

Music from the Renaissance

Grade Level or Special Area: Music – Grade 5

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Length of Unit: Nine 45 minute lessons

I. ABSTRACT

This unit concentrates on music during the Renaissance period by teaching students about vocal music, instrumental music, and dances common to that era. Students will gain an understanding of the impact that history, religion, and culture had on the arts in the Renaissance era. The students will also have an opportunity to work on many elements of music such as melody, harmony, and rhythm.

II. OVERVIEW

A. Concept Objectives

1. Students will understand the impact of history, religion, and culture on the arts. (CO MUS Standard 5)
2. Students will develop an understanding and appreciation of music from the Renaissance genres, composers, and cultures. (CO MUS Standard 5)
3. Students will learn to sing and play songs with appropriate rhythm, tempo, pitch as well as how to move to music. (CO MUS Standard 2)
4. Students will understand how to listen to, analyze, evaluate, and describe Renaissance music. (CO MUS Standard 4)

B. Content from the *Core Knowledge Sequence*

1. 5th Grade Music: Listening and Understanding
 - a. Musical Connections
 - i. Music from the Renaissance
2. 5th Grade Music: Elements of Music
 - a. Through participation, become familiar with basic elements of music
 - i. Recognize a steady beat and play a steady beat
 - ii. Discriminate between differences in pitch: high and low
 - iii. Sing unaccompanied, accompanied, and in unison
 - iv. Recognize harmony; sing rounds and canons; two- and three-part singing
 - v. Sing or play simple melodies while reading scores.

C. Skill Objectives

1. Students will improve their understanding of the Renaissance era.
2. Students will analyze the difference between the Middle Ages and the Renaissance.
3. Students will create a Venn diagram showing the difference and similarities between the Middle Ages and the Renaissance.
4. Students will analyze and describe the peculiarities of Renaissance music.
5. Students will develop an understanding of the vocal chords and how they make sound.
6. Students will improve their understanding of the Renaissance music.
7. Students will be able to identify Palestrina as a great composer of the Renaissance.
8. Students will develop an understanding for the motet form of composition.
9. Students will gain an appreciation for Josquin DesPrez as a Renaissance composer.

10. Students will gain an appreciation for Thomas Morley as a composer of English madrigals.
11. Students will be able to identify various Renaissance composers and compositional form.
12. Students will keep a steady beat while listening to music.
13. Students will sing with accompaniment.
14. Students will sing harmony by singing a three part round.
15. Students will sing unaccompanied.
16. Students will improve their understanding of Renaissance music.
17. Students will be able to keep a steady beat while listening to music.
18. Students will be able to identify the difference between sacred and secular music.
19. Students will gain an understanding of various types of texture popular in Renaissance music.
20. Students will be able to identify soprano, alto, tenor, and bass voicing.
21. Students will perform a song on the recorder.
22. Students will learn how to construct chords.
23. Students will learn the names of many instruments.
24. Students will identify many different string instruments.
25. Students will learn to play song with appropriate rhythm and tempo.
26. Students will perform a Renaissance dance.
27. Students will move to the beat of music.
28. Students will be able to identify various Renaissance composers.

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. Grout, Donald Jay. *A History of Western Music*
 2. MacGregor, Helen. *Listening to Music History*
 3. Wood, Tim. *The Renaissance*
- B. For Students
 1. Music: Recognize a steady beat, accents, and the downbeat; play a steady beat and a simple rhythm pattern, p. 99, 4th grade
 2. Music: Discriminate between differences in pitch: high and low, p. 99, 4th grade
 3. Music: Sign unaccompanied, accompanied, and in unison, p. 99, 4th Grade
 4. Music: Continue work with timbre and phrasing, p. 99, 4th Grade
 5. Music: Sing and play simple melodies, p. 99, 4th Grade
 6. Music: Understand the many basic notations, p. 99, 4th Grade
 7. Music: Recognize families of instruments in the orchestra, p 99, 4th Grade
 8. Music: Recognize vocal ranges of the male and female voices, p. 100, 4th Grade
 9. Music: Recognize the qualities of the Gregorian Chant, p. 100, 4th Grade

IV. RESOURCES

- A. CD Player (Lessons Two, Three, Four, Five, Six, Seven, Eight, and Nine)
- B. Books on the Renaissance and Middle Ages (Lesson One)
- C. Pictures of or actual Renaissance Instruments (Lesson Six)
- D. Definitions of instruments (Lesson Six)
- E. String instruments (Lesson Seven)
- F. Book – *Renaissance Dances for Dancers Young and Old* (Lesson Six)
- G. Book – *Listening to Music History*, by Helen MacGregor (Lessons Three, Four, Six, Seven, and Nine)
- H. Recorders (Lesson Six)

- I. Map or world globe (Lessons Two, Three, Four, and Five)
- J. CD of various composers: Palestrina, Josquin DePrez, and Thomas Morley, John Dowland (Lessons Two, Three, Four, Five, Eight, Nine)
- K. CD of lute, organ and recorder music (Lessons Five and Six)
- L. Floor Staff and paper plates (Lesson Five)
- M. Materials, model, and instructions to make instruments (Lesson Seven)
- N. Autoharps (Lesson Five)
- O. Flute (Lesson Six)
- P. Orff instruments (Lesson Eight)
- Q. Scarves (Lesson Eight)

V. LESSONS

Lesson One: An Age of Enlightenment (45 minutes)

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will understand the impact of history, religion, and culture on the arts.
 - b. Students will develop an understanding and appreciation of music from Renaissance genres, composers, and cultures.
 - 2. Lesson Content
 - a. 5th Grade Music: Listening and Understanding
 - i. Musical Connections
 - a) Music from the Renaissance
 - 3. Skill Objective(s)
 - a. Students will improve their understanding of the Renaissance era.
 - b. Students will analyze the difference between the Middle Ages and the Renaissance.
 - c. Students will create a Venn diagram showing the difference and similarities between the Middle Ages and the Renaissance.
- B. *Materials*
 - 1. Paper cut in fourths and pencils for each student
 - 2. Various books on the Middle Ages and Renaissance from your library (see Appendix A for a list of books that the author used)
 - 3. Sticky note pad for each group of students
 - 4. Copies of Appendix B for each student
 - 5. Copy of Appendix C for the teacher
 - 6. Copy of Appendix D for the teacher
 - 7. Copies of Appendix E for each student
- C. *Key Vocabulary*
 - 1. The *Middle Ages* was from about 400 A.D. to 1400 A.D. This term was coined to mean the period of time that fell between the Greek and Roman civilizations and the Renaissance.
 - 2. The *Renaissance* was from about 1350 to 1650. This time was considered a rebirth of the classical arts and writings of the ancient Greeks and Romans.
 - 3. To be *commissioned* was to be hired by someone having money to perform your talents. Michelangelo was commissioned by the Pope to paint the Sistine Chapel.
 - 4. A *patron* is someone who supports the arts.
- D. *Procedures/Activities*
 - 1. Start the lesson by giving a pre-assessment quiz. You will find a copy of this quiz in Appendix B. The Renaissance cannot be fully appreciated unless there is

- a prior knowledge of the Middle Ages. Evaluate what your students know about the Middle Ages and the Renaissance.
2. After the quiz is collected, express to the students how important each of them is. They are each unique and gifted in different ways.
 3. Pass out a fourth of a piece of paper and have them write down three to five things that they are good at. Ask thought provoking questions like: If your mom were to introduce you to a distant relative, what would she say that you are good at? What do you spend your free time doing? What do you enjoy doing?
 4. Make sure that the students put their names on the paper and collect them. Keep them to help plan the Culminating Activity.
 5. Break the students into smaller groups of three to five students depending on how large your classes are. Have each group look through the books that you have collected on the Middle Ages and Renaissance eras for about ten minutes.
 6. Instruct each group to come up with five Middle Age facts and five Renaissance facts.
 7. Have them choose a scribe to write down the facts on a sticky note pad of paper, with one sticky note for each fact.
 8. On the board, have two columns. Label the columns Middle Ages and Renaissance.
 9. Have the students hang their facts in the corresponding columns.
 10. If the students see the same fact already represented on the board then they must go back and find another fact.
 11. Have the students put the material away and come to the board so that you can discuss the facts discovered about the Middle Ages and the Renaissance.
 12. There may be information that they missed so refer to Appendix D for additional facts to present. You can lead the students to guess these answers or just add them to the board.
 13. Continue this discussion until you have about eight minutes left in the class. Pass out a copy of Appendix E and have the students fill out the Venn diagram.
 14. The goal should be to have five facts in each area on the Venn diagram.
- E. *Assessment/Evaluation*
1. There will be a pre-assessment written exam to assess the background of students.
 2. The students will create a Venn diagram to show the differences and similarities that they learned about from the Middle Ages and the Renaissance periods.

