

# 20th Century EXPRESSIONS



*A Collection of Integrated Lessons for Grades 6-12  
Centered on the Themes and Styles of Music  
in Preparation for*

## **The Memphis Symphony Orchestra Young People's Concert #1**

*A Partnership of  
The Memphis Symphony Orchestra  
and Memphis City Schools*

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# **Special Thanks**

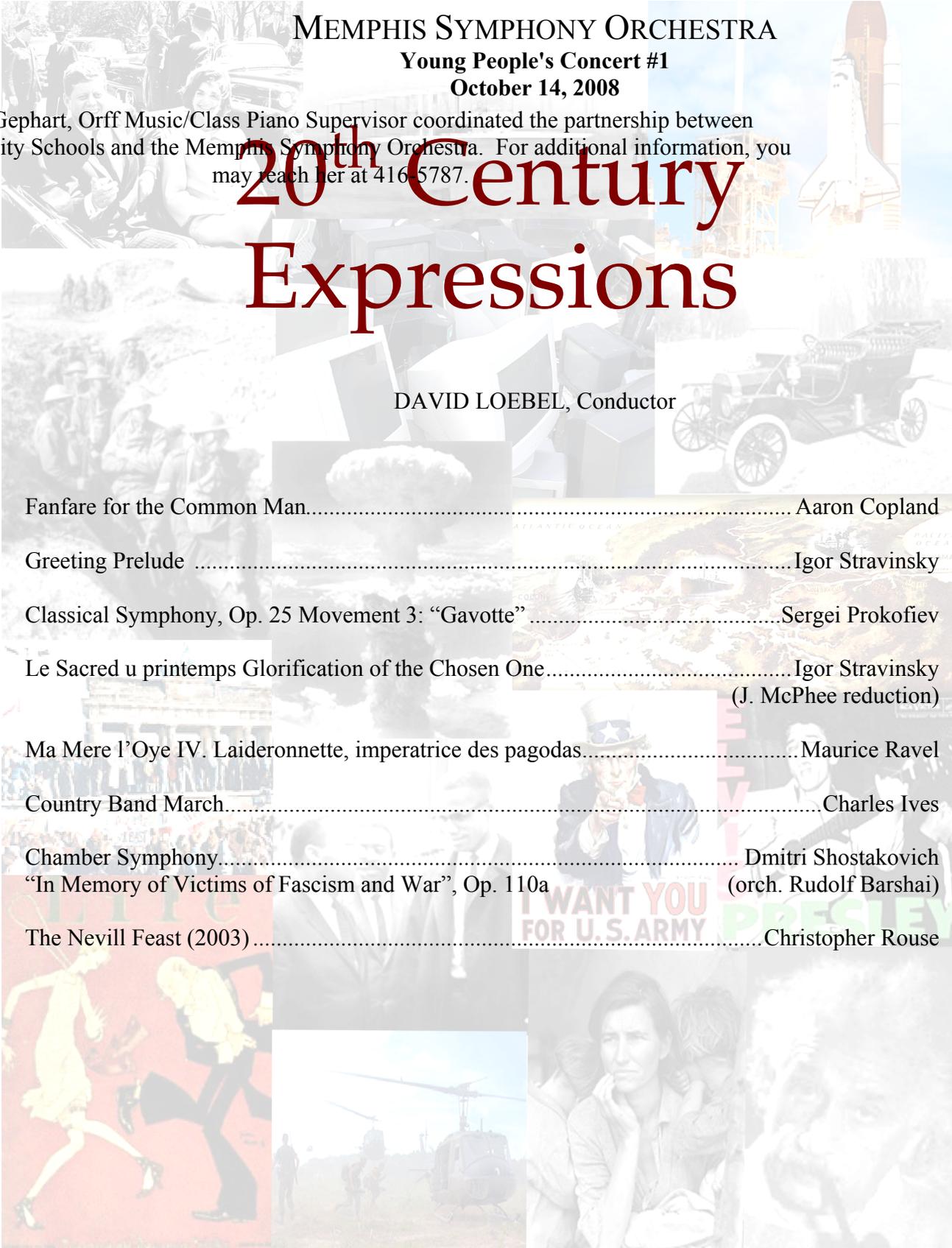
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MEMPHIS SYMPHONY ORCHESTRA  
Young People's Concert #1  
October 14, 2008

Karen Gephart, Orff Music/Class Piano Supervisor coordinated the partnership between Memphis City Schools and the Memphis Symphony Orchestra. For additional information, you may reach her at 416-5787.

# 20<sup>th</sup> Century Expressions

DAVID LOEBEL, Conductor

- Fanfare for the Common Man..... Aaron Copland
- Greeting Prelude ..... Igor Stravinsky
- Classical Symphony, Op. 25 Movement 3: "Gavotte" ..... Sergei Prokofiev
- Le Sacre du printemps Glorification of the Chosen One..... Igor Stravinsky  
(J. McPhee reduction)
- Ma Mere l'Oye IV. Laideronnette, imperatrice des pagodas..... Maurice Ravel
- Country Band March..... Charles Ives
- Chamber Symphony..... Dmitri Shostakovich  
"In Memory of Victims of Fascism and War", Op. 110a (orch. Rudolf Barshai)
- The Nevill Feast (2003)..... Christopher Rouse

# Composers and Program Notes



**Aaron Copland** was born in Brooklyn, New York, November 14, 1900 and died on December 2, 1990 in North Tarrytown, New York. Even though his Russian emigrant parents did not encourage him musically (or even expose him to concerts as a child), Copland became one of the best known American composers. He took it upon himself to begin piano lessons as a teenager, and in high school began studying theory and composition. When he was twenty, Copland made his way to Paris and began composition studies with the master teacher, Nadia Boulanger, at the Fontainebleau School. While in Paris, he was exposed to the great European music tradition. Upon his return home, however, Copland decided to create a particularly American-sounding music. He was one of the first American classical composers to do so—others before him had followed the European model.

Copland achieved this American sound in a number of ways, including the use of jazz syncopations, folk songs, and spirituals. He also wove American stories (both folk tales and reality) into many of his pieces. His ballets *Billy the Kid* and *Rodeo* use stories of the American West. *Lincoln Portrait* (orchestra with narrator) uses parts of Lincoln's speeches and letters to tell the story of slavery and freedom in America. In one of Copland's most popular pieces, the ballet *Appalachian Spring*, he tells the American story of frontier life.

*Fanfare for the Common Man* is a piece for brass and percussion written in 1942 for the Cincinnati Symphony Orchestra, Eugene Goossens conducting. During WWI, Goossens (conducting in Great Britain at the time) asked British composers to write fanfares to show support for the war effort. Each winning fanfare would begin one of Goossens' symphony concerts that year. The contest was so popular that he wanted to repeat it during the 2<sup>nd</sup> World War with American composers. *Fanfare for the Common Man* was the most popular of the eighteen fanfares written, remaining in the common symphonic repertoire and used in countless other ways including movies and television. Other fanfares were written by such notable American composers as Walter Piston, William Grant Still, Morton Gould, Virgil Thompson and Howard Hanson. Copland later used the *Fanfare* as the main theme of his *Symphony No. 3*.

