

THIS ISN'T YOUR GRANDMA'S MUSIC

Grade Level/Special Area: Music and PE, 6th grade

Written by: Karen Dolezal and Kim Kucharski, Grayhawk E.S., Scottsdale, AZ

Length of Unit: 12-15 music classes, 40 minutes each; 4 PE extensions, 10 minutes each

I. ABSTRACT

When one tells sixth graders that they are going to be studying Classical Music, groans are usually heard. What the students don't realize is how exciting it can be to experience this style of music that is the basis for the music they listen to today. This unit will get students excited to learn. The unit will focus on comparing and understanding the distinct characteristics of the Baroque, Classical and Romantic periods in music history. Students will be actively involved in learning and experiencing music by Bach, Handel, Vivaldi, Mozart, Haydn, Beethoven, Schubert, Chopin, and Schumann.

II. OVERVIEW

A. Concept Objectives

1. Students will understand music in relation to history and culture. (AZ MUS Strand 2, Concept 2)
2. Students will understand music theory in the Baroque, Classical and Romantic periods. (AZ MUS Strand 1, Concept 5)
3. Students will develop an appreciation for the music from the Baroque, Classical and Romantic periods. (AZ MUS Strand 3, Concept 1)

B. Content from the *Core Knowledge Sequence*

1. 6th Grade Music: BAROQUE (ca. 1600 –1750) (pg. 147)
 - a. Counterpoint, fugue, oratorio
 1. Johann Sebastian Bach: selections from *Brandenburg Concertos*; selections from *The Well-Tempered Clavier*; Chorus, "Wachet auf, ruft uns die Stimme: from *Cantata BMV 140 Wachet Auf (Sleeper Awake)*
 2. George Frederick Handel: selections from *Water Music*; "Hallelujah Chorus" from *The Messiah*
2. 6th Grade Music: CLASSICAL (ca. 1750 – 1825) (pg. 147)
 - a. The classical symphony (typically in four movements)
 1. Wolfgang Amadeus Mozart, *Symphony No. 40*
 - b. The classical concerto: soloist, cadenza
 1. Wolfgang Amadeus Mozart, *Piano Concerto No. 21*
 - c. Chamber Music: string quartet; sonata; lieder (art songs)
 1. Franz Joseph Haydn, String Quartet Opus 76 No. 3, "Emperor"
 2. Ludwig van Beethoven, Piano Sonata No. 14 ("Moonlight Sonata")
3. 6th Grade Music: ROMANTIC (ca. 1800 – 1900) (pg. 147)
 - a. Beethoven as a transitional figure: *Symphony No. 9* (fourth movement)
 - b. Romantic composers and works:
Franz Schubert, lieder: *Die Forelle* ("The Trout"), *Gretchen am Spinnrade* ("Gretchen at the Spinning Wheel")
Frederick Chopin: "Funeral March" from *Piano Sonata No. 2 in B flat minor*, "Minute" Waltz; "Revolutionary" Etude in C minor
Robert Schumann, *Piano Concerto in A minor*

C. Skill Objectives

1. Students will complete a graphic organizer to show topics of music and where this music is heard today.

2. Students will define the following musical terms: oratorio, counterpoint, polyphony, subject, countersubject, free material,
3. Students will sing the subject of a fugue.
4. Students will identify composers and their works.
5. Students will show comprehension of the melodic movement of a subject.
6. Students will read and perform rhythms.
7. Students will list characteristics of the Baroque, Classical and Romantic periods.
8. Students will understand what a symphony is.
9. Students will list the three parts of sonata allegro form.
10. Students will identify the parts of a classical concerto.
11. Students will be able to explain what chamber music is, as well as tell of specific kinds of chamber music.
12. Students will explain personal reactions to Classical music and identify which musical aspects evoke those reactions.
13. Students will compare and contrast characteristics of the Baroque, Classical, and Romantic periods.
14. Students will research a Romantic composer and his works.
15. Students will create a script for a talk show and discuss a composer's biography and music in a creative and meaningful way.

III. BACKGROUND KNOWLEDGE

A. For Teachers

1. Kennedy, Rosemary. Bach to Rock. An Introduction to Famous Composers and Their Music. New Orleans: Rosemary Corporation, 1983. ISBN 0-9621952-0-0.
2. Wade-Matthews, and Wendy Thompson. The Encyclopedia of Music. Instruments of the Orchestra and the Great Composers. London: Hermes House, 2003. ISBN 0-681-89043-6.

B. For Students

1. Music: The orchestra and families of instruments (strings, wind, brass, percussion); keyboard music
2. Music: Recognize frequently used Italian terms
3. Music: Basic elements of music (rhythm, melody, harmony, form, timbre, etc)
4. Music: Handel, "Hallelujah Chorus" from *The Messiah* (Grade 4)
5. Music: Wolfgang Amadeus Mozart (Grade 4)
6. Music: Discriminate between fast and slow
7. Music: Discriminate between differences in pitch: high and low
8. Music: Discriminate between loud and quiet; gradually increasing and decreasing volume
9. Music: Recognize harmony
10. Music: Recognize short and long sounds
11. Music: Hum the melody while listening to music
12. Music: Move responsively to music
13. Music: Vivaldi, Bach, Beethoven (Grade 2)
14. Music: Medieval (Grade 4)
15. Music: Renaissance (Grade 5)
16. Music: Classical Symphony, recall from grade 4, Haydn, *Symphony No. 94* and from grade 5, Beethoven, *Symphony No. 5*

IV. RESOURCES

- A. CD: *Handel. Greatest Hits*. Sony Classical, 1994. MLK 64066
- B. CD: *J.S.Bach: The Well Tempered Clavier (Selection)*. Jenő Jando, piano. HNH International Ltd., 1997. NAXOS 8.55460.
- C. CD: *Bach Greatest Hits*. Sony Classical, 1994. MLK 64051
- D. CD: *The Best of Handel*. HNH International Ltd, 1997. NAXOS 8.556665
- E. CD: *Charming European Baroque*. Ensemble Geminiani. UPC#6757540480205388520
- F. CD: *The Best of Mozart*. HNH International Ltd., 1997. NAXOS 8.556653
- G. CD: *Haydn: String Quartets (Emperor, Fifths, Sunrise)*. HNH International Ltd., 1988. NAXOS 8.550129
- H. CD: *Beethoven Famous Piano Sonatas*. Jenő Jando, piano. HNH International Ltd., 1987. NAXOS 8.550045
- I. CD: *Beethoven's 9th Symphony*
- J. CD: *Schubert: Lieder (Songs)*. HNH International Ltd., 1996. NAXOS 8.553113
- K. CD: *Grieg-Schumann: Piano Concerto*. Jenő Jando, piano. HNH International Ltd., 1991. NAXOS 8.550118
- L. CD: *Greatest Hits- Chopin*. Sony Classical, 1994. MLK 64057
- M. CD player
- N. RubiStar (<http://rubistar.4teachers.org>)

V. LESSONS

Lesson One: Welcome to Classical Music: From Baroque to Romantic

- A. *Daily Objectives*
 - 1. Concept Objectives
 - a. Students will understand music in relation to history and culture. (AZ MUS Strand 2, Concept 2)
 - b. Students will develop an appreciation for the music from the Baroque, Classical and Romantic periods. (AZ MUS Strand 3, Concept 1)
 - 2. Lesson Content
 - a. Counterpoint, fugue, oratorio (p.147)
 - b. George Frederick Handel: selections from *Water Music*, "Hallelujah Chorus" from *The Messiah* (p.147)
 - 3. Skill Objectives
 - a. Students will complete a graphic organizer to show topics of music and how they have heard that music.
 - b. Students will be able to define Oratorio.
 - c. Students will be able to name Handel as a Baroque composer.
 - d. Students will discuss topics of music from the 21st century.
- B. *Materials*
 - 1. Paper
 - 2. Pencils
 - 3. CD: *Handel Greatest Hits*
 - 4. CD player
- C. *Key Vocabulary*
 - 1. Composer: the person who writes the music.
 - 2. Period: a length of time in history.
 - 3. Oratorio: a sacred musical drama, normally unstaged.
- D. *Procedures/Activities*
 - 1. Teacher will tell students they will be discussing the Baroque, Classical and Romantic periods of music history in the coming weeks. Teacher will tell them that each period is distinctly different in many ways because of what was going

on during that period of history. They will be discussing and learning about composers and characteristics of the music in each time period, as well as how history had an effect on the music.

2. Teacher will pass out paper and pencils. This may be done individually or in groups of two.
3. Students draw a small circle in the middle of the paper and write the word “topics” in the center. They then draw a larger circle around that. In this circle students think about songs they listen to and write what those songs are about. These can be one word or a summarizing phrase. They should list as many as they can think of in 5- 10 minutes. On the edges around the larger circle, students write where this music is heard.... i.e. Ipods, TV, radio, stereo, car, CD’s etc.
4. Teacher will ask students to discuss their answers and will record all answers/responses on large teacher created circle graphic organizer.
5. Teacher will discuss with students that composers today write about life today and so did the composers of centuries ago. This is what they will recognize as a theme throughout the unit.
6. Teacher will play abbreviated selections of *Water Music*, and “Hallelujah Chorus” from CD’s.
7. Students will write what they think these songs are about on the back of their circle map.
8. Teacher will discuss that *Water Music* was written for a stately event and “Hallelujah Chorus” was the conclusion of *The Messiah*, an oratorio about Jesus Christ.
9. Teacher will define oratorio.
10. Teacher will ask several students to tell what they learned today.
11. Teacher will ask students to write the definition of “oratorio” on the back of their graphic organizer.
12. Teacher will collect papers as students leave.

E. *Assessment/ Evaluation*

1. Teacher will informally assess students by collecting the graphic organizer page from each student and review answers on front and back.