Lesson Two: The Mass and Palestrina (45 minutes)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will understand the impact of history, religion, and culture on the arts.
 - b. Students will understand how to listen to, analyze, evaluate, and describe Renaissance music.
 - c. Students will develop an understanding and appreciation of music from Renaissance genres, composers, and cultures.
2. Lesson Content
 - a. 5th Grade Music: Listening and Understanding
 - i. Musical Connections
 - a) Music from the Renaissance
 - b. 5th Grade Music: Elements of Music

- i. Recognize a steady beat and play a steady beat
3. Skill Objective(s)
 - a. Students will improve their understanding of the Renaissance music.
 - b. Students will develop an understanding of the vocal chords and how they make sound.
 - c. Students will analyze and describe the peculiarities of Renaissance music.
 - d. Students will be able to identify Palestrina as a great composer of the Renaissance.
 - e. Students will be able to keep a steady beat while listening to music.
- B. *Materials*
 1. CD - music of Palestrina (I would suggest Mass of Pope Marcellus (Missa Papai Marcelli); this is available from Amazon.com for \$6.98)
 2. CD player
 3. Map or globe
- C. *Key Vocabulary*
 1. *Choral Music* is music that uses the voice.
 2. A *Mass* is a form of musical composition that is used in worship services mainly in the Roman Catholic Church. In order to be considered a full mass it must contain six sections: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei.
 3. The *larynx* is a hollow chamber in which the voice is produced.
 4. *Sacred* music is vocal or instrumental music that has a religious purpose.
 5. A *composer* is someone who creates music.
- D. *Procedures/Activities*
 1. As the students walk into the classroom have a Mass playing. It would be best to have one of Palestrina's compositions playing. I would suggest Mass of Pope Marcellus (Missa Papai Marcelli). This is available from Amazon.com for \$6.98. He wrote 102 Masses so there are many examples of his church work.
 2. Turn off the music and have the students describe what they heard. Write their answers on the board. Did they hear voices? Did they hear instruments? What kind of instruments did they hear? Did they hear high or low voices? How many vocal lines? Was the rhythm complex or simple? Did they feel a steady beat? What language was the text? Did the voices sing the same words at the same time or at different times?
 3. The music that you just listened to was from a composer whose name is Giovanni Pierluigi da Palestrina. Palestrina was an Italian composer born around 1525 in Palestrina, a town near Rome. Have a student show where Rome is on the map or globe. He took on the name of the town that he was born in as his name.
 4. Have the students add the town where they live or the hospital name where they were born to the end of their name. My name would be Lori Anne Behunin Boyd of Arvada.
 5. Continue to tell them about Palestrina. He began his musical career as a choirboy when he was 12. By the age of twenty, he had a job as a singer and an organist. He later worked for the Roman Catholic Church as a musical director and composer. Palestrina composed church music exclusively. He composed over 100 masses and over 200 other sacred compositions.
 6. Every composition of Palestrina's contained the same instrument. I am going to give you clues until you can guess what instrument it was. It is a wondrous instrument. It can be loud and soft. It can sound like many different things. It

can be found on every continent. There is more of this instrument than any other in the world. It can alter its quality more than any other instrument.

7. Continue to give clues until the students guess that you are talking about the voice.
8. Put your hand up to your Adam's apple. Now swallow and feel it move. Your Adam's apple is in front of your voice box. Your larynx or voice box contains your vocal cords. As air passes by your vocal chords, they vibrate and make sound.
9. Hum and feel your throat vibrate.
10. The vocal chords are not chords but muscles. As you sing higher, the muscles thin out. As you sing lower, they get thicker. Let's exercise our vocal muscle. At this time, I would make all kinds of noises and have them mimic me. I would also add body movement to the sounds. Do a rainbow arm and do a similar sound with your voice. This will get the blood flowing.
11. Thought question: Is there music composed today that is inappropriate? Why is it considered inappropriate?
12. Tell them that you have a story about music that was thought to be inappropriate music that was taking place in the Catholic Church about four hundred years ago. For many years, composers had been adding many things to the church music. When the Council of Trent met, they heard many complaints about the music that was being performed in church. They said that there was an excessive use of noisy instruments being used. The choirs were said to have poor pronunciation of the words and an irreverent attitude when they sang. They also thought that the music was too complicated. The complicated melody lines made it difficult to understand the sacred words. This concerned the Catholic leaders very much. There is a legend that Palestrina became the "savior of church music" by composing a six-voice mass that was reverent in spirit. Palestrina was considered the Prince of Music because the Catholic leaders considered his works absolute perfection.
13. End by playing a Palestrina piece of music. Have the students stand and conduct the music.

E. *Assessment/Evaluation*

1. Observe if the students are able to conduct to the beat of the music.
2. Instruct the students that in order to be dismissed they must recite one thing that they learned from today's lesson.

Lesson Three: The Motet and Josquin DesPrez (45 minutes)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will understand how to listen to, analyze, evaluate, and describe Renaissance music.
 - b. Students will develop an understanding and appreciation of music from Renaissance genres, composers, and cultures.
2. Lesson Content
 - a. 5th Grade Music: Listening and Understanding
 - i. Musical Connections
 - a) Music from the Renaissance
 - b. 5th Grade Music: Elements of Music
 - i. Through participation, become familiar with basic elements of music

- a) Discriminate between differences in pitch: high and low
 - b) Sing unaccompanied, accompanied, and in unison
 - c) Recognize harmony; sing rounds; two and three part singing.
3. Skill Objective(s)
- a. Students will improve their understanding of Renaissance music.
 - b. Students will describe and analyze the peculiarities of Renaissance music.
 - c. Students will develop an understanding for the motet form of composition.
 - d. Students will gain an appreciation for Josquin DesPrez as a Renaissance composer.
 - e. Students will sing harmony by singing a three part round.
 - f. Students will gain an understanding of various types of texture popular in Renaissance music.
- B. *Materials*
- 1. CD player
 - 2. CD music of Josquin DesPrez
 - 3. Pencil and paper for each student
 - 4. CD – Jacob Handl’s, Pueri Concinite or other Renaissance music that contains polyphony, homophony, and antiphony harmony
- C. *Key Vocabulary*
- 1. A *motet* is a composition that has sacred text, is sung accompanied or unaccompanied and uses polyphony.
 - 2. *Polyphony* is the art of combing melodies or using counterpoint.
 - 3. *Homophony* is a non-contrapuntal chordal style in which all the parts move together with the same rhythm.
 - 4. *Antiphony* is when different voices bounce words back and forth, giving an exciting lift to the sound.
 - 5. *Texture* is the element of music that describes the depth, nature and relationship among different musical voices.
 - 6. *Harmony* is the combination of notes that sound simultaneously.
- D. *Procedures/Activities*
- 1. Greet the class and practice your vocalizations. Pick various students to come to the front of the class and lead the students through different sounds. If you have vocalization cards, you could use them at this time. I have put examples of vocalization cards in Appendix F.
 - 2. Yesterday we learned about the Mass which was a sacred composition used for worship in the Catholic Church. It was a very formal and strict composition. The mass offered little opportunity for experimentation.
 - 3. The motet was another sacred composition that was used during the Renaissance. It was freer in form. The composer was allowed to use other languages besides Latin. The motet was in existence from about 1200 to 1750 A.D.
 - 4. Listen to a motet by Josquin DesPrez. As in the previous lesson, write the qualities that they heard in the example. If they are not coming up with answers then ask them some of the same thought provoking questions from the previous lesson.
 - 5. Josquin DesPrez was born around 1440 and died in 1521. He was a singer. In 1502, he was hired by the Duke Ercole d’Este. This earned him the status of a super star in his day. He was paid more than any other composer up to that date.

