a composer that does not play an instrument? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Name a contemporary composer that is alive today. How did this person become accomplished at writing music? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. What question would you like to ask Brahms or Bruckner? \_\_\_\_\_  
\_\_\_\_\_



*Group Activity*

- Arrange class in groups of two/three and discuss the following:
  - Is it fair to dismiss a teacher who has taught at a school for 35 years for supporting her/his students? Have the students tell what they would have done and why.
  - Draw a picture that describes the mood of the first movement of Brahms' *Symphony no. 1*.

*Optional Assignment*

- Visit a Bruckner web site: <http://w3.rz-berlin.mpg.de/cmp/bruckner.html>.
- Listen to the music of Gustav Mahler and compare it to Bruckner's music.

Name \_\_\_\_\_

# Masters of Russian Romanticism: Tchaikovsky and Rimsky-Korsakov

## Introduction

Musical excerpts from Tchaikovsky:

*Symphony no. 5*  
 "Overture" to *Storm*  
 "Overture Fantasy" from *Romeo and Juliet*  
*Piano Concerto no. 1*  
*Swan Lake*  
 "Polonaise" from *Eugene Onegin*  
*The Manfred Symphony*  
*Symphony no. 6, or the Pathétique Symphony*

Musical excerpts from Rimsky-Korsakov:

*Flight of the Bumblebee*  
 "The Sea and Sinbad's Ship" from *Scheherazade*  
 "Song of India" from *Sadko*  
 "Tale of the Kalendar Prince" from *Scheherazade*

### Terms:

Aristocrat: a member of the highest social class in a country

Concerto: an instrumental work for orchestra that highlights a soloist or group of soloists.

Symphonic poem: an extended piece of music for a symphony orchestra that is based on a literary theme, for example, a folktale or landscape.

Ballet: a form of dance characterized by conventional steps, poses, and graceful movements.

Below is a list of possible topics to brainstorm with students before viewing video. Record students' ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. Why would a successful person want to commit suicide?
2. What do navy personnel do on a ship during off duty hours?
3. Where and what is Carnegie Hall?

Name \_\_\_\_\_

## Masters of Russian Romanticism: Tchaikovsky and Rimsky-Korsakov

Complete the following questions.

1. How old was Tchaikovsky when he attempted to commit suicide? \_\_\_\_\_
2. How old was Tchaikovsky when he was considered a good pianist? \_\_\_\_\_
3. What job was Tchaikovsky being trained to do? \_\_\_\_\_
4. What year did Tchaikovsky leave government service and devote himself entirely to writing music? \_\_\_\_\_
5. What year did Hans von Bulow play Tchaikovsky's Piano Concerto in Boston? \_\_\_\_\_
6. Name three different musical fields Tchaikovsky proved to be a successful composer. \_\_\_\_\_
7. Name the composer that Tchaikovsky met in 1887. \_\_\_\_\_
8. What year did Tchaikovsky come to the United States where he conducted the first concert at the Carnegie Hall? \_\_\_\_\_
9. Name the famous ballet that Mr. Tchaikovsky wrote in 1892. \_\_\_\_\_
10. How many symphonies did Tchaikovsky write? \_\_\_\_\_
11. In what year did Tchaikovsky die? \_\_\_\_\_
12. In what year was Nikolai Rimsky-Korsakov born? \_\_\_\_\_
13. Why did Rimsky-Korsakov receive music lessons? \_\_\_\_\_
14. What profession was Rimsky-Korsakov seeking at the age of twelve? \_\_\_\_\_
15. What did Mr. Korsakov do in his off duty hours as the navy ship he was on travel around the world? \_\_\_\_\_
16. For how many years was Rimsky-Korsakov the Inspector of Naval Bands? \_\_\_\_\_
17. What practical knowledge did Mr. Korsakov gain while working with bands? \_\_\_\_\_
18. The symphonic poem, *Scheherazade* is considered by many to be Rimsky-Korsakov's most successful works. Name the story this music is based on. \_\_\_\_\_
19. How many operas did Rimsky-Korsakov write? \_\_\_\_\_
20. How many years did Rimsky-Korsakov teach at the St. Petersburg Conservatory? \_\_\_\_\_
21. Why was he dismissed from the school? \_\_\_\_\_
22. How did Mr. Korsakov seek to get revenge for his dismissal? \_\_\_\_\_
23. What is the name of the opera Rimsky-Korsakov wrote in 1907 and what is it about? \_\_\_\_\_
24. How old was Rimsky-Korsakov when he died? \_\_\_\_\_

Name \_\_\_\_\_

## Masters of Russian Romanticism: Tchaikovsky and Rimsky-Korsakov

Final

1. The education of the wealthy included everyone receiving music lessons. Is that fair for only the wealthy to have the privilege of learning music? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Rimsky-Korsakov is given credit for being the first Russian to compose an "important" symphony. What types of music were other Russian composers writing? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Rimsky-Korsakov was appointed Professor of Practical Composition at St. Petersburg Conservatory of Music. The first year he kept one day ahead of his students by studying the material the night before presenting it to his class. During his first year, what kind of a teacher was he? Why do you say that? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Why did both of the Russian composers write operas? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. How did Rimsky-Korsakov become expert in orchestration? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Do you think that it was fair for the Conservatory to dismiss Mr. Korsakov? Why? What was his response? What that fair? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. What question would you like to ask Mr. Tchaikovsky or Mr. Rimsky-Korsakov? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Group Activity*

- Arrange class into groups of two, three or four and present a skit to the class depicting one of the following:
  - A stranger saving a person from a life-threatening situation.
  - A naval officer commanding sailors aboard a ship.

*Optional assignment*

- Locate on a map the Russian cities mentioned in the filmstrip.
- Working with chalks or crayons, color how the music makes student feel.

# Masters of National Music: Grieg and Dvorák

## Introduction

Musical excerpts from Grieg:

“Morning” from the *Peer Gynt Suite*

*Concerto in A Minor*

“In the Hall of the Mountain King” from the *Peer Gynt Suite*

“Anitra’s Dance” from the *Peer Gynt Suite*

Musical excerpts from Dvorák:

*Carneval Overture*

*Slavonic Dance*

*Symphony no. 9, or Symphony from the New World*

*Slavonic Rhapsody*

## Terms:

Sight-read: to read or perform something, for example, music or a foreign language, without having practiced or seen it beforehand.

National resource: somebody who or something that can be used as a source of help or information.

Krone: the unit currency of Norway.

Tone Poem: an extended piece of music for a symphony orchestra that is based on a literary theme. Also called symphonic poem.

Below is a list of possible topics to brainstorm with students before viewing video. Record students’ ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. The possible relationship between music and nature. What type of music best portrays nature?
2. Discuss the consequences of being forced to spend a year in bed due to illness would have on a young person’s outlook on life.

Name \_\_\_\_\_

## Masters of National Music: Grieg and Dvorák

Complete the following questions.