Copland's many awards include the Pulitzer Prize in music for *Appalachian Spring*, the Presidential Medal of Freedom, the National Medal of Arts, and the Academy Award for Best Dramatic Film Score for the *Heiress*.



**Igor Stravinsky** was born June 17, 1882 in Oranienbaum (near St. Petersburg), Russian Empire, and died April 6, 1971 in New York City. Even though Stravinsky grew up in a musical family -- his father was a bass singer in an opera company in St. Petersburg -- he originally studied to be a lawyer. Later, after meeting the famous Russian composer Nikolai Rimsky-Korsakov (composer of *Scheherazade*), Stravinsky began music composition studies. In 1909, Stravinsky caught the attention of the prominent ballet producer, Sergei Diaghelev. Diaghelev founded the Ballet Russe dance company which premiered many of the greatest 20<sup>th</sup> century works including Stravinsky's first ballet, *The Firebird* (1910). The ballets *Petrushka* (1911), and *Rite of Spring* (1913) followed closely behind.

Stravinsky developed an innovative, experimental, and at times, controversial style of composition. At the Paris premiere of *Rite of Spring*, audience members were so upset by the unconventional sights and sounds of the piece that they erupted into a riot! *Rite of Spring* is now accepted as a 20<sup>th</sup> Century masterpiece. The *Rite of Spring* depicts the story of a wild pagan ritual heralding the coming of spring. The story, presented in a series of episodes, depicts wise elders of the tribe observing dances leading up to and including the sacrifice of a young, specially chosen girl. Her sacrifice will appease the god of spring. The ballet opens with a solo bassoon playing in its highest register (something never done before), transporting the listener to this otherworldly and disturbing scene. The *Glorification of the Chosen One* depicts the frenetic presentation of the chosen girl to the tribe and celebrates the importance of her sacrifice. Stravinsky's unique use of asymmetrical rhythms, quickly changing meters and unpredictable syncopations help give *Rite of Spring* its energy and sense of uneasiness.

Even though the *Greeting Prelude* itself was written in honor of the distinguished conductor Pierre Monteaux's 80<sup>th</sup> birthday in 1955, the idea for the piece seems to have originated during an orchestra rehearsal Stravinsky conducted three years earlier. At the beginning of the rehearsal, the musicians invoked the time-honored tradition of playing *Happy Birthday* at the downbeat (instead of the Tchaikovsky Symphony that was planned) to celebrate a fellow musician who had recently given birth. Stravinsky uses the Patty and Mildred Hill *Happy Birthday To You* melody as the basis for *Greeting Prelude*. He takes this melody, one of the most recognized in the 20<sup>th</sup> Century, breaks it apart into small fragments, re-orders the parts, and puts them back together in canonic entrances while using serial composition techniques. Serialism is a concept unique to the 20<sup>th</sup> Century. It is, in part, responsible for this century's revolutionary changes in music composition. Basing a composition on borrowed melodies is not a new idea, however. This idea dates back at least five hundred years to the Renaissance.

In 1998, Time Magazine named Stravinsky as one of the 100 most influential people of the 20<sup>th</sup> Century, along with such notable icons as Franklin D. Roosevelt, Winston Churchill, Albert Einstein, and Pablo Picasso.



**Sergei Prokofiev** was born in the Ukraine of the Russian Empire, April 27, 1891, and died in Moscow, Soviet Union, March 5, 1953. His first piano teacher was his mother. At a very early age, Prokofiev displayed amazing musical abilities. He began composing for the piano at age five and by age nine, he had written an opera. He later studied music and composition at the St. Petersburg Conservatory with the preeminent Russian composers of the day, Alexander Glazunov and Nicolai Rimsky-Korsakov. After spending a number of years in the United States and Paris, Prokofiev returned to live in the Soviet Union in 1935. By this time, the Soviet government had begun exerting control over most, if not all, aspects of artistic composition. This

oppressive situation was one that all Soviet composers, musicians, artists, and writers had to endure during this period of the 20<sup>th</sup> Century.

The *Classical Symphony* was written in 1917 during the dark and turbulent years of the First World War and the Russian Revolution. Its exciting, cheerful, and effervescent character seems to reflect the mirror image of the world's spirit at this time. Written purposely in the style of Joseph Haydn (one of the best known Classical era composers along with Beethoven and Mozart), Prokofiev adds some 20<sup>th</sup> Century ideas on harmony and musical development. This mixture of some ideas of the past with some of the present is called *Neoclassicism*. It is a style characteristic of many art works of the 20<sup>th</sup> Century.

Other well known works by Prokofiev include the ballet *Romeo and Juliet*, the opera *The Love for Three Oranges*, film music for *Lieutenant Kije* and *Alexander Nevsky*, and the children's story for orchestra and narrator, *Peter and the Wolf*. In addition, Prokofiev composed numerous symphonies, sonatas and concertos.

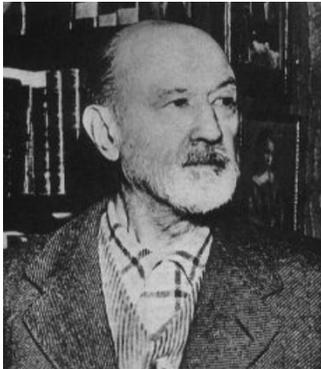


**Maurice Ravel** was born March 7, 1875 in Ciboure, France and died in Paris, December 28, 1937. (Ravel's father, Joseph, was a notable inventor of the time. One of his inventions was an early version of the internal combustion engine.) Ravel began his piano studies when he was seven years old and wrote his first compositions as a teenager. He entered the Paris Conservatory in 1899 to study composition with Gabriel Faure. After finishing his studies, Ravel began working closely with Sergei Diaghilev and the Ballet Russe. Together, they staged *Daphnis and Chloe*, one of Ravel's most well known works.

Ravel's musical style is a mixture of old and new ideas. He was fond of using traditional dances in his pieces such as the waltz (popular throughout the ballrooms of Europe, particularly in Austria, and in the U.S.), the minuet (an elegant French dance), the czardas (a Hungarian folk dance), and the habanera and bolero from Spain. Ravel also experimented with new, innovative harmonic ideas. Underlying his modern-sounding harmonies were modal melodies. Modes had been used as the melodic basis of music in the Middle Ages. By combining these ancient and modern elements, Ravel invoked exotic and distant images in his music.

*Ma Mere l'Oye (Mother Goose)* was originally composed as a piano four-hands piece, that is, a piece to be played by two performers on one piano. Ravel later arranged it as an orchestral piece, then as a ballet. Each movement of this work was inspired by a different children's fairy tale. Among the fairy tales he uses are *Sleeping Beauty* and *Tom Thumb* by Charles Perrault (credited with the invention of the fairy tale and also the author of *Cinderella* and *Little Red Riding Hood*), and *The Green Serpent* by Marie Catherine d'Aulnoy. *The Green Serpent* is the basis for the movement *Laideronnette, Imperatrice des pagodas* (Laideronnette, Empress of the Pagodas).