He is often compared to Beethoven. Josquin was a bridge between the Middle Ages and the Renaissance. Beethoven was the bridge between Classical and Romantic music. They both pushed against the musical limits of their time. The creative process tormented both Beethoven and Josquin, and they worked slowly and did numerous revisions. They both were considered geniuses of their day.

6. Renaissance music used different textures in their compositions. Three of the popular textures were polyphony, homophony, and antiphony.
7. Write these three words on the board.
8. Put on an example of polyphony. What does it sound like? Refer to the two columns of facts that you have hanging on the wall from the first day to help describe this music.
9. Before you play the example again, tell them that polyphony is like a relay race. The voices start one after the other, and continue to overlap each other in waves of running melodies.
10. Draw the mapping sign for this below the word polyphony.
11. Sing a song that the students all know such as Row, Row, Row your Boat. I use the Core Knowledge song Dona Nobis Pacem. Break the group up into three different groups and have them start at different times.
12. Play the example of polyphony again. Make a wave with your hand each time you hear a new voice start.
13. Play an example of homophony. This is where the different voices sing together to show unity.
14. Have students sing the same song that you choose and this time sing it all together. This is like blocks of sound. Draw the symbol for homophony under the word on the board.
15. Have them listen to the homophony example again and show their closed fist every time they hear homophony.
16. Play an example of antiphony. Antiphony is where the word bounces back and forth between the voices giving an exciting lift to the sound.
17. Divide the students into three groups again and have them suggest single words from the song that they can sing, bouncing from one group to another. The first word could be Dona, then Nobis and then Pacem. The students will need to decide on the notes to sing, rhythm and in what order.
18. Play an example of antiphony and have them start with hand in a fist and then quickly open them with fingers spread out every time they hear antiphony. I call this my popcorn popping hands.
19. Play an example of Renaissance music and have the students make the hand sign that shows what texture they are hearing. Then play the example again and have them map it out on a piece of paper using the symbols that you have on the board. Refer to appendix G for example of mapping symbols. I am using the song Pueri Concinite by Jacob Handl from Listening to Music History. This is a great example because it uses all three harmonic textures.

E. *Assessment/Evaluation*

1. Have the students map out a song from the Renaissance that contains these three textures. Have them put their name on the top and turn it in. Ninety percent of it correct would exemplify a mastery of the three separate textures. Refer to Appendix G for a mapping of Jacob Handl's, Pueri Concinite.

Lesson Four: Magnificent Madrigals of Thomas Morley (45 minutes)

A. Daily Objectives

1. Concept Objective(s)
 - a. Students will understand the impact of history, religion, and culture on the arts.
 - b. Students will learn to sing and play songs with appropriate rhythm, tempo, pitch as well as how to move to music.
2. Lesson Content
 - a. 5th Grade Music: Listening and Understanding
 - i. Musical Connections
 - a) Music from the Renaissance
 - c. 5th Grade Music: Elements of Music
 - i. Through participation, become familiar with basic elements of music
3. Skill Objective(s)
 - a. Students will be able to identify the difference between sacred and secular music.
 - b. Students will sing unaccompanied.
 - c. Students will be able to identify soprano, alto, tenor and bass voicing.
 - d. Students will improve their understanding of Renaissance music.
 - e. Students will gain an appreciation for Thomas Morley as a composer of English madrigals.

B. Materials

1. Overhead projector
2. Copy of the mapping for the overhead projector
3. Map or globe
4. Paper and pencil for each student
5. CD – Thomas Morley madrigals
6. CD – Listening to Music History

C. Key Vocabulary

1. A *soprano* is the highest female part.
2. An *alto* is the lowest female part.
3. A *tenor* is the highest natural male part.
4. A *bass* is the lowest male vocal part.
5. A *madrigal* is a secular composition of the 14th to 17th centuries, using two to six voice parts and sung unaccompanied.

D. Procedures/Activities

1. Sing *Dona Nobis Pacem* and do a quick review of the textures learned in the previous lesson.
2. Pass back the mapping to the students and have them following along with their finger as you play *Pueri Concinite*. Have a master map on the overhead projector that you are pointing to as the music plays.
3. Today we are going to learn about secular music from the Renaissance era. Does anyone know what secular means? Give the students an opportunity to answer. Secular music is any type of music that is not sacred. Most of the music back then was sacred. What is most of our music today? The answer is secular.
4. Write SATB on the board. What does this stand for in vocal music? It stands for soprano, alto, tenor, and bass. Quickly define each of these for the students.
5. Play an example of each of these voice types. It would be best to use Renaissance music. Even though it is not Renaissance music, I often use

Handel's, Messiah when teaching this concept. It has great examples of each vocal part.

6. Have the students touch their head if they hear soprano, chest if they hear alto, waist if they hear tenor, and knees if they hear bass.
7. You will remember that during the Middle Ages most vocal music only had one melody line. The use of multiple voices was very important to the Renaissance era. These multiple voices gave different texture to the music.
8. The earliest madrigal dated from the 1320's. These were usually composed for two voices. They were first popular in Italy. Have a student point to Italy on the map or globe.
9. The top vocal part was fairly florid and it was supported by a plainer lower part. The lyrics were taken from two or three line poems.
10. Teach a two-voice madrigal if you have one in your library or sing *Dona Nobis Pacem*.
11. Add a simple lower part to the song. The lower part is usually written a fifth or fourth below the melody with whole and half notes. Have the students help you write this harmony part.
12. The English madrigal became popular in the late 16th century. The form coincided with the English sonnet. Have a student point to England on the map or globe.
13. Thomas Morley was a famous composer of the English madrigal. He lived from 1557 – 1602. He was the most popular composer of English madrigals. Many high schools and colleges perform his works today. He played the organ in some of the finest cathedrals in England. He published many music books. He also wrote poetry.
14. As you listen to a composition of Thomas Morley, write a poem about what you think might have been a typical day in his life in England.
15. Optional Activity: If you have *Listening to Music History* by Helen MacGregor teach the song, "Martin said to his man." This is a fun nonsense song. After you have taught the song to the students, then have the student's pair up and compose new words to the melody. Have the students sit in a circle and each take turns singing the new verse that they made up. The pairs of students sing their own verse with everyone joining in on the chorus.

E. *Assessment/Evaluation*

1. Collect the poems that the students have written and see if they included details that would be specific to the Renaissance era.
2. Observe to see if student put their hands on the right body part for soprano, alto, tenor, and bass.

Lesson Five: The Lovely Lute and John Dowland (45 minutes)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will develop an understanding and appreciation of music from the Renaissance genres, and composers and cultures.
2. Lesson Content
 - a. 5th Grade Music: Listening and Understanding
 - i. Musical Connections
 - a) Music from the Renaissance
3. Skill Objective(s)
 - a. Students will be able to identify various Renaissance composers.

- b. Students will learn how to construct chords.
- c. Students will sing with accompaniment.

B. *Materials*

- 1. CD player
- 2. CD of John Dowland's music
- 3. Floor staff with paper plates
- 4. Orff Instruments

C. *Key Vocabulary*

- 1. An *accompaniment* is the providing of background for parts that are more important.
- 2. A *lutenist* is someone who plays a lute.
- 3. A *chord* is three or more pitches sounding simultaneously.
- 4. The *tonic note* is the first degree of a scale.
- 5. The *dominant* note is the fifth degree of a scale.
- 6. The *subdominant* note is the fourth degree of a scale.