1. In what country and year was Edvard Grieg born? \_\_\_\_\_
2. How old was Grieg when he would strike perfect chords on the piano? \_\_\_\_\_
3. How old was Grieg when Ole Bull, a famous Norwegian violinist, was impressed with Grieg's musical composing ability and offered his encouragement? \_\_\_\_\_
4. While studying in Leipzig, what was Grieg forced to do? \_\_\_\_\_
5. Name the composer that Grieg invited to visit him in Rome in 1868. \_\_\_\_\_
6. Who played Grieg's piano Concerto in A Minor before it was completed? \_\_\_\_\_
7. How much money did the Norwegian government give to Grieg each year after it declared him a national resource? \_\_\_\_\_
8. What countries did Mr. and Mrs. Grieg visit in 1880? \_\_\_\_\_
9. How did they earn money? \_\_\_\_\_
10. How old was Grieg when he died? \_\_\_\_\_
11. In what year was Antonin Dvorák born? \_\_\_\_\_
12. Name the country where Dvorák was born. \_\_\_\_\_
13. What was Dvorák's career to be according to his father? \_\_\_\_\_
14. What three instruments did Dvorák learn to play? \_\_\_\_\_
15. What happened when Dvorák told his father that he wanted to be a professional musician? \_\_\_\_\_
16. Name two composers that offered encouragement to Dvorák. \_\_\_\_\_
17. Where did Mr. Dvorák spend his summers? \_\_\_\_\_
18. Who did Dvorák claim were the "real masters"? \_\_\_\_\_
19. In what city is the National Music Conservatory that Dvorák became the director of located? \_\_\_\_\_
20. Name two cultures Dvorák claimed Americans ignored. \_\_\_\_\_
21. What term did Dvorák use when referring to the United States? \_\_\_\_\_
22. How many operas did Dvorák write? \_\_\_\_\_
23. How many tone poems did Mr. Dvorák compose? \_\_\_\_\_
24. In what year did Antonin Dvorák die? \_\_\_\_\_
25. With whom was Dvorák compared? \_\_\_\_\_

Name \_\_\_\_\_

## Masters of National Music: Grieg and Dvorák

Final

1. Grieg's teacher was outraged when Edvard brought his musical composition to school rather than his German dictionary. If you were the teacher, describe how you would respond. Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Explain how it was possible that Liszt could sight read Grieg's very difficult Piano Concerto in A Minor. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Do you think that Mr. and Mrs. Grieg would have a special relationship because they performed together on stage? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. When Dvorák was a youngster, he was expected to follow in his father's steps and become an innkeeper butcher? Why was it the custom for sons to continue in the same career as their fathers? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Do humans get to select their talents? Why would Dvorák's father be disappointed with a son that was a talented musician? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. The filmstrip states that "Perhaps, the greatest contribution Dvorák made to the world of music was his ability to take folk music and turn it into an art with a universal appeal." Why would the capacity to take folk music and make it appealing to other cultures be considered noble? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



*Group activity*

- Plan a walk in the park, pay close attention to the singing birds and other sounds of nature.
- Write a poem, draw a picture, write a play, and choreograph a dance depicting nature.

*Optional assignments*

- Draw your favorite ornate musical instrument
- Compare and contrast the sound of a harpsichord and piano
- Working with chalks or crayons, color how the music makes student feel.
- Locate the following on a map:
  - Norway
  - Leipzig
  - Copenhagen
  - Christiania
  - Bergen
  - Prague
  - Zlonice
  - Czechoslovakia

*Introduction to popular music*

This third section, 20<sup>th</sup> Century Popular Music, is taken from the filmstrip series *20<sup>th</sup> Century Popular Music*. Each of the six filmstrips covers about a decade starting in the 1900s with ragtime and ending in the 1970 with rock music.

The introduction gives the instructor a list of terms along with their definitions that are presented in the filmstrip. After the list of definitions, inventions are listed that were made during each musical era being studied. Many times these inventions contributed to the spread and popularity of the genre of music being studied. Popular dances of each time period are also included in the introduction so that students may associate the dances of the era with the style of music. Finally, possible topics to present to the students before viewing the filmstrip are included to help direct the students' interest and possibly get the students to think about what was happening in the United States during the time period being considered.

The page following the introduction has been made to be copied and given to the students. The students, while viewing the filmstrip, should complete their worksheet. The questions have short answers to help ensure that the students are able to complete the answer before addressing the following question. It is beneficial to preview the questions with the students before showing the filmstrip to help the students become familiar with the subject and the questions being asked on the worksheet. The questions are written in chronological order from the filmstrip and it is suggested that if a student misses an answer while the filmstrip is being viewed, the student omit that particular answer and listen for the next answer. If at all possible, do not stop the filmstrip, rather allow the students to help each other discover the answers they may have missed after the filmstrip

has been completed. If necessary, a second viewing of the filmstrip may be needed before the students have written all the answers correctly.

The third page, named "Final", has open-ended questions that allow the students to reflect on what was presented in both the introduction and during the filmstrip. Because these questions are not memory recall in nature, they will require the students to be more contemplative while answering. Therefore, more time will be needed for answering the questions. These answers should always be answered in complete sentences.

The following page has group activities listed that may be used to extend the students' learning and appreciation for each time period being studied. Likewise, the optional assignment included is designed to enrich the students' understanding of the epoch being studied.

# Ragtime

## Introduction

### Terms:

Band: John Phillip Sousa wrote marches that emphasis brass, woodwinds, and percussion instruments.

Tin Pan Alley: the part of New York City where music companies had their offices.

Song Plugging: composers or publishers would travel from one place of entertainment to another trying to persuade singers or instrumentalists to perform their songs.

Ragtime: music characterized by a steady two beat march rhythm, played in the left hand, and a persistent rhythmic syncopation in the right hand.

Blues: a type of unwritten folk songs sung for generations by Black singers.

### Inventions:

Airplanes  
Automobiles  
Telephones  
Telegraph  
Player Piano  
Castlewalk Dance  
Cakewalk  
Phonograph

### Dances:

Castlewalk  
Cakewalk

Below is a list of possible topics to brainstorm with students before viewing video. Record students' ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. When was electricity discovered?
2. What kind of music could we have without electricity?
3. Is it necessary to always have "new music"?
4. Why was Black music not popular until the early 1900s with the American public?

