

THE BEST OF BAROQUE

Grade Level: Music (6th Grade)

Presented by: Janet Smith, Groveport Madison Local School District, Groveport, OH

Length of Unit: 12 lessons of 50 minutes each

I. ABSTRACT

“The Best of Baroque” combines the content of the *Core Knowledge Sequence* with the National Standards for teaching music. Sixth grade music students will learn about listening strategies, as well as the culture, music and two prominent composers of the Baroque period, namely J.S. Bach and G.F. Handel. They will demonstrate their understanding of the content through several assessments, culminating in their choice of one of four final assessments designed to address multiple intelligences. Teaching strategies will also address current Ohio Proficiency Test Outcomes for 6th grade in Reading.

II. OVERVIEW

A. Concept Objective(s):

1. The learner will sing [speak] music [text] written in two and three parts. (National Standard 1d)
2. The learner will listen to, analyze and describe music by describing specific music events in a given aural example, using appropriate terminology. (National Standard 6a)
3. The learner will describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (National Standard 9a)
4. The learner will compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. (National Standard 9c)

B. Content from the *Core Knowledge Sequence*:

1. Baroque (ca. 1750 – 1825)
 - Counterpoint, fugue, oratorio
 - Johann Sebastian Bach: selections from *Brandenburg Concertos*, selections from *The Well-Tempered Clavier*, selections from the Cantatas such as *BWV 80*, *BWV 140*, or *BWV 147*,
 - George Frederick Handel: selections from *Water Music*, “Hallelujah Chorus” from *The Messiah*

C. Skill Objectives:

1. Listen to selected music and correctly identify timbre and dynamics.
2. Listen to selected music and correctly discuss tempo and melody.
3. Gather information about the culture of the Baroque Era in Europe.
4. Compare/contrast roles of musicians and functions of music in the Baroque Era and today.
5. Understand the compositional idea of a fugue.
6. Define musical terms relating to the Baroque Era.
7. Learn about the life and work of J.S. Bach and G.F. Handel.
8. Recognize genres, styles and specific works from the Baroque Era.

III. BACKGROUND KNOWLEDGE

A. For Teachers:

1. *The Enjoyment of Music*. Machlis and Forney W.W. Norton & Co.
 2. *A History of Western Music*. Grout. W.W. Norton & Co.
 3. *The New College Encyclopedia of Music*. Westup and Harrison. W.W. Norton & Co.
- B. For Students:
1. The orchestra and families of instruments. (grade 5, Core Knowledge Sequence)
 2. Basic elements of music -i.e., rhythm, melody, timbre. (grade 5, Core Knowledge Sequence)
 3. Terms for dynamics and their symbols. (grade 5, Core Knowledge Sequence)
 4. Rounds and canons. (grade 5, Core Knowledge Sequence)
 5. Frequently used Italian terms for tempo (grade 6, Core Knowledge Sequence)

IV. RESOURCES

- A. *Bach's Fight For Freedom*, Sony Classical Film and Video. c. 1995 Devine Productions Ltd. 53:00
- B. *Handel's Last Chance*, Sony Classical Film and Video. c. 1996 Devine Productions, Ltd. 51:00
- C. Comeau, Gilles, & Covert, Rosemary. *An Illustrated History of Music For Young Musicians, The Baroque Period*. Ontario, Canada: Centre franco-ontarien de ressources pedagogiques, 2000. 2-89442-882-0
- D. Carratello, John & Carratello, Patty. *Focus on Composers*, Huntington Beach, CA: Teacher Created Materials, Inc., 1994. 1-55734-492-2
- E. Ammons, Mark. *Music A.D. 450-1995*, Mark Twain Media, Inc., 1995. Printing No. CD-1890
- F. *The Best of Bach* from the 6th Grade Core Knowledge CD collection
- G. *Handel Greatest Hits* from the 6th Grade Core Knowledge CD collection
- H. Westrup, J.A. & Harrison, F.Ll. *The New College Encyclopedia of Music*, New York, NY: W.W. Norton & Company, Inc. 1976. 0-393-02191-2
- I. Machlis, Joseph & Forney, Kristine. *The Enjoyment of Music*, New York, NY: W.W. Norton & Company, Inc. 1999 0-393-97299-2
- J. *National Standards for Arts Education*, Reston, VA: Music Educators National Conference. 1994. 1-56545-036-1
- K. *In The Hall of The Mountain King*, Edvard Grieg
- L. *Canon in D*, Johann Pachelbel
- M. *Two-Part Inventions*, J.S. Bach
- N. *Fugue in C Minor*, WTC. I, J.S. Bach
- O. Grout, Donald Jay. *A History of Western Music*, New York, NY: W.W. Norton & Company, Inc. 0-393-95136-7

V. LESSONS

Lesson One: The Best of Baroque, A Beginning

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. Gain an overview of the study of the Baroque Era and music.
 - b. Become familiar with terms/skills needed for this study
 - c. Self-assess understanding of terms/skills needed for this study.
 2. Lesson Content