D. *Procedures/Activities*

- 1. The last few lessons have been spent on learning about choral music from the Renaissance. Today we will be learning about the instrumental music popular during the Renaissance.
- 2. Teach the first verse of Greensleeves.
- 3. Have the students add Orff accompaniment to Greensleeves.
- 4. John Dowland lived from 1563-1626. He was composer and a lutenist. A lutenist is a person who performs on a lute. Show the students a picture of a lute. A lute is a pear shaped string instrument. It is played like a guitar. Some lutes had up to nine strings.
- 5. John Dowland played for Queen Elizabeth in 1592. He was a very impressive performer. He hoped that the queen might employ him but she never did. He felt that he was never given a position in the musical courts of the queen because in 1580 he was studying music in France and joined the Catholic Church. Queen Elizabeth's father, Henry VIII had broken off from the Catholic Church and started the Church of England.
- 6. Dowland's works were often introspective, melancholy, and discordant. He was apparently a sour character and often lacked common sense. He lost one job because he ran up too many debts. Play a piece of John Dowland's music and have the students list qualities that they heard as done in previous lessons.
- 7. John Dowland often accompanied singers. The lute was a wonderful accompaniment instrument because it could play chords.
- 8. Go over to your floor staff. (I do not have a floor staff so I use electrical tape and paper plates.) Have the students sit around the staff. During the school year, I often use the floor staff to teach names of notes, melody line, and intervals. I put a paper plate on the bottom space of the floor staff. I then tell them that we are going to build snowmen. The first paper plate is the strong bass of the snowman, then the middle and the top. The middle plate goes on the second space up and the third paper plate is placed on the third space. There is a pattern that you can see. I ask them to discover the pattern. I then place the plate on a line on the staff and have students build a chord from there. I do this until everyone has had a turn building chords on the staff.
- 9. There are many different kinds of chords. A major chord has a different sound than a minor chord. Go over to the piano and have the students vocalize on

major triads up the piano. Then have them vocalize on minor chords up the piano.

10. Draw a C scale on the board. Have various students number the steps of the scale. C is 1, D is 2, E is 3 and so forth. If I build a chord on C then it is called a C chord. If I build a chord on D then it is called a D chord. Continue to ask about each letter of the C scale. They should pick up on this pattern very quickly.
11. When musicians refer to chords, they write them with Roman numerals. Have various students come up and erase the numbers and put up Roman numerals.
12. During this lesson, we are going to concentrate on the three most important chords. Build chords on the I, IV, and V. These are called the tonic, subdominant and dominate chords. In the key of C major, the tonic is a C major chord, the subdominant is F major chord and the dominant is a G major chord.
13. Give each student an autoharp. If you do not have autoharps then use other instruments that can accomplish the same thing. Explain that the auto harp plays chords. You strum the strings with one hand and press the desired button with the other hand. Have all the students press the C button and strum with their other hand to a steady beat. Now have them practice a IV chord and then a V chord. Write different patterns on the board and have them play the patterns such as I, IV, I, V, I. Sing Core Knowledge songs while your students accompany themselves. Examples can be found in Appendix H.

E. *Assessment/Evaluation*

1. Have the students do a work sheet on chords.
2. Observe your students playing chords on the Autoharp. Can they switch from one button to the other and can they strum with a steady beat.

Lesson Six: The Fabulous Flute and Original Organ (45 minutes)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will learn to sing or play songs with appropriate rhythm, tempo, and pitch.
2. Lesson Content
 - a. 5th Grade Music: Elements of Music
 - i. Through participation become familiar with basic elements of music.
 - a) Sing or play a simple melody while reading scores
3. Skill Objective(s)
 - a. Students will perform a song on the recorder.
 - b. Students will learn the names of many ancient instruments.

B. *Materials*

1. Flute
2. Recorder for each student.
3. CD – organ music
4. Colored copies of musical instruments backed on colored paper and laminated
5. Definitions of instruments backed on colored paper and laminated
6. Signs to hang up titled: brass, woodwind, string and percussion
7. Book – *Renaissance Dances for Dancers Young and Old*

C. *Key Vocabulary*

1. An *ensemble* is a group of players performing as a team.
2. A *solo* is a performer who performs alone.

3. A *duet* is more than one person performing together.
- D. *Procedures/Activities*
1. Give a brief history of the flute.
 2. The flute produces its sound by the vibration of air inside a cylindrical pipe. There were two types of flutes in the Renaissance. The first was like our recorder of today. It was called a vertical flute. It has a mouth piece that you blow in to make sound and it is held in front of you. The other flute is called the transverse flute. It produces a sound by blowing across a circular opening at the end of the flute.
 3. Show the students a flute and allow a few of them to make a sound from it. Show how you blow air across the opening of the hole.
 4. Pass a recorder out to each student.
 5. At this time, teach the students how to correctly blow into a recorder.
 6. Teach your students a song on the recorder. This could be as simple as Hot Cross Buns.
 7. Many of my students are quite advanced on the recorder so I like to offer a challenge for those students who are past the simple folk songs. I use a wonderful resource to enrich this lesson. It is a book called *Renaissance Dances for Dancers Young and Old*. It can be ordered from Music in Motion for \$19.95. It includes the scores for recorder as well as other instruments. Some of the songs have vocal lines and it also includes the directions for Renaissance dances. It is a great addition to these lessons and will help give many numbers that can be learned to perform at a festival. Another additional resource of recorder music is: Renaissance Debut arranged by Maurice C. Whitney. I check this out from our district library.
 8. Give a brief history of the organ during the Renaissance. The organ has always been popular in Europe although its form and appearance have varied greatly over the centuries. The organ makes sound by air that is pushed through pipes, this causes the pipes to vibrate and they emit sound. The organ has a larger range of sounds than any other instrument. The length of the pipe determines what pitch it will play and the quality of the pipe material; the diameter and shape of the pipe all affect the quality and color of the sound. These differing sounds are called timbre.
 9. Play an example of an organ piece. I play In Nominee by Richard Alwood. It is also included in Listening to Music History by Helen MacGregor. This piece was written for a small portable chamber organ.
 10. Play concentration with the pictures and definitions of instruments.
 11. Optional game – Hand out a picture to each student. Have the students quickly get into similar families. Then have them get from largest to smallest or from highest to lowest. If you have pictures of instruments from different centuries have them get in order from oldest to most recent.
 12. Optional game – Tape a picture of an instrument to the back of the each student. They can only ask their fellow classmates yes or no questions. They must guess which instrument they are. When they think they know what their instrument is then they can go the part of the room that you have designated for that family of instruments. Each corner of your room can be for one of the family of instruments: Brass, Percussion, String, or Woodwind. Hang these signs in each corner of the room.

- E. *Assessment/Evaluation*
1. Have students play the recorder song taught for you in pairs or by themselves. Make sure that they are playing with the correct hand position, fingering, tone, notes, and rhythm. Grading rubric is included in Appendix I.

Lesson Seven: Secular Music of the Renaissance (45 minutes)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will understand the impact of history, religion, and culture on the arts.
 - b. Students will learn to sing songs with appropriate rhythm, tempo, and pitch as well as how to move to music.
2. Lesson Content
 - a. 5th Grade: Elements of Music
 - i. Through the participation, become familiar with basic elements of music
 - a) Recognize a steady beat, and downbeat; play a steady beat
3. Skill Objective(s)
 - a. Students will identify many different string instruments.
 - b. Students will keep a steady beat while listening to music.

B. *Materials*

1. Pictures of string instruments
2. Rhythm map to Packington's Pound
3. Overhead projector
4. CD player
5. CD of Packington's Pound
6. Material, models, and instructions for instruments to be made

C. *Key Vocabulary*

1. A *round* is a melody that is begun at different times to create harmony.
2. A *consort* is a family of instruments that are the same.
3. *Beat* is a steady repeating pattern.
4. *Rhythm* is a variation of the duration of rhythmic sounds.
5. To *strum* is to brush your fingers over the strings of an instrument.
6. To *pluck* is to pull out the strings sharply.