Name \_\_\_\_\_

# Ragtime

Complete the following questions

1. List three inventions that were included in lyrics during the first decade of the twentieth century that American composers used to make a song. \_\_\_\_\_
2. Name the official U.S. Navy song. \_\_\_\_\_
3. Who wrote the song "I'm a Yankee Doodle Dandy"? \_\_\_\_\_
4. Who started the United States Marine Band? \_\_\_\_\_
5. Who is considered the first American to write American style music? On what did he base his melodies? \_\_\_\_\_
6. What was the first invention that was capable of reproducing music? \_\_\_\_\_
7. Why were they so popular? \_\_\_\_\_
8. Name one of the greatest Ragtime composers. \_\_\_\_\_
9. Why did the average amateur pianist not play Scott Joplin's music? \_\_\_\_\_
10. Irving Berlin is said to have written the most famous Ragtime song. Name the song. \_\_\_\_\_
11. Where does the Castlewalk dance get its name? \_\_\_\_\_
12. What style of music did Victor Hubert write? \_\_\_\_\_
13. What song was the first to sell a million copies? \_\_\_\_\_
14. Why was that song so popular? \_\_\_\_\_
15. Describe a cylinder record and the machine needed to play cylinder records. \_\_\_\_\_
16. What was the "new" kind of music that replaced Ragtime in 1917? \_\_\_\_\_
17. What new invention helped to spread the popularity of this new music? \_\_\_\_\_
18. Where did the Jazz band derive their instrumentation? \_\_\_\_\_
19. Name the instruments used in the original Dixie Jazz bands. \_\_\_\_\_
20. Name the musicians from New Orleans given credit for starting the new sound of Jazz. \_\_\_\_\_
21. Why was every performance the jazz musicians played considered "fresh"? \_\_\_\_\_
22. What two musical styles did the Jazz combine? \_\_\_\_\_
23. Why, in 1912, did the Blues become popular? \_\_\_\_\_
24. Name a unique characteristic of the instrumental blues. \_\_\_\_\_
25. What was the first style of American music to be copied by European musicians? Why do you think they would copy American music when they had their own music? \_\_\_\_\_

Name \_\_\_\_\_

# Ragtime

## Final

1. Why would a Real Live Nephew of my Uncle Sam be born on the fourth of July?  
\_\_\_\_\_  
\_\_\_\_\_
2. Well into the nineteenth century, American popular music was indistinguishable from the light classics of Western Europe. Stephen Foster is considered to be first to write American popular music. Describe how his music sounded different from the previous American music. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. What is the significance of the player piano? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Describe how the original player pianos operated. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Compare the piano playing of Scott Joplin to Franz Liszt or Fredrick Chopin. Explain which pianist you would prefer to listen to and why. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Why did the filmstrip say that the European style of music was part of the past? What replaced it? Is it necessary to have old music be replaced with new music? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Describe an instrumental version of the Blues. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. Compare the dress codes of the Ragtime era to the dress codes today. Why would anyone get disturbed with what the females wore during the early 1900s? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Group activity*

- Listen to a student/teacher play several of Scott Joplin's rags.
- Select one of the following items to draw: early telephones, first cars, and early phonograph.
- Go to the library or search on the Internet for fashions of the early 1900s. then have a fashion show.
- Learn the lyrics for the song *Over There*.

*Optional assignment*

- Learn the Castlewalk Dance.

# Jazz

## Introduction

### Terms:

Flapper: a young woman of the 1920s who disdained prior conventions of decorum and fashion.

Speakeasy: a place where alcoholic beverages are sold and consumed illegally, especially during Prohibition in the United States.

Bobbed hair: a woman's short haircut, especially a straight cut at chin length.

Crooner: a singer who favors slow songs, especially ballads, and whose style is generally sentimental.

### Inventions:

Radio  
Microphone  
Loud Speakers

### Dances:

Charleston  
Shimmy  
Black Bottom

Below is a list of possible topics to brainstorm with students before viewing video. Record students' ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. What was the Great Depression?
2. What kind of music could we have without electricity?
3. When did women begin to be considered to be the equal of men?
4. Are there drugs that are considered by society to be acceptable today that at one time were illegal?
5. How important was radio during the 1940s?



Name \_\_\_\_\_

## Jazz

Complete the following questions.

1. Name the decade that is referred to as the Jazz Age. \_\_\_\_\_
2. What kind of music did Jazz refer to? \_\_\_\_\_
3. Name three popular singers of the Jazz Era. \_\_\_\_\_  
\_\_\_\_\_
4. Who was referred to as the "King" of Jazz? \_\_\_\_\_
5. Name the instruments of a Jazz band. \_\_\_\_\_  
\_\_\_\_\_
6. Name one of the greatest Jazz Age composers. \_\_\_\_\_
7. What invention helped to spread Jazz music across the nation? \_\_\_\_\_
8. Describe what the first radios looked like. \_\_\_\_\_
9. Name a singer that was the first to use a microphone. \_\_\_\_\_
10. What war ended during this time period? \_\_\_\_\_
11. In what year did females gain the right to vote? \_\_\_\_\_
12. What was the effect of women gaining more rights? \_\_\_\_\_  
\_\_\_\_\_
13. Name a composer that wrote both Jazz and European style ballads. \_\_\_\_\_
14. Where did people dance after the stock market crash of 1929? \_\_\_\_\_
15. Name two "crooners". \_\_\_\_\_
16. Besides radio, what other invention helped to spread the sounds of the sweet bands.  
\_\_\_\_\_  
\_\_\_\_\_
17. Why did marathon dancing become popular? \_\_\_\_\_  
\_\_\_\_\_
18. Who attended the dances? \_\_\_\_\_
19. When the rhythm that was suppressed during the Depression, returned, what was the name of the new music? \_\_\_\_\_

Name \_\_\_\_\_

# Jazz

## Final

1. Like Bach and Chopin, Jazz musicians are well known for their improvisations. Why does Jazz improvisations sound so different from the music of Bach and Chopin? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. In the 1920s, young people were spending more time in school and “thus extending their adolescence and postponing adult responsibility.” What was the result of such a life style? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Describe a flapper. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. The filmstrip said that when older people considered the new dances crude and vulgar, to younger people this only made the dances more exciting. Is this true with today’s music? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Why do you think that after the stock market crash of 1929 sweet bands dominated the popular music scene and that the driving rhythm of Jazz faded? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. How did the invention of the radio help promote Jazz music? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Where is Jazz performed today? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. How is Jazz different than Ragtime? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Group activity*

- Invite the school jazz band to perform.
- Develop a skit that depicts a household that has a flapper as a family member.
- Debate the pros and cons of Prohibition.
- Describe how different American society would be today if Prohibition remained in effect.

*Optional assignment*

- Learn to dance the:
  - Charleston
  - Shimmy
  - Black Bottom.
- Write a report about Prohibition.

# Swing

## Introduction

### Terms:

Bobbysoxers: a teenage girl of the 1940s and 1950s.

New Deal: the policies of social and economic reform introduced in the United States in the 1930s under the presidency of Franklin D. Roosevelt.

Zoot suit: a man's suit, popular in the 1940s, that had a long jacket heavily padded at the shoulders and baggy high-waisted trousers tapering to narrow bottoms.

Boogie-Woogie: a jazz piano style derived from the blues.

Shellac: a type of phonograph record originally made from a material containing purified lac, played at 78 rpm.

### Inventions:

Jukebox

Disc Jockey

### Dances:

Jitterbug

Lindy Hop

Rumba

Tango

Below is a list of possible topics to brainstorm with students before viewing video. Record students' ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. What does a disc jockey do?
2. How important are disc jockeys?
3. Discuss bomb drives.
4. Discuss whether music influences society or if society influences music.

Name \_\_\_\_\_

## Swing

Complete the following questions.

