

Unit 3: Music in History – Music Appreciation Daily Lesson Plans

Lesson 3-9: Day 9

Objective(s): Students will be introduced to the important historical and musical aspects of the Baroque Period (1600-1750).

Skills attained: Students will know that action and motion identify the arts in the Baroque Period. They will understand that painting, sculpting, music, and architecture were all characterized by elaborate ornamentation. They will know the five basic characteristics of Baroque music.

Topics: Music “written to order,” opera, terraced dynamics

Vocabulary: opera, terraced dynamics

Procedure: Students will read pages 69-70 in the student book. Depending on your class and your teaching style, as well as the reading level of your students, there are several reading strategies that you can use. It is recommended that you employ *all* of these strategies as you read the student workbook.

- 1) Read silently
- 2) Pair reading
- 3) Teacher read and discussion (book talk)
- 4) Oral class reading
- 5) Small group read and discussion

Using one of the reading strategies listed above, students will read pages 69-70 in the student workbook. Encourage and lead a class discussion on each topic presented in the book in order to enhance student understanding of the concepts that are presented.

Materials list: Student workbook

Motivation: (OPTIONAL) Find photographs of Baroque art, sculpting, and architecture to show to the class. These can be found in art books or via the Internet. A few suggestions for art works include, “*Rape of the Sabine Women*,” by Nicolas Poussin, and “*Adoration of the Magi*,” by Peter Paul Rubens. For sculpting, Bernini’s “*David Slaying Goliath*,” fills space with action and movement. The Palace of Versailles, in France demonstrates Baroque architecture.

Description: In this introduction to the Baroque Period, stress that action and movement were vitally important to most aspects of learning in this era. From the scientific theories of Galileo and Newton to the art of Rembrandt to the music of Bach, motion was all-important. If students grasp this concept, they will be able to identify art works from this period without difficulty. Student understanding will be greatly enhanced by showing them examples of Baroque art, architecture, and sculpting.

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Be sure to prepare for this lesson by finding examples in art books and/or the Internet. This was the first time that musicians began to be hired to write music for wealthy patrons. Composers wrote “music to order” for nearly every event possible, including formal parties, dances, holidays, religious celebrations, and operas. Most of the music written was performed only once, so composers wrote a tremendous amount of music.

Lead a class discussion on opera. Most students will probably have little or no knowledge of opera, other than to say that they “hate” it! They may be thinking of later operas (from the Romantic Period) and may not know that opera in the Baroque was much like television and movies today. Ask the class what life would be like if there were no TV’s or movies. What would they do for this type of entertainment? They only available visual entertainment would be plays and opera. Opera combined the action of plays with musical performances and audiences in the Baroque period could not get enough of them!

Be sure to take time to discuss the five basic characteristics of Baroque music from page 70. Both rhythm and melody follow the elaborate trend of this era by being in constant motion. Many listeners of Baroque music like to put it on when doing household chores because it is so energetic that it makes you want to move along with the music! Be sure that the students understand the concept of terraced dynamics, a sudden change in the volume of the music. You can demonstrate this to your students by talking very loudly while walking across the room, pretend to step off a stair, and immediately change your voice to being very quiet. Students will hear this principle in the musical examples.

Content Background: Be sure to find examples of Baroque art, sculpting, and architecture to show to your students!

Lesson 3-10: Day 10

Objective(s): Students will listen to examples of music from the Baroque Period.

Skills attained: Students will listen for characteristics of Baroque music and identify them in pieces of music form this time period.

Topics: Concerto Grosso, fugue, and J.S. Bach.

Vocabulary: soloist, ensemble, concerto grosso, movement, fugue, and virtuoso.

Procedure: Read through each section on page 71 and then listen to the musical examples from the CD. Be sure to discuss the vocabulary words so that the students will understand their usage in the music.