In this fairy tale, Laideronnette is under an evil spell that makes her appear very ugly. She locks herself in a far away castle. After some time, Laideronnette comes across a hideous looking green serpent in the forest. (He is actually a handsome prince also under an evil spell). Terrified, she runs away. Later the serpent appears at her window at night under the cover of darkness. Laideronnette falls in love with the unseen speaker. The green serpent tells her that she must be patient and not look at him or discover his true identity for seven years (when his spell expires). She agrees to do this. Suddenly Laideronnette is presented with hundreds of magical servants in the shape of exotic pagodas made of precious metals and gems. The pagodas fulfill her every need and wish. After many other trials, love finally triumphs over evil. Their respective spells are broken. Laideronnette and the prince live happily ever after.



**Charles Ives** was born October 20, 1874 in Danbury, Connecticut and died May 19, 1954 in New York. The words *maverick*, *idealistic*, *unique*, *visionary*, *isolated*, *paradoxical*, and *optimistic* have all been used to describe Ives and his music. He was introduced to music at an early age by his father, George Ives, who was a bandleader during the Civil War and went on to become a central figure in the Danbury music scene as a band director, teacher, and musician. George Ives had a unique approach to studying and teaching music theory and kept an open mind to new ideas, passing this attitude on to his son. Besides an early love of music (studying piano, organ, and various other instruments), Charles Ives also had a lifelong interest in sports, playing baseball through his college years. Ives began composing when he was thirteen and at age fourteen was the youngest professional organist in his hometown.

Ives' music often draws on his experiences growing up in Danbury, usually expressed in a unique way. He often combines contrasting, even discordant, elements in his work. Examples of this are the use of polytonality—the use of two or more keys simultaneously, or combining two or more rhythmic meters at the same time (both ideas were used later by composers such as Stravinsky in his groundbreaking compositions). Ives takes this idea further in the second movement of *Three Places in New England* (“Putnam’s Camp”) in which he has two groups of musicians playing what seems to be two different pieces at the same time. Ives is recreating the effect of bands marching past the listener in a parade—the moment when you can hear two bands playing different pieces. In other pieces he portrays other quintessential American experiences such as the excitement and chaos of a Fourth of July celebration or a tent revival. Another way in which Ives expresses his past experiences is by quoting other composers' music in his work, especially the music of his childhood such as Stephen Foster songs (as he does in *March No. 3*, “*My Old Kentucky Home*”), hymns, and spirituals.

After college, Ives decided to go into the insurance business instead of pursuing a professional music career. He eventually built one of the largest insurance companies in the U.S. at the time. All the while, Ives continued to compose music at a prolific rate, doing so in his own, innovative way. Many believe that Ives' isolation from the professional music world allowed him the freedom to experiment, but because he often ignored long held musical traditions, his music was misunderstood and not performed very often during his lifetime. Ives did begin to receive recognition for his work toward the end of his life when other visionary American composers such as Henry Cowell began championing Ives. Ives received the 1947 Pulitzer Prize in music for his *Symphony No. 3*.

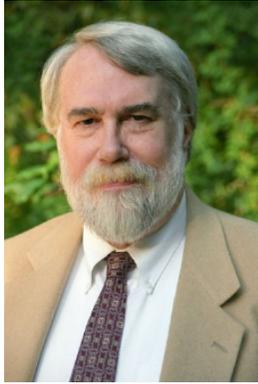


**Dmitri Shostakovich** was born September 25, 1906, in St. Petersburg, Russian Empire, and died August 9, 1975 in Moscow, Soviet Union. His life was difficult at almost every turn. Most critics agree that he became one of the greatest Soviet composers. Shostakovich began studying piano with his mother when he was nine years old. Four years later, he continued his music studies at the Petrograd Conservatory. He wrote his first symphony as a graduation project at age nineteen. After his father died, Shostakovich began supporting his family by playing piano for a movie house. Throughout his career as a composer, Shostakovich fell in and out of favor with Soviet authorities. This took a great toll on him emotionally and physically. In spite of these hardships, Shostakovich was a prolific composer. (Sometimes he hid certain works from the public and the

authorities until many years after they were written.) He wrote fifteen symphonies, fifteen string quartets, various concertos, operas, ballets, and film music.

Soviet oppression lay like a heavy hand on most Russian citizens. Artists and musicians were no exception. All art and music created during this time in Russia had to undergo intense scrutiny and censorship by so-called “Ministries of Culture,” staffed in most cases by politicians who knew little about the actual artistic merit of the works they reviewed. Shostakovich lived, never knowing from one piece to another if his work -- and he, as a composer -- would be accepted or denounced. Official denouncement made it almost impossible for a composer to make a living. It could even mean imprisonment in a Siberian work camp! After a period of particularly harsh governmental denouncement, Shostakovich wrote his *Fifth Symphony* (1937) in hopes that it would appease the Soviet politicians and rehabilitate his reputation. While writing some obvious pro-Soviet material in this work (military themes, melodies representing the workers, etc.), Shostakovich also subtly hides material in the music reflecting the oppression he and many others felt during Stalin’s regime.

In 1960, Shostakovich wrote his *String Quartet No. 8, Op. 110*. Later, his friend Rudolf Barshai arranged it for string orchestra. This version was titled *Chamber Symphony, Op. 110a*; Shostakovich approved it. The 8<sup>th</sup> String Quartet was written during a particularly trying time in Shostakovich’s life. He had recently been diagnosed with myelitis (a disease that disrupts the central nervous system) and had reluctantly joined the Communist Party. Shostakovich had resisted joining the party for many years. This had caused him countless problems with the Soviet government. Even though he dedicated this work to “the victims of fascism and war,” those close to him believed it was an autobiographical work. Shostakovich begins this piece by musically “signing” his first initial followed by the first three letters of his last name (as spelled in German, “Schostakowitch”). He does this by writing a recurring melody that begins with a “D,” followed by an E flat (the German musical equivalent of the letter “S”), then a “C,” and finally a B natural (the German equivalent of an “H”). The composer J.S. Bach in the 1700’s was also fond of using this kind of musical signature. This haunting and sad four-note motive not only begins the work, but also is an integral part of the rest of the piece.



**Christopher Rouse** was born February 15, 1949 in Baltimore, Maryland. Rouse has become one of the most acclaimed American composers of his generation. He studied music and composition at the Oberlin Conservatory of Music and Cornell University. Rouse also has studied privately with George Crumb, one of the most important experimental composers of the 20<sup>th</sup> Century. After completing his studies, Rouse has served on the faculties of several prestigious music schools including the Eastman School of Music and the Juilliard School. He has received numerous awards for his work including being elected into the American Academy of Arts and Letters in 2002. Like many other 20<sup>th</sup> (and now 21<sup>st</sup>) Century composers, Rouse combines the old with the new. In his work for orchestra,

*The Nevill Feast* (2003), he combines the old idea of tonal harmony (use of major and minor scales and keys) with elements of rock and roll (repetition and use of electric bass and drum set). Another old element of this piece centers on its inspiration. In medieval England, it was common to have grand and elaborate feasts in honor of a special guest or occasion. *The Nevill Feast* was one of the largest of such events and was held in honor of George Nevill in 1465 upon his induction as Archbishop of York. There were reportedly over two thousand guests at the feast which lasted several days. The composer states that the piece (much like the celebration for which it was named) is intended simply to entertain.