1. Name the decade that is referred to as the decade of Swing \_\_\_\_\_
2. Name the two basic styles of music that was combined to make Swing music.  
\_\_\_\_\_
3. What replaced the individual instruments in a Jazz band? \_\_\_\_\_
4. Name the three major sections of Swing bands and name an instrument in each section. \_\_\_\_\_
5. Name band that is credited with introducing the "new music". \_\_\_\_\_
6. What was the name of Benny Goodman's coast-to-coast radio show? \_\_\_\_\_
7. Name four of the Big Band or Swing Band leaders that were playing Swing music before it became nationally popular.  
\_\_\_\_\_  
\_\_\_\_\_
8. List four arranger/soloist that were leaders of their own bands.  
\_\_\_\_\_  
\_\_\_\_\_
9. Who popularized the vibraphone? \_\_\_\_\_
10. How many young people attended the dance carnival at Randalls Island in New York City? \_\_\_\_\_
11. How many hours long was the concert? \_\_\_\_\_
12. How many bands performed? \_\_\_\_\_
13. List four Big Band leaders and also name the instrument they played.  
\_\_\_\_\_  
\_\_\_\_\_
14. How many musicians quit the Goodman band to start bands of their own? \_\_\_\_\_
15. Name two devices that were available to reproduce music. \_\_\_\_\_
16. What was the "Lucky Strike Hit Parade"? \_\_\_\_\_
17. What was the selection process a song went through before being played on the "Lucky Strike Hit Parade" radio program? \_\_\_\_\_
18. What is the name of the piano blues made popular by Pete Johnson? \_\_\_\_\_
19. What is the name of the concert hall that in 1938 Benny Goodman played a concert in to packed house? \_\_\_\_\_
20. What caused Swing music to decline? \_\_\_\_\_
21. Name the bandleader that began to feature sentimental ballads. \_\_\_\_\_
22. Name two dance band vocalists. \_\_\_\_\_
23. For what two important events did the Big Band play? \_\_\_\_\_
24. In what year did Benny Goodman dissolve his band? \_\_\_\_\_
25. What was the result of rationing? \_\_\_\_\_
26. In 1943, how many of the best selling tunes of the year came from the musical "Oklahoma"? \_\_\_\_\_

Name \_\_\_\_\_

## Swing

### Final

1. Explain why the musical arranger and soloist became so important during the Swing Era. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Why is the beat so important in Swing music? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Why did musicians of Swing bands need police protection? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Benny Goodman was the first bandleader to feature black and white musicians perform together on stage. Why did people listen to a black band or a white band but not a band of mixed races? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Describe the radio program named "The Lucky Strike Hit Parade". \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Why would the rise of the recording industry cause a decline in the popularity of Big Bands? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Why do you think that after World War Two started, music began to feature sentimental ballads rather than the high energy music of Swing? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. What does the phrase "Swing gave way to sing" mean? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. Which is more important, a composer or a music arranger? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Group Activity*

- View video of the musical *Oklahoma*.
- Listen to a Benny Goodman CD.

*Optional assignment*

- Learn to dance the:
  - Jitterbug
  - Lindy Hop
  - Rumba
  - Tango

# Rock and Roll

## Introduction

### Terms:

Payola: payment given in exchange for promoting a commercial product, or the system of making such payments, especially to disc jockeys

Woodstock: rock festival that took place near Woodstock, New York, on August 15, 16, and 17, 1969, and became a symbol of the 1960s American counterculture and a milestone in the history of rock music.

### Inventions:

45 rpm records  
transistor radios  
American Bandstand

Below is a list of possible topics to brainstorm with students before viewing video. Record students' ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. Joseph McCarthy and the campaign against Communist subversion in the early 1950s.
2. The Supreme Court decision of 1954 ending racial segregation in public schools.
3. What does the term generation gap mean?
4. Could Rock and Roll music have been born with the invention of electric guitars?
5. The golden age of Rock and Roll lasted five years, from 1955 to 1959. Is there too much emphasis made about this time era?



Name \_\_\_\_\_

## Rock and Roll

Complete the following questions.

1. Name the decade that gave birth to Rock 'n' Roll. \_\_\_\_\_
2. Name three of the originators of Rock 'n' Roll. \_\_\_\_\_  
\_\_\_\_\_
3. Name four of the styles that Rock 'n' Roll mixed together to form the new music. \_\_\_\_\_  
\_\_\_\_\_
4. Who coined the term Rock and Roll? \_\_\_\_\_
5. What invention aided the sales of Rock and Roll records? \_\_\_\_\_
6. Who is credited for making Rock and Roll a national fad? \_\_\_\_\_
7. What two styles of music did he blend together? \_\_\_\_\_
8. What the members of his band do? \_\_\_\_\_
9. What was his biggest hit? \_\_\_\_\_
10. What was the name of the movie that featured his music? \_\_\_\_\_
11. Name the most fabulous star of the 1950s. \_\_\_\_\_
12. List the three musical styles on which he was raised. \_\_\_\_\_  
\_\_\_\_\_
13. What made Presley so popular? \_\_\_\_\_

Name \_\_\_\_\_

# Rock and Roll

## Final

1. Describe the sound of rhythm and blues. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. The filmstrip stated that even though the 1950s were relatively quiet, "Teenagers felt a need to rebel against the previous generations." Do teenagers "need" to rebel? Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Is Rock and Roll music a form of rebellion? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. How are Rock and Roll lyrics different from previous generations lyrics? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. What caused the end of Tin Pan Alley? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Why was Rock and Roll unable to win over adult fans? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Why is payola illegal? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. The filmstrip stated that Rock and Roll firmly established the "Theme of youth." What does that mean? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. Do you enjoy Rock and Roll music? Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Group Activity*

- View a video of *Blackboard Jungle*.
- View a video of *The Buddy Holly Story*.
- Put on a fashion show wearing clothes from the 1950s.

*Optional assignment*

- Read about the Korean War and the how it affected American lives.

# Folk Music

## Introduction

### Terms:

Wobblies: nickname for members of the Industrial Workers of the World (IWW), a radical trade union of the early 20th century in the United States.

### Inventions:

*Hootenanny Show*

Below is a list of possible topics to brainstorm with students before viewing video. Record students' ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. Civil Rights movement
2. Peace movement
3. Songs by Woody Guthrie
  - *This Land Is Your Land*
  - *So Long, It's Been Good to Know You*
  - *Blowin' Down This Long Dusty Road*
4. Study the lyrics to *Blowin' in the Wind*.
5. What significant events took place in 1963?

Name \_\_\_\_\_

## Folk Music

Complete the following questions.