- a. Review as necessary from earlier grades: The orchestra and families of instruments, keyboard instruments
- b. Understand the following notation and terms: symbols for quiet and loud
- 3. Skill Objective(s)
 - a. Recognize and name instruments and their families
 - b. Correctly define elements of music
 - c. Correctly describe elements of music in aural examples.
 - d. Demonstrate knowledge of Baroque Era composers.
- B. *Materials*
 - 1. Instrument Bingo, Cheryl Lavender (CD version would work better)
 - 2. Appendix A - Elements of Music worksheet
 - 3. Appendix B – Listening Sheet
 - 4. Appendix E –Group Work Scoring Rubric
 - 5. Toccata and Fugue in D Minor, J.S. Bach (The Best of Bach CD)
 - 6. Appendix F – Self Assessment Sheet
- C. *Key Vocabulary*
 - 1. review of terms from previous year.
- D. *Procedures/Activities*
 - 1. When students first arrive, play the first 2-3 minutes of Toccata and Fugue in D Minor, by J.S. Bach. Ask them to write down their reactions on a piece of paper.
 - 2. Have students share their reactions. They usually say it reminds them of a scary movie.
 - 3. Explain to them that it is not a ‘scary’ piece of music at all, but is a classical composition written by a very famous composer. Explain that they are going to learn about that composer and the time period in which he lived in the days to come. First, they have some work to do to be ready.
 - 4. Place students in pre-determined groups, or by counting off, etc. Distribute instructions for centers. Center 1: Instrument Bingo – students play one round. Center 2: Matching of terms. Students have a sheet with terms and cards with definitions. They must find correct definitions and write them by the terms. Group 3: Listening. Have students listen to a Baroque selection and fill out a listening sheet.
 - 5. Go over the group work scoring rubric. Explain that their ability to work in groups will be a part of their entire assessment for the unit, and that you will discuss that in detail next lesson. Have them work at the centers for 5 minutes each center. (If necessary, make two centers for each activity so all students are engaged right away, i.e., two matching of terms, two instrument bingo or two groups at instrument bingo, two listening/describing music, etc.)
- E. *Assessment/Evaluation*
 - 1. Give students the self-assessment sheet for homework. Tell them that they also need to bring a two-pocket folder for all of the work they will do during this unit.

Lesson Two: How Do We Listen?

- A. *Daily Objectives*
 - 1. Concept Objective(s)

- a. The learner will listen to, analyze and describe music by describing specific music events in a given aural example, using appropriate terminology. (National Standard 6a)
 2. Lesson Content
 - a. Recognize frequently used Italian terms (for tempo)
 - b. Understand the following [dynamic] terms: pp, p, mp, ff, f, and mf
 3. Skill Objective(s)
 - a. Listen to selected music and correctly identify timbre and dynamics.
 - b. Listen to selected music and correctly discuss tempo and melody.
- B. *Materials*
 1. An example of Abstract art (borrowed from Art teacher)
 2. *Canon in D*, Pachelbel
 3. *In the Hall of the Mountain King*, Grieg
 4. Appendix B – Listening Sheet (one copy as overhead, copies for students)
 5. Appendix C – Listening Sheet scoring rubric
 6. Appendix D – Listening Sheet Tempo Terms to Know.
 7. Appendix I – The Best of Baroque, An Overview
- C. *Key Vocabulary*
 1. Review of terms from previous year/study for tempo, dynamics and families of instruments, p.146
- D. *Procedures/Activities*
 1. Collect the students' self-assessments. Ask if anyone would like to share any of their thoughts from their assessment.
 2. Distribute the Unit Overview Sheet, and explain to them what they will be studying and how they will be demonstrating their understanding. Point out that listening and describing what they hear will be a significant portion of their assessment. Explain that you're going to spend time today helping them to listen and describe the music they hear.
 3. Have students look at the abstract work of art for 30 seconds. Take it away, and ask students to write down everything they can about it. Spend a few moments sharing their comments.
 4. Acknowledge that it was difficult to complete this task for more than one reason. First, the artwork was abstract, and not easily identified. Second, they weren't told what to look for. When we're directed ahead of time it makes looking at art work a little easier. It's the same with music. If we understand how it's put together and what to listen for, we won't get lost as easily.
 5. Listen to Pachelbel's Canon in D together. Put the Listening Sheet transparency on the overhead before listening. Distribute the listening sheet scoring rubric. Write in answers as you listen, demonstrating the type of responses expected for each section.
 6. Together, listen to "In the Hall of The Mountain King." Students write as they listen, using scoring rubric and Listening Sheet Terms to Know. Discuss. Put all materials in folder.
- E. *Assessment/Evaluation*
 1. no formal evaluation for this class

Lesson Three: The Background on Baroque

A. Daily Objectives

1. Concept Objective(s)
 - a. The learner will compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. (National Standard 9c)
2. Lesson Content
 - a. Baroque (ca. 1600 – 1750)
3. Skill Objective(s)
 - a. The learner will gather information about the culture of the Baroque Era in Europe.
 - b. The learner will compare/contrast roles of musicians and functions of music in the baroque Era and today.
 - c. The learner will listen to selected music and correctly discuss tempo, timbre and dynamics.

B. Materials

1. *An Illustrated History of Music for Young Musicians “The Baroque Era”* (multiple copies for students)
2. Appendix H - Hand out for group activity on the Baroque Era
3. Appendix O – Venn Diagram comparing Baroque Music and Music of Today
4. Appendix B - Listening Sheet
5. Appendix I – Glossary of Baroque Terms
6. “Fugue in C Minor” WTC I, J.S. Bach
7. Appendix H – Handout for Baroque Group Activity

C. Key Vocabulary

1. Baroque (See Appendix I for definition)

D. Procedures/Activities

1. Listen to Fugue in C Minor. Have students fill in the listening sheet. Tell them to keep the sheet, because they will listen to the same composition in 4 days, and they will compare their responses.
2. Ask the students to suppose that they were going to write an article for a time capsule that would explain the music of the 21st century. They couldn't include any actual recordings, but they were to help the readers understand as much about music in the 21st century as possible. What information would they include? (Try to help them see the importance of the role society plays in the production of music, the role of the musician in society) Have them work in the same group as day one and each write down their thoughts.
3. Share thoughts with the whole group.
4. Tell students that we're going to look back at another period in time – the music will sound as different to us as our music will probably sound to listeners in the year 3000. We're going to go back to the Baroque Era. Create a K/W chart on the board. Ask what they know about the Baroque Era. Ask what they'd like to know.
5. Divide students into groups of 3. Using the jigsaw method of cooperative learning, assign each group member a number. All ones will go to a particular place in the room, and read background information on the Baroque Era from *An Illustrated History of Music for Young Musicians* (pp. 7, 15). All twos will read about Life in the Baroque – how nobility

and peasants lived. (pp. 10, 12, 14) All three will read about the life of a musician in the Baroque (pp. 22, 23). Tell them they are to write down between 6-8 facts from their reading to share with their group. When they have finished, they will report back to their first group. All members of the group will record all facts in order to do the homework, using Handout for Baroque Group Activity.