Lesson Two: Bubblegum Baroque, Part I

A. *Daily Objectives*

1. Concept Objective:
 - a. Students will understand music in relation to history and culture. (AZ MUS Strand 2, Concept 2)
 - b. Students will understand music theory in the Baroque, Classical and Romantic periods. (AZ MUS Strand 1, Concept 5)
 - c. Students will develop an appreciation for the music from the Baroque, Classical and Romantic periods. (AZ MUS Strand 3, Concept 1)
2. Lesson Content:
 - a. Counterpoint, fugue, oratorio (p. 147)
 - b. Johann Sebastian Bach: selections from *Brandenburg Concertos*, selections from *The Well Tempered Clavier*, Chorus, “Wachet auf, ruft uns die Stimme” from *Cantata BMV 140 Wachet Auf (Sleepers Awake)* (p.147)
 - c. George Frederick Handel: selections from *Water Music*, “Hallelujah Chorus” from *The Messiah* (p.147)
 - d. Review as necessary from earlier grades:

The orchestra and families of instruments (strings, wind, brass, percussion), keyboard instruments (p.146)

3. Skill Objectives:
 - a. Students will list characteristics of the Baroque Period.
 - b. Students will define counterpoint, oratorio and polyphony.
 - c. Students will identify Baroque composers.

B. *Materials*

1. CD: Handel Greatest Hits
2. CD: J.S. Bach: The Well Tempered Clavier (Selection)
3. CD: Bach Greatest Hits
4. CD: The Best of Handel
5. Copies of Appendix A, Column time line for each student
6. Copies of Appendix B, Key to Leave for each student
7. CD player

C. *Key Vocabulary*

1. Counterpoint: melodies written one against the other according to very specific rules that were given.
2. Oratorio: A sacred musical drama, usually unstaged.
3. Polyphony: Instrumental music that has a melodic upper part, over two slower moving parts.
4. Clavier: A rectangular keyboard instrument, not a piano.

D. *Procedures/Activities*

1. As students are entering, teacher will play *Water Music* softly and will continue to play very softly during instruction time.
2. Teacher will pass out column time line sheet, appendix A.
3. Teacher will talk about what students observe about the pictures of the different columns. Teacher will lead students to see that the Baroque column is very ornate, Classical column is very stately, and Romantic column is very plain, because it has space that they can fill in the columns as they wish.
4. Teacher will ask students to write the definition of oratorio is from the last class on the back of the sheet.
5. Teacher will define and discuss the definition of oratorio again, and students will write it in the Baroque column of the front of their sheet. Students will list the dates of the Baroque Period as ca.1600-1750.
6. Teacher will play the “Hallelujah Chorus” from *The Messiah* as an example of an oratorio. Students should listen for instruments they hear, as well as the words to the song.
7. Teacher will briefly discuss with students what they heard. Discussion should hinge around the instrument families of the orchestra, as well as the fact they heard voices that only sing the word “hallelujah”.
8. Students write that Handel is the composer of the *Hallelujah Chorus* on their timeline.
9. Teacher will define and discuss counterpoint, while students write it the Baroque column.
10. Teacher will play a selection of his choice from *The Well Tempered Clavier* as an example of counterpoint. Students should again listen for what instrument they hear.
11. Teacher will discuss with students what they heard, and talk about what a clavier is. Students should write on their timeline that Bach wrote *The Well Tempered Clavier*.

12. Teacher will discuss with students what is different between the two pieces. (*Hallelujah Chorus* is vocal, and *The Well Tempered Clavier* is instrumental.)
 13. Teacher will play a selection from *The Brandenburg Concertos* as an example of counterpoint. Students will write the definition of counterpoint on their timeline, as well as write that it is Bach that wrote them.
 14. Teacher will ask students what new instrument they heard. (trumpet)
 15. Teacher will discuss *Water Music*, which was playing earlier. Students should write on their timeline that it was written by Handel, and is an example of polyphony.
 16. Students will write polyphony and its definition on the timeline.
 17. Teacher will discuss with the students that the Baroque period was one where the king ruled supremely. Music was written because the king commissioned it. They used lots of notes and fast rhythms because Baroque was all about excess wealth. The king had all the wealth, and it was not shared amongst the people.
 18. Students will write on their timeline that the king was supreme ruler.
 19. Teacher will collect time lines from students and hold onto them for use in future lessons.
 20. Students will complete the “Key to Leave” worksheet with definitions of two words they learned today, and two composers from the Baroque period.
- E. *Assessment/Evaluation*
1. Teacher will assess students’ answers on the “Key to Leave” worksheet.

Lesson Three: Bubblegum Baroque, Part II

A. *Daily Objectives*

1. *Concept Objectives*
 - a. Students will develop an appreciation for music from the Baroque, Classical and Romantic periods. (AZ MUS Strand 3, Concept 1)
 - b. Students will understand music theory in the Baroque, Classical and Romantic periods. (AZ MUS Strand 1, Concept 5)
2. *Lesson Content*
 - a. **Baroque (ca. 1600 – 1750)** (p.147)
 - i. Counterpoint, fugue, oratorio (p.147)
3. *Skill Objectives*
 - a. Students will sing the subject of the fugue.
 - b. Students will explain the difference between the subject, countersubject and free material.
 - c. Students will identify the composer of the *Little Fugue in G minor* as Johann Sebastian Bach.
 - d. Students will show comprehension of the melodic movement of the subject.
 - e. Students will create words to match the rhythm of the subject.

B. *Materials*

1. CD: Bach Greatest Hits
2. Paper and pencils or music journals
3. Copies of Appendix A that were previously begun
4. CD player

C. *Key Vocabulary*

1. Fugue: imitative counterpoint based on a theme, usually with four lines.
2. Subject: the theme of the fugue
3. Voice: a line in the fugue
4. Countersubject: a continuation of the subject’s music, considered not quite as important to be remembered.

5. Free Material: a continuation of free counterpoint.
6. Exposition: the section of the fugue where all four voices have stated the subject and countersubject.

D. *Procedures/Activities*

1. Teacher begins by asking the students what they remember counterpoint is, as well as which piece of music they listened to that was counterpoint and its composer. (Melodies written one against the other according to very specific rules that were given. *The Well Tempered Clavier*, Bach)
2. Teacher will explain that students will be listening to another piece of counterpoint by Bach called the *Little Fugue in G Minor*.
3. Students will write “*Little Fugue in G Minor* by Bach” on their timelines.
4. Teacher will explain about the fugue, while students take notes on their timelines. A fugue will begin by playing the subject, which is the main idea or theme as a solo. The voice that played the theme will continue to play the countersubject, which is a continuation of the theme, just not as important. As the countersubject is played, another voice has begun the subject. This second voice continues with the countersubject while the first is now playing free material. Now a third voice has begun its subject. This procession of music continues until the fourth voice finishes its free material. The beginning of the music until this point is called the exposition. After this, counterpoint is played and the subject and countersubject is heard throughout until the end of the piece.

Teacher may use this visual on board to aid the students’ comprehension:

Voice I: S	CS	FM.....			
Voice II:	S	CS	FM.....		
Voice III:		S	CS	FM.....	
Voice IV			S	CS	FM.....

5. Teacher will play the recording of the fugue, but only play the first occurrence of the subject. Students will be told that they need to raise their hands each time they hear the beginning notes of the subject, then hands down, to listen for the next occurrence.
6. Teacher will play full recording, informally assessing students as they raise hands for each subject occurrence.
7. At the conclusion of the recording, students will sing the subject as a class. Teacher will then choose 3-5 individuals sing the subject as a solo.
8. Students will sing subject again, but will move up and down as the melody does, to show comprehension of the melodic movement.
9. Teacher will divide students into groups of 3 – 4. Teacher will write the rhythm of the subject on the board. Students will clap out the rhythm.
10. Students will work together to create an original phrase that will match the rhythm and melody of the subject. This should only take 5 minutes.
11. Each group will share their final product with the class.
12. Teacher will pass out paper. Students will be told to write down what they have learned about a fugue and its parts.

E. *Assessment/Evaluation*

1. Teacher will informally assess students’ comprehension of the subject as she watches the students raise hands during the performance.
2. Teacher will informally assess students as they sing the theme of the subject.

3. Teacher will informally assess students' knowledge of the melodic and rhythmic movement of the subject as she listens to the students' performances of their phrase.
4. Teacher will formally assess students' knowledge of the fugue by reviewing answers that were written at the conclusion of class.

F. Extensions

Baroque Music in Physical Education

Skill Objectives:

1. Students will identify four examples of music from the Baroque time period, including counterpoint, fugue, oratorio, and polyphony.
2. Students will demonstrate competence in a variety of movement forms. (AZ PE 1PA-E1)

Materials:

1. Baroque signs, appendix C
2. 4 cones
3. Boom box with tape player
4. Baroque music tape that music teacher has made with 30 second selections of Baroque music.
5. 7 jump ropes
6. 7 basketballs
7. 7 sets of juggling scarves
8. 7 hula hoops
9. Set-up in gym or on basketball court, appendix D

Procedure:

Students are divided into four groups. Each group is assigned a station. Each station is assigned a piece of music and a corresponding physical activity. When the music starts, students will identify the Baroque piece of music and perform the assigned corresponding physical activity for 30 seconds. When the music stops, the teacher will identify the example of Baroque music for the students. Students will be instructed to move (gallop, skip, slide) clockwise to the next station. The procedure should be repeated until the groups have moved through the four stations twice.

Assessment:

Teacher observation and student self -assessment of corresponding physical activity to the piece of music.

Lesson Four: Bubblegum Baroque, Part III (Two days)

A. Daily Objectives

1. Concept Objectives
 - a. Students will understand music theory in the Baroque, Classical and Romantic periods. (AZ MUS Strand 1, Concept 5)
2. Lesson Content:
 - a. **BAROQUE (ca. 1600-1750)** (p.147)
 - i. counterpoint, fugue, oratorio (p.147)
 - b. Understand the following notation and terms:
 - i. quarter note (p.146)
 - ii. half note (p.146)
 - iii. whole note (p.146)
 - iv. whole rest, half rest, quarter rest, eighth rest (p.146)
 - v. grouped sixteenth notes (p.146)
3. Skill Objectives:
 - a. Students will read rhythms of a Baroque piece, i.e. eighth notes and sixteenth notes.