1. When did Folk Music become popular with a national audience? \_\_\_\_\_
2. Who sang "Tom Dooley"? \_\_\_\_\_
3. What is the song about? \_\_\_\_\_
4. Why did other groups copy the Kingston Trio? \_\_\_\_\_
5. What was the theme of their music? \_\_\_\_\_
6. How did the Folk song singer dress? \_\_\_\_\_
7. How did Bob Dylan help to change the voice of Folk music? \_\_\_\_\_
8. What was he protesting? \_\_\_\_\_
9. What is urban Folk music? \_\_\_\_\_
10. When did it start? \_\_\_\_\_
11. What kind of following did Woody Guthrie have in the 1930s and 1940s? \_\_\_\_\_
12. What is he remembered for? \_\_\_\_\_
13. Name a song the Weavers are famous for singing. \_\_\_\_\_
14. Name the first social protest song that became a national hit. \_\_\_\_\_
15. Who wrote it? \_\_\_\_\_
16. Who sang it? \_\_\_\_\_
17. How did they dress? \_\_\_\_\_
18. What was the name of the weekly television show that promoted Folk Music? \_\_\_\_\_
19. Why were the Beatles so popular? \_\_\_\_\_
20. List the four musical styles they blended. \_\_\_\_\_
21. What was the result of the Beatles' popularity? \_\_\_\_\_
22. What group challenged the Beatles' popularity? \_\_\_\_\_
23. What on did they base their music? \_\_\_\_\_
24. The Beatles made fun of adult values, but what did the Rolling Stones do? How? \_\_\_\_\_

Name \_\_\_\_\_

# Folk Music

## Final

1. Why did the sale of guitars and banjos increase during the early 1960s? \_\_\_\_\_  
\_\_\_\_\_
2. How is the Folk music of the 1960s different from the Folk music of the 1930s and 1940s? \_\_\_\_\_  
\_\_\_\_\_
3. The Folk music era is said to have been short lived because the singers where not singing about their experiences, they were pop entertainers using folk material. \_\_\_\_\_  
\_\_\_\_\_
4. What happened to Folk Music when the performers started singing about events that were important to them? \_\_\_\_\_  
\_\_\_\_\_
5. Why would Bob Dylan write a song to Woody Guthrie? \_\_\_\_\_  
\_\_\_\_\_
6. The filmstrip pointed out that many Folk singers dressed simply, without make-up. Why is that an important point to make? \_\_\_\_\_  
\_\_\_\_\_
7. Why is 1963 called an end of an era? \_\_\_\_\_  
\_\_\_\_\_
8. Why did American music turn toward England in 1963? \_\_\_\_\_  
\_\_\_\_\_
9. Why did many parents not care for the Rolling Stones, but liked the Beatles? \_\_\_\_\_  
\_\_\_\_\_
10. Which musical group today is as popular as the Beatles were in the 1960s? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Group Activity*

- Discuss the music from the movie *Forrest Gump*.
- Discuss the influence of English music and English musicians had on popular music in the 1960s.

*Optional assignment*

- Read a biography of one of the Beatles.

# Rock Music

## Introduction

### Terms:

Folk rock: new style of rock music developed when folk singers wrote war protest songs and performed at rock concerts.

LSD: a hallucinogenic drug made from lysergic acid that was used experimentally as a medicine and is taken as an illegal drug.

Acid rock: also known as San Francisco rock, or psychedelic rock, emerged about 1966 and was associated with the use of hallucinogenic drugs, such as LSD; psychedelic art and light shows;

Woodstock: rock festival that took place near Woodstock, New York, on August 15, 16, and 17, 1969, and became a symbol of the 1960s American counterculture and a milestone in the history of rock music.

Below is a list of possible topics to brainstorm with students before viewing video. Record students' ideas on the board or on a transparency. Compare answers after viewing filmstrip.

1. What is the purpose the drummer in a rock band?
2. Listen to a recording of Bob Dylan' "Mr. Tambourine Man".
3. What was the mood of United States during the 1960s toward the Vietnam War? Civil Rights?
4. What role did other countries play in influencing American Pop music in the 1960s?
5. What was Woodstock? Why is it important to 1960s rock music?



Name \_\_\_\_\_

## Rock Music

Complete the following questions.

1. In what year did the largest civil rights demonstration take place? \_\_\_\_\_
2. What year was President Kennedy assassinated? \_\_\_\_\_
3. Name three other prominent leaders that were assassinated in the early 1960s. \_\_\_\_\_  
\_\_\_\_\_
4. Who created '60s rock music? \_\_\_\_\_
5. To whom did the music belong? \_\_\_\_\_
6. What was the new sound in the sixties? \_\_\_\_\_
7. How was what the music the bass guitar played changed? \_\_\_\_\_
8. Name two ways the drummer's function changed in rock bands. \_\_\_\_\_  
\_\_\_\_\_
9. How did the electric guitar's sound change? \_\_\_\_\_
10. Describe the new sound made by the electric guitar. \_\_\_\_\_  
\_\_\_\_\_
11. Name four areas of affluent life that the Beatles criticized in their music. \_\_\_\_\_  
\_\_\_\_\_
12. Who was the most important American contributor to sixties rock? \_\_\_\_\_
13. Where did he get his start? \_\_\_\_\_
14. Why did he make a change? \_\_\_\_\_
15. Name four Folk Rock musicians mentioned in the filmstrip. \_\_\_\_\_  
\_\_\_\_\_
16. What was one cause of conflict in the United States in the sixties? \_\_\_\_\_
17. Define Soul Music. \_\_\_\_\_  
\_\_\_\_\_
18. Name four Soul Rock Musicians mentioned in the filmstip. \_\_\_\_\_  
\_\_\_\_\_
19. What is another name for the San Francisco sound? \_\_\_\_\_
20. Name four bands mentioned on the filmstrip. \_\_\_\_\_  
\_\_\_\_\_
21. Why did the filmstrip say that the Beatles's song "Lucy in the Sky with Diamonds" was about drugs? \_\_\_\_\_
22. Name the blues singer that became popular in the late sixties? \_\_\_\_\_
23. Name two super stars that based their music on the Blues. \_\_\_\_\_  
\_\_\_\_\_
24. Where was the largest outdoor concert? Who attended this large concert? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# Rock Music

## Final

1. The filmstrip said that the youth of the 1960s rebelled against several of America's institutionalized goals: wealth, material success and social status. Are these goals bad? Why rebel against them? \_\_\_\_\_  
\_\_\_\_\_
2. Why point out the fact that it was during this era that songwriters and performers were the same people? \_\_\_\_\_  
\_\_\_\_\_
3. Explain how the Beatles "evolved as the music evolved." \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Describe the "San Francisco" sound of rock. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Some of the songs from the sixties describe the drug scene. What do songs today depict? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. What caused the Folk Rock movement to begin? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Why was the Rock concert at Woodstock considered an end of an era? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. How did music change from Ragtime to Rock? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Group activity*

- Ask students which music style is their favorite.
- Assign students to make a time line of showing the evolution of popular music.

*Optional assignment*

- Discuss music from the movie *Forrest Gump*.

## Resources

Lessons on *Melody, Harmony* and *Texture* are taken from the following three videos:

Hovde, E. (Producer), & Meyer, M. (Director). (1992). *Behind the scenes: melody* [Videotape]. (Available from GPN, PO Box 80669, Lincoln, NE 68501)

Hovde, E. (Producer), & Meyer, M. (Director). (1992). *Behind the scenes: rhythm* [Videotape]. (Available from GPN, PO Box 80669, Lincoln, NE 68501)

Hovde, E. (Producer), & Meyer, M. (Director). (1992). *Behind the scenes: texture* [Videotape]. (Available from GPN, PO Box 80669, Lincoln, NE 68501)

Lessons on *Why Toes Tap* and *Listening for Clues* are taken from the following two videos.