6. Distribute Appendix O. Instruct students to fill in the Venn diagram using the facts from the jigsaw activity and from their class discussion about music today.

E. *Assessment/Evaluation*

1. Assign Appendix O – Comparing Baroque Music and Music of Today

Lesson Four: The Music of the Baroque

A. *Daily Objectives*

1. Concept Objective(s)
 - a. The learner will describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (National Standard 9a)
2. Lesson Content
 - a. Counterpoint, fugue
3. Skill Objective(s)
 - a. Listen to selected music and identify appearances of a motive
 - b. Define counterpoint
 - c. Recognize a harpsichord aurally and visually

B. *Materials*

1. Recording of Two-Part Invention #8, J.S. Bach
2. Appendix I – Glossary of Baroque Terms, continued
4. Appendix B – Listening Sheet
5. Picture of a harpsichord
6. Appendix J – multi- page handout for culminating project

C. *Key Vocabulary* (See Appendix I for definitions)

1. counterpoint
2. genre
3. harpsichord
4. motive

D. *Procedures/Activities*

1. Briefly discuss the homework – comparing and contrasting music of The Baroque Era with music of today. Collect.
2. Tell students that today they begin listening to and understanding music from the Baroque Era.
3. Ask students to define melody. Once they have, tell them that they're going to listen to a composition entitled "Invention." Explain that an invention is a genre, or category of music. Add the definition of genre to their glossary. As the Invention is played, ask them to listen for the melody and tell what they heard. If the composition is played on a harpsichord, show them a picture of a harpsichord, and give definition for the glossary. Allow time for them to give comments about the melody.
4. Define 'motive' and have students add it to their glossary. Explain that the Invention is built on a motive. Listen to the composition again, and ask them to count how many times they hear the motive. Remind them

that it may be in the higher part of the instrument, or it may be played in the lower part of the instrument. Allow them to tell how many times they heard the motive.

5. Define counterpoint. Explain that counterpoint was prevalent in the music of the Baroque Era, and specifically the music of J.S. Bach.

E. *Assessment/Evaluation*

1. Distribute the culminating project handouts. Go over them with the students. Ask them to consider the projects tonight, and to be prepared to submit their first, second and third choices tomorrow in class.

Lesson Five: The Fugue

A. *Daily Objectives*

1. Concept Objective(s)
 - a. The learner will describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (National Standard 9a)
 - b. The learner will sing [speak] music [text] written in two and three parts. (National Standard 1d)
2. Lesson Content
 - a. Counterpoint, fugue.
 - b. selections from *The Well-Tempered Clavier*
3. Skill Objective(s)
 - a. Understand the compositional idea of a fugue
 - b. Understand the compositional idea of a fugue subject

B. *Materials*

1. Appendix K - Overhead transparency of "Junk Food Fugue"
2. Appendix I - Glossary of Baroque Terms, continued
3. Fugue in C Minor – WTC I
4. Appendix L – Guided Reading on Bach.
5. Pages 29-30 of "Composers" book; *Johann Sebastian Bach* (reproducible)

C. *Key Vocabulary* (See Appendix I for definitions)

1. Fugue
2. Subject

D. *Procedures/Activities*

1. Have students write down and turn in their first, second and third choices for the culminating project.
2. Introduce the first section of the Junk Food Fugue. Without putting the overhead before them, ask them to tap the beat, and to see how many beats the first section of the Junk Food Fugue takes. (Explain that you'll be speaking after their first tap. Give them preparatory beats, and go) Discover that there are 10 beats. Ask them to listen again and tell you how many snaps there are and where they are. (Snaps are on beats 1, 8 and 10)
3. Put the fugue on the overhead projector, displaying only section one. Say it with the class until they are comfortable. Teach sections 2 and 3.
4. After the class says the entire fugue through, have them say it again with you beginning when they reach section two. Then divide the class into two groups and have them try it. If possible, divide into three groups. In order to help hear section one at all times, assign it the dynamic marking

- forte, and assign the other sections quieter dynamics. Ask them to see if they can hear section one no matter who is saying it.
5. Tell them that they just spoke something quite similar to a fugue. Ask them to tell what they think a fugue is. Then give the definition and have them add it to their glossary.
 6. Play the motive from Fugue in C Minor. Tell them that a motive in a fugue is called the subject – Give definition for glossary.
 7. Play the Fugue in C Minor, and ask them to keep a tally of all the times they hear the subject stated throughout the composition. Remember, it can be in a high, middle or low register.
- E. *Assessment/Evaluation*
1. Tell the students that the Fugue they listened to was by J.S. Bach, and they'll be learning more about him tomorrow. Distribute Appendix L, and assign for homework.