# 20<sup>th</sup> Century Expressions

An Integrated Unit for Grades 6 - 12

## ESSENTIAL UNDERSTANDINGS

This unit explores the lives and works of composers who represent the spirit of the 20<sup>th</sup> Century. Descriptions of these contemporary works range from “exotic” to “organized chaos” with the common denominator being innovation. In this unit, students will explore how these artists/artworks were influenced by traditional styles, yet captured the unrest and unsettling spirit of the 20<sup>th</sup> Century. These composers have set the stage for young composers today to continue pushing the boundaries of their imaginations and creating new directions in art expressions.

## GUIDING QUESTIONS

Guiding questions are critical to the teaching and learning process. They are designed to help students understand how the “big ideas” studied in this unit relate to everyday life.

### LESSON 1: Applying the Hocket Technique

- How can the “hocket” technique be defined in modern terms?
- What is the relationship between the compositional technique of hocket and Stravinsky’s *Greeting Prelude*?
- What parts of the tune *Happy Birthday* are in Stravinsky’s *Greeting Prelude*?
- How would you apply hocket to develop a different version of *Jingle Bells* or another familiar song?

### LESSON 2: Expressing Perceptions

- Why do composers/artists/writers draw inspiration from the past?
- How does music/art/theatre change when filtered through the perception of a modern composer/artist/writer?
- How would you adapt an old song to create a more modern version?
- How does innovation relate to modernization?
- How do historical and cultural aspects influence innovation?

### LESSON 3: Creating a Class Quodlibet

- How does hearing several pieces of music in different styles affect your perception of the total listening experience?
- What is a *quodlibet* and how does creating this type of collage compare to/contrast with Ives’ *Country Band March*?
- How is the visual art technique of *collage* similar to a musical *quodlibet*?

## LESSON 4: Expressing Emotions Through Collage

- How does *modernization* inspire *innovation* and vice versa?
- How do *perception* and *innovation* have a reciprocal effect on each other?
- How can the concept of *innovation* be explained in visual art, music, scientific discovery, and the social/cultural advancements in history?
- How does abstract art and other contemporary styles of the 20<sup>th</sup> Century relate to innovation and modernization?
- How is a collage similar and different from a drawing or painting?
- Why is it important to study traditional trends in art in order to create new personal expressions?
- How does the art/music of particular period relate to history and culture?

An individual teacher may pick and choose from the themes and activities provided in this unit. The goals of this unit are best accomplished when the music teacher coordinates efforts with other subject area teachers who can each teach different parts of the same integrated lesson/unit. While these lessons were written to prepare students for the upcoming Symphony performance, the activities can be used to inspire critical and creative thinking throughout the year and can be adjusted to teach knowledge and skills applicable to different grade levels.

# Unit Planner

Concepts	Unit Themes	Grade Level	Time Frame
<p>Innovation and Perception</p>	<p>Inspiration Filtered Through New Perceptions</p>	<p>6 – 12</p>	<p>3 – 4 weeks</p>

**Twentieth Century Expressions**

- Social Studies**
  - Cause and Effect
  - Innovation
  - Change
  - Modernization
- Technology Integration**
  - Internet Research
  - Word-processing
  - CD/Video Equipment
- Language Arts**
  - Cause and Effect
  - Expository
  - Composition
  - Compare & Contrast
  - Perception
  - Innovation
- Visual Art**
  - Collage
  - Innovation
  - Modernization
  - Abstract
- Literature/Media**
  - Expository
  - Critique
- Theatre**
  - Monologue
  - Characterization
- Music**
  - Innovation
  - Perception
  - Interaction
  - Cause and Effect
  - Modernization

**Subject Areas:** Music and Theatre

**Grade Level:** 6-8

**Curriculum Objectives:**  
MCS Arts Standards: 1, 2, 3 and 4

**2<sup>nd</sup> Six Weeks:**  
Length of Lesson: 1 Day

**Guiding Questions:**

- How can the “hocket” technique be defined in modern terms?
- What is the relationship between the compositional technique of hocket and Stravinsky’s *Greeting Prelude*?
- What parts of the tune *Happy Birthday* are in Stravinsky’s *Greeting Prelude*?
- How would you apply *hocket* to develop a different version of *Jingle Bells* or another familiar song?

**Concepts:**

- Cause/effect
- Innovation
- Perception
- Interaction

**Vocabulary:**

- Hocket
- Innovation
- Compositional technique
- Composition

**Materials:**

- Symphony CD
- Symphony Program Notes
- Sheet music for *Happy Birthday* and *Jingle Bells* (if necessary for instrumental performance)

**Motivation**

Students will analyze innovative compositional techniques and how they can be used to change the form and sound of a familiar tune.

**Related to Previous Learning:**

- Students will rely on previously learned concepts on how modern composers utilize musical techniques from an earlier period and filter it through their own perception.
- Students will rely on familiarity with traditionally sung melodies.

**Types of Student Participation:**

- Students listen, identify and analyze different parts in musical selections on the Symphony CD.
- Students apply discussed compositional technique to traditional melodies through instrumental performance or singing.

**Strategies/Activities/Distributed Practice/Intervention**

Students will sing/play the tune *Twinkle, Twinkle Little Star*. The teacher will assign one note of the melody to each student, and then have him or her perform the melody in the correct order. Students will answer the following questions in a class discussion: What element of the melody changed? How did this change affect the melody sounds?

The teacher will define hocket and explain how it was used as a compositional technique in medieval music.

Students will listen to Stravinsky’s *Greeting Prelude* and write the answers to the following questions: What adjectives would you use to describe this music? When do you think this piece was written? What instruments do you hear? Can you identify the familiar tune in this piece? Class discussion follows.

Using the program notes, the teacher will discuss the origin and how Stravinsky applied hocket to the tune *Happy Birthday*.

Students should be arranged in groups of 3-5 people. Students will choose a traditional song from the provided list and apply the hocket technique to that tune. Students should be allowed to perform on instruments or sing their creations for the class.

**Song Choices:**

*Jingle Bells*  
*Mary Had a Little Lamb*  
*Old McDonald*  
*This Old Man*  
*Itsy Bitsy Spider*

**Extend and Refine Knowledge:**

Students can apply hocket to two and three-part melodies. Each part of the melody would require at least two to three players to be effective.

**Assessment:**

Use the following chart to assess the quality of student responses and student hocket melodies.

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			The student's hocket melody reflects understanding of the concepts discussed.
			The student gave sufficient support to completion of paired assignment.
			Student written responses and participation in class discussions reveal understanding of key words and ideas presented in the lesson.
			Comments:

**Subject Areas:** Music, Theatre, Visual Art

**Grade Level:** 6-8

**Curriculum Objectives:**  
MCS Arts Standards: 1, 2, 3 and 4

**2<sup>nd</sup> Six Weeks**

Length of Lesson: 4-5 Days

### Guiding Questions

- Why do composers/artists/writers draw inspiration from the past?
- How does music/art/theatre change when filtered through the perception of a modern composer/artist/writer?
- How would you adapt an old song to create a more modern version?
- How does innovation relate to modernization?
- How do historical and cultural aspects influence innovation?

### Concepts

#### Motivation

Students listen for similar and contrasting elements among the music selections in the *20<sup>th</sup> Century Expressions* concert and music of earlier musical periods. As students listen, analyze, and express their personal interpretations of 20<sup>th</sup> Century music, they will better understand how modern composers draw inspiration from the past and filter earlier styles of music through their more modern perceptions.