Materials list: Student workbook, **CD 2 Tracks 3 and 4**

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Description: The first section on the concerto grosso shows how musical ideas are played by a group (ensemble) and then by a single musician (soloist). Be sure to point out these changing textures to the class as the music is playing by using the terms “ensemble” and “soloist.” The “Brandenburg Concerto No. 5,” (**CD 2 Track 3**) by J.S. Bach shows the action and movement of Baroque music beautifully! (This is a good time to demonstrate how this is good music to do household chores by pretending to vacuum the room as the music plays!).

Discuss what a virtuoso is—a person extremely talented at something, such as music, dance, sports, etc. Ask your students who they think are musical virtuosos today. This movement is about ten minutes long, so this is a good time to discuss attention spans with your class. Ask the students how long most popular songs are (usually 3-5 minutes). Stimulate a class discussion by asking, “why aren’t popular songs longer?”

Then, help the class concentrate on the “Brandenburg” by keeping their attention focused on the “conversation” between the soloist and ensemble.

Play the example of a fugue, Bach’s “Organ Fugue in G Minor,” known as the “Little Fugue.” (**CD 2 Track 4**) Point out the theme, or main musical idea to the class, and then just let them enjoy this piece!

Content Background: This is a great time to tell a little bit about the life of J.S. Bach. You might have your students research him in books or the Internet, or you may choose to locate a short biography about him and read it to the class. The most interesting aspect of Bach is that his family is a long line of musicians. If you were a Bach in this time period, chances are that you would be a musician, too. Several of Bach’s children became famous and accomplished composers, although none reached the acclaim of their father. J.S. Bach was also well known as the best organist of the time and he supplemented his income by repairing organs.

Suggested Teaching Strategies: It is crucial that you are familiar with the musical examples! Be sure to play them several times before teaching this lesson so that you can point out the characteristics of this music to the students as they listen.

Lesson 3-11: Day 11

Objective(s): Students will listen to examples of music from the Baroque Period.

Skills attained: Students will listen for characteristics of Baroque music and identify them in pieces of music from this time period.

Topics: Program music, the suite, and the oratorio

Vocabulary: Program music, suite, tempo, oratorio, and chorus

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Procedure: Read through each section on pages 71-72 and then listen to the musical examples from the CD. Be sure to discuss the vocabulary words so that the students will understand their usage in the music.

Materials list: Student book, **CD 2 Tracks 5-7**

Description: Have students read the section on program music and discuss with the class. When audiences entered the concert hall, they received a program that told them what the music was about. This can lead to a fascinating discussion on whether music can “tell a story.” Start this discussion by asking, “can music tell a story?” Most students tend to answer, “yes.”

Now, choose *any* piece of instrumental music, play it for the class, and while it plays have the students write on a piece of paper what “story” or images come to mind as it plays. You will get different responses from each student. This demonstrates that music alone cannot tell a story! There is no musical phrase or notes for concrete objects or abstract ideas. However, if we tell the audience what to listen for, or use images (such as movies) to set the scene, then music can greatly enhance and even help to tell a story. Think about a horror movie and how the spine tingling music helps to create a mood of fear! This is the essence of program music, where the story presented in the program helps direct the proper information to the listener.

Now, play Vivaldi’s “Spring,” (**CD 2 Track 5**) from “The Four Seasons.” See if the class can identify the sounds of spring—birds singing, streams running, and thunder and lightning. They can raise their hands when the appropriate sound is played, or you can point them out to the class.

Discuss the suite, a composition meant for dancing, with the class. What kinds of popular music are meant for dancing? Are there any popular styles meant exclusively for dancing? These questions can help motivate the class to thinking about the suite. Play the musical example by J.S. Bach (**CD 2 Track 6**) while the class tries to visualize a Baroque dance.

An oratorio is like an opera, except there is no acting, scenery, or costumes. Discuss the section on oratorio on page 28. Most students will be familiar with Handel’s “Hallelujah” chorus (**CD 2 Track 7**) from his famous Christmas oratorio, “Messiah.” Try to point out the changing textures, monophonic (when all the singers are singing the same part), polyphonic (when several melodies are happening at once) and homophonic (when the chorus is being supported by the orchestra).