Marsalis, W, (1995). *Listening for clues* [Videotape]. (Available from Sony Music Entertainment Inc., 550 Madison Avenue, New York, NY 10022-3211)

Marsalis, W, (1995). *Why toes tap* [Videotape]. (Available from Sony Music Entertainment Inc., 550 Madison Avenue, New York, NY 10022-3211)

Lessons from *Masters of Music* are taken from:

Cipolla, T. (Script), & Bucher, B. (Editor). (1971). *Masters of music* [Filmstrip]. (Available from Teaching Resources Films, Bedford Hills NY 10507)

Lessons from *Pop Music in the Twentieth Century* are taken from:

Cartier, G. (Editor). (1973). *Pop music in the twentieth century* [Filmstrip]. (Available from Educational Audio Visual inc., Pleasantville, NY 10570).

## CHAPTER FIVE

### Summary, Conclusion, and Recommendations

#### *Summary*

The purpose of this project was to produce a handbook for sixth grade music appreciation classes using curriculum from the Yakima School District. This project is not a complete music appreciation curriculum. It is three units that attempt to give the student an overview of the history of the western music. This project was not meant to suggest that one particular type of music is better or superior to any other culture's music. The project was designed to give the instructor basic tools in teaching music appreciation to students that do not play a musical instrument or sing in a performing ensemble. This author found that sixth grade students do enjoy listening to music and are willing to expand their musical tastes when first given the tools to understand music. Then when given the opportunity to expand their musical horizons, do so willingly knowing that music genres are found in abundance globally. It takes knowledge to understand another culture and its music (Norman, 1999). This handbook is a beginning of the process to understand music.

#### *Conclusion*

This author recommends instructors using this project continue reading literature concerning the brain and the arts. It is a rapidly expanding field. Brain research is in its infancy and will continue to change and expand during the coming years. In addition to brain research, the learning styles and personalities of the students will have to be taken into consideration. The teaching style of the instructor will have to be an on going changing process.

*Recommendations*

Expand the music selections to include music from other cultures and times. It is also very important to remain current in the field of brain literature as it relates to teaching the arts and learning. Another expanding domain in education is the field of assessment. To enhance this handbook, more effort could be done to include variety of summative assessments. These assessments would involve using student input in helping to create summative procedures and rubrics. The assessments should have the students producing a product rather than making written exams the sole assessment.

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## BAROQUE-MUSIC HANDEL-BACH 1600-1750

GEORGE FRIEDRICH HANDEL WAS BORN IN THE YEAR \_\_\_\_\_. HIS FATHER WANTED HIM TO STUDY \_\_\_\_\_. HANDEL WAS \_\_\_\_\_ YEARS OLD WHEN HE COMPLETED THE OPERA "ALMIRA". DURING HIS LIFETIME HANDEL COMPOSED \_\_\_\_\_ OPERAS. ORATORIOS WERE WRITTEN IN \_\_\_\_\_ ABOUT \_\_\_\_\_ SUBJECTS. OPERAS WERE ALWAYS SUNG IN \_\_\_\_\_ DURING HANDEL'S LIFETIME. "\_\_\_\_\_ IS HANDEL'S MOST FAMOUS ORATORIO, IT CONTAINS \_\_\_\_\_ SEPARATE NUMBERS. IT WAS WRITTEN IN \_\_\_\_\_ DAYS. IT IS TRADITIONAL THAT THE AUDIENCE \_\_\_\_\_ DURING THE SINGING OF THE FAMOUS "\_\_\_\_\_ FROM THE MESSIAH. HANDEL DIED IN THE YEAR \_\_\_\_\_.

.....

JOHANN SEBASTIAN BACH WAS BORN IN \_\_\_\_\_. BOTH OF BACH'S PARENTS \_\_\_\_\_ BEFORE HE REACHED THE AGE OF \_\_\_\_\_. HE WENT TO LIVE WITH HIS BROTHER WHO WAS \_\_\_\_\_ OF HIM. WHEN BACH WAS \_\_\_\_\_ THE DUKE OF WEIMAR HAD HIM THROWN INTO PRISON. TWO OF BACH'S GREATEST CHORAL WORKS ARE THE "\_\_\_\_\_ \_\_\_\_\_" VERY LITTLE OF BACH'S MUSIC WAS PUBLISHED DURING HIS LIFETIME BECAUSE MOST OF THE MUSIC WAS COMPOSED EITHER FOR SPECIAL \_\_\_\_\_, OR FOR PARTICULAR \_\_\_\_\_. BACH'S GREATEST KEYBOARD WORK IS CALLED THE "\_\_\_\_\_ \_\_\_\_\_". BACH'S GREATEST CLAIM TO FAME DURING HIS LIFETIME WAS HIS TALENT AS AN \_\_\_\_\_. BACH DIED IN THE YEAR OF \_\_\_\_\_.

# CLASSICAL MUSIC

## HAYDN-MOZART

### 1750-1825

IN APRIL \_\_\_\_\_ FRANZ JOSEPH HAYDN WAS BORN. WHEN HE WAS ONLY \_\_\_\_\_ YEARS OLD, HE COULD \_\_\_\_\_, AND PLAY THE \_\_\_\_\_. WHEN HAYDN WAS \_\_\_\_\_ YEARS OLD, HE EARNED ENOUGH MONEY TO SUPPORT HIMSELF BY \_\_\_\_\_ LESSONS ON THE \_\_\_\_\_. WHEN HAYDN WANTED TO GO ON VACATION, HE WROTE A PIECE OF \_\_\_\_\_ IN WHICH THE ORCHESTRA MEMBERS \_\_\_\_\_. SYMPHONY NUMBER 94 HAS ALTERNATING \_\_\_\_\_ AND \_\_\_\_\_ PASSAGES. IT IS ALSO KNOWN AS THE “\_\_\_\_\_”. HAYDN MET TWO OTHER COMPOSERS \_\_\_\_\_ AND \_\_\_\_\_ DURING HIS LIFETIME. HAYDN WROTE \_\_\_\_\_ SYMPHONIES. HE DIED MAY OF \_\_\_\_\_.

.....

WOLFGANG AMADEUS MOZART WAS BORN ON JANUARY 27, \_\_\_\_\_. AT THE AGE OF \_\_\_\_\_ HE WAS ABLE TO PICK OUT TUNES ON THE HARPSICHORD. BY THE TIME MOZART WAS \_\_\_\_\_ YEARS OLD HE WAS COMPOSING MUSIC. HIS FIRST SERIOUS OPERA WAS COMPLETED BY THE TIME HE WAS \_\_\_\_\_ YEARS OLD. “\_\_\_\_\_” IS CONSIDERED TO BE A PERFECT OPERA. MOZART WROTE \_\_\_\_\_ SYMPHONIES. A \_\_\_\_\_ IS A RELIGIOUS SERVICE OFFERED FOR THE SOUL OF ONE WHO HAS DIED. MOZART WROTE A PIECE OF MUSIC CALLED “\_\_\_\_\_”, THAT IS USED IN NUMEROUS COMMERCIALS. MOZART DIED IN \_\_\_\_\_.