#### Related to Previous Learning

- Students rely on previously learned styles to categorize music selections from earlier periods and selections in the *20<sup>th</sup> Century Expressions* concert.
- Students rely on previously learned music reading skills to analyze compositional aspects of selected works performed by the symphony.
- Students will rely on previously learned music that has been modernized to fit today's culture.

#### Types of Student Participation

Student tasks include:

- Listening and responding to music with words that express personal opinions, feelings, and emotions.
- Paired discussion to share comparisons and contrasts of musical selections.
- Creating a new composition by choosing a piece from earlier musical styles and filtering it through their own perceptions.

- Cause/effect
- Innovation
- Perception
- Interaction

#### Vocabulary

- Neoclassicism
- Modernization
- Innovation
- Form
- Gavotte
- Interval
- Fanfare

#### Materials

- Symphony CD
- Symphony Program Notes
- Recording of a Haydn Symphony
- Recording of Rock-n-Roll Music
- Recording and score excerpt of a medieval fanfare
- Score excerpt of *Fanfare for the Common Man*
- Staff paper (if necessary)

## Strategies/Activities/ Distributed Practice/Intervention

### Day 1

Students will pair up for listening activity and discussion. Students will listen to a dance movement of a Haydn symphony (of the music teacher's choosing) and write the answers to the following questions: Where would you hear this music? What style of music is this? Listen to the Haydn movement again and write the answers to the following questions: What instruments do you hear? Try to find the strong beat and determine the meter for this movement. What type of activity would you do to this music? Take a few minutes to discuss compare answers with partner. Share answers as a class. Teacher will scribe responses on the board.

Students will follow the same procedure and answer the same questions while listening to Prokofiev's *Classical Symphony* on the Symphony CD. In pairs, they will compare and contrast answers for both pieces, then come together to record responses on the board and engage in class discussion.

### **Day 2**

Students will listen to a recording of a medieval fanfare and answer the following questions in a class discussion: During what time period would you hear this type of music? At what type of event would you hear this music and for whom would this music be played? Students will then listen to Copland's *Fanfare for the Common Man* and answer the following questions: Does this sound like a fanfare? How is this similar to the medieval fanfare? How is it different?

Using the program notes, students will discuss the origins of Copland's piece and its connection to World War II. In a class discussion, they will compare and contrast the function of the fanfare as used in medieval times and by Copland.

Students will ask the following questions: What is an interval? Using a staff, they will demonstrate how to calculate the interval between two notes. Using the printed excerpt from *Fanfare for the Common Man*, they will analyze the opening theme and determine the most prevalent interval. Students will do the same for the medieval fanfare. In a class discussion, they will answer the following questions: How do these two intervals sound different? Why do you think Copland chose to use the interval that he did?

### **Day 3**

Students will pair up and listen to Rouse's *The Nevill Feast*. In pairs they will answer the following questions: Does this sound like classical music? What instruments do you hear? Can you identify the contemporary elements used in this selection? What style of music does this piece stem from?

Using the program notes, students will discuss the inspiration for *The Nevill Feast*. They will answer the following questions as a class: What elements in this piece make it entertaining for you and why? Would Rouse's version of this piece entertain an audience from the Renaissance? Why or why not?

### **Day 4**

Students will participate in a class discussion to address the following: What do all of these 20<sup>th</sup> Century pieces have in common? Can you cite an example of how composers modernize music today? Suppose you could create a remix of a song. What would you do to make it fit today's musical culture?

Students will choose a song from the 1950's from any genre and filter it through their own perceptions. They will create their own twenty-first century re-mix of their chosen song. They will experiment in pairs with their selections. Students will play first the 1950's song recording that they have chosen, and then perform their re-mix. Students can perform remixes for the class with instruments or singing.

### **Extend and Refine Knowledge**

Students can watch an excerpt from *Sister Act II* demonstrating a song sung classically, and then sung with a modern twist. The teacher may substitute any other musical or film example that demonstrates the concept of changing an old style/form/artistic expression to something new.

**Assessments**

Use the following chart to assess the quality of student responses and student remixes.

<b>Excellent</b>	<b>Satisfactory</b>	<b>Needs Improvement</b>	<b>Assessment Criteria</b>
			<b>The student's remix reflects understanding of the concepts discussed.</b>
			<b>The student gave sufficient support to completion of paired assignment.</b>
			<b>Student participation in class discussions reveals understanding of key words and ideas presented in the lesson.</b>
			<b>The student's remix reflects elements of the original version fused with modern elements.</b>
			<b>Comments:</b>

**Subject Areas:** Music, Social Studies, Visual Art

**Grade Level:** 9-12

**Curriculum Objectives**

MCS Arts Standards: 1, 2, 3 and 4

**2<sup>nd</sup> Six Weeks**

Length of Lesson: 4 Days

**Guiding Questions**

- How does hearing several pieces of music in different styles affect your perception of the total listening experience?
- What is a quodlibet and how does creating this type of collage compare to/contrast with Ives' *Country Band March*?
- How is the visual art technique of *collage* similar to a musical quodlibet?
- How does *modernization* inspire *innovation* and *vive versa*?
- How does *perception* and *innovation* have a reciprocal effect on each other?

**Concepts**

- Innovation
- Perception
- Interaction
- Modernization

**Motivation**

Students will analyze innovative compositional techniques and how listening to multiple melody fragments affect their perception as audience. They will compare/contrast this experience with repeated hearings of Charles Ives' *Country Band March*. Finally, students will use familiar childhood melodies and Ives' use of quodlibet to create their own composition.

**Related to Previous Learning**

- Virtually every hearing student today is immersed in music through broadcast media and I-Pod devices. Students have an unprecedented familiarity with multiple musical styles.
- Some melodies Ives quotes in *Country Band March* include: *London Bridge*, *Yankee Doodle*, John Phillip Sousa's *Semper Fidelis*, and Civil War tunes (*Old Kentucky Home*, *The Girl I Left Behind Me*, and *Battle Cry of Freedom*). Students may use their Internet skills to become familiar with these melodies.
- Students who participate in vocal and instrumental performance ensembles at school, church or other venues may have performed medleys or works that quote well-known musical material. The concept of using musical fragments of traditional songs may be familiar to these students.

**Types of Student Participation**

- Students will recall musical styles, decipher musical information from four simultaneous radio broadcasts, and record and share their findings with each other.
- They will compare this experience to their initial hearing of Charles Ives' *Country Band March*.
- They will try to name familiar tunes in Ives' piece, and then research unfamiliar tunes using sound clips on the Internet.
- Finally, they will use their knowledge of traditional sung melodies to create a similar listening experience for the teacher.