D. *Procedures/Activities*

1. Review *Dona Nobis Pacem* as a round. Have each group stand in different parts of the room and sing their part. Imagine being in a big beautiful cathedral and some of you up on a balcony and other groups down below. This was a marvelous affect that was used during the Renaissance.
2. We have been studying about the history of music between 1300 and 1600 A.D. We have discussed vocal and instrumental music from that time. We are preparing for our Renaissance Festival.
3. Have the student sign up for what they want to do for the festival. Do not discourage things like juggling, magic tricks etc. If the students can't come up with anything then refer back to the things that they wrote down on their first lesson. Note – My students love to perform because I start them out very young and we have a few performance days throughout the year. The strictest of audience etiquette is observed in my classroom. They know these rules and it allows for each student to feel comfortable in performing for their peers.

4. Johannes Gutenberg invented the printing press in 1395. This was a very important invention for the Renaissance. It allowed for printed music to reach a large audience of people. It also allowed for people of different countries to see what other people were performing. Many homes would have chests filled with similar instruments and copies of music. Instruments of similar types were known as consorts. Families would often get together and perform.
 5. What are the four families of instruments? (Brass, woodwind, percussion, and string) What are the four basic string instruments? (Violin, viola, cello, and bass) Can you think of other instruments that have strings?
 6. Show your students various stringed instruments. If you have the original instrument, show it to them if you do not show them pictures of other stringed instruments. Show the students how to strum, pluck, or bow the string instruments.
 7. Have the students assist you in making a list of instruments that have strings. Write these on the board.
 8. Today we are going to make instruments to play on. (I have included a few ideas in Appendix J). Around the room, you will see five different instruments.
 9. Have five stations set up around the room. At each station have one instrument that can be made. Include a model, instructions and materials at each table. Instruct the students that no more than five people can be at one given station.
 10. Divide the group in two. Have one group play their instrument to the beat and have the other group play their instrument to the rhythm of the song. Play Packington's Pound. Have the rhythm to Packington's Pound up on the overhead projector so that the students can read it as they play.
 11. Switch and have the groups trade parts.
 12. Packington's Pound was a very popular Elizabethan tune. It was often played outdoors to gather a crowd around.
- E. *Assessment/Evaluation*
1. Observe the students playing to the beat and rhythm of the song.

Lesson Eight: Renaissance Dance (45 minutes)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will learn to sing songs with appropriate rhythm, tempo, and pitch as well as how to move to music.
 2. Lesson Content
 - a. 5th Grade: Listening and Understanding
 - i. Musical Connections
 - a) Music from the Renaissance
 3. Skill Objective(s)
 - a. Students will perform a Renaissance dance.
 - b. Students will move to the beat of the music.
- B. *Materials*
1. Orff instruments
 2. Scarves
 3. CD with Renaissance music
 4. CD player

- C. *Key Vocabulary*
1. *Reverence* was a curtsy used at the beginning and end of dances. It was also done as the men chose their partners. The curtsy was done facing the Lord and Lady of the Celebration.
- D. *Procedures/Activities*
1. Sing Greensleeves with the students. Add a few Orff accompaniments to the song. Pass out scarves to each student.
 2. Tell them that they are at Queen Elizabeth's palace. Have half of the students move in an elegant manner in a circle with their scarves while the other half sings Greensleeves. A few students will be accompanying on the instruments. Have them follow what you do. Make your movements large, flowing and grand. Point your toes. This will be very beautiful if done right. Change groups and let the other half of the class dance while they sing.
 3. Dancing was a very important activity during the Renaissance. Queen Elizabeth loved to dance. She would do six or seven dances each morning as exercise. The dances at this time were divided into two types – the elegant walking dance and the lively energetic dance.
 4. Today we are going to learn a lively dance called Mistress Winter's Jump. John Dowland, whom we learned about the other day, composed it. What do you remember about John Dowland?
 5. Praise the students for the many facts that they remembered.
 6. Have the students get into pairs. The dance is supposed to be a male and female paired up but at this age, I let them pick their partners.
 7. The beginning and ending of each dance is done with a curtsy, this is called the Reverence. The girls bend their knees slightly and rise slowly looking straight ahead. The boy sweeps his left arm down to the side while stepping back on the right foot, bending right knee and left leg pointed straight out in front.
 8. There are two basic steps in the Renaissance area. The simple forward and the double forward. Each of these moves can be done forwards or backwards. The steps should be no larger than the length of your foot.
 9. The simple forward step is: left forward, feet together, right forward, feet together. Now try this going backwards.
 10. The double forward is: step left, right, left, together. Now, try it backwards.
 11. The directions for the dance are in Appendix L.
 12. Practice without the music and then perform it with the music. I used Mistress Winter's jump from *Listening to Music History*, by Helen MacGregor.
- E. *Assessment/Evaluation*
1. Have the dancers get into groups of eight. Have the four pairs of students make the formation of a box with each pair at a corner. Have them all face the same direction in the box and have them perform the dance. Observe that they are stepping on the beat and know the dance steps.

Lesson Nine: Preparing for the Festivities (45 minutes)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will develop an understanding and appreciation of music from the Renaissance genres, composers and cultures.
 2. Lesson Content
 - a. 5th Grade: Listening and Understanding
 - i. Musical Connections

- a) Music from the Renaissance
- 3. Skill Objective(s)
 - a. Students will analyze and describe the peculiarities of Renaissance music.
 - b. Students will be able to identify various Renaissance composers and compositional form.
- B. *Materials*
 - 1. Final exam and pencil for each student
 - 2. CD player
 - 3. CD with Renaissance music used in teaching lessons
- C. *Key Vocabulary*
 - 1. *Festival* is a day or period of time set aside for feasting and celebrations.
- D. *Procedures/Activities*
 - 1. Give out final exam.
 - 2. Have the students rehearse the group numbers that they will be performing for the festival.
 - 3. If there is time at the end of class, play a recognition game. Name each of the corners of the room. Mass, Motet, Madrigal, and Lute. Choose one student to stand in the middle of the room and close his/her eyes. Turn on Renaissance music and have the students move around the room. When the music stops, they must go to the closest corner. Have the person in the middle name one of those titles, mass, motet, madrigal, or lute. Everyone in that corner is out. Continue to choose different people to be in the middle each time. When there are only four people left then you tell each of them to go to a different corner. When there are three or less people have each of them go to a different corner and have the person in the middle call out titles until they get someone out. The last one standing is the winner.
- E. *Assessment/Evaluation*
 - 1. Evaluate the results of the final exam.

VI. CULMINATING ACTIVITY

- A. This will be a fun day for your students. Have music playing as they enter the classroom. You can make this a very elaborate festival or very simple. It is all up to you and how much time you have. Our school has a share fair where students show various things that they have made and compiled while studying a certain subject. This would be a wonderful time to share what is being done in the music department. It would even be great to include the other specials teachers in on the festivities. Even if it is done very simply in your classroom, you can make it very fun.
- B. Start the festivities by unrolling a scroll and reading ladies and gentleman, lads and lasses welcome to our Renaissance Festival. Hear ye, Hear ye: Her royal highness the Queen Elizabeth announces that the fun begin. The scroll can have the acts listed on it from what they signed up to do a few lessons ago. Don't forget to include many of the activities that you have done throughout the lesson. Sing *Dona Nobis Pacem*, and *Greensleeves*. Play your recorder song and dance to *Mistress Winter's jump*.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: List of Books Used by Author in Lesson One
- B. Appendix B: Middle Ages Vs. Renaissance Review
- C. Appendix C: Middle Ages Vs. Renaissance Review Answers
- D. Appendix D: Venn Diagram Middle Ages Vs. Renaissance

- E. Appendix E: Background Notes on the Middle Ages and the Renaissance
- F. Appendix F: Vocalization Cards
- G. Appendix G: Symbols for Three Harmonic Textures Used During the Renaissance
- H. Appendix G: Mapping for Pueri Concinite by Jacob Handl
- I. Appendix H: Core Knowledge Songs with Chord Progressions
- J. Appendix I: Participation Grading Rubric for Recorder
- K. Appendix J: Instructions for String Instruments
- L. Appendix K: Rhythm to Packington's Pound
- M. Appendix L: Dancing Direction's to Mistress Winter's Jump
- N. Appendix M: Final for Music from the Renaissance
- O. Appendix N: Answer Key for Final on Music from the Renaissance