## ROMANTIC MUSIC

### BEETHOVEN AND SCHUBERT

LUDWIG VAN BEETHOVEN WAS BORN IN THE WINTER OF \_\_\_\_\_. BY THE TIME THAT HE WAS \_\_\_\_\_ YEARS OLD, HIS FATHER WOULD MAKE HIM PRACTICE HOURS EVERY DAY. FOR A BRIEF PERIOD OF TIME, BEETHOVEN STUDIED MUSIC WITH THE FAMOUS COMPOSER \_\_\_\_\_. WHEN BEETHOVEN WAS \_\_\_\_\_ YEARS OLD, HE BEGAN TO LOSE HIS HEARING. SYMPHONY NUMBER \_\_\_\_\_ WAS DEDICATED TO \_\_\_\_\_. WHEN NAPOLEON DECLARED HIMSELF EMPEROR OF FRANCE, BEETHOVEN CHANGED ITS NAME TO \_\_\_\_\_. BEETHOVEN WROTE \_\_\_\_\_ SYMPHONIES, ALL OF WHICH ARE FAMOUS. HE DIED MARCH 26, \_\_\_\_\_.

.....

FRANZ PETER SCHUBERT WAS BORN JANUARY 31, \_\_\_\_\_. BY THE AGE OF \_\_\_\_\_ HE HAD LEARNED ALL THAT HIS FATHER COULD TEACH HIM. WHEN SCHUBERT WAS TEN YEARS OLD, HE BECAME A MEMBER OF THE FAMOUS \_\_\_\_\_. WHEN HE WAS \_\_\_\_\_ YEARS OLD, HE WAS QUALIFIED TO BE A TEACHER. SCHUBERT WROTE \_\_\_\_\_ SYMPHONIES. SCHUBERT'S LAST SYMPHONY WAS THOUGHT TO BE TOO \_\_\_\_\_ FOR THE MUSICIANS OF HIS DAY, AND IT WAS NEVER PERFORMED DURING HIS \_\_\_\_\_. SCHUBERT DIED ON NOVEMBER 19, \_\_\_\_\_.

## MASTER OF THE KEYBOARD CHOPIN AND LISZT

FREDERICK CHOPIN WAS BORN IN THE COUNTRY OF \_\_\_\_\_,  
IN THE YEAR \_\_\_\_\_. CHOPIN IS WELL REMEMBERED FOR HIS  
MANY PIANO \_\_\_\_\_. HE IS ALSO WELL REMEMBERED FOR  
HIS ABILITY TO PLAY THE \_\_\_\_\_. AT THE AGE OF  
\_\_\_\_\_ HE BEGAN TO SHOW AN INTEREST IN MUSIC. BETWEEN  
THE AGES OF \_\_\_\_\_ AND \_\_\_\_\_ HE ESTABLISHED HIMSELF AS  
A CHILD PRODIGY. ELSNER RECOGNIZED CHOPIN'S GENIUS FOR  
\_\_\_\_\_ AND ENCOURAGED HIM TO DEVELOP HIS TALENT IN THIS  
AREA. CHOPIN LEFT HIS NATIVE COUNTRY OF \_\_\_\_\_ FOR A TRIP TO  
BERLIN. LATER, CHOPIN MOVED TO \_\_\_\_\_ WHERE HE BECAME  
FRIENDS WITH ARTISTS AND MUSICIAN WHO HAD AWED HIM IN HIS  
EARLIER DAYS AS A STUDENT. LATE IN HIS LIFE HE MADE A TRIP TO  
\_\_\_\_\_. HE RETURNED TO \_\_\_\_\_ WHERE HE DIED IN THE  
YEAR \_\_\_\_\_.

.....

FRANZ LISZT WAS BORN IN THE YEAR \_\_\_\_\_. HE WAS A GREAT  
\_\_\_\_\_ PIANIST AND \_\_\_\_\_. LISZT PLAYED  
FOR THE GREAT COMPOSER \_\_\_\_\_ AT THE AGE OF  
\_\_\_\_\_ WHO WAS AMAZED AT LIST'S FANTASTIC TECHNIQUE. AT  
THE AGE OF TWELVE, HE APPLIED TO ENTER THE \_\_\_\_\_  
CONSERVATORY OF MUSIC. LISZT CREATED THE SYMPHONIC POEM,  
WHICH IS THE IDEA THAT MUSIC COULD BE USED TO \_\_\_\_\_  
IDEAS AND TO TELL COMPLETE \_\_\_\_\_. HIS FIRST  
SYMPHONIC POEM WAS CALLED \_\_\_\_\_. DURING  
HIS MUSICAL CAREER, HE WAS OFFERED THE JOB OF \_\_\_\_\_.  
A KAPPELMEISTER IS A \_\_\_\_\_. HE  
WAS ALSO CALLED THE \_\_\_\_\_.  
HE DIED ON JULY 31, \_\_\_\_\_.

# MASTERS OF THE MUSICAL STAGE

## WAGNER AND VERDI

RICHARD WAGNER WAS BORN IN \_\_\_\_\_. WAGNER, AFTER HEARING THE SYMPHONIES OF \_\_\_\_\_ BEGAN TO STUDY MUSIC. AT THIS TIME HE WAS \_\_\_\_\_ YEARS OLD. IN PARIS, WAGNER WROTE \_\_\_\_\_ POPULAR MUSIC FOR A LIVING, AND AT NIGHT WROTE \_\_\_\_\_. WAGNER CALLED HIS COMPOSITIONS "\_\_\_\_\_". IN A MUSICAL DRAMA THE \_\_\_\_\_ DOES MORE THAN ACCOMPANY THE SINGERS, IT WORKS WITH AND SOMETIMES \_\_\_\_\_ THE SINGERS. WAGNER'S MOST FAMOUS DRAMA IS CALLED \_\_\_\_\_. WAGNER DIED IN \_\_\_\_\_.

.....

GUISE VERDI WAS BORN IN THE COUNTRY OF \_\_\_\_\_ IN \_\_\_\_\_. VERDI'S FIRST MUSICAL EXPERIENCE HAPPENED WHEN HE WAS \_\_\_\_\_ YEAR OLD. HE HAD AN EXCELLENT \_\_\_\_\_ VOICE AND AN EXCELLENT \_\_\_\_\_. HE BEGAN TO STUDY THE \_\_\_\_\_. VERDI'S MUSIC WAS MOST ALWAYS BEAUTIFUL BUT NOT ALWAYS \_\_\_\_\_, BECAUSE THE \_\_\_\_\_ TO HIS OPERAS WERE WEAK. A LIBRETTO IS A \_\_\_\_\_ FOR AND OPERA. LATER IN HIS LIFETIME HIS \_\_\_\_\_ BECAME VERY POPULAR. ONE OF VERDI'S GREATEST OPERAS IS \_\_\_\_\_. VERDI DIED IN \_\_\_\_\_.