**Vocabulary**

- Quodlibet
- Collage
- Polytonality
- Polyrhythm

**Materials**

- YPC 1 CD: Charles Ives' *Country Band March*
- YPC 1 program notes on Charles Ives
- Four radios in four corners of the classroom (and outlets)
- Cassette recorder/tape for recording one minute of music on Day 1 to be heard again on Day 2
- Writing tools and paper for student notes
- Internet access: Possible websites with audio clips of traditional songs:  
<http://home.att.net/~dmercado/music.htm>  
*The Girl Left Behind Me*, *Old Kentucky Home*, *Yankee Doodle*, *Battle Cry of Freedom*

[http://www.singme.com/songinfo.php?row\\_id=186](http://www.singme.com/songinfo.php?row_id=186)  
*London Bridge*

<http://www.barnhouse.com/samples/mp3/WBM-2733-00.mp3>  
*Semper Fidelis March* by John Phillip Sousa

## Strategies/Activities/Distributed Practice/Intervention

### Day 1

- Students brainstorm to name as many musical styles as possible. The teacher writes these styles on a list visual to all.
- Before class, the teacher has placed four sound sources (e.g., radios) in the four corners of the classroom.  
**Note:** Make sure there are enough outlets or batteries prior to class!
- The teacher will program each sound source to play a different style of music (e.g., classical, jazz, country, R & B). Four students “sound engineers” and start the music simultaneously at the teacher’s cue. (The teacher may also choose to record this minute of music for replay on Day 2.)
- Students will have one minute to listen to the music. After hearing it, they will write down everything they can remember: musical style, instrumentation, lyrics, etc.
- Classroom sharing of information follows with the teacher again acting as scribe. The teacher may save this information for the next day’s class.

### Day 2

- Students recall the activities of Day 1. They discuss what was easy/difficult about decoding/comprehending all of the music at the same time.
- Teacher and/or students read YPC 1 biographical notes about Charles Ives and *Country Band March*.
- Students listen again to one minute of four styles of music simultaneously. (If the teacher did not choose to record this music yesterday, they can listen to one minute of the current day’s offerings.)
- Students listen to *Country Band March*, then compare/contrast their experience of listening to different musical styles played simultaneously with their hearing of Ives’ piece.

### Day 3

- Students recall as much information about Ives as possible from the previous day’s lesson.
- The teacher explains that Ives used fragments of familiar songs of his day in *Country Band March*. He/she asks for a show of hands if students are familiar with the following titles: *Battle Cry of Freedom*, *The Girl I Left Behind Me*, *London Bridge is Falling Down*, *Old Kentucky Home*, *Semper Fidelis March by John Phillip Sousa*, and *Yankee Doodle*.  
**Note:** Here the teacher may choose to play live excerpts or audio clips of unfamiliar songs, or to have students research the Internet for audio clips of the aforementioned songs and familiarize themselves with these melodies. If the music is already familiar, the teacher may proceed.
- Students listen again to Ives’ composition, trying to catch the familiar melodies. They should listen for instrumentation and the length of each segment. Some segments will be quite short in duration.
- Class discussion follows. The teacher defines a quodlibet as “a light-hearted medley of well-known tunes.”

### Day 4

- Students will create a vocal quodlibet for their teacher.
- The teacher assigns students to four groups, one for each corner of the room, providing each group with a list of familiar childhood songs such as *Jingle Bells*, *The Farmer in the Dell*, etc. Students pick their tune and rehearse it quietly in a huddle so that the teacher cannot determine their particular melody.
- At the teacher’s cue, all four groups perform their song twice simultaneously. (The ending does not need to be simultaneous.)
- The teacher must then record all of the information heard and decipher song titles, location of the room, and any other pertinent information.
- After debriefing their teacher, students will discuss their performance experience and relate it to Charles Ives’ piece.

### Extend and Refine Knowledge

Band, orchestra, choir or other ensemble members may perform a similar experiment in their ensemble groups. Students might also choose two or more songs in different musical styles, rehearse them in separate groups, and then sing them at the same time.

Students may also create a visual arts piece using the technique of collage and relate it to Ives’ use of quodlibet in *Country Band March*.

**Assessment:**

<b>Excellent</b>	<b>Satisfactory</b>	<b>Needs Improvement</b>	<b>Assessment Criteria</b>
			<b>Student participated actively in writing exercises in this lesson.</b>
			<b>Student contributed to group discussion by speaking clearly and/or listening attentively.</b>
			<b>Student was able to find on the internet and/or recognize melody fragments in <i>Country Band March</i>.</b>
			<b>Student was able to hold his/her chosen melody in small group ensemble performance.</b>
			<b>Comments:</b>

**Subject Areas:** Visual Art, Language Arts, Theatre, and Social Studies

**Grade Level:** 6-12

**Curriculum Objectives**

MCS Arts Standards: 1, 2, 3, 4, and 5

**2<sup>nd</sup> Six Weeks**

Length of Lesson: 3-5 Days

**Guiding Questions**

- How can the concept of *innovation* be explained in visual art, music, scientific discovery, and/or the social/cultural advancements in history?
- How does abstract art and other contemporary styles of the 20<sup>th</sup> Century relate to innovation and modernization?
- How is a collage similar to and/or different from a drawing, painting or photograph?
- Why is it important to study traditional trends in art in order to create new personal expressions?
- How does the art/music of a particular period relate to history and culture?

**Concepts**

- Innovation
- Modernization
- Perception
- Design

**Vocabulary**

- Visual Design Elements — Shape, Color, Form, Space, Line, Texture
- Design Principles- Rhythm (Repetition), Balance, Harmony, Emphasis, Unity, Variety, Contrast and Unity
- Collage and Collagist
- Form

**Materials**

- Images from personal photos and/or magazine pages
- Scissors
- Glue
- Paper
- Watercolor/acrylic paints and brushes
- Found objects

**Lesson Overview**

Students will research and discuss the characteristics of form and style that help define Twentieth Century artworks. The intent of this integrated lesson is to help students better understand the purpose, meaning and importance of the music selections featured in the Memphis Symphony concert and how some of the same characteristics of the period relate to visual art and other creative art forms. Art students will explore the dimensions of the 20<sup>th</sup> Century by creating a collage of images expressing a personal statement.

**Note to Teachers:** Teachers should pick and choose from the following activities and adjust expectations to appropriate age levels.

**Motivation**

Students listen to the musical selections included in the *Twentieth Century Expressions* concert and list key characteristics of each composition that help to paint an overall image of the 20<sup>th</sup> Century.

Some terms that may appear on this list are: evolution; innovation; contrasting elements; unrest; organized chaos; impact of modernization on traditional styles and trends; political statements; emotional expressions; exotic influences of Latin and Eastern styles; and the use of form and technique to create an emotional impact.

**Related To Previous Learning:**

- Students rely on previously learned historical/cultural characteristics of traditional/classical styles in art and music to compare/contrast these compositions to selected styles from the 20<sup>th</sup> Century.
- Students rely on previously learned design elements and principles when creating a personal collage.
- Students will rely on personal interpretations and beliefs to create a collage of images expressing their own ideas.

**Types of Student Participation:**

- Students will name artists whose works best match the various composers featured in the Memphis Symphony concert. They should explain reasons for their selections.
- Students will work in pairs to research information that will be used to create to a Venn diagram that shows similarities and differences of overall characteristics of Classical/Renaissance art styles compared/contrasted to 20<sup>th</sup> Century art styles.

## Differences

## Alike?

## Differences

- Students will work independently to write an expository paper that compares and contrasts the Classical approach to art of the 20<sup>th</sup> Century.
- Students will write and perform a monologue in which they pretend to be a particular artist discovered in their research. They can perform this monologue for other students who will then guess the name of the person they are pretending to be.
- Students will create a collage of images that expresses their personal views or ideas about the times in which they live.

