

A PROPOSED UNIT OF STUDY FOR TEACHING
THE NON-PERFORMING SECONDARY
MUSIC STUDENT

A THESIS
SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF ARTS
IN THE GRADUATE SCHOOL OF THE
TEXAS WOMAN'S UNIVERSITY

DEPARTMENT OF MUSIC

BY
PATSY RUTH ROBINSON RANSOM, B. A.

DENTON, TEXAS

JULY, 1976

T1976
R212p
c.2

The Graduate School

Texas Woman's University

Denton, Texas

July 19 76

We hereby recommend that the THESIS prepared under
our supervision by Patsy Ruth Robinson Ransom
entitled A PROPOSED UNIT OF STUDY FOR TEACHING
THE NON-PERFORMING SECONDARY MUSIC STUDENT .

be accepted as fulfilling this part of the requirements for the Degree of
Master of Arts

Committee:

Fredrick S. J.
Chairman
Committee
W. Eugene Sharkey

Accepted:

Phyllis Bridges
Dean of The Graduate School

1-29205

ACKNOWLEDGEMENT

This Thesis is completed with grateful appreciation to Dr. Richard Bentley, Mrs. Dorothy Scott, Mrs. Harlean Beal, and Miss Sandra Coaxum.

DEDICATION

This thesis is dedicated to Dr. Richard Bentley for his untiring help and everpresent moral support.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
Purpose of the Study	
Justification of the Problem	
Limitation of the Study	
Plan of Organization	
Procedure	
II. REVIEW OF LITERATURE	4
III. UNITS OF STUDY FOR CLASSES IN GENERAL MUSIC, MUSIC APPRECIATION, AND RELATED LITERATURE .	14
IV. A COMBINATION OF INFORMATION GAINED, AND IMPLICATIONS FOR FURTHER ACTIVITIES	70
BIBLIOGRAPHY	75

CHAPTER I

INTRODUCTION

The Purpose of the Study

The purpose of this thesis was two-fold: to show that there was a need for musical experiences for the non-performer, and to recommend activities available to the students.

The activities were placed in two categories. The first category involved the structured music classes of general music and music appreciation which are assigned to the music specialist. The second type was an interrelating of music and other academic disciplines when deemed appropriate by the joint efforts of the teachers. The proposed correlations were in English, history, art, geography and dance.

Justification of the Problem

In the secondary schools of Fort Worth, music education has in many instances excluded the vast majority of our student population. Approximately eighty-five percent do not participate in the instrumental and vocal performance groups and therefore receive few or no musical experiences.

Charles E. Gold has accurately described the need for this study in the following manner.

When it is estimated that about eleven percent of the adult population earns all or part of their living through some avocation with music,

we should consider very carefully the opportunities available in public schools to meet the needs of these people. When perhaps a large percentage of both adults and youth come into daily contact with music either as performers or as listeners, then it again seems to be knowledgeable in this area. Music educators must not be so concerned with select performing groups that the general student is forgotten. It should not be a matter of one or the other approaches, but an ideal curriculum which would make experiences available to all pupils.¹

Performance oriented groups often overshadow the basic need for musical expression of non-performers.

Floyd T. Christian states: "Perhaps we are spending so much time on the band and the chorus, all good and necessary, that we are missing the rest of our students."²

Limitation of the Study

This study is designed for secondary schools. The activities are not set to time specifications. The course outlines will include singing, listening, music appreciation and relationships that are approved through the joint efforts of the music specialist and related subject teachers.

¹Charles E. Gold, "Music in the Curriculum," School Musicians, Vol. 44, (1973) p. 45.

²Floyd T. Christian, "Let's Take A Look At School Music," Music Educator's Journal, Vol. 53, No. 8 (1967) p. 99.

Plan of Organization

Chapter I presents the Introduction.

Chapter II canvasses the available literature on the subject.

Chapter III suggests activities that are to serve as a basis for the structured courses of general music, music appreciation, and for the interrelated disciplines.

Chapter IV gives a summary of the thesis and implications for further activities.