## NEOCLASSICAL MUSIC BRAHMS AND BRUCKNER

JOHANNES BRAHMS WAS BORN IN \_\_\_\_\_ IN THE COUNTRY OF \_\_\_\_\_ . AT THE AGE OF \_\_\_\_ HE WAS PICKING OUT TUNES OF THE PIANO. IN LESS THAN \_\_\_\_\_ YEARS HE HAD LEARNED ALL THAT HIS FATHER COULD TEACH HIM. BRAHMS' NEXT TEACHER TAUGHT HIM ALL THAT HE KNEW ABOUT MUSIC IN \_\_\_\_\_ YEARS. TO HELP PAY FOR HIS LESSONS, BRAHMS PLAYED THE PIANO IN CHEAP \_\_\_\_\_ AND \_\_\_\_\_. LATER IN LIFE, BRAHMS LIVED WITH THE \_\_\_\_\_ FAMILY. BRAHMS WAS IN GREAT DEMAND AS A CONCERT \_\_\_\_\_. ONE OF BRAHMS' GREATEST COMPOSITIONS IS CALLED " \_\_\_\_\_ " OR IN ENGLISH, "A GERMAN REQUIEM". BRAHMS DIED APRIL 3, \_\_\_\_\_.

.....

ANTON BRUCKNER WAS BORN IN \_\_\_\_\_. HE SHOWED REMARKABLE PROGRESS IN \_\_\_\_\_. HE PROVED TO BE A BORN \_\_\_\_\_. BRUCKNER TAUGHT SCHOOL FOR \_\_\_\_ YEARS. BRUCKNER BECAME A GOOD FRIEND OF \_\_\_\_\_ AND DEDICATED HIS \_\_\_\_\_ SYMPHONY TO \_\_\_\_\_. ONE OF BRUCKNER'S MOST FAMOUS STUDENTS WAS \_\_\_\_\_ . BRUCKNER HAD \_\_\_\_\_ OF MUSIC STUDENTS. IN ALL, BRUCKNER WROTE \_\_\_\_\_ SYMPHONIES. HE DIED IN \_\_\_\_\_.

## RUSSIAN ROMANTIC TCHAIKOVSKY AND RIMSKY-KORSAKOV

PETER TCHAIKOVSKY WAS BORN IN \_\_\_\_\_ IN THE COUNTRY OF \_\_\_\_\_. AT THE AGE OF \_\_\_\_\_ HE WAS ALREADY A GOOD \_\_\_\_\_. WHEN HE WAS \_\_\_\_\_ HIS FATHER SENT HIM TO SCHOOL TO PREPARE FOR A \_\_\_\_\_ JOB. AT THE AGE OF \_\_\_\_\_ HE QUIT HIS JOB AND DEVOTED HIMSELF ENTIRELY TO MUSIC. THE "\_\_\_\_\_ AND \_\_\_\_\_" OVERTURE HAS BEEN A FAVORITE WITH AUDIENCES EVER SINCE \_\_\_\_\_ WHEN IT WAS FIRST PERFORMED. TCHAIKOVSKY GAINED DISTINCTION IN THREE VERY DIFFERENT MUSICAL FIELDS, \_\_\_\_\_, \_\_\_\_\_ AND \_\_\_\_\_. IN \_\_\_\_\_ TCHAIKOVSKY MADE HIS ONLY TRIP TO THE \_\_\_\_\_ WHERE HE CONDUCTED THE FIRST CONCERT TO THE GIVEN AT THE NEWLY BUILT \_\_\_\_\_. HE COMPLETED THE \_\_\_\_\_ IN 1893. HE DIED IN \_\_\_\_\_.

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NIKOLAI RIMSKY KORSAKOV WAS BORN ON MARCH 18, \_\_\_\_\_, IN THE COUNTRY OF \_\_\_\_\_. HE WANTED TO BECOME A \_\_\_\_\_. AT THE AGE OF \_\_\_\_\_ HE BECAME A CADET IN THE NAVY. IN HIS OFF DUTY HOURS, HE SET ABOUT THE TASK OF WRITING A \_\_\_\_\_. LATER THIS SYMPHONY WAS CLAIMED TO BE THE FIRST \_\_\_\_\_ SYMPHONY TO BE WRITTEN BY A \_\_\_\_\_. ONE OF RIMSKY KORSAKOV'S MOST FAMOUS AND POPULAR COMPOSITIONS IS "\_\_\_\_\_" \_\_\_\_\_. WHEN HE SYMPATHIZED WITH STUDENTS DURING A REVOLUTIONARY MOVEMENT HE WAS \_\_\_\_\_ FROM THE STY. PETERSBURG CONSERVATORY AFTER TEACHING THERE FOR \_\_\_\_\_ YEARS. HE DIED IN \_\_\_\_\_.



## NATIONAL MUSIC GRIEG AND DVORAK

EDVARD GRIEG WAS BORN IN \_\_\_\_\_ IN THE COUNTRY OF \_\_\_\_\_ . WHEN HE WAS \_\_\_\_\_ YEARS OLD HE BEGAN TO STRIKE PERFECT \_\_\_\_\_ ON THE PIANO. WHEN HE WAS \_\_\_\_\_ AND PLAYING HIS \_\_\_\_\_ PIANO PIECES, \_\_\_\_\_ BURST INTO THE ROOM AND GAVE HIS APPROVAL. GRIEG BECAME \_\_\_\_\_ WHILE AT SCHOOL AND WAS FORCED TO SPEND A \_\_\_\_\_ . \_\_\_\_\_ WAS VERY IMPRESSED WITH GRIEG'S COMPOSITIONS AND INVITED HIM TO VISIT HIM IN \_\_\_\_\_. WHILE VISITING LISZT SAW THE MANUSCRIPT FOR A \_\_\_\_\_. \_\_\_\_\_ THEN ASKED \_\_\_\_\_ TO PLAY IT HIM. \_\_\_\_\_ SAID HE COULD NOT PLAY IT BECAUSE HE HAD NOT BEEN ABLE TO PRACTICE IT, WHERE UPON \_\_\_\_\_ PLAYED IT AT SIGHT AND OFFERED HIS \_\_\_\_\_ TO THE YOUNG COMPOSER. TWO OF GRIEG'S MOST FAMOUS COMPOSITIONS ARE " \_\_\_\_\_ " AND " \_\_\_\_\_ ". HE DIED IN \_\_\_\_\_.

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ANTONIN DVORAK WAS BORN IN \_\_\_\_\_ IN \_\_\_\_\_. HE WAS EXPECTED TO FOLLOW IN HIS FATHER'S FOOTSTEPS AND BECOME A \_\_\_\_\_. AT THE AGE OF \_\_\_\_\_ HE WAS SENT TO \_\_\_\_\_ WITH A RELATIVE, WHERE HE LEARNED TO PLAY THE \_\_\_\_\_, \_\_\_\_\_, AND THE \_\_\_\_\_. AFTER TELLING HIS FATHER THAT HE WANTED TO BECOME A \_\_\_\_\_ HE LEFT HIS HOME, NEVER TO RETURN. HE RECEIVED ENCOURAGEMENT FROM \_\_\_\_\_ AND \_\_\_\_\_ TO CONTINUE COMPOSING MUSIC. ONE OF DVORAK'S MOST SUCCESSFUL WORK IS CALLED " \_\_\_\_\_ ". DVORAK DIED IN \_\_\_\_\_.