Lesson Six: J.S. Bach

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. The learner will compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. (National Standard 9c)
 2. Lesson Content
 - a. Johann Sebastian Bach
 3. Skill Objective(s)
 - a. Learn about the life and work of J.S. Bach
 - b. Listen to Bach's Fugue in C Minor, WTC I
- B. *Materials*
1. *Bach's Fight For Freedom*, video. Sony Music Entertainment
 2. Appendix B – Listening Sheet
 3. *Fugue in C Minor*, WTC I, J.S. Bach
 4. Appendix L – Guided Reading for Bach homework
- C. *Key Vocabulary*
1. No new vocabulary
- D. *Procedures/Activities*
1. Listen to the C Minor fugue again. Before doing so, ask students to pull the listening sheet they completed a few days ago on the fugue. Distribute a new one, and ask them to listen to the composition and complete the form again. Ask them what they heard this time that they did not hear the first time. How did their comments change? (This one is graded. Collect and grade)
 2. Read together the homework reading on Bach. Select students to answer the questions from the assignment.
 3. Watch a clip from the video, *Bach's Fight For Freedom*. Ask the students to take notes on their homework sheet and record any interesting information about Bach they gain from the video. They will use that information in a couple of days. (Show whatever length/portion of the video you deem appropriate.) Discuss their comments.
 4. Give the students their culminating project and group assignments.
- E. *Assessment/Evaluation*
1. No formal assignment. Have them begin forming ideas about their culminating project.

Lesson Seven: The Cantata

A. Daily Objectives

1. Concept Objective(s)
 - a. The learner will describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (National Standard 9a)
2. Lesson Content
 - a. Johann Sebastian Bach, selections from the *Cantatas* such as *BWV 80*, *BWV 140*, or *BWV 147*
3. Skill Objective(s)
 - a. Learn the three types of vocal compositions within a cantata – aria, recitative and chorus.
 - b. Define the genre ‘cantata.’

B. Materials

1. *Jesu, Joy of Man’s Desiring*, from Cantata BWV 147,
2. Appendix M - Guided Reading Activity for Handel
3. Reading on Handel, from *Composers*, pp. 32-33. (reproducible)
4. Selections of your choice for examples of aria and recitative
5. Appendix I – Glossary of Baroque Terms, continued

C. Key Vocabulary (See Appendix I for definitions)

1. cantata
2. recitative
3. aria

D. Procedures/Activities

1. Ask students to refer to their guided reading activity about J.S. Bach. Have them help you construct a time line of his life from the information given in the reading. Add to it the following facts: Was court organist and chamber musician in Weimar from 1708-1717. Left Weimar to work for the Prince of Cothen until 1723. The prince was partial to chamber music. Wife died during this time, and he married second wife. He was 38 when he applied and was accepted for the position of cantor at St. Thomas’ Church in Leipzig, where he served for 27 years. Explain that Bach had to write new music for every Sunday service. Many of his cantatas were written during this time. Define cantata. Ask if anyone has ever heard a cantata performed at certain times of the year? In Christian churches they are often performed at Christmas and Easter.
2. Explain the different types of vocal compositions found in a cantata, and give their definitions for the glossary.
3. Listen to *Jesu, Joy of Man’s Desiring*. Complete a listening sheet.
4. If desired, play examples of an aria and a recitative.
5. Give students time to work with their culminating project groups and decide who will do what, and who will bring what materials. Have them turn in a sheet with the details at the end of the class. Tell them that they will have class periods 10 and 11 to work on their projects, but that they must have all their supplies for those days, and that they will be graded on the work they do during those two class days.
6. Distribute the guided reading on Handel for homework.

E. Assessment/Evaluation

1. Assign the guided reading activity for Handel.

Lesson Eight: Handel and “Messiah”

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. The learner will describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (National Standard 9a)
 - 2. Lesson Content (in plain text)
 - a. George Frederick Handel: “Hallelujah Chorus” from *The Messiah*
 - 3. Skill Objective(s)
 - a. Define an oratorio.
 - b. Recognize famous musical compositions from the Baroque Era
- B. *Materials*
 - 1. Hallelujah Chorus from *The Messiah*, Handel Greatest Hits CD
 - 2. Appendix B – Listening Sheet
 - 3. Appendix M – Guided Reading Sheet on Handel (homework)
 - 4. Appendix I – Glossary of Baroque Terms, continued
 - 5. Venn Diagram comparing Bach and Handel – p. 34 *Composers* book
- C. *Key Vocabulary* (See Appendix I for definition)
 - 1. oratorio
- D. *Procedures/Activities*
 - 1. Review Guided Reading Activity on Handel.
 - 2. Play a few measures of the *Hallelujah Chorus* on the piano for the students. Ask them if anyone knows what that music is.
 - 3. Give background information: How Handel wrote many operas that were popular in England, but they began to lose popularity because they were in Italian, and the people wanted lyrics in their own language. He began writing oratorios – give definition for glossary.
 - 4. Handel wrote it in only 24 days. It is a compilation of verses from the New and Old Testaments of the Bible, set in three parts. The *Hallelujah Chorus* comes at the close of the second part. Share the story of the King being in attendance, and standing when he heard this composition. Everyone else stood, and the tradition continues today that audiences stand at the performing of the *Hallelujah Chorus*.
 - 5. Listen to the Hallelujah Chorus and have students complete a listening sheet. Prepare them by telling them that there is a fugue-like section in the middle of the work. The words “and He shall reign forever and ever” begin with the bass voices, then moves to the tenors, then altos, then finally sopranos.
 - 6. If time, students may begin Venn Diagram comparing and contrasting Bach and Handel.
- E. *Assessment/Evaluation*
 - 1. Venn Diagram comparing Bach and Handel.