- B. *Materials*
 1. CD: *Charming Baroque*
 2. Copies of Appendix E for every student
 3. Drum
 4. Copies of Appendix F for teacher, according to number of students in class
 5. CD player
- C. *Key Vocabulary*
 1. Allegro Non Molto: Quick, but not very quick
 2. Sixteenth notes: Four sounds per beat, ti-ri-ti-ri
 3. Eighth notes: Two sounds per beat, ti-ti
- D. *Procedures/Activities*

DAY 1:

1. Teacher will explain that students' will be listening to a special piece of music by a Baroque composer named Antonio Vivaldi.
2. Teacher will tell the students the title and explain what it means.
3. Teacher will pass out the Double Bubble words to each of the students.
4. Teacher will review eighth and sixteenth rhythms with students.
5. Teacher and students will read through the Double Bubble words together from start to finish in proper rhythm.
6. Teacher will break the class into 5 equal groups.
7. Teacher will assign each group either B, C, D, E, F.
8. Teacher will explain to students that their group is in charge of the corresponding section with the same letter in the Double Bubble version of this piece.
9. Teacher will explain that each group must create a fun and unique sequence of body movements that will match with the exact rhythm of their corresponding section. This can be done with everyone in the group doing the same exact movement or individuals in the group doing something different, but yet working together.
10. Teacher will move throughout the room observing each group, and making sure they are matching the rhythms correctly. Teacher may offer help with the rhythms, but should leave the creating of movements to the students.
11. After students have had 10 minutes to work, teacher will check the progress of each group. They should perform their movement and say the words of their section at the same time. Do not do section A in between yet. This is just a check to make sure the students are using their time wisely. Teacher may use drum to keep the beat.
12. Teacher will teach section A of the song to the students. Each group of students gets into a circle. On beats 1-4 students walk into the middle on the beat. On beat 4 students also clap their hands. On beats 5-8, students walk backwards in their circle, and clap the persons' hands on either side of them on beat 8. Movements are repeated once to finish section A. Once students understand how to do the movements, they should say the words to section A as they move.
13. Teacher should let the students continue to work on their individual section until about 3 minutes left of class.
14. Teacher will have students perform a "rough draft" of their performance in order of sections from start to finish including section A. Students should also be saying the words in rhythm as they perform.

DAY TWO:

15. Students should get into their groups upon entering the classroom. Teacher will play *Allegro Non Molto* and students will perform what they remember from the last class.

16. Students will continue to perfect and memorize their movements and words to the Double Bubble worksheet.
17. Teacher will walk around classroom and observe each group, making sure that body movements are matching the rhythms of the music.
18. When all groups are done students will perform all sections of their Double Bubble creation, while saying words. Remember that teacher does not play the corresponding music yet.
19. Students will perform their movements one more time while saying the words in their head. Teacher will keep the beat with a drum.
20. Once teacher has determined that the groups understand and can do all sections to the beat in the right rhythm, the teacher will play the *Allegro Non Molto*. Students will now do their movements along with the music.

E. *Assessment/Evaluation*

1. Teacher will informally assess each group by observing each group throughout Day 1 to see if students are creating and performing rhythms to the rhythms of *Allegro Non Molto*.
2. Teacher will observe each group and assess students' ability to match body movements to the rhythms using rubric, appendix F.

Lesson Five: The Balancing Act: The Classical Period, Part I

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will understand music in relation to history and culture. (AZ MUS Strand2, Concept 2)
 - b. Students will understand music theory in the Baroque, Classical and Romantic periods. (AZ MUS Strand 1, Concept 5)
2. Lesson Content
 - a. **CLASSICAL (ca.1750-1825)** (p.147)
 1. The classical symphony (typically in four movements)
Wolfgang Amadeus Mozart, *Symphony No. 40* (p.147)
3. Skill Objective(s)
 - a. Students will list characteristics of the Classical Period of history.
 - b. Students will list characteristics of the classical symphony.
 - c. Students will list the three parts of sonata allegro form.

B. *Materials*

1. Copies of Appendix A that the students have already begun
2. Flashlights for each student, half colored red on the lens, half colored blue on the lens.
3. Copies of Appendix B for each student
4. CD player

C. *Key Vocabulary*

1. Classical Period: a time in history between 1750 and 1825
2. Symphony: a musical piece for a full orchestra usually in several movements
3. Movement: a section in a symphony
4. Sonata allegro form:
 - a. Exposition: the first section where the theme or themes of the movement is stated.
 - b. Development: the second section where the composer develops the themes. There are usually modulations.
 - c. Recapitulation: the original theme or themes are heard again.

D. *Procedures/Activities*

1. Teacher will pass back the time lines that were begun in lesson one.

2. Teacher will talk about the Classical Period, and have a discussion with students about what they would do if they were tired of being ruled by a king, and had no say about anything going on in their government. Teacher will explain that the people of this time were tired of being ruled by the king and wanted their equal say. It was a time for simplicity and equality. This was not just seen in how the people lived,, but in music, especially in the symphony, and the sonata-allegro form.
3. Students will write the following on their timeline in the “Classical Column”:
 - a. Classical Period: (ca. 1750-1825)
 - b. Democracy (people wanted their voices to be heard)
 - c. Symphony and its definition
 - d. Wolfgang Amadeus Mozart
4. Teacher will discuss Mozart’s *Symphony #40*. It was written in four sections, called movements, and was written for 2 flute, 2 oboes, 2 clarinets, 2 bassoons, and 1 French horn. Three of the movements are written sonata allegro form. Form is the plan a composer uses to write his melody, harmony and the design provided for the balance and control of musical elements,
5. Students will write on their timelines that balance is part of musical structure in the Classical Period.
6. Teacher will discuss that the students are going to be listening to the fourth movement of the symphony, which is in sonata allegro form. Sonata allegro form has three distinct sections. The first is the exposition (to be written on timeline), where the themes are first heard. The development (to be written on timeline) begins with the theme, but many changes occur. Different instruments play the theme, and it is played in many different keys. The theme is heard again, as it was in the beginning, which signals the recapitulation (to be written on timeline).
7. Teacher will play the fourth movement for the students. Students may conduct to the music. Teacher will tell students that they will need to hum the two themes that are heard throughout the piece.
8. When music is finished, students should be asked to hum the themes along with the teacher.
9. Teacher will pass out flashlights to each student. Teacher will explain that the students are going to listen to the music again, this time listening to the different sections of the sonata allegro form. If a student has a red flashlight, he will turn his flashlight on and aim at the ceiling and have his light “follow” the musical movement of the themes during the exposition. If his flashlight is blue, the students will turn on his flashlight on and aim at the ceiling and have his light “follow” the musical movement during the development. When the themes return during the recapitulation, students will all have their flashlights on and follow the musical movement on the ceiling while humming the themes. Note that if possible a very dim light should be left on so that teacher may see who is using their flashlight at the right and wrong times to check for comprehension.
10. Teacher will collect flashlights and timelines, and pass out Key to Leave. Students should write the name of the composer they heard today, characteristics of the Classical Period, and the 3 parts of sonata allegro form. Teacher will collect these as students exit the class.

E. Assessment/Evaluation

1. Teacher will informally assess students comprehension of sonata allegro form by watching the colors of flashlights on the ceiling,
2. Teacher will assess each student’s key to leave.

Lesson six: The Balancing Act: The Classical Period, Part II

A. Daily Objectives

1. Concept Objectives
 - a. Students will develop an appreciation for music from the Baroque, Classical and Romantic periods. (AZ MUS Strand 3, Concept 1)
 - b. Students will understand music theory in the Baroque, Classical and Romantic periods. (AZ MUS Strand 1, Concept 5)
2. Lesson Content
 - a. **CLASSICAL (ca.1750-1825)** (p.147)
 - i. The classical concerto: soloist, cadenza
Wolfgang Amadeus Mozart, *Piano Concerto No. 21* (p.147)
 - ii. Chamber music: string quartet; sonata; lieder (art songs)
Franz Joseph Haydn, *String Quartet Opus 76 No. 3, "Emperor"*
Ludwig van Beethoven, *Piano Sonata No. 14 ("Moonlight Sonata)* (p.147)
3. Skill Objectives
 - a. Students will identify the parts of the classical concerto.
 - b. Students will be able to explain what chamber music is, as well as tell of specific kinds of chamber music.
 - c. Students will explain personal reactions to Classical music, and identify which musical aspects evoke those reactions. (AZ MUS Strand 2, Concept 3)

B. Materials

1. Students' copies of Appendix A
2. CD of Mozart's *Piano Concerto No. 21*
3. CD of Haydn's *String Quartet Opus 76 No. 3*
4. CD of Beethoven's *Piano Sonata No. 14 ("Moonlight Sonata")*
5. Students' music journals, or plain paper
6. The following questions written on the board or on a piece of paper to project on the wall with a Proxima: (students should not see these until the appropriate time in the lesson.)
 - Describe the movement of the music
 - How do you think the composer was feeling when he wrote this music, and why do you think that?
 - What instruments do you hear?
 - How do you think the composer wants the listener to feel? What made you decide that?
 - If you were to paint this music, what would your painting look like? What colors? Shapes? Textures? Subjects?
7. CD player

C. Key Vocabulary

1. Concerto: a piece of music that features a soloist.
2. Soloist: a musician playing by himself.
3. Cadenza: towards the end of a concerto, the soloist plays all alone to show off their ability as a musician.
4. Chamber Music: instrumental music for an ensemble which was anywhere between two and ten players, with one player for each part, and

- all parts of equal importance. Haydn developed this form of music.
5. String Quartet: usually 2 violins, 1 viola, and 1 cello.
 6. Sonata: an instrumental piece of music with soloists, and usually a keyboard background. It was created during the Classical Period.
 7. Lieder: vocal art songs