Procedures

The procedure of this study began with the collection of data on the lack of balance in music education, general music, music appreciation, and the interrelation of disciplines. As a means of implementation of the study, activities and procedures were suggested from which conclusions and implications for further study might be drawn.

CHAPTER II

REVIEW OF LITERATURE

In 1969, in a joint study by Apicella and Giampa, concerning the balance of musical attention given to the performer versus that given to the non-performer, the following statements from the Rockefeller Report on the Performing Arts were made:

While the performing arts have traditionally been a part of the school curriculum, the development of selective performing groups, bands, orchestras, and choruses -- representing a relatively small segment of the total population of the school has generally been stressed.

Only minor attention has been given to cultivating the artistic tastes of the large mass of students not engaged in performing organizations.

. . . The American school, in general, should show greater imagination, initiative, and responsibility than it has in bringing art to the child and the child to art.¹

Also in 1969, Wayne Jipson commented further on the inequities stating:

We know it is possible to build a fine choir, orchestra, or band with fifteen percent of the student body of any high school of four hundred students, but what of . . . The Other Eighty-Five Percent.²

¹Anthony J. Apicella and Attilio J. Giampa, "The General Truth About General Music," Music Educators Journal, Vol. 56, (1969) p. 55.

²Wayne Jipson, "The Other Eighty-Five Percent," Music Educators Journal, Vol. 55 (1969) p. 35.

W.C. Greckel has stated:

There is a distorted sense of priorities in music education -- lack of balance. In our high schools especially, all the eggs are put in one basket -- the performance basket. . . . Too often the entire faculty, the budget, all the facilities and all of the equipment are devoted to a small minority of the student body -- members of performing groups, while the majority of the students are for all practical purposes forgotten.³

Jipson has advised music educators that: "We are as foolish to ignore the majority of our student body, teaching only the most talented, as General Motors would be to build only Cadillacs."⁴

As a means of correcting the lack of balance, classes of both a structured nature and classes of an interrelated nature have been instituted.

The first of these classes will be the general music class. Ira Singleton defines this term in the following words: "General music is used by many educators to designate music courses of many kinds within the school programs."⁵ Joseph Leeder and William Haynie have offered the following statements concerning general music. They stated that:

It is a class that needs to be especially well planned and that those plans should be followed

³W.C. Greckel, "Music Misses the Majority," Music Journal Vol. 30, Pt. 2 (1972) p. 21.

⁴Jipson, Op. Cit.

⁵Ira Singleton, Music In Secondary Schools, Allyn and Bacon, Inc., Boston (1963) p. 39.

carefully. Every child has a right to a musical experience and this right is most often fulfilled in the general music class.⁶

1. Every student has the right to explore music, no matter how little background he has in music or how little experience in the performance skills he possesses. The value of the individual may be measured by the degree that his enjoyment of music is increased.
2. Music will often help students feel a comradeship for their peers and understand the hopes and aspirations of other pupils.⁷

The type of general music class that is found in most secondary school incorporates a bit of singing, listening, theory, history, and music appreciation in general terms.

Singleton states that:

Through singing it gives pupils close personal contact with music, explores music literature, and teaches music knowledge and skills, paving the way for continued participation in music during later life.⁸

Irving Cooper and Karl O. Kuerstiener have stated:

Singing should be the core of the junior high school general music program. Vocal expression is man's instinctive medium of communication. In moments of exultation, happiness, unhappiness, sorrow, anguish, or any moment of stirring emotional experience, personal feelings are reflected in vocal expression. Deep personal emotion can on occasion

⁶Joseph A. Leeder and William S. Haynie, Music Educators In High Schools, Prentice-Hall, Inc., Englewood Cliffs, New Jersey (1966) p. 26.

⁷Ibid., p. 26.