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Appendix A

List of Books used by Author for Students in Lesson One

The Early Middle Ages, James A. Corrick
The Late Middle Ages, James A. Corrick
Life in the Renaissance: The City, Kathryn Hinds
Life in the Renaissance: The Court, Kathryn Hinds
Life During the Renaissance, Patricia D. Netzley
A Day with a Troubadour, Regine Pernoud

Appendix B

Middle Ages vs. The Renaissance Review

1. What dates best represent the Middle Ages?
 - a. 900 BC to 200 BC
 - b. 300 AD to 1300 AD
 - c. 1300 AD to 1600 AD
 - d. 1600 AD to 1750 AD

2. What dates best represent the Renaissance?
 - a. 900 BC to 200 BC
 - b. 300 AD to 1300 AD
 - c. 1300 AD to 1600 AD
 - d. 1600 AD to 1750 AD

3. Which of the following does not apply to the Middle Ages?
 - a. Age of Enlightenment
 - b. Dark Ages
 - c. Medieval
 - d. Feudalism

4. Most musicians during the Middle Ages were hired by?
 - a. Rich people
 - b. Royalty
 - c. The church
 - d. Neighbors

5. What does the term “dark ages” mean?

6. The Gregorian chant was popular during the Middle Ages. Name three characteristics of the Gregorian chant.
 1. _____
 2. _____
 3. _____

Appendix C

Middle Ages vs. The Renaissance Answer Key

1. What dates best represent the Middle Ages?
 - a. 900 BC to 200 BC
 - b. 300 AD to 1300 AD
 - c. 1300 AD to 1600 AD
 - d. 1600 AD to 1750 AD

2. What dates best represent the Renaissance?
 - a. 900 BC to 200 BC
 - b. 300 AD to 1300 AD
 - c. 1300 AD to 1600 AD
 - d. 1600 AD to 1750 AD

3. Which of the following does not apply to the Middle Ages?
 - a. Age of Enlightenment
 - b. Dark Ages
 - c. Medieval
 - d. Feudalism

4. Most musicians during the Middle Ages were hired by?
 - a. Rich people
 - b. Royalty
 - c. The church
 - d. Neighbors

5. What does the term “dark ages” mean?

The Dark Ages was a time when there was very little education. Any books that were copied were done by hand. Only the monks were allowed to get a higher education. Most people were illiterate. Creativity and expression through the arts was discouraged.

6. The Gregorian chant was popular during the Middle Ages. Name three characteristics of the Gregorian chant.

No strict meter, sung unaccompanied, Latin text, lyrics were taken from Bible, monophonic (meaning one voice line), sung in churches, sung by priest, only male voices.

Appendix D

Background Notes on the Middle Ages and Renaissance Periods

Middle Ages:

The Middle Ages are often called the dark ages or Medieval time in history. It was from about 300 AD to 1300 AD. It was a time of violence. The people in the Middle Ages were governed in small towns by Feudalist rulers. If you were born poor then you stayed poor. There was little opportunity for growth.

Learning and education were limited during the Middle Ages. Education was controlled by the Catholic Church. Education held little value to the common people. Learning and higher education was very limited. Any copying of books had to be done by hand.

The church controlled most decisions of the day. They taught self sacrifice, humility and devotion to duty. There was a strong belief in God and sacred songs were the main songs composed. The songs were sung in church by monks with out accompaniment.

Renaissance:

The Renaissance was considered a time of rebirth. It was from about 1300 AD to 1600 AD. It was The Age of Enlightenment. There was the rise of the middle class during the Renaissance, which allowed people the opportunity to change their destiny. The Renaissance merchant economy allowed members of the lower class to become wealthy. This middle class group became patrons of the arts.

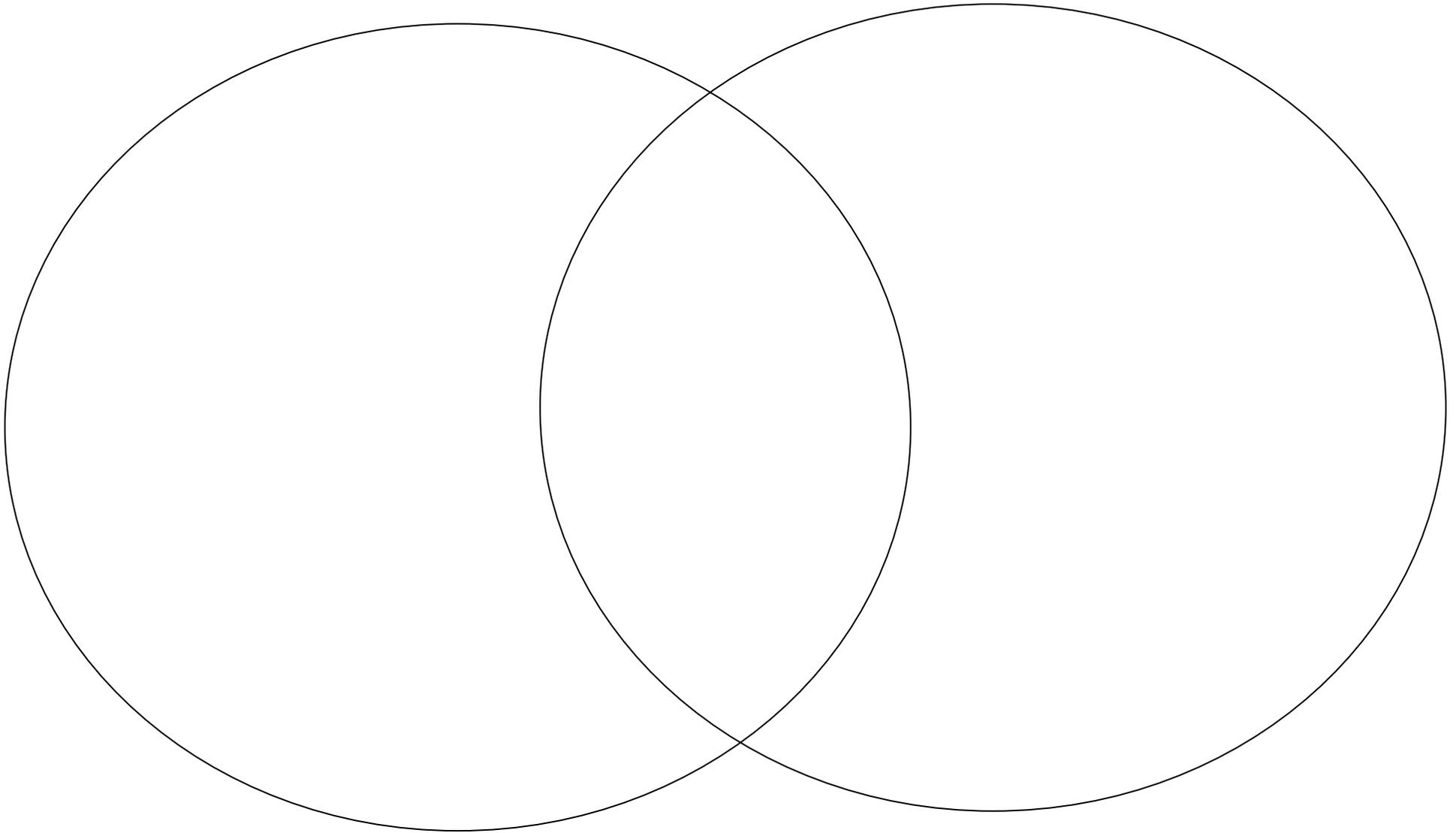
The printing press was invented in 1440 by Johannes Gutenberg. The first book to be printed was the bible. Books were now printed in the language of the people instead of just Latin. The printing of music allowed many people to have sheet music in their home and to see what other people were performing in other countries. The Renaissance was a renewing of the ideas taught during the Roman and Greed Classical era. People learned about all aspects of the world not just Religion. Education was considered the key to political power. Many universities came into existence at this time. Many people learned how to read.