Lesson Nine: Large Ensemble Music

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. The learner will describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (National Standard 9a)

- b. The learner will compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. (National Standard 9c)
 - 2. Lesson Content
 - a. Johann Sebastian Bach: selections from *Brandenburg Concertos*
 - b. George Frederick Handel: selections from *Water Music*
 - 3. Skill Objective(s)
 - a. Understand and recognize aurally a concerto.
 - b. Recognize famous musical compositions from the Baroque Era
- B. *Materials*
 - 1. *Brandenburg Concerto No. 2, Allegro* (mmt. 1) J.S. Bach
 - 2. *Water Music, Suite in D Major, Second Movement*, G. F. Handel
 - 3. Pieces of paper with either tutti or concertino on them.
 - 4. Poem or reading divided between tutti and concertino on overhead.
 - 5. Appendix N – Listening guide for *Brandenburg Concert No. 2*
 - 6. Appendix B – Listening Sheet
- C. *Key Vocabulary* (See Appendix I for definition)
 - 1. concerto
- D. *Procedures/Activities*
 - 1. When students enter the class, give them each a small piece of paper with either tutti or concertino. (Only 4-5 pieces of paper should contain the word concertino) Have the students read a poem of your choice (or other reading) that you have previously divided to be read by either the tutti or concertino.
 - 2. Ask them to arrange themselves in the room according to what is written on their paper. Designate areas for each group. Ask them to comment on the size of each.
 - 3. Read the selection (preferably on an overhead so they can practice good posture and look up.)
 - 4. After they finish and return to their seats, inform them that they just performed the work much like a concerto was performed in the Baroque Era. Give the definition of concerto for their glossary.
 - 5. Tell them they are going to listen to a movement (section) from a set of very famous concertos written by J.S. Bach in honor of a nobleman from Brandenburg. Ask them how they might know when the tutti is playing and when the concertino is playing. (Introduce the idea of terraced dynamics)
 - 6. Using the listening guide (Appendix N), listen to the first movement of Brandenburg Concerto No. 2 in F Major. Have students complete a Listening Sheet on the composition.
 - 7. Next, listen to Handel's Water Music. Explain that it is not a concerto but a group of dance forms put together, called a suite. The music was performed in England for a royal party on the Thames River. (Give any additional background information you deem necessary.)
 - 8. Ask students to comment on why the Brandenburg Concertos and the Water Music was written. Is music written today for other people? Do they know of any?
 - 9. Listen to Water Music, second movement, and fill out a listening sheet.
 - 10. During any remaining time, have students meet with their culminating project groups and write goals for group work for the next two days, i.e.,

what will be accomplished outside of class, during class Ten and class Eleven.

- E. *Assessment/Evaluation*
 - 1. Two Listening Sheets listed above.

Lesson Ten: Group Work

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. The learner will describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (National Standard 9a)
 - b. The learner will compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. (National Standard 9c)
 - 2. Lesson Content (in plain text)
 - a. Johann Sebastian Bach
 - b. George Frederick Handel
 - 3. Skill Objective(s)
 - a. Working in groups to complete culminating project.
 - b. Create a presentation about one of the two Baroque composers studied in class.
- B. *Materials*
 - 1. All materials from class work (in folder)
 - 2. Materials needed for individual projects (brought in by students)
 - 3. Appendix E – Group work scoring rubrics
 - 4. Student goal sheet for group work
 - 5. CDs of Bach and Handel’s music
- C. *Key Vocabulary*
 - 1. All vocabulary in Appendix I
- D. *Procedures/Activities*
 - 1. Students will work in their culminating project groups for the class period.
 - 2. Meet with each group to review goals for the day.
 - 3. Evaluate their group work using the scoring rubric.
 - 4. Stop group work in enough time to go over goals with each group and make goals for next class.
- E. *Assessment/Evaluation*
 - 1. Group work scoring rubric.
 - 2. Group goals.

Lesson Eleven: Group Work/Presentations

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. The learner will describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (National Standard 9a)
 - b. The learner will compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. (National Standard 9c)
 - 2. Lesson Content

- a. Johann Sebastian Bach
 - b. George Frederick Handel
 - 3. Skill Objective(s)
 - a. Working in groups to complete culminating project.
 - b. Create a presentation about one of the two Baroque composers studied in class
- B. *Materials*
 - 1. All materials from class work (in folder)
 - 2. Materials needed for individual projects (brought in by students)
 - 3. Appendix E – Group work scoring rubrics
 - 4. Student goal sheet for group work
 - 5. CDs of Bach and Handel’s music
- C. *Key Vocabulary*
 - 1. All vocabulary in Appendix I
- D. *Procedures/Activities*
 - 1. Students will work in their culminating project groups for the class period.
 - 2. Meet with each group to review goals for the day.
 - 3. Evaluate their group work using the scoring rubric.
 - 4. Stop group work in enough time to go over goals with each group and make goals for next class.
 - 5. Begin class presentations if time permits and types of projects/number of groups necessitates more than one day of presentations.
- E. *Assessment/Evaluation*
 - 1. Group work scoring rubric.
 - 2. Group goals.
 - 3. Culminating project rubrics.

Lesson Twelve: Presentations

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. The learner will describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (National Standard 9a)
 - b. The learner will compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. (National Standard 9c)
 - 2. Lesson Content
 - a. Johann Sebastian Bach
 - b. George Frederick Handel
 - 3. Skill Objective(s)
 - a. Class presentations of culminating projects.
- B. *Materials*
 - 1. All student materials necessary for the culminating project.
- C. *Key Vocabulary*
 - 1. As needed from Appendix I for culminating project
- D. *Procedures/Activities*
 - 1. Students present culminating projects.
- E. *Assessment/Evaluation*
 - 1. folders are turned in.
 - 2. Culminating Projects are assessed.

VI. CULMINATING ACTIVITY

- A. Students have the option of choosing one of four culminating activities. They will work in groups to complete this project.
1. Option one – Composer Box. Students may decorate and fill a photocopy paper-sized box with items that correspond to up to 20 facts about either J.S. Bach or G.F. Handel. They will present their box to the class, by telling a fact about and showing a corresponding visual aid. Specific criteria are given to them in the form of a rubric.
 2. Option two – Children’s Story. Students may write a fictional story based on a true event in the life of either Bach or Handel. A rubric is provided to the students to assist in the creation of the story, which includes illustrations.
 3. Option three – CD Jacket. Students may create a CD jacket for a ‘new’ CD to be produced of 5 compositions of either Bach or Handel. The CD jacket includes a cover, biography, listing of selections and a critique of one of the compositions on the CD. A rubric is provided with all the requirements.
 4. Option 4 – Time Line. Students may create a time line with up to 20 facts about either Bach or Handel, as well as 20 events from history that took place during the composer’s lifetime. At least half of the history facts must be from United States History. A rubric gives students all the criteria for the timeline.