⁸Singleton, Op. Cit., p. 39.

transcend the immediate environment so completely that mere words are inadequate for communication, but through music a more satisfying expression of the emotion becomes possible.⁹

Glenn, McBride and Wilson have written concerning the general music class that singing enables students to receive a better understanding of music as an art form and literature. In as much as singing was a vital part of the elementary music program, this element should continue in the secondary school.¹⁰

A second important phase of the general music class is a listening lesson. Harry Robert Wilson stated in 1941:

Much listening in music is desirable. The phonograph is an invaluable adjunct, but it is only one means of bringing music to the listening ear. The radio, attendance at concerts, and listening to performances by groups within the schools, such as orchestras, bands and choruses, should all be a part of the general music course. The general music course should naturally involve the consideration of music in units of study. Haphazard and unorganized selection of compositions in unrelated sequence will naturally fail in the purposes of such a class. In such units of study as may be chosen, every possible variety of experience should be sought. Singing of choruses by the class, listening to music in all of its different possibilities; composing music that will carry out the idea of the unit, reading about composers, historical matters, both of music and of general history and about sources of inspiration from which compositions have sprung -- all contribute to a larger appreciation.

⁹Irving Cooper and Karl O. Kuerstiener, Teaching Junior High School Music, Allyn and Bacon, Inc., Boston (1969) p. 11.

¹⁰Neal E. Glenn, William McBride, George W. Wilson, Secondary School Music Philosophy, Theory and Practice, Prentice-Hall, Englewood Cliffs, New Jersey (1970 p. 109.

The listening program should offer a rich and closely related group of compositions and it is in this connection that the use of the phonograph records is essential.¹¹

James A. Standifer comments on listening in this manner:

Of all the activities in a general music class, only listening offers each student an equal opportunity to investigate new worlds of sound. The listening lesson adequately carried out and reinforced by appropriate activities (singing), creative dancing, and discussion makes available to the students ways of developing musical sensitivity that are not entirely possible through other means. Through listening, the student is exposed to expressive musical content at all levels of musical sophistication.¹²

The area of theory is taught in general terms. An example of the teaching of harmony may be seen while singing and using the I, IV, V and V⁷ chords as accompaniment. An explanation of the construction of these chords should appear with this activity.

Most of the history in secondary schools is generally explored in the music appreciation classes unless it is incorporated into a listening lesson in a general music class.

According to Giddings, who wrote in the 1930's:

Music Appreciation, or the understanding and enjoyment of good music is the aim of music education in the schools . . . There are certain attributes and aspects of music that must be treated as fundamental in the successful presentation of a course in music appreciation.

These may be briefly enumerated as follows:

¹¹Harry Robert Wilson, Music In The High School, Silver Burdett, New York (1941) pp. 62-63.

¹²James A. Standifer, "Listening Is An Equal Opportunity Art," Music Educators Journal, Vol. 57 (1970) p. 97.

- | | |
|-------------------|--------------------------------------|
| I. Rhythm | VII. Composers |
| II. Melody | A. Characteristics and Style |
| III. Harmony | B. Biographies |
| IV. Form | |
| V. Program Music | |
| VI. The Orchestra | VIII. Cultural Effects ¹³ |
| A. Instruments | |
| B. Choirs | |

The background of the student in a music appreciation class in the area of English, history and fine arts can determine the acceleration of many phases of the course content.

Hoffer has said in a music appreciation class:

There are at least two difficulties in deciding on course content and order of presentation. One is the need to introduce musical forms and techniques, while at the same time progressing somewhat chronologically by composer and period. . . . The second difficult matter is that of deciding just where and how to begin.

Many times the beginning of a music appreciation class does not start with the chronological chart. The teacher may decide to begin with a familiar type of music such as folk music and then progress to composed music. The forms in music are not always introduced in the chronological period from which they evolve. Many times it is necessary to go back and give an explanation of an earlier example or a particular form that is being discussed in a later period. A very prime example of this situation may occur in the study of the opera. Many teachers choose to introduce the opera in the Romantic period and for reasons of clarity and understanding return to discuss the Mozart opera which occurred at an earlier date.¹⁴

¹³Thaddeus Giddings, Will Earhart, Ralph Baldwin and Elbridge Newton, Music Appreciation in the School Room, Ginn and Company, Boston (1930) p. 35.