The Catholic churches influence declined during this time. There were many religious up risings because people were reading the bible in their own language and were developing beliefs of their own. Martin Luther wrote a thesis of 95 things that he did not agree upon from the Catholic Church. This started the Reformation.

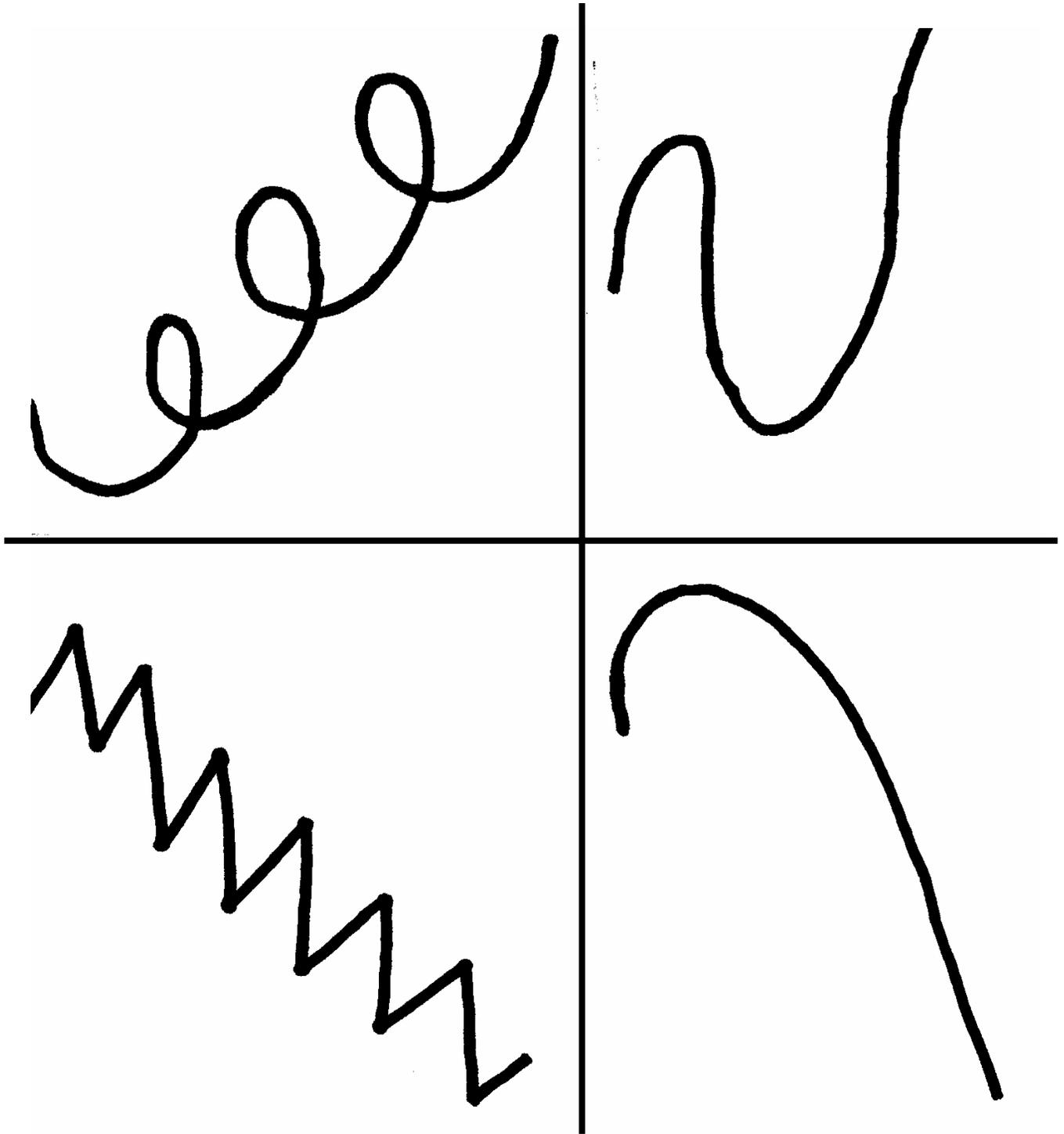
The Renaissance placed greater value on the individual. Religious music was still a very popular tool for composing but secular music also became an important musical expression.

Note: There is not just one specific date for the beginning and ending of the Middle Ages and Renaissance eras. It is said to have been a gradual change that did not begin with one specific composer. I have taken the earliest and latest dates from the books that I have read from.

Appendix E
Middle Ages vs. Renaissance



Appendix F
Vocalization Cards



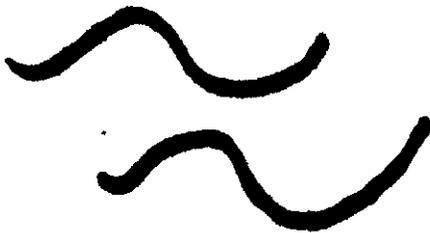
Appendix G

**Symbols for Three Harmonic Textures Used
During the Renaissance**

Polyphony

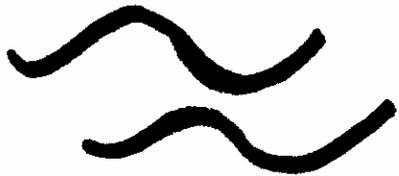
Homophony

Antiphony



Mapping for Pueri Concinite by Jacob Handl

1.



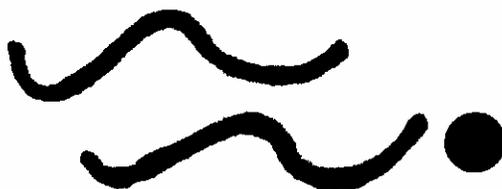
2.



3.



4.



5.



6.



Appendix H

Core Knowledge Songs with Chord Progressions

On Top of Old Smokey

I IV
On top of Old Smokey
I
All covered with snow,
V
I lost my true lover
I
For courtin' too slow.

This Land is Your Land

I IV
This land is your land,
I
This land is my land,
V
From California
I
To the New York island,
I IV
From the redwood forest
I
To the Gulf Stream waters;
V I
This land was made for you and me.

Red River Valley

I
From this valley they say you are leaving. V
I will miss your bright eyes and sweet smile
I IV
For they say you are taking the sunshine,
I V I
That has brightened our pathway awhile.
I
Come and sit by my side if you love me.
V
Don not hasten to bid me adieu
I IV
But remember the Red River Valley
I V I
And the girl that has loved you so true.

Appendix I

Participation Grading Rubric for Recorder

Student Name: _____

Instructions: As student performs on the recorder mark the highest level achieved in each category.

Standard:

5 = Mastery (90% Student Directed)

4 = Competent (70% Student Directed)

3 = Practicing (30% Student Directed)

2 = Introduced (10% Student Directed)

1 = No Attempt

1.	Rhythm - accuracy of values, duration, pulse, steadiness	5	4	3	2	1
2.	Tone Quality - resonance, control, clarity, focus, consistency, warmth, breathing and support	5	4	3	2	1
3.	Notes - accuracy of printed pitches, correct fingering, correct hand positioning	5	4	3	2	1
4.	Articulation - accuracy and fluency of attacks and releases	5	4	3	2	1
5.	Musicianship - expressive elements, interpretation, dynamics	5	4	3	2	1

Instructions for String Instruments

Shoe Box Lute

Supplies: Shoe box with lid, several large thin rubber bands and 2 pencils

Directions:

1. Cut a hole in the box lid about 2 ½ to 3 inches in diameter.
2. Put the lid back on the box.
3. Stretch the rubber bands lengthwise around the box so that they are tight across the hole on the box lid.
4. Insert a pencil under the rubber bands at each end of the box.
5. Pluck the rubber bands.