D. Procedures/Activities

1. Teacher will pass back the time lines on which they have been working and the students' music journals (if that is something they already do in the classroom or a plain piece of paper will suffice).
2. Teacher will explain to students that they are going to be learning about more styles of music that were popular in the Classical Period.
3. Teacher will ask the students what they remember about the symphony.
4. Teacher will tell students about the classical concerto.
5. Students will write the words "classical concerto" on their time lines, as well as its definition. They should also write the words: "Mozart's *Piano Concerto No. 21*".
6. Students will take out their music journals if they have them or their piece of paper and a pencil.
7. Teacher will show the students the listening questions.
8. Teacher will play the piano concerto, as students listen and answer the questions on their papers.
9. When the music is finished, teacher should give the students a moment to finish answering the questions. She will then break up the class into small groups of 3-4 students. Students will discuss the questions together in their group. Teacher should be walking around, listening to each group's discussion. This should only take 5-7 minutes.
10. Students will stay in their groups and get out their time lines again.
11. Teacher will talk about chamber music in general, as well as the string quartet, sonata and lieder. Teacher needs to emphasize the fact that all parts are of equal importance, a very important characteristic of the Classical period. No one musician was more important than another, just as they wanted their society.
12. Students will write "chamber music" and its definition on their timeline, as the teacher is explaining.
13. Students will write "string quartet", "sonata" and "lieder" and their definitions as the teacher is explaining. They should also write down "Haydn's *String Quartet opus 76 No. 3 'Emperor'*" "on their time lines, as well as "Beethoven's Piano Sonata No. 14 ('Moonlight' Sonata)"
14. Teacher will play a selection from the "*Emperor*" and students will again answer the listening questions in their music journal.
15. Students will discuss the answers to their questions within their group as the teacher walks around and observes. Again, this should only take 5 –7 minutes.
16. Teacher will ask the entire class what differences they heard in both the pieces. What did they hear that was the same?
17. Students will now write the "*Moonlight Sonata*" by Beethoven on their timelines.
18. Students will listen to the "*Moonlight Sonata*" while answering the listening questions in their journal.
19. At the end of the music, give 5-7 minutes of discussion while walking around the room. When the students are finished the teacher can ask comparative questions about all the pieces they heard today. Which song did they like best? Why?

20. Teacher will ask individual students about the classical concerto and chamber music to check for comprehension.

21. Teacher will collect time lines and music journals.

E. Assessment/Evaluation

1. Teacher will assess students' comprehension of the classical concerto and chamber music by asking students individually.

2. Teacher informally assess students understanding of the listening pieces by reviewing the students' answers in their journal.

3. Teacher will informally assess students' reactions to the listening pieces by reviewing students' journals.

F. Extensions

Classical Music in Physical Education

Skill Objectives:

1. Students will identify five examples of music from the Classical time period, including symphony, concerto, string quartet, sonata and lieder.

2. Students will demonstrate competence in a variety of movement forms. (AZ PE 1PA-E1)

Materials:

1. Classical signs, Appendix G

2. 5 cones

3. Boom box with tape player

4. Classical music tape that music teacher has prepared with 30 second examples of listening selections.

5. 6 short jump ropes and 6 long jump ropes

6. 6 basketballs

7. 6 sets of juggling scarves

8. 6 hula hoops

9. Set-up in gym or on basketball court as in appendix H

Procedure:

Students are divided into five groups. Each group is assigned a station. Each station is assigned a piece of music and a corresponding physical activity. When the music starts, students will identify the Classical piece of music and perform the assigned corresponding physical activity for 30 seconds. When the music stops, the teacher will identify the example of Classical music for the students. Students will be instructed to move (gallop, skip, slide) clockwise to the next station. The procedure should be repeated until the groups have moved through the five stations twice.

Assessment:

Teacher observation and student self -assessment of corresponding physical activity to the piece of music.

Lesson Seven: Distinctly Romantic- Part I

A. Daily Objectives

1. Concept Objectives

a. Students will develop an appreciation for music from the Baroque, Classical and Romantic periods. (AZ MUS Strand 3, Concept 1)

b. Students will understand music in relation to history and culture. (AZ MUS Strand 2, Concept 2)

2. Lesson Content

a. **Romantic (ca. 1800 –1900)** (p.147)

b. Beethoven as a transitional figure: *Symphony No. 9* (fourth movement) (p.147)

- c. Romantic composers and works:
 - i. Franz Schubert, lieder: *Die Forelle* (“The Trout”), *Gretchen am Spinnrade* (“Gretchen at the Spinning Wheel”) (p.147)
 - ii. Frederic Chopin: “Funeral March” from *Piano Sonata No. 2 in B flat minor*; “Minute” Waltz; “Revolutionary” *Etude in C minor* (p.147)
 - iii. Robert Schumann, *Piano Concerto in A Minor* (p.147)
 - 2. Skill Objectives
 - a. Students will compare and contrast characteristics of the Romantic period with the Baroque Period. (AZ MUS Strand 2, Concept 2)
 - b. Students will compare and contrast characteristics of the Romantic period with the Classical Period. (AZ Standard, Strand 2, Concept 2)
 - c. Students will list at least one composer of the Romantic Period.
 - d. Students will identify specific characteristics of the Baroque and Classical Period as a review.
- B. Materials**
- 1. Time lines
 - 2. Copies of Appendix I for half the class
 - 3. Copies of Appendix J for half the class
 - 4. Crayons
 - 5. CD of *Beethoven’s 9th Symphony*
 - 6. CD player
- C. Key Vocabulary**
- 1. Romantic Period: between 1800 –1900
 - 2. Dynamics: loud and soft
 - 3. Etude: a song that focuses on a particular technical difficulty so that the player can master that skill
- D. Procedure**
- 1. Teacher will write columns on the board labeled Baroque and Classical.
 - 2. Teacher will call on individual students to go up to the board to write one thing they know about the Baroque Period. This can include characteristics, composers, styles or forms of music, or titles of music compositions.
 - 3. Teacher will do the same as #2, but this time students will fill in the column on the board labeled “Classical”.
 - 4. Teacher will pass back students’ time lines.
 - 5. Teacher will explain that the Romantic Period will be discussed today and they will fill in that column. Teacher will discuss with the students that the Romantic period does not refer to relationships and couples as they may think of today, but about a period of time between 1800 and 1900 (write on time line) when individualism was revered.
 - 6. Students will be given 5 minutes to color their Romantic column on their time lines any way they choose to represent their own unique personality.
 - 7. Students should write “Individual Expression” on their time lines.
 - 8. Teacher will discuss that finally people had gained independence from monarchies. There were many new countries that took great pride in their way of life. The highest ideal was individual thought, action and expression.
 - 9. Students will write “artist=hero” on their time lines. Heroes in the Romantic period were those individuals who created a great work of art, which included music compositions.
 - 10. Students will write “Freedom from Rules” on their timelines. Teacher will discuss that the strict rules of music writing no longer applied. Teacher will ask

students about what forms of music they have studied that have strict rules? (counterpoint, symphony, sonata allegro form, classical chamber music). The idea of an exact beginning, middle and end weakened.

11. Teacher will explain that large changes in dynamics were often heard, unlike the Baroque and Classical periods. Music at this time was looked at as having intrinsic meaning and that it could express a person's deepest feelings. Because of this they needed to utilize a wide range of dynamics.
12. Students will write "Tied to literature" on their time lines, since many compositions were based on literature.
13. Teacher will explain that next class they will begin a research project in which they will prepare to teach the class about composers in the Romantic period. Students should write "Beethoven, Schubert, Schumann, and Chopin" on their time lines.
14. Students will write "Etude" on their time line, and that this is a new kind of music in which the composer would focus on a technical difficulty and write it into a song so that the musician could master that technique.
15. Teacher will collect time lines, and have students sit back to back with another student as a way to choose a partner.
16. Teacher will quietly play Beethoven's 9th in the background, and explain to the class what they are hearing.
17. Teacher will pass out Partner Rubric and explain that students will be doing a partner share. One partner will talk to the other about comparisons and contrasts of the Romantic Period and either the Baroque or Classical Period. The partner that is listening will complete the rubric. Partners will switch roles, and do the other time period.
18. Teacher will collect Partner Rubric as students exit.

E. Assessment/ Evaluation

1. Teacher will informally assess students' knowledge of the Baroque and Classical periods while asking for individual answers at the beginning of class.
2. Teacher will formally assess students' knowledge of the Romantic period by reviewing rubrics that were completed at the end of class.

F. Extensions

Romantic Music in Physical Education

Skill Objectives:

1. Students will identify four examples of music from the Romantic time period, including symphony, concerto, waltz and lieder.
2. Students will demonstrate competence in a variety of movement forms. (AZ PE 1PA-E1)

Materials:

1. Romantic signs, appendix K
2. 4 cones
3. Boom box with tape player
4. Classical music tape, that the music teacher has created with 30 second listening selections
5. 7 short jump ropes
6. 7 basketballs
7. 7 sets of juggling scarves
8. 7 hula hoops
9. Set-up in gym or on basketball court, appendix D

Procedure:

Students are divided into four groups. Each group is assigned a station. Each station is assigned a piece of music and a corresponding physical activity. When the music starts, students will identify the Romantic piece of music and perform the assigned corresponding physical activity for 30 seconds. When the music stops, the teacher will identify the example of Romantic music for the students. Students will be instructed to move (gallop, skip, slide) clockwise to the next station. The procedure should be repeated until the groups have moved through the four stations twice.

Assessment:

Teacher observation and student self- assessment of corresponding physical activity to the piece of music.

Lesson Eight: Distinctly Romantic- Part II (3-5 days)

A. Daily Objectives

1. Concept Objectives
 - a. Students will understand music in relation to history and culture. (AZ MUS Strand 2, Concept 2)
 - b. Students will develop an appreciation for music from the Baroque, Classical and Romantic periods. (AZ MUS Strand 3, Concept 1)
2. Lesson Content
 - a. ROMANTIC (ca 1800-1900)
 - i. Beethoven as a transitional figure: *Symphony No.9* (fourth movement) (p.147)
 - ii. Romantic composers and works:
 Franz Schubert, lieder: *Die Forelle* (“The Trout”), *Gretchen am Spinnrade* (“Gretchen at the Spinning Wheel”) (p.147)
 Frederic Chopin: “Funeral March” from *Piano Sonata No. 2 in B flat minor*; “Minute Waltz; ”*Revolutionary*” *Etude in C minor* (p.147)
 Robert Schumann, *Piano Concerto in A Minor*(p.147)
3. Skill Objectives
 - a. Students will research a Romantic composer and his works.
 - b. Students will create a script for a talk show and discuss a biography of a Romantic composer and his music.