¹⁴Charles Hoffer, Teaching Music In The Secondary Schools, Wadsworth Publishing Company, Belmont, California (1964) p. 37.

The trend of interrelating music with other disciplines is not a new one, however its use is becoming greater in the secondary schools.

The authors, Leeder and Andrews, have chosen to correlate music, English and history in this fashion:

A unit of songs was being studied concerning the arrival of the Pilgrims. As a group project, the teachers of English reinforced this unit with the reading of "The Courtship of Miles Standish", "The Legend of Sleepy Hollow", and "Rip Van Winkle".

The art teacher immediately received a response from the students expressing a desire to create pictures on "The Landing of the Pilgrims".¹⁵

Harry E. Moses said:

Music when used in general education, can help students to see the interdependency of subject matter which until recently has been pigeon-holed and isolated in the curriculum. Using music in a program of general education can make the entire education process more meaningful.¹⁶

Music can be related to various academic areas through a variety of teaching strategies. Moses states:

Music and science teachers, for example, can work out a course of study which leads to an understanding of the dual basis for music -- that of sound as a science and sound as an art.¹⁷

¹⁵Frances Andrews and Joseph Leeder, Guiding Junior High School Pupils' Music Experiences, Prentice-Hall, Englewood Cliffs, New Jersey (1953) pp. 117-118.

¹⁶Harry E. Moses, Developing and Administering A Comprehensive Music Program, Parker Publishing Company, West Nyack, New York (1970) p. 120.

¹⁷Ibid. p. 121.

A concise analogy is given by Moses by a play as it differs from an opera. The play, "Othello", by Shakespeare was compared with the opera, "Otello", by Verdi. The explanation was given to the students that for dramatic purposes, a composer may drop some of the words and let the music itself serve as an accompaniment for the action on the stage.

Moses supplied this chart showing the many literary works that inspired great musical works:¹⁸

LITERARY WORK	AUTHOR	COMPOSER
Peer Gynt	Isben	Grieg
Midsummer Night's Dream	Shakespeare	Mendelssohn, Britten
Prelude-Afternoon of a Faun	Mallarme	Debussy
Pelleas and Melisande	Materlinck	Debussy
Ode to Joy (Ninth Symphony)	Schiller	Beethoven

It is also possible to correlate music with dance, English, and art. Dance is a very expressive medium of communication. The rhythm and flow of the music often can stimulate responses that are expressed through dance. In many cultures music is used solely as an accompaniment to dance rather than as an equal.

¹⁸

Ibid., p. 363.

The various literary works that have been written have inspired musical counterparts. The immortal Shakespeare provided the texts for several musical masterworks.

The periods of music can be basically equated with the periods in art. The impressionistic style gave the comparison and correlation that appealed to this author. The reflection of light and color in the paintings of this period can be felt in the timbre of the music of the composers of this period.

In summation, singing, listening and theory are important elements in the general music class.

The selection of song literature must be given careful consideration. This class is generally taught to students who are at an age level to which they find it difficult to adjust. It is therefore most imperative that the adjustment of these students be considered when making a singing selection. Boys at this age especially believe that singing is for anybody but them, and this requires an additional amount of consideration in selection of repertoire.

Listening is a facet of the general music class, if approached incorrectly can result in failure.

The selections for beginning lessons should be short and programmatic if possible. When it is possible for students to follow the intent of the composer, it enhances the listening experience.

Theory perhaps is dealt with in most general terms. The use of the autoharp provides an excellent opportunity to explore harmony. The construction of the basic chords used for accompaniment should be explored at this point. Those chords are I, IV, V and V⁷.

The music appreciation class gives the student an opportunity to survey the periods and styles of musical compositions.

Each period brought with its time span innovative techniques and new musical forms. Several periods completely rejected techniques of the previous period. Other period composers chose to employ techniques used by earlier composers and improvise musical tastes that reflected their desire.

Music is said to be the universal language and this perhaps should be related in this context. It is not only understood by every culture of the world, but it generally touches every phase of life on any continent of the world.