Note: The same thing can be made with a tissue box which already has a hole in it or a macaroni box. You can add a bridge by putting a slit into the box and cutting out a t shape to insert into the slit. The bridge is not necessary but it will give the instrument a richer sound.

Washer Charms

Supplies: Ruler (plastic kind with holes in the middle works best, string, several metal washers of different sizes

Directions:

1. Cut string into several pieces of different lengths (about 5 to 10 inches)
2. Tie one end of each piece of string to the ruler. Arrange them from shortest to longest.
3. Tie a washer to the other end of each string.
4. Hold the ruler so that the washers hang free. Hit the washers with a metal spoon.

Box Bass

Supplies: A cardboard carton opened up on one end, bungee or elastic cable

Directions:

1. Cut the top off of the square cardboard carton.
2. Hook the bungee or elastic cable to opposite sides of the carton through holes that you have made.
3. To play the bass just hold the bungee chord up and pluck with your finger.

Appendix J, page 2

Coffee Can Harp

Supplies: Rubber bands, empty coffee cans and rulers

Directions:

1. Put different sized rubber bands vertically around the coffee can.
2. Insert a ruler underneath the rubber bands over the opening of the can. This acts as a bridge for the instrument.
3. Pluck the rubber bands to make different sounds.

Bass Fiddle

Supplies: Large round oatmeal box, thick cardboard, string or shoelaces

Directions:

1. Cut out a three inch circle from thick cardboard. Put a hole into the middle of the circle with a nail. Also, put a hole in the middle of the bottom of the box.
2. Tie a knot on one end of the shoelace. String the shoelace through the circle and next up through the box and then through the hole that you have made in the box.
3. To play hold the bottom firmly between your feet. Wrap the free end of the string around your hand and then pluck with your other hand. You can vary the sound by holding the string looser or tighter.

Appendix K

Rhythm to Packington's Pound

D = dotted quarter

Q = quarter

E = eighth note

T = dotted quarter

DEQ QQQ DEQ DEQ DEQ QQQ QQQ T

DEQ QQQ DEQ DEQ DEQ QQQ QQQ T

QQQ T QQQ EEQQ EEQQ EEEEEEE T

DEQ QQQ QQQ EEEEEQ DEQ QQQ QQQ T

Note: You will have to write this out in rhythmic notation for your students. I do not have a program that writes music so I hope that this is not too confusing. The time signature of this song is in three four time. You could have the students help you dictate the rhythm onto the overhead projector. You also could give this rhythmic dictation to the students without the key and see if they can figure out what each letter stands for.

Appendix L

Dancing Direction's for Mistress Winter's Jump

- A. Left step forward, close, right step forward, close
Left step back, close, right step back, close

Repeat A

- B. Boy jumps up, girl jumps up, boy hops left, boy jumps up
Girl jumps up, boy jumps up, girl hops left, girl jumps up

- C. Left step forward, right step forward, left step forward, close
Left step back, right step back, left step back, close

Repeat B

Repeat C

Note: When the students are doing part B, they are suppose to make up little tricks as they jump an hop such as: clicking heels, jumping in a circle, waving arms etc. This is written as if boys and girls paired up together. If same sex students have paired up together then use different wording for when each partner jumps or hops.

Appendix M, page 1
Written and Listening Exam
Music from the Renaissance

1. The Renaissance period took place from:
 - A. 1300 BC to 1600 BC
 - B. 300 AD to 1300 AD
 - C. 1300 AD to 1600 AD
 - D. 1600 AD to 1750 AD

2. Which of the following is a term used to explain the Renaissance era?
 - A. Age of Enlightenment
 - B. Dark Ages
 - C. Medieval
 - D. Middle Ages

3. Palestrina was best known for composing the following:
 - A. Opera
 - B. Mass
 - C. Motet
 - D. Madrigals

4. Palestrina composed for what instrument?
 - A. Recorder
 - B. Organ
 - C. Violin
 - D. Voice

5. In three complete sentences, explain what you know about the mass.

6. Draw a line to match the composer to the most likely composition style.

Josquin DesPrez

Mass

Thomas Morley

Motet

Palestrina

Lute Accompaniments

John Dowland

Madrigal

Appendix M, page 2

7. The following is not a popular instrument of the Renaissance.
 - A. Organ
 - B. Saxophone
 - C. Flute
 - D. Lute

8. The following notation refers to: I- IV- V- I
 - A. Rhythm
 - B. Melody
 - C. Timbre
 - D. Harmony

9. The following composition was written by:
 - A. Palestrina
 - B. Josquin DesPrez
 - C. Thomas Morley
 - D. John Dowland

10. The following composition was written by:
 - A. Palestrina
 - B. Josquin DesPrez
 - C. Thomas Morley
 - D. John Dowland

11. What harmonic texture do you hear in the song?
 - A. Polyphony
 - B. Homophony
 - C. Antiphony

12. What instrument do you hear?
 - A. Organ
 - B. Flute
 - C. Lute
 - D. Drum

13. Dictate the following rhythm.

14. What did you enjoy learning about Renaissance music?

Appendix N, page 1
Written and Listening Exam
Music from the Renaissance
Answer Key

1. The Renaissance period took place from:
A. 1300 BC to 1600 BC
B. 300 AD to 1300 AD
C. 1300 AD to 1600 AD
D. 1600 AD to 1750 AD

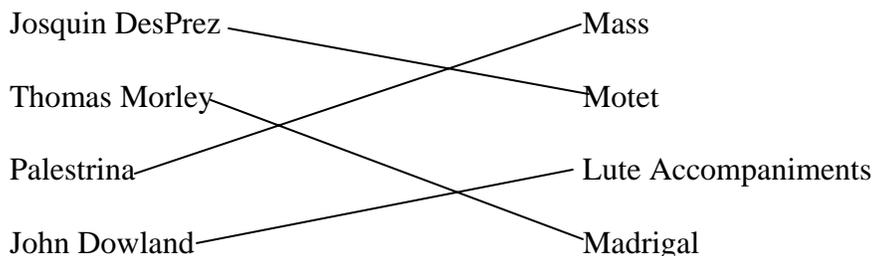
2. Which of the following is a term used to explain the Renaissance era?
A. Age of Enlightenment
B. Dark Ages
C. Medieval
D. Middle Ages

3. Palestrina was best known for composing the following:
A. Opera
B. Mass
C. Motet
D. Madrigals

4. Palestrina composed for what instrument?
A. Recorder
B. Organ
C. Violin
D. Voice

5. In three complete sentences, explain what you know about the mass.
The mass was a sacred composition used in worship services. It is mainly used in the Catholic Church. In order to be complete it must have six parts: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Angus Dei. It uses text from the Bible. It was an important compositional form during the Renaissance. The Catholic Church felt that the music was inappropriate. Palestrina showed the leaders of the church how the compositional styles of the day could be arranged in a reverent manner. Palestrina composed over 100 masses.

6. Draw a line to match the composer to the most likely composition style.



Appendix N, page 2

7. The following is not a popular instrument of the Renaissance.
- A. Organ
 - B. Saxophone
 - C. Flute
 - D. Lute
8. The following notation refers to: I- IV- V- I
- A. Rhythm
 - B. Melody
 - C. Timbre
 - D. Harmony
9. The following composition was written by: (Play a portion of Missa Papai Marcelli)
- A. Palestrina
 - B. Josquin DesPrez
 - C. Thomas Morley
 - D. John Dowland
10. The following composition was written by: (Play a madrigal of Thomas Morley)
- A. Palestrina
 - B. Josquin DesPrez
 - C. Thomas Morley
 - D. John Dowland
11. What harmonic texture do you hear in the song? (Play an example of Polyphony)
- A. Polyphony
 - B. Homophony
 - C. Antiphony
12. What instrument do you hear? (Play a familiar song by John Dowland)
- A. Organ
 - B. Flute
 - C. Lute
 - D. Drum
13. Dictate the following rhythm.
- DEQ QQQ T
14. What did you enjoy learning about Renaissance music?
Answers will vary.