B. Materials

1. Access to research materials, such as music dictionaries, composer biographies, and the internet.
2. Copies of Appendix L for every student.
3. Four copies for each student of Appendix M
4. Four copies of Appendix N
5. CD: Schubert: Lieder
6. CD: Grieg-Schumann: Piano Concerto
7. CD: Greatest Hits-Chopin
8. 4 CD players, one for each research group

C. Key Vocabulary

1. Talk Show: A media venue where an interviewer talks to a person about his life and significant events. Interviewer often speaks to family members and friends, also, to help the audience learn more about the subject.

D. Procedure

1. Teacher will review with the students their knowledge of the Romantic period.

2. Teacher will tell the students they are going to begin a project in which they are going to teach each other about composers of the Romantic period and their music.
3. Teacher will pass out the Composer Project Sheet (appendix L) and explain to the students that they will be researching a composer and his music, write a script for an interview during a talk show, and present their final product to the class.
4. Teacher will break the class into four groups: one for Beethoven, Schubert, Schumann, and Chopin.
5. Teacher will tell each group who their composer is.
6. Students will research their composers and music and write and practice their talk show script during the next 2-3 classes.
7. On the final day, presentations will be made live in the classroom, (or on video tape/DVD if they so choose).
8. Students that are audience members will fill out the “What I Learned” sheet for each group during the performance (appendix M).
9. After each group has performed, several audience members should be called on to ask the presenters one of their “Things I’d like to ask” questions.
10. Teacher will fill out Talk Show Rubric for each group (appendix N).

E. Assessment/Evaluations

1. Teacher will formally assess students’ knowledge of their composer and his music by using rubric (appendix N).
2. Teacher will formally assess students’ comprehension of material by collecting and reviewing the “What I Learned” Audience Fact Sheet (appendix M).
3. Teacher will formally assess students’ performances using rubric (appendix N).

F. Extensions

Baroque, Classical and Romantic Music in Physical Education

Skill Objectives:

1. Students will identify music from the Baroque, Classical and Romantic time period as a review for their culminating test in music class.
2. Students will demonstrate competence in a variety of movement forms. (AZ PE 1PA-E1)

Materials:

1. Baroque/Classical/Romantic signs, Appendix O
2. 3 cones
3. Boom box with tape player
4. Baroque/Classical/Romantic music tape, that music teacher has prepared with 30- second selections of songs from each of the periods.
5. 9 short jump ropes
6. 9 basketballs
7. 9 hula hoops
8. Set-up in gym or on basketball court, Appendix P

Procedure:

Students are divided into three groups. Each group is assigned a station. Each station is assigned a piece of music and a corresponding physical activity. When the music starts, students will identify the Baroque/Classical/Romantic piece of music and perform the assigned corresponding physical activity for 30 seconds. When the music stops, the teacher will identify the example of Baroque/Classical/Romantic music for the students. Students will be instructed to move (gallop, skip, slide) clockwise to the next station. The procedure should be repeated until the groups have moved through the three stations twice.

Assessment:

Teacher observation and student self- assessment of corresponding physical activity to the piece of music

VI. CULMINATING ACTIVITY

- A. Teacher will administer Final Test (Appendix Q) to each student, and grade using Final Test rubric (Appendix R). In the listening section, teacher will choose 30 second selections of 5 songs from the unit that represent the Baroque, Classical, and Romantic periods. Any that are in the unit are appropriate to choose.
- B. Teacher may look for local concerts for students to attend so students may hear some of the pieces of music they studied live in concert. Check your local symphony, and even local libraries in your area.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Timeline Columns
- B. Appendix B: “Key to Leave”
- C. Appendix C: PE extension Baroque sign format
- D. Appendix D: PE extension Baroque gym setup
- E. Appendix E: Double Bubble rhythm sheet to *Allegro Non Molto*
- F. Appendix F: Double Bubble rubric
- G. Appendix G: PE extension Classical sign format
- H. Appendix H: PE extension Classical gym setup
- I. Appendix I: Partner Share Rubric A
- J. Appendix J: Partner Share Rubric B
- K. Appendix K: PE extension Romantic sign format
- L. Appendix L: Talk Show: Romantic composers handout
- M. Appendix M: “What I Learned” audience answer sheet
- N. Appendix N: Talk show rubric
- O. Appendix O: PE extension “All Periods Review” sign format
- P. Appendix P: PE extension “All Periods Review” gym setup
- Q. Appendix Q: Final Test
- R. Appendix R: Final Test rubric

VIII. BIBLIOGRAPHY

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Tuesday, September 12, 2006 9:43:05 PM

Message

From: "Richard Watt" <wattisit@cox.net>
Subject: Re: Orff workshop
To: Karen Dolezal
Attachments: Attach0.html 4K

Karen,

Thanks for the kind words, and of course, feel free to use the Vivaldi lesson. My one concern is telling the participants how to get the music. I'm assuming you got a recording. If you need ordering information, please let me know.

Dick Watt

----- Original Message -----

From: [mailto:kdolezal@pvschools.net] Karen Dolezal
To: [mailto:wattisit@cox.net] wattisit@cox.net
Sent: Monday, September 11, 2006 11:57 AM
Subject: Orff workshop

Hi Mr. Watt,

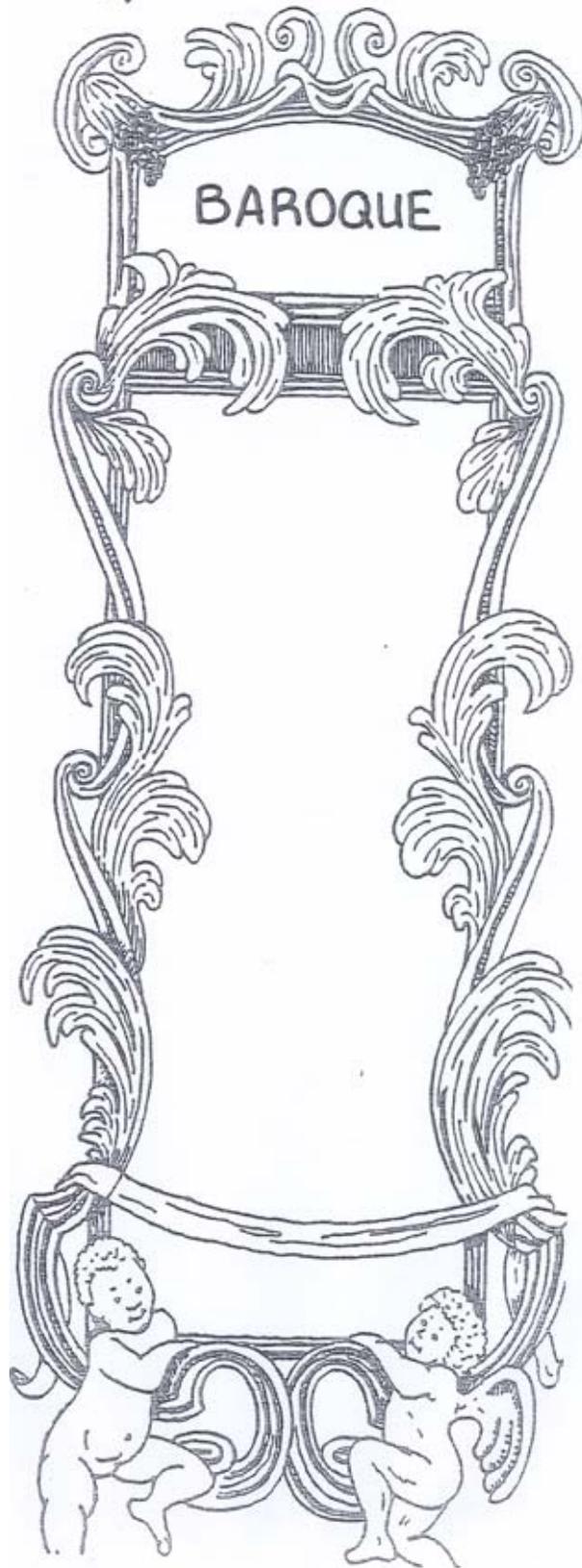
I am Karen Dolezal, a music teacher at Grayhawk E.S. in PV. I attended your Orff workshop in August and learned SO much, so THANK YOU for that WONDERFUL day!!!! :) One thing I have implemented with my 6th graders is the Allegro Non Molto "dance". They LOVE it. And here is the big question. I am in the middle of writing a unit for the National Core Knowledge Foundation. It is a 6th grade unit in which I teach Classical Music from Baroque to Romantic. Your lesson has gone over SOOOO well, I am hoping to beg you for permission to include it in my lesson. If it is chosen, I would present it in Washington, DC in February along with my own other activities. I would OF COURSE give you full credit, and would even send you a copy if you would like. I would appreciate even just considering this. Many Core Knowledge schools do not even HAVE music teachers nevermind great lessons to use, and this song that you arranged is just AWESOME and I would love to share it since my kids, EVEN THE BOYS, have enjoyed it so much.

Thank you for considering. I look forward to hearing from you. If there is any other information you may need to make a decision, please let me know!

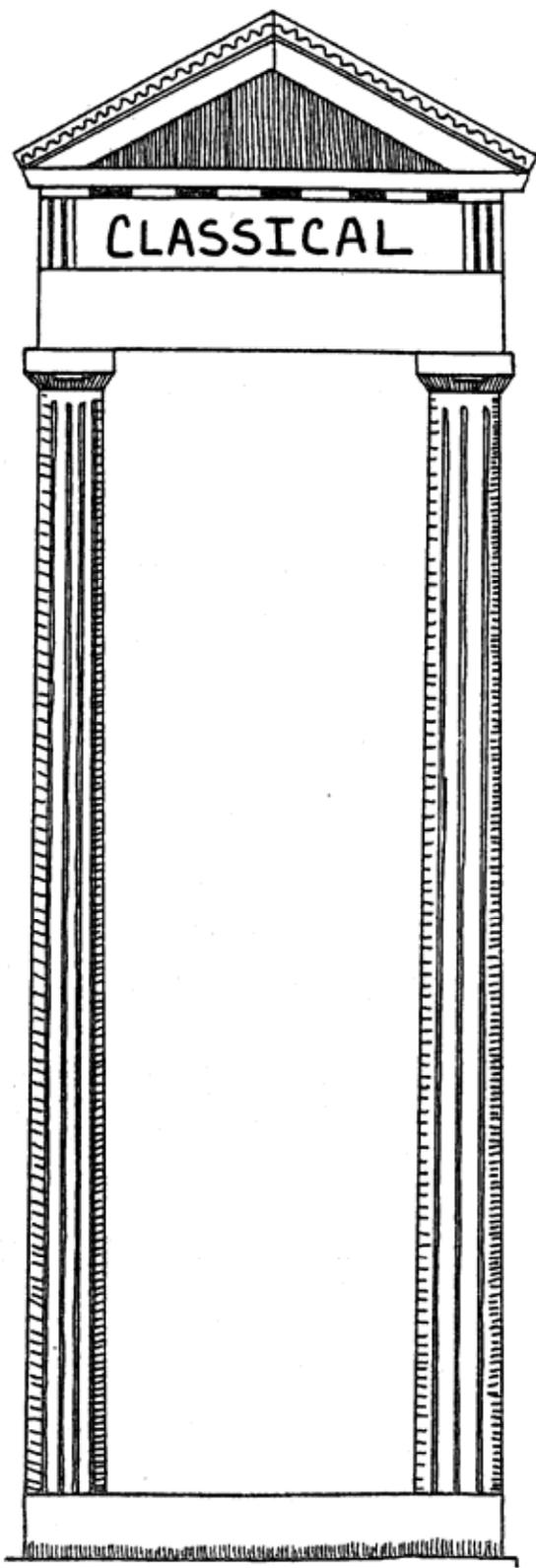
Make it a great day!