CHAPTER III

UNITS OF STUDY FOR CLASSES IN GENERAL MUSIC, MUSIC APPRECIATION, AND RELATED ARTS

This chapter contains units of study for three broad areas. These areas are general music, music history/appreciation, and three related arts units.

The general music unit is basically intended for a seventh grade student, but may be used in grade nine. The subject areas of this unit include the elements of music, melody, rhythm, harmony and form.

The second area, music appreciation, is a survey of the development of musical forms, vocal and instrumental from the Middle Ages through the early part of the twentieth century.

The related arts units are music correlated with history, with emphasis on the Civil War; music correlated with the humanities, depicting the early twenties in the fields of black literature and music; and Impressionism serving as a unifying factor of music and art.

A UNIT FOR THE SEVENTH GRADE GENERAL MUSIC CLASS

RHYTHM, MELODY, HARMONY, AND FORM

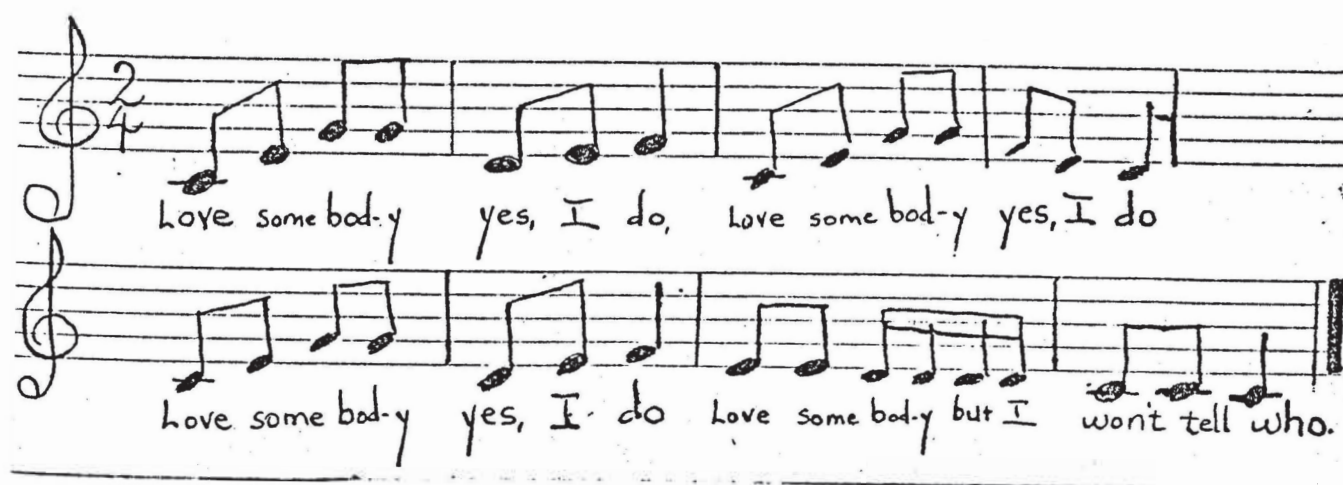
Materials to be used in this unit:

- A. Piano
- B. Chalkboard
- C. Autoharp
- D. Opaque projector
- E. Staff
- F. Portable piano keyboards
- G. Book: Basic Music - An Approach to Functional Musicianship by Robert E. Nye and Bjornar Bergethon

I. OBJECTIVE - To introduce rhythm in $\frac{2}{4}$ time.

A. Method

1. First sing familiar song, Love Somebody, p. 1.



2. Next sing Deaf Woman's Courtship.

The Deaf Woman's Courtship

Traditional

Humorously



Man:

1. Old wom-an, old wom-an, Are you fond of card - ing?



Woman:

Speak a lit - tle loud - er, sir, I'm ver - y hard of hear - ing.

3. Clap rhythm of each song.

4. Explain to students that emphasis is on the count of one.

B. Activities

1. As pupils songs, Love Somebody and Deaf Woman's Courtship, play the chords on autoharp along with piano.

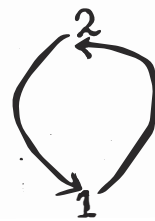
2. Have students clap rhythm of each song and observe for difference in rhythmic patterns.

3. Then draw on board pattern of Deaf Woman's Courtship for the purpose of studying accent:

Old wo-man, old wo-man are you fond of spin-ning.

$\overset{>}{1}$ 2 $\overset{>}{1}$ 2 $\overset{>}{1}$ 2 $\overset{>}{1}$ 2

4. Then allow students to conduct:



Love some-body yes I do.

1 2 1 2

5. Conduct this above line

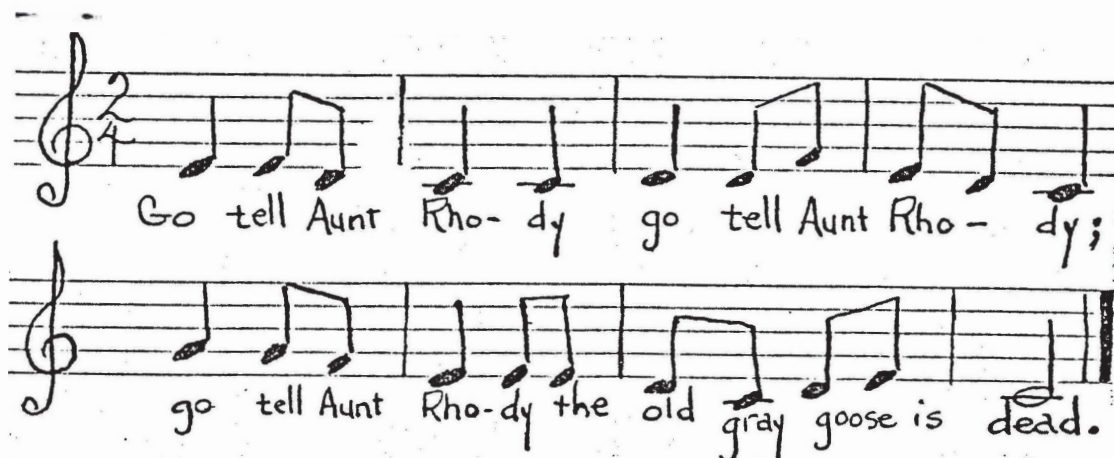
II. OBJECTIVE - To observe how rhythm is connected with melody and the valuation of notes in $\frac{2}{4}$ time.

A. Method

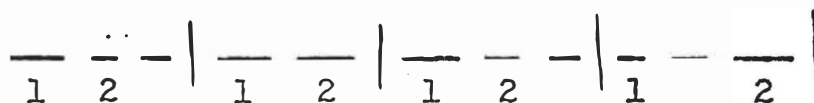
1. Alert students to change in tempo but not in rhythm.
2. Have students follow rhythm of melody through dotted lines.
3. State to students that the rhythm of the melody is quite different from the rhythm of the beat in that melody rhythm corresponds with word-rhythm.
4. Explain value of notes in $\frac{2}{4}$ time.

B. Activities

1. Sing song, Go Tell Aunt Rhody and allow students to play chord with autoharp as teacher plays piano p. 3.



2. From chalkboard have students clap out this rhythm while counting one-two.
3. Have students come to board and divide word dashes into beats of one-two.