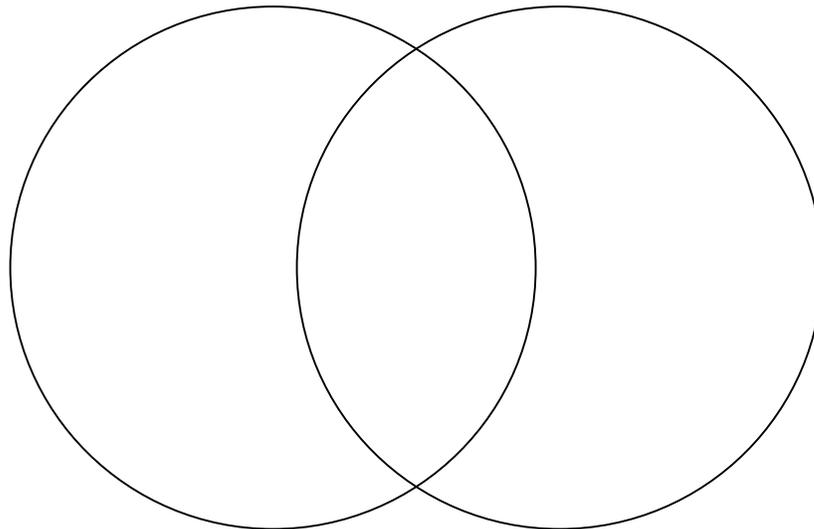
## Strategies/Activities/Distributed Practice/Intervention

### Day 1

The teacher will lead a discussion of the composers and works featured in the Memphis Symphony concert. Students will name visual artists whose works best align with each composer. Students will discuss how 20<sup>th</sup> Century artists broke from traditional styles centered in the *realistic portrayal of life* to emphasizing the *expression of emotion*.

Students will work in pairs to create a Venn diagram that shows the similarities and differences between the Classical/Renaissance period and the 20<sup>th</sup> Century.

### Venn Diagram



### Day 2

Students will work independently to write an expository essay that compares the Classical period to the 20<sup>th</sup> Century. Teachers can go over the following guidelines for writing a successful paper.

**Note:** Expository text has five different structures to share information through writing- (1.) cause and effect, (2.) description, (3.) problem and solution, (4.) compare and contrast, and (5.) sequence or chronological order. This activity will use the compare and contrast structure.

#### **A compare and contrast paper should have:**

- A lead paragraph that lets the reader know what they will be learning about.
- At least one paragraph that focuses on the similarities.
- At least one paragraph that focuses on the differences.
- And, a paragraph that sums up the paper and what the reader has learned.

When students are finished writing, students should return to their assigned partners and exchange papers. The teacher can pass out the Compare and Contrast Writing Rubric (included in this lesson) to help students assess the quality of the paper they are checking. Students should indicate spelling, grammar and punctuation errors in red and return these to their partner. Students can correct/rewrite these papers for homework and turn both

papers into the teacher on day three. The teacher should stress that checking the paper is also a learning process.

**Homework:** The teacher will explain that the homework assignment for today will be to research examples of collages done by different artists in the 20<sup>th</sup> Century. Students will write a brief description of these artworks in their journals. Students should also write a brief statement of their own ideas for creating a personal collage. For example, a student might want to make a statement about natural disasters, war, or assemble images that relate to a unique self-portrait/portrait of someone they admire. They will collect additional images and objects at home that they want to use to illustrate their ideas.

### **Day 3-5**

Students will discuss what they have learned before working independently on their own collages.

The teacher should review expectations in the unit overview so that students clearly understand how the visual artists and composers in the 20<sup>th</sup> Century were often inspired by the same themes/historical events. Like the composers in the Memphis Symphony Concert, Picasso and other collagists broke from traditional styles to innovate new ways of expressing life around them.

The teacher can show students the examples of collages included in this lesson. These works were created by Amy Lutterloh, a local artist and art educator who combines words and images to make statements about various issues. These collages reflect a combination of magazine images, words, watercolor washes, and small objects to complete the overall message.

Students will pick and choose among a variety of art materials and magazine images to complete their collages. Students rely on previously learned design concepts as they arrange elements to create the most pleasing composition.

Each student will display his/her collage and take turns sharing the meaning/ideas illustrated in this artwork. The teacher will lead a discussion of the student works and how their innovations reflect the times in which they live.

### **Extend and Refine Knowledge**

**Theatre/Language Arts Integration:** Students can prepare a monologue, pretending to be one of the artists/collagists identified in their research. Each student can perform his/her monologue for the class to guess the artist's name. This can be turned into a game by dividing the class into two groups and giving points for the side guessing the most names. This is a fun way of reinforcing writing, speaking and greater understanding of collage/art lesson objectives.

### **Visual Art and Math Extension:**

Each student can create a drawing/painting from his/her collage by placing a 1" clear plastic grid over the entire/part of the collage. A pattern for the 1' grid is included in this lesson. Clear acetate sheets can be duplicated from this pattern. By using the proportion of a 1" to 3" scale, students can enlarge the content of their collages then paint the enlarged artwork.

### **Assessment:**

Students will write a short narrative/critique of their own individual works including the following:

- Explanation of the overall theme or message presented in the collage.
- Description of materials, techniques and processes used in completion of the collage.
- Explanation of how this creative endeavor compares to drawing and painting art forms.
- Explanation of how this experience has helped them to better understand and appreciate the upcoming 20<sup>th</sup> Century Expressions concerts.

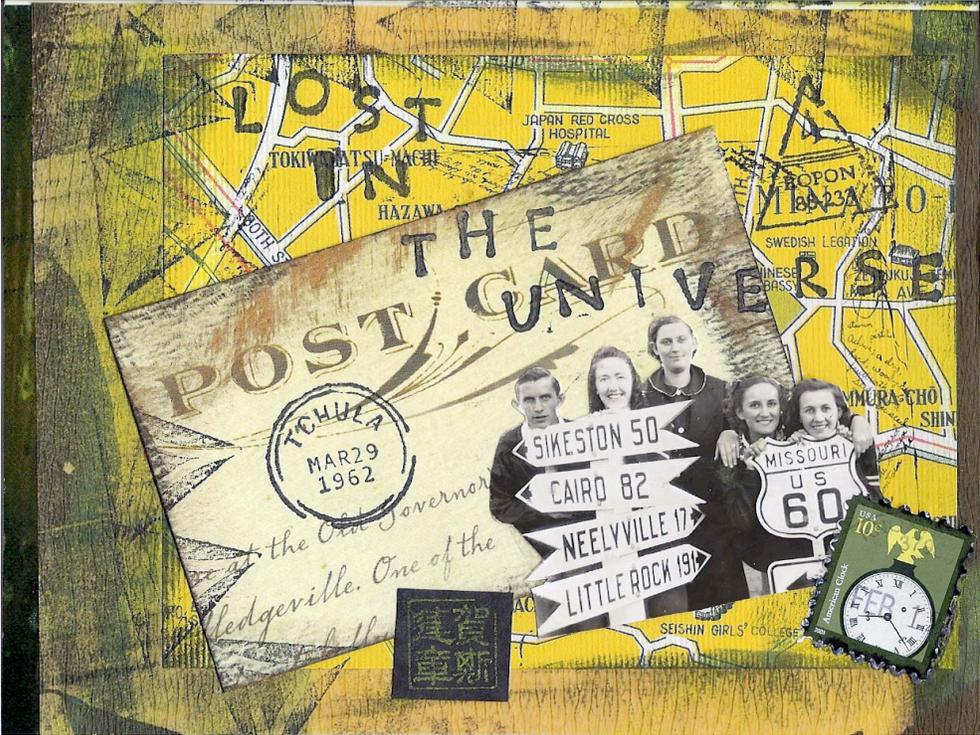
## Compare and Contrast Writing Checklist