VII. HANDOUTS/STUDENT WORKSHEETS

- A. Appendix A – Elements of Music Worksheet
- B. Appendix B – Listening Sheet
- C. Appendix C – Listening Sheet Scoring Rubric
- D. Appendix D – Listening Sheet **Tempo** Terms to Know
- E. Appendix E – Group work scoring rubric
- F. Appendix F – Self Assessment Sheet
- G. Appendix G – The Best of Baroque, An Overview
- H. Appendix H – Handout for Baroque Group Activity
- I. Appendix I – Glossary of Baroque Terms (with and without definitions)
- J. Appendix J – Culminating project packet
- K. Appendix K – Junk Food Fugue
- L. Appendix L – Bach Guided Reading Sheet
- M. Appendix M – Handel Guided Reading Sheet
- N. Appendix N – Listening Guide for Brandenburg Concerto No. 2, Mmt. 1
- O. Appendix O – Venn Diagram comparing Baroque Music and Music of Today

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- N. *Fugue in C Minor*, WTC. I, J.S. Bach

Your Name _____

Elements of Music Terms and Definitions

Write the definitions and terms below. Use your the glossary in your music book if you need help.

1. Dynamics – write the Italian word(s) for each symbol:

f _____	ff _____	mf _____
p _____	pp _____	mp _____

2. Melody

3. Tempo

4. Percussion

5. Brass

6. Woodwind

7. String

8. Bass

9. Soprano

10. Alto

11. Tenor

Appendix B

Your Name _____

Listening Sheet

Title of Composition: _____

Composer: _____

Genre: _____

Timbre: Describe all of the instruments and types of voices that you hear. Identify the instruments by family.

Expression: Describe the use of dynamics in this composition. What effect did they help to create?

Tempo: Comment on the tempo of the composition. Did it change during the piece? What effect did the tempo(s) help to create?

Comment on other elements of music that were important to this composition. (Melody, Form, etc.)

Your Name _____

Listening Sheet

Title of Composition: _____

Composer: _____

Genre: _____

Timbre: Describe all of the instruments and types of voices that you hear. Identify the instruments by family.

Expression: Describe the use of dynamics in this composition. What effect did they help to create?

Tempo: Comment on the tempo of the composition. Did it change during the piece? What effect did the tempo(s) help to create?

Comment on other elements of music that were important to this composition. (Melody, Form, etc.)

Appendix C
Listening Sheet Scoring Rubric

	Timbre	Expression	Tempo	Structure
4 points	*Correctly identifies all prominent instruments and/or voices. * Categorizes instruments by families	*Correctly identifies all obvious dynamic changes * Uses Italian terms for all dynamics	* Discusses: starting tempo, obvious tempo changes * Uses Italian terms to describe tempo	*Music terms are spelled correctly
3 points	* Correctly identifies most prominent instruments and/or voices OR *Categorizes most instruments by families	* Correctly identifies most obvious dynamic changes * Uses some Italian terms	* Discusses: starting tempo, obvious tempo changes * Uses one Italian term	* 1 – 2 misspellings of music terms
2 points	*Correctly identifies most of the prominent instruments and/or families	* Correctly identifies some of the most obvious dynamic changes	* Discusses: starting tempo * No Italian terms used	* 3 – 4 misspellings of music terms
1 point	*Does not correctly identify most of the prominent instruments and/or families, but does attempt to discuss	* Correctly identifies one obvious use of dynamics	* Uses tempo terms incorrectly	& 5 -6 misspellings of music terms
0 points	Instruments and/or voices not discussed	Dynamics not discussed	* Does not address tempo	7+ misspellings of music terms

Appendix D

Tempo Terms

Grave	Very, very slow
Largo	Very slow
Adagio	Slow
Andante	Moderate; walking speed
Moderato	Medium
Allegro	Fast
Presto	Very Fast
Prestissimo	As fast as you can go!
Ritardando	Gradually slowing down
Accelerando	Gradually getting faster

Tempo Terms

Grave	Very, very slow
Largo	Very slow
Adagio	Slow
Andante	Moderate; walking speed
Moderato	Medium
Allegro	Fast
Presto	Very Fast
Prestissimo	As fast as you can go!
Ritardando	Gradually slowing down
Accelerando	Gradually getting faster

Appendix E

My Name _____

Group Work Rubric

Skills	4	3	2	1	Points
Helping I offered assistance to members of my group	All of the time	Most of the time	Some of the time	None of the time	
Listening I worked with other group members' ideas.	All of the time	Most of the time	Some of the time	None of the time	
Participating I contributed to the group	All of the time	Most of the time	Some of the time	None of the time	
Respecting I encouraged and supported the ideas and efforts of others	All of the time	Most of the time	Some of the time	None of the time	
Sharing I offered ideas and reported findings to other members of the group	All of the time	Most of the time	Some of the time	None of the time	
				Total Points	

Teacher Comments:

My Comments:

Appendix F

Your Name _____ Homework #1

Answer the following questions, using the work you did in class today.

- How many instruments did you recognize during Instrument Bingo? Name them.

- What family of instruments did you recognize most easily?

Why?

- What family of instruments do you need to review the most?

- How many elements of music did you know very well? _____ Name them.

- List elements of music that you need to review the most.

- I knew the following about J.S. Bach and G. F. Handel:

- After reviewing the Unit Overview Sheet, I know that I will need to give special attention to the following:

Appendix G

Your Name _____

The Best of Baroque An Overview

What You Will Learn:

- ❖ What life was like during the Baroque Era.
- ❖ What music was like during the Baroque Era.
- ❖ Who two of the famous composers were during the Baroque Era.
- ❖ What instruments were used during the Baroque Era.
- ❖ How to listen to and describe music.
- ❖ What counterpoint, fugues, cantatas, concertos and oratorios are.
- ❖ The names of famous musical compositions from the Baroque Era.

How You Will Learn:

- ❖ By working in groups.
- ❖ By listening to music.
- ❖ By reading about the Baroque Era.
- ❖ By reading about Baroque composers.
- ❖ By completing a project at the end of the Unit.

How You Will Demonstrate Your Understanding:

- ❖ By completing a Glossary of Baroque Terms (10 points)
- ❖ By completing 4 written homework assignments (20 points total)
- ❖ By describing in writing music from the Baroque Era (20 points total)
- ❖ By participating in small group and whole class activities and discussions. (5 points)
- ❖ By completing a Culminating Project at the end of the Unit. (15 points)
- ❖ By keeping all Unit materials in a two-pocket folder. (20 points)
- ❖ By completing a Venn Diagram (10 points)

Appendix I

Your Name _____

Glossary of Baroque Terms

Aria

Bach, J.S.

Baroque

Cantata

Concerto

Counterpoint

Fugue

Genre

Handel, G. F.

Harpsichord

Invention

Motive

Oratorio

Recitative

Subject

Appendix I

Your Name _____

Glossary of Baroque Terms

Aria	Lyric song for solo voice with orchestral accompaniment, expressing intense emotion; found in opera, cantata, and oratorio.
Bach, J.S. (1685-1750)	German born composer, famous as an organist. Famous compositions - Well Tempered Clavier, Brandenburg Concertos, 198 cantatas
Baroque	originally 'grotesque,' but now used as a technical term to describe the architectural style of the 17 th and 18 th centuries.
Cantata	vocal genre for solo singers, chorus, and instrumentalists based on a poetic narrative. Includes recitatives, arias and ensemble numbers.
Concerto	instrumental genre in several movements for solo instrument (or instrumental group) and orchestra.
Counterpoint	the art of combining in a single texture two or melodic lines
Fugue	A style of contrapuntal composition based on one or more short themes called subjects.
Genre	general term describing the standard category and overall character of a work
Handel, G. F. (1687-1759)	German born, English naturalized composer. Famous compositions – Messiah, Water Music, Fireworks Music,
Harpsichord	early Baroque keyboard instrument in which the strings are plucked by quills
Invention	title used for two-part pieces in contrapuntal style
Motive	short melodic or rhythmic idea
Oratorio	large-scale dramatic genre originating in the Baroque, based on religious or serious text; similar to opera but without scenery, costumes, or action.
Recitative	a type of solo vocal performance in which words are sung with a minimum of melody
Subject	main idea or theme of a work, as in a fugue.

Appendix J
Culminating Project
“The Best of Baroque”

Option One – Composer Box

If you enjoy creating and decorating, this project is for you! The composer box is a large box with a lid (photocopy paper box) that you decorate and fill with all the information you need to tell us about your composer, J.S. Bach or G.F. Handel. Each item in the box will represent one fact about your composer. You will use it as a visual aid when you present your composer to the class. Here’s what needs to be included in your box.

	Composer Facts	Box	Presentation	Score:
13-16 points	17 – 20** different, important facts	*1 visual aid for every fact * thoughtfully and neatly decorated * visual aids are large enough for class to see, and appropriate * one specific musical composition is discussed	* well-organized * all members of group participated * 5-7 minutes long * easy to hear presenters and see visual aids	
9-12 points	13 – 16** different, important facts	* 3 of 4 from above	* 3 of 4 above	
5-8 points	9-12** different, important facts	* 2 of 4 from above	* 2 of 4 above	
1-4 points	8 or fewer** different, important facts	* 1 of 4 from above	* 1 of 4 above	
			Total Points:	

** must include:

- ⇒ Background about the Baroque Era
- ⇒ Family/Personal information about the composers
- ⇒ Information about his employment and music
- ⇒ A discussion of one specific composition

Appendix J
Culminating Project
“The Best of Baroque”

Option Two – Children’s Story

Do you like to write? Draw? This project is for you! Write a fictional story, based on one true fact in the life of either J.S. Bach or G.F. Handel. This book is for children, so it will include illustrations. Your imagination is the limit, as long as the story is based on one true fact.

	Topic/Subject	Structure	Presentation	Score:
13-16 points	* fictional story, based on one documented fact about the composer. * story fits what we know of the character and talent of the composer * story could have taken place during the time that composer lived * story is well-constructed, well-organized	* 3 illustrations in the story * 5 paragraphs * cover page with illustration * text typed on computer	* neat * correct grammar * correct spelling * illustrations support the story	
9-12 points	* 3 of 4 above	* 3 of 4 above	* 3 of 4 above	
5-8 points	* 2 of 4 above	* 2 of 4 above	* 2 of 4 above	
1-4 points	* 1 of 4 above	* 1 of 4 above	* 1 of 4 above	
			Total Points	

Appendix J
Culminating Project
“The Best of Baroque”

Option Three – CD Jacket

Are you a designer? If so, this project is for you! Design a CD jacket for a new release of music of J.S. Bach or G.F. Handel. You decide what five compositions will be included, and you write the notes and design the cover. Here’s what you’ll need to include:

	Contents	Review	Biography	Presentation	Score
13-16 points	*Picture of Composer (can be cut and pasted) * Title of CD (original) * 5 compositions listed * Review of 1 selection * 1 paragraph biography of the composer	* correctly uses terms for tempo, timbre and expression *correctly identifies the genre of the composition *names the work	* includes birth and death dates * includes where born/died * gives information about his employment or music * gives information about his life	* work is neatly done * design is appealing * correct spelling * correct grammar	
9-12 points	* 4 of 5 above	* 2 of 3 above	* 3 of 4 above	* 3 of 4 above	
5-8 points	* 3 of 5 above	* 1 of 3 above	* 2 of 4 above	* 2 of 4 above	
1-4 points	* 2 of 5 above		* 1 of 4 above	* 1 of 4 above	
				Total Points:	

Your CD jacket should be in the form of a booklet. The outside page will contain the picture of the composer and the title. The inside pages will each contain the compositions in the CD, the review of one composition, and the biography of the composer.

Appendix J
Culminating Project
“The Best of Baroque”

Option Four – Time Line

Do you like “just the facts, ma’am?” Then a time line is for you! Choose up to twenty of the most important facts about either J.S. Bach or G.F. Handel. Then, find 20 facts from U.S. and World History from the years that the composer lived. Put them all together on a time line and you’re done! Here’s how to do it:

	Facts – Composer	Facts – History	Presentation	Points
13 – 16 points	* 17- 20 different facts **	* 18 – 20 facts * at least half of facts are from U.S. History	* composer facts one color * historical facts a different color * time line has a title * events/dates match spatially * neat, straight lines *correct spelling	
9 – 12 points	* 13-16 different facts**	* 13 - 16 facts * at least half of facts are from U.S. History	*5 out of 6 above	
5 – 8 points	* 9 – 12 different facts**	* 9 - 12 facts * at least half of facts are from U.S. History OR * 9-20 facts, but half are not from U.S. History	* 4 out of 6 above	
1 -4 points	* 8 or fewer different facts**	* 8 or fewer facts	* 1-3 out of 6 above	
			Total Points	

must include:

- ⇒ Family/Personal information about the composers
- ⇒ Information about his employment and music
- ⇒ Dates when 3 specific compositions were composed

The Junk Food Fugue

First Section: ()

**_____ Have a Mountain Dew,
Have a Snickers, too,
M & Ms would be for me..._____
How 'bout you? _____**

Second Section: ()

**_____ Caffeine, _____ sugar,
Chocolate, chocolate,
Give it to me it all day long, please.**

Third Section: ()

**_____ All day long and all day long and
All day long and all day long _____.**

****Snap fingers where you see a _____**

The Junk Food Fugue

The phrasing in this fugue is not divisible by four, thus the inclusion of rests in sections two and three. The words have been underlined in this version to show how the beats fall. Each underline is one beat. Familiarity with the subject of the fugue will make section one easier to teach.

First Section: ()

 Have a Mountain Dew, Have a
Snickers, too, M &
Ms would be for me... How 'bout
you? snap

Second Section: ()

 Caffeine, sugar,
Chocolate, chocolate,
Give it to me all day long, please.

Third Section: ()

 All day long and all day long and
All day long and all day long .

Your Name _____
Homework #3

Guided Reading Activity for J.S. Bach

As you read the selection on J.S. Bach, do the following to prepare for class discussion:

- ⇒ Place a star (*) anywhere in the reading that you find an interesting fact.
- ⇒ Place the letters “A.K.” by any information that you already knew.
- ⇒ Place a question mark (?) where you need more information or clarification.
- ⇒ Place a rectangle () around the names of all of the places where Bach lived.
- ⇒ Underline names of musical compositions mentioned in this reading.

Answer the following questions:

1. “Bach seemed destined to become a fine musician.”

What does the sentence from the selection mean?

- A. Music was a part of Bach’s life from the time he was born.
 - B. Bach’s father demanded that he become a violinist.
 - C. Bach used his musical talent to serve the church.
 - D. Bach’s musical genius earned him the title “Father of Music.”
2. What do you think was the most important talent Bach possessed? Explain why you think this.

Your Name _____
Homework #4

Guided Reading Activity for G.F. Handel

As you read the selection on G.F. Handel, do the following to prepare for class discussion:

- ⇒ Place a star (*) anywhere in the reading that you find an interesting fact.
- ⇒ Place the letters "A.K." by any information that you already knew.
- ⇒ Place a question mark (?) where you need more information or clarification.
- ⇒ Place a rectangle () around the names of all of the places where Handel lived.
- ⇒ Underline names of musical compositions mentioned in this reading.

Answer the following questions:

1. Why do you think Handel waited until his father died to answer the call of music full time? Use the selection to explain your answer.

2. Which of the following books would be likely to give more information about the ideas presented in the selection?
 - A. England in the 1800s
 - B. Great Musicians of Europe
 - C. Music of America in the 1700s
 - D. The Symphony Orchestra

Appendix N
Brandenburg Concerto No. 2
First Movement

Tutti: Violins, Violas and Double Basses, Cello or Harpsichord

Concertino: Trumpet, Recorder (flute), oboe and violin

- I. Full ensemble (32 beats)
- II. Solo violin (8 beats)
- III. Full ensemble (8 beats)
- IV. Oboe and violin (8 beats)
- V. Full ensemble (8 beats)
- VI. Recorder and Oboe (8 beats)
- VII. Full ensemble (8 beats)
- VIII. Trumpet and Recorder (8 beats)
- IX. Full ensemble (24 beats)
- X. Trumpet, violin, recorder, oboe (8 beats)
- XI. Full ensemble with exchanges between instruments (long statement)
approx. 1:10
- XII. Recorder, violin, oboe, trumpet
- XIII. Long statement with exchanges between instruments (long statement)
approx. 1:30
- XIV. Full ensemble

Your Name _____

Homework #2

Comparing Baroque Music and Music of Today

(Include a total of 10 different facts)

Facts About Baroque Music

Fact About Music Today

Facts In Common