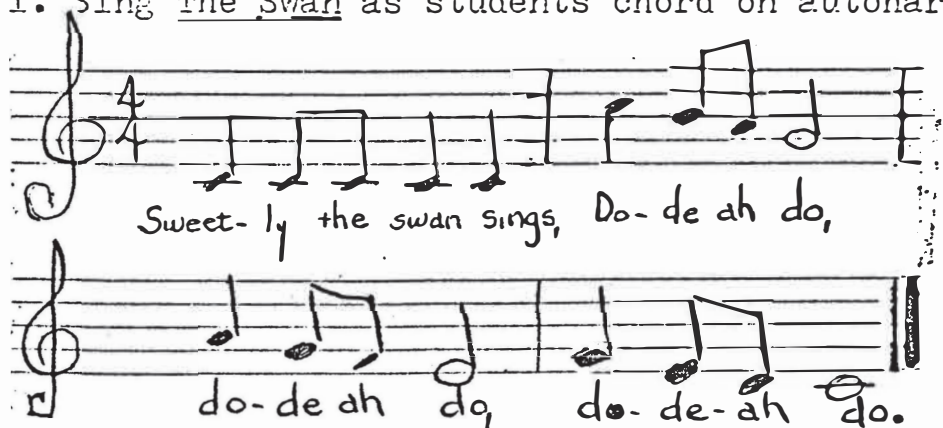
III. OBJECTIVE - To study melody and form.

A. Methods

1. Have pupils listen for cadences in music and explain that they mark the end of musical phrases.
2. Have pupils listen for phrases in the song that are alike and those phrases that are different to observe musical form.

B. Activities

1. Sing The Swan as students chord on autoharp. p. 5.



2. Have students while singing listen for the two phrases that are found in the song.
3. Have students select phrases that sound alike and those that are different.

4. Have them add letters beginning with A to each phrase and add the next succeeding letter as a new phrase occurs until its form has been described.
5. Review Go Tell Aunt Rhody to see if they can identify its form. p. 5.

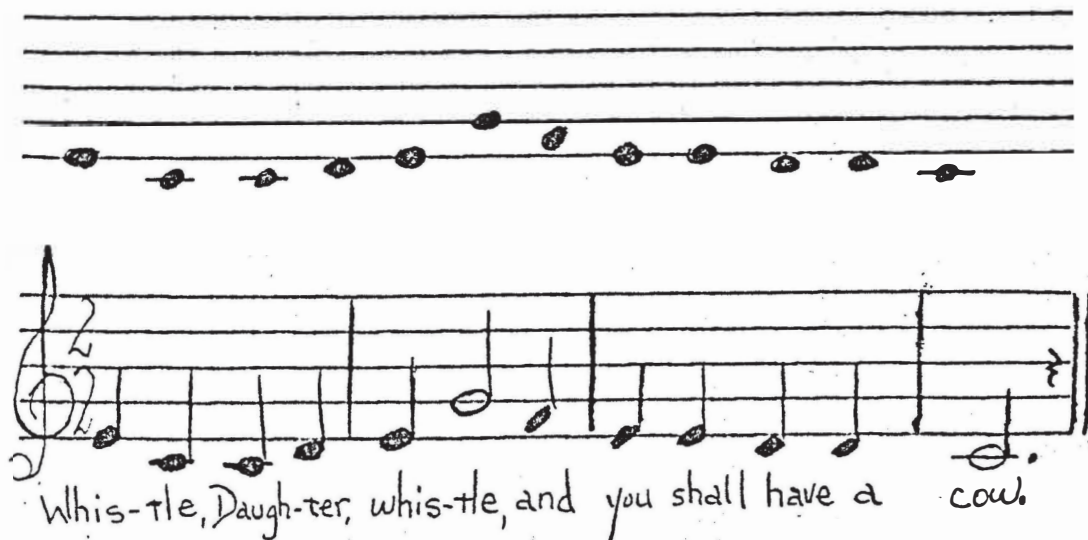
IV. OBJECTIVE - to inspect how melody flows and what effect rhythm has on it.

A. Methods

1. Explain the design of the staff.
2. Explain that melodies move upward, downward, or remain the same.
3. Explain that a melody is a succession of tones or pitches in contour.

B. Activities

1. Have students sing Whistle, Daughter, Whistle without meter sign or bar lines. p. 6.



2. Have pupils observe the motion of the melody.
3. Then add the meter sign and bar lines and have pupils observe the difference
4. Draw staff on board and explain to students that it is lettered from bottom upward and each pitch has a letter name.

V. OBJECTIVE - To teach lines and spaces of both clefs.

A. Methods

1. Give traditional sentences for lines and spaces in Treble Clef.