Name \_\_\_\_\_ Date \_\_\_\_\_

	<ul style="list-style-type: none"><li>• This paper accurately conveys facts relating to the Classical/Renaissance and 20<sup>th</sup> Century art periods.</li></ul>
	<ul style="list-style-type: none"><li>• The lead paragraph grabs the reader.</li></ul>
	<ul style="list-style-type: none"><li>• This paper has at least one paragraph that adequately addresses the similarities.</li></ul>
	<ul style="list-style-type: none"><li>• This paper includes at least one paragraph that addresses the differences.</li></ul>
	<ul style="list-style-type: none"><li>• The last paragraph summarizes what the paper is about.</li></ul>
	<ul style="list-style-type: none"><li>• Spelling, grammar and punctuation errors have been indicated in red.</li></ul>
	Comments on the quality of this paper:

This paper was checked by: \_\_\_\_\_

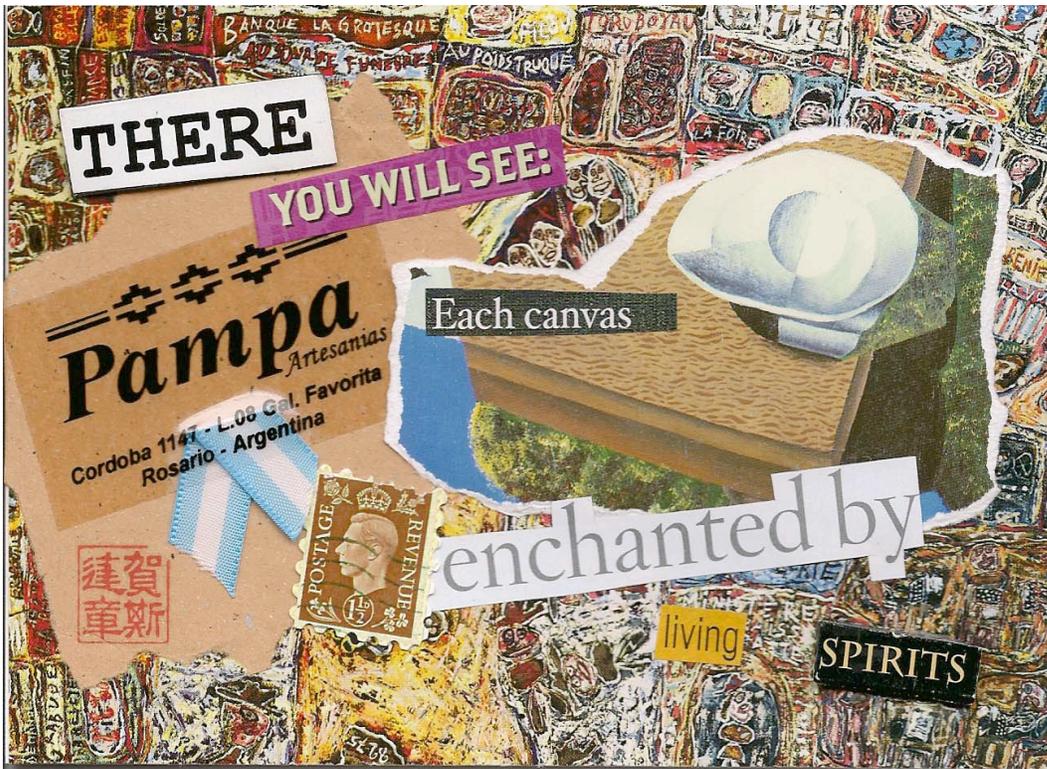
Sample Collages by Amy Lutterloh



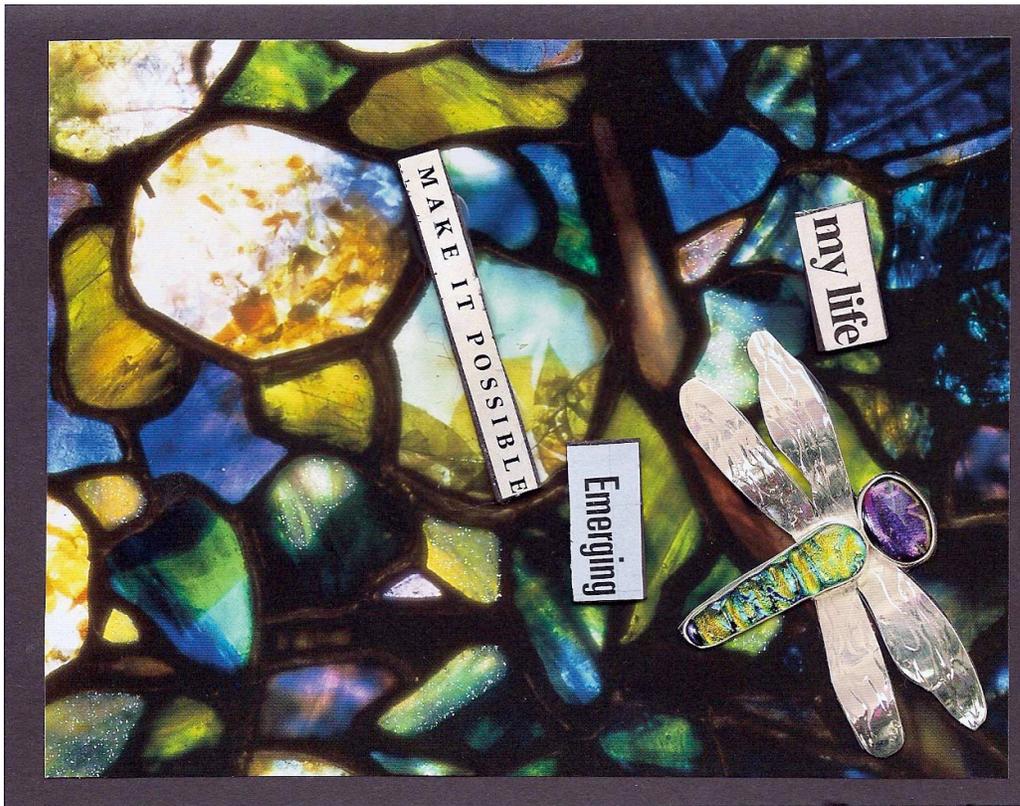
Lost by Amy Lutterloh



Beach Princesses by Amy Lutterloh



Pampa by Amy Lutterloh



**Life Emerging by Amy Lutterloh**