Karen Dolezal

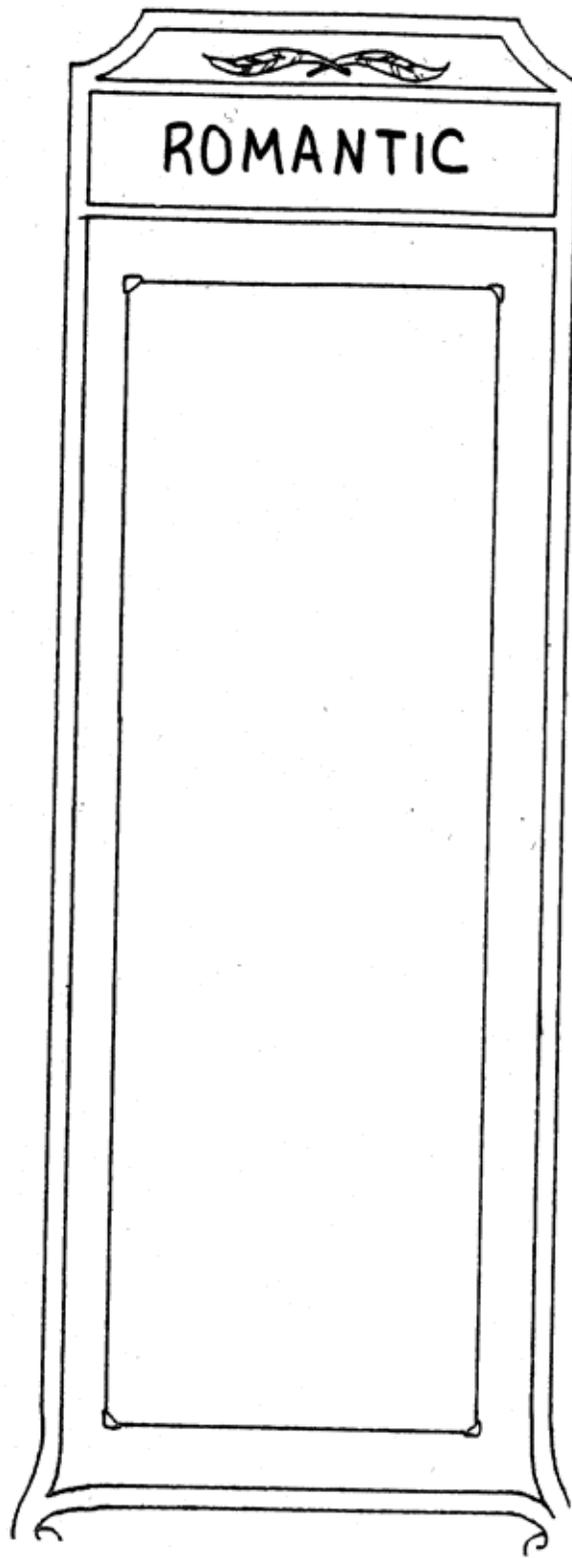
Appendix A : pg.1



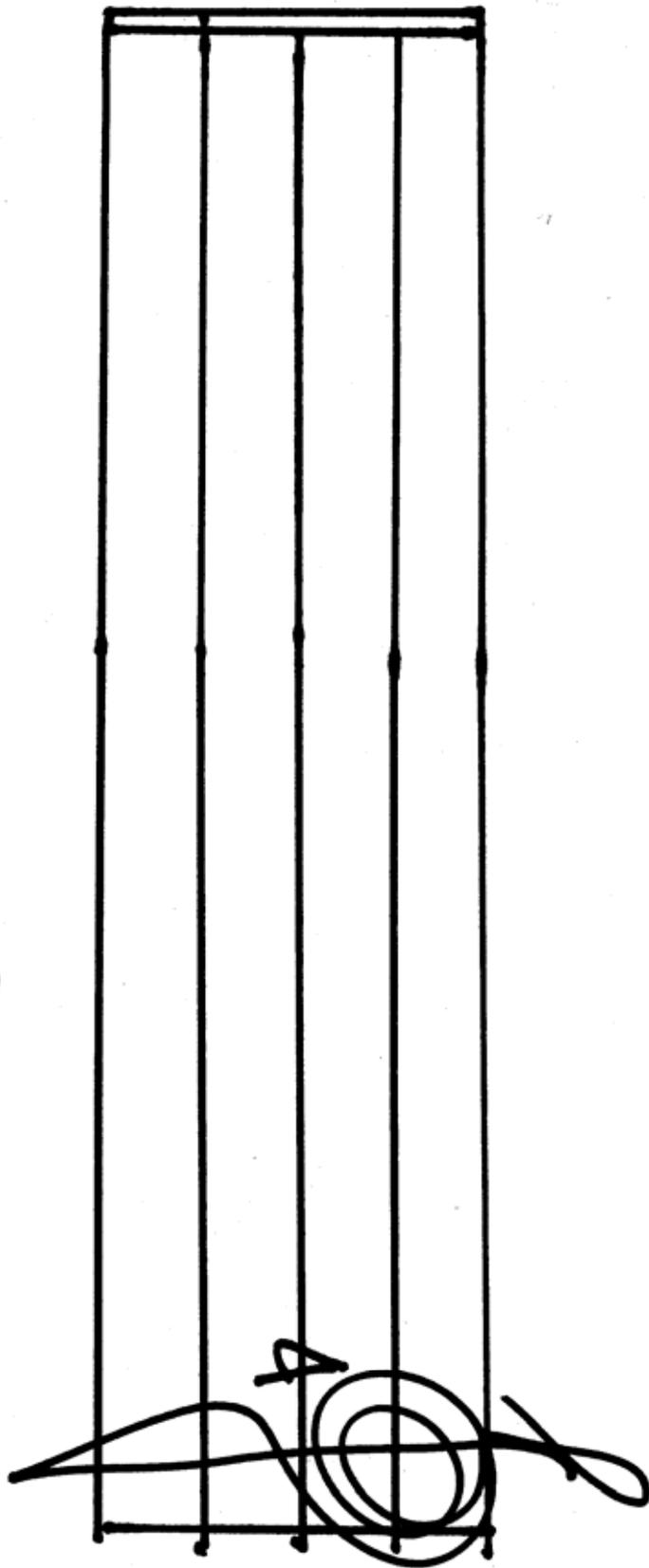
Appendix A: pg. 2



Appendix A: pg. 3



Appendix B
Key To Learn



COUNTERPOINT = ARM CIRCLES

FUGUE = STANDING HIP BEND

ORATORIO = JUGGLE SCARVES

POLYPHONY = TREADMILL

COUNTERPOINT = PUSH-UPS

FUGUE = TRUNK TWIST

ORATORIO = SHORT JUMP ROPE

POLYPHONY = AGILITY RUN

COUNTERPOINT = TRICEP STRETCH

FUGUE = ABDOMINAL CRUNCHERS

ORATORIO = HULA HOOP

POLYPHONY = JUMPING JACKS

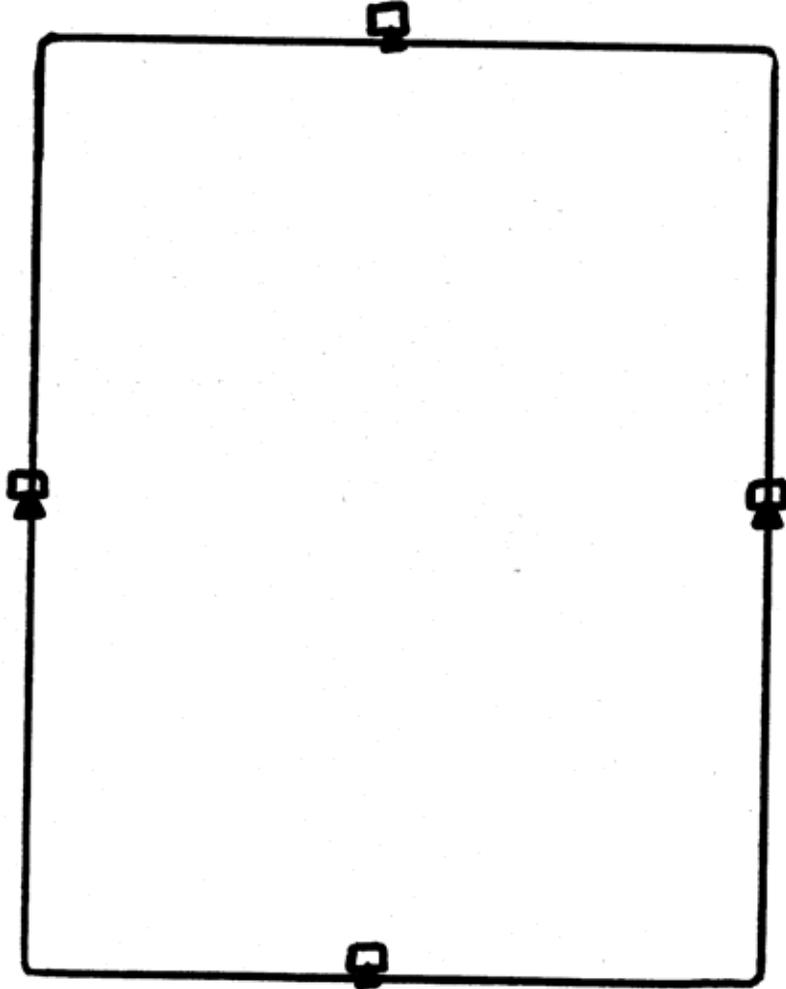
COUNTERPOINT = SHOULDER ROLLS

FUGUE = BEND AND TWIST

ORATORIO = DRIBBLE BASKETBALL

POLYPHONY = SQUAT THRUST

Appendix D



"This Isn't Your Grandma's Music"

APPENDIX E - "This Isn't Your Grandma's Music"

C.

Dou-ble Bub-ble, Dou-ble Bub-ble Gum, Some Dou-ble Bub-ble, Dou-ble Bub-ble Gum.

Dou-ble Bub-ble, Dou-ble Bub-ble Gum, Some Dou-ble Bub-ble Dou-ble Bub-ble

Dou-ble Bub-ble Gum.

A.

I went down to the cor-ner Cir-cle K to buy my- self some Dou-ble Bub-ble Gum I

went down to the cor-ner Cir-cle K to buy my- self some Dou-ble Bub-ble Gum, To the

D.

Cor-ner Cir-cle K. To the cor-ner Cir-cle K. For the

Dou-ble Bub-ble, Dou-ble Bub-ble Gum. For the Dou-ble Bub-ble, Dou-ble Bub-ble Gum. For the

Dou-ble Bub-ble, Dou-ble Bub-ble, Dou-ble Bub-ble, Dou-ble Bub-ble

Dou-ble Bub-ble, Dou-ble Bub-ble, Dou-ble Bub-ble Gum.

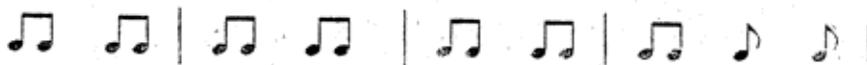
A.

I went down to the cor-ner Cir-cle K to buy my- self some Dou-ble Bub-ble Gum I

went down to the cor-ner Cir-cle K to buy my- self some Dou-ble Bub-ble Gum, Oh

APPENDIX E - "This Isn't Your Grandma's Music"

E.



I will blow my Bub-ble Gum. Oh. I will blow my Bub-ble Gum. Oh.



I will blow my Bub-ble Gum. Oh. I will blow my Bub-ble Gum. Oh.



I will blow my Dou-ble Bub-ble Gum.

A.



I went down to the cor-ner Cir-cle K to buy my-self some Dou-ble Bub-ble Gum I



went down to the cor-ner Cir-cle K to buy my-self some Dou-ble Bub-ble Gum, I want

F.



Dou-ble Bub-ble, Dou-ble Bub-ble Gum. Dou-ble Bub-ble, Dou-ble Bub-ble Gum.



Dou-ble Bub-ble, Dou-ble Bub-ble Gum. Dou-ble Bub-ble, Dou-ble Bub-ble Gum, Some



Dou-ble Bub-ble, Dou-ble Bub-ble. Dou-ble Bub-ble, Dou-ble Bub-ble Dou-ble Bub-ble Gum.

Coda



Dou-ble Bub-ble, Dou-ble Bub-ble Gum. Dou-ble Bub-ble, Dou-ble Bub-ble Gum.

Ritard



Name: _____

Class: _____

DOUBLE BUBBLE BAROQUE
Allegro Non Molto by: Antonio Vivaldi

Student was actively involved in creating movements	4:All the time	3: Most of the time	2: Some of the time	1: Hardly at all
Student is actively involved in the DoubleBubble Dance	4:All the time	3:Most of the time	2: Some of the time	1: Hardly at all
Movements are creative and original	4: All the time	3:Most of the time	2:Some of the time	1:Hardly at all
Movements of the dance match the rhythms of <i>Allegro Non Molto</i>	4: All the time	3. Most of the time	2: Some of the time	1: Hardly at all

SYMPHONY = ARM CIRCLES

LIEDER = STANDING HIP BEND

CONCERTO = JUGGLE SCARVES

STRING QUARTET = TREADMILL

SONATA = CALF STRETCH

SYMPHONY = PUSH-UPS

LIEDER = TRUNK TWIST

CONCERTO = SHORT JUMP ROPE

STRING QUARTET = AGILITY RUN

SONATA = WINDMILL

SYMPHONY = TRICEP STRETCH

LIEDER = ABDOMINAL CRUNCHERS

CONCERTO = HULA HOOP

STRING QUARTET = JUMPING
JACKS

SONATA = LUNGE

SYMPHONY = SHOULDER ROLLS

LIEDER = BEND AND TWIST

CONCERTO = DRIBBLE BASKETBALL

STRING QUARTET = SQUAT THRUST

SONATA = BUTTERFLY STRETCH

SYMPHONY = CRAB WALK

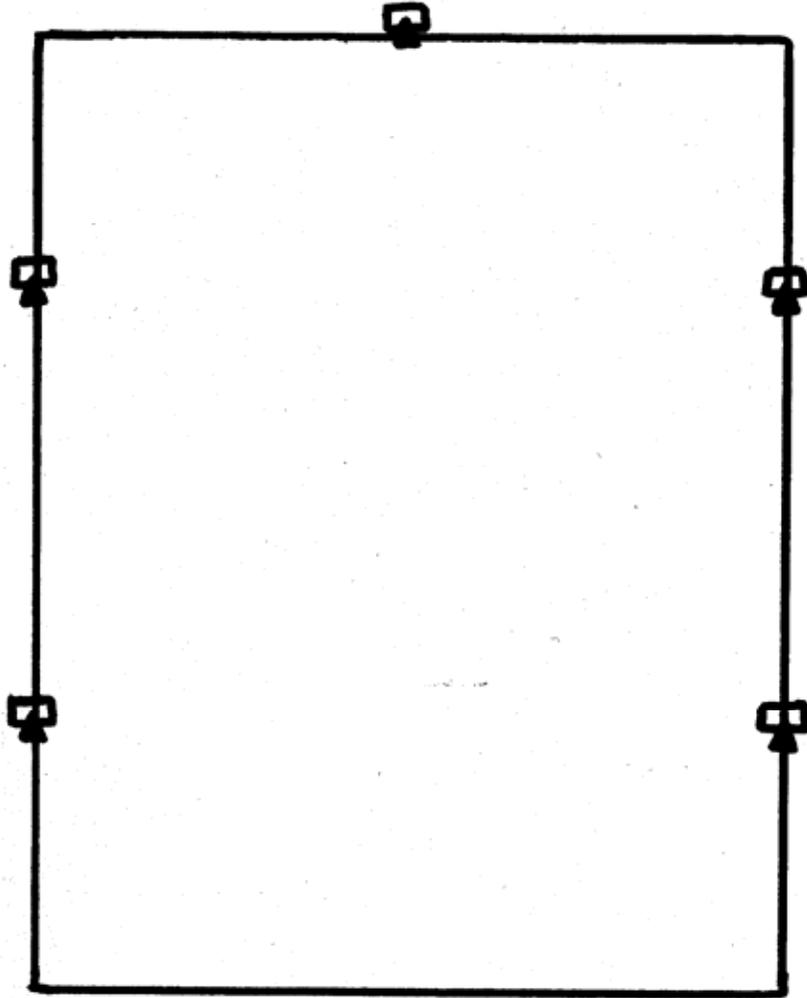
CONCERTO = SHOULDER ROLLS

LIEDER = LONG JUMP ROPES

STRING QUARTET = JOG IN PLACE

SONATA = LUNGE

Appendix H



"This Isn't Your Grandma's Music"

APPENDIX I

Partner Share “A”

Ask your partner:

1. Compare and contrast the Baroque period with the Romantic Period.

NOTES:

- 2: Name as many composers as you can from the Romantic Period:

NOTES:

Give your partner 1 point.....

...if they mention monarchy _____

...for each style of music from the Baroque Period ____
(counterpoint, fugue, oratorio)

...for each Baroque composer they name _____
(Bach, Vivaldi, Handel)

...if they mention dates of Baroque Period _____
(1600 – 1750)

...if they mention dates of Romantic Period _____
(1800-1900)

...if they mention individualism _____

...if they mention artist is a hero _____

...if they mention freedom from rules vs. lots of rules for writing music _____

...for each composer in the Romantic Period: ____
(Beethoven, Schubert, Schumann, Chopin)

APPENDIX J

Partner Share “B”

Ask your partner:

1. Compare and contrast the Classical period with the Romantic Period.

NOTES:

- 2: Name as many composers as you can from the Romantic Period:

NOTES:

Give your partner 1 point.....

...if they mention democracy _____

...if they mention balance or equality _____

...if they mention symphony _____

....if they mention sonata allegro form _____

...if they mention dates of Baroque Period _____

(1600 – 1750)

...if they mention dates of Classical Period _____

(1750-1825)

...if they mention individualism _____

...if they mention artist is a hero _____

....if they mention freedom from rules vs. lots of rules for writing music _____

....for each composer in the Romantic Period: _____

(Beethoven, Schubert, Schumann, Chopin)

SYMPHONY = ARM CIRCLES

LIEDER = STANDING HIP BEND

CONCERTO = JUGGLE SCARVES

ETUDE = TREADMILL

SYMPHONY = PUSH-UPS

LIEDER = TRUNK TWIST

CONCERTO = SHORT JUMP ROPE

ETUDE = AGILITY RUN

SYMPHONY = TRICEP STRETCH

LIEDER = ABDOMINAL CRUNCHERS

CONCERTO = HULA HOOP

ETUDE = JUMPING JACKS

SYMPHONY = SHOULDER ROLLS

LIEDER = BEND AND TWIST

CONCERTO = DRIBBLE BASKETBALL

ETUDE = SQUAT THRUST

TALK SHOW: ROMANTIC COMPOSERS



You are going to have such a great time learning about Romantic composers. You and your group have been given a composer to research. I will give you time in class to complete your research. You and your group will then create a talk show script that will be memorized and presented to the class on _____. Costumes and props should be part of your presentation. The talk show will be 10 minutes long. I will have CD’s available with music for you to listen to. I have listed what I expect to be researched below. You may also do work outside of class in preparation for your presentation. If you wish to make a video of your presentation to be shown in class, you may, with prior permission from me. Have fun, be creative and original, and make it your best! 😊

ALL GROUPS WILL:

- Research biographical information on their composer. Include what you already know about the romantic period.
- Research a particular song or songs as given to you below. You will be expected to play the song or part of the song during your talk show, and to be able to talk about the significance of that piece. I expect you to use what you know of the elements of music, too, such as dynamics, tempo, instruments played, etc.
- Be creative... you need to have a character that does the interviewing, as well as the composer, but who else can you interview that was a significant influence on that person?
- All members of the group should have a speaking part in the performance. Make sure to create a character for everyone.
- Think of ways to get the audience to remember their composer and his works

IF YOU HAVE BEETHOVEN YOU MUST INCLUDE:

- Talk about how he was important in both the classical and romantic periods.
- *Symphony No. 9* (fourth movement)

IF YOU HAVE SCHUBERT YOU MUST INCLUDE:

- *Die Forelle* (“The Trout”)
- *Gretchen am Spinnrade* (“Gretchen at the Spinning Wheel”)

IF YOU HAVE CHOPIN YOU MUST INCLUDE:

- “Funeral March” from *Piano Sonata No. 2 in B flat minor*
- “Minute” Waltz
- “Revolutionary” *Etude in C minor*

IF YOU HAVE SCHUMANN YOU MUST INCLUDE:

- *Piano Concerto in A Minor*

Appendix M
“This Isn’t Your Grandma’s Music”

Name: _____

Class: _____

WHAT I LEARNED ABOUT _____

TWO THINGS I WOULD LIKE TO ASK:

1.

2.

RubiStar Rubric Made Using:
RubiStar (<http://rubistar.4teachers.org>)

Appendix N

Video - Talk Show : Romantic Composers

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Knowledge	All students showed excellent knowledge of content, needing no cues and showing no hesitation in talking or answering questions.	All students showed excellent knowledge of content, but 1-2 students once needed note cards to talk or answer questions.	Most students showed excellent knowledge of content, but 1-2 often needed note cards to talk or answer questions.	Most students needed note cards to talk and to answer questions.
Questions & Answers	Excellent, in-depth questions were asked by host and excellent answers supported by facts were provided by all talk show members.	Questions requiring factual answers were asked by the host and correct, in-depth answers were provided by all talk show members.	Questions requiring factual answers were asked by the host and correct answers were provided by several of the talk show members.	Answers were provided by only 1-2 talk show members.
Costume & Props	All students wore costumes and the group used some props.	Some students wore costumes and the group used some props.	Students wore no costumes, but the group used some props.	No costumes and no props were used.
Interest and Purpose	Interview has a clear and interesting purpose.	Interview is interesting but purpose is somewhat unclear.	Interview is not very interesting and purpose is somewhat unclear.	Interview is not interesting and has no discernable purpose.
Length of Talk Show	Presentation was 8-10 minutes long.	Presentation was 6-7 minutes long.	Presentation was 4-5 minutes long.	Presentation was less than 5 or more than 10 minutes long.

Date Created: Oct 13, 2006 12:16 pm (CDT)

"This Isn't Your Grandma's Music"

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BAROQUE = ARM CIRCLES

CLASSICAL = STANDING HIP
BEND

ROMANTIC = JUGGLE SCARVES

BAROQUE = PUSH-UPS

CLASSICAL = TRUNK TWIST

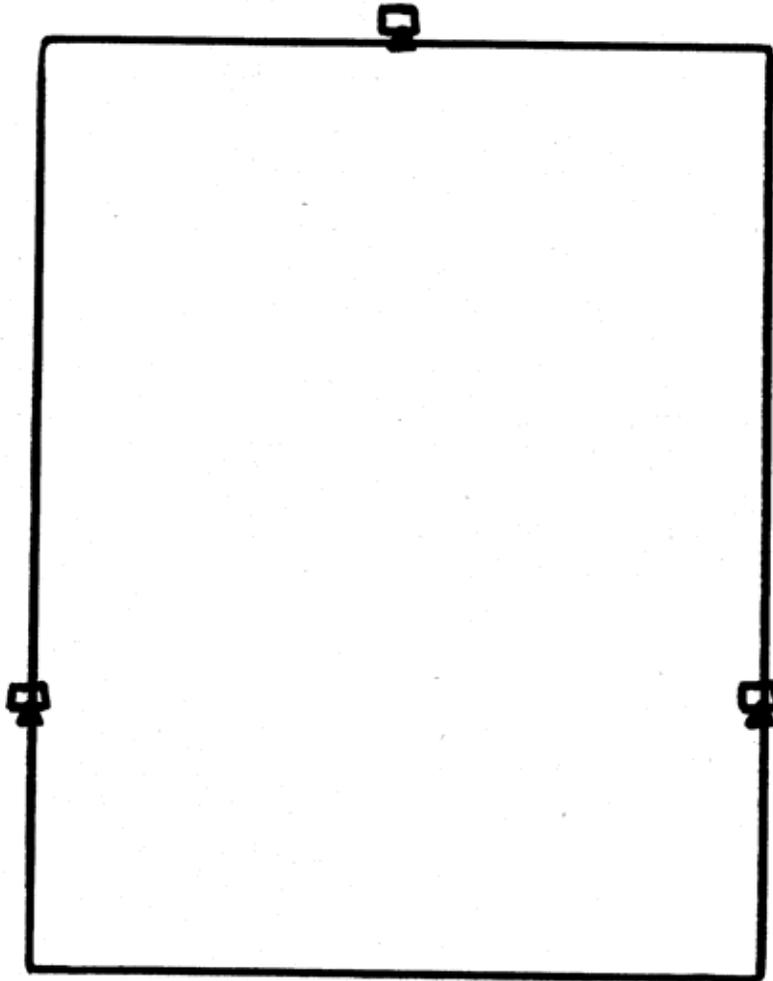
ROMANTIC = SHORT JUMP ROPE

**BAROQUE = TRICEP
STRETCH**

**CLASSICAL = ABDOMINAL
CRUNCHERS**

ROMANTIC = HULA HOOP

Appendix P



"This Isn't Your Grandma's Music"



From Baroque to Romantic

- I. **What I’ve Learned:** List 3 characteristics, 2 composers, styles, a piece of music and its style from each of the following periods:

BAROQUE: (15pts)

CLASSICAL: (15pts)

ROMANTIC: (15pts)

II. Listening Section: (30 pts. Total)
(2 pts. Each answer)

You will hear 30 seconds of a familiar song that we have studied. Tell me the period it comes from, the style of music, and the composer.

PERIOD	STYLE/Form	COMPOSER
1.		
2.		
3.		
4.		
5.		

III. Write a Letter: (Fill in the blanks) (20 pts)

Dear Maestra,

If I could travel in a time machine, I would like to visit the _____ period.

(Baroque, Classical, or Romantic)

My favorite thing about this period is...

I would like to meet _____ because I
(name of composer)
loved his piece _____. It was my
favorite piece of music because:

Sincerely,

(Your Name)

IV. Write a word phrase to match the following rhythm:
(5 pts)





From Baroque to Romantic

IV. What I’ve Learned: List 3 characteristics, 2 composers, styles, a piece of music and its style from each of the following periods:

BAROQUE: (15pts)

Each correct characteristic = 3pts. each

Each correct composer = 2 pts. each

Correct piece of music = 1 pt.

Correct style = 1 pt.

CLASSICAL: (15pts)

Each correct characteristic = 3pts. each

Each correct composer = 2 pts. each

Correct piece of music = 1 pt.

Correct style = 1 pt.

ROMANTIC: (15pts)

Each correct characteristic = 3pts. each

Each correct composer = 2 pts. each

Correct piece of music = 1 pt.

Correct style = 1 pt.

V. Listening Section: (30 pts. Total)
(2 pts. Each answer)

You will hear 30 seconds of a familiar song that we have studied. Tell me the period it comes from, the style of music, and the composer.

PERIOD	STYLE/Form	COMPOSER
1.		
2.		
3.		
4.		
5.		

VI. Write a Letter: (Fill in the blanks) (20 pts)

Dear Maestra,

If I could travel in a time machine, I would like to visit the ____ (no points) _____ period.

(Baroque, Classical, or Romantic)

My favorite thing about this period is...

If student lists: 4 or more things = 5 pts

3 things = 4 pts

2 things = 3 pts

1 thing = 1 pt

Appendix R- p.3
"This Isn't Your Grandma's Music"

I would like to meet ____ (5 pts) _____ because I
(name of composer)
loved his piece ____ (5 pts) _____. It was my
favorite piece of music because:

If student gives 3 or more reasons = 5 pts
2 reason = 3 pts
1 reason = 2 pts.

Sincerely,

(Your Name)

IV. Write a word phrase to match the following rhythm:
(5 pts)

If word syllables match all the rhythms = 5 pts
If word syllables match most of the rhythms = 3 pts.
If word syllables match some of the rhythms = 1 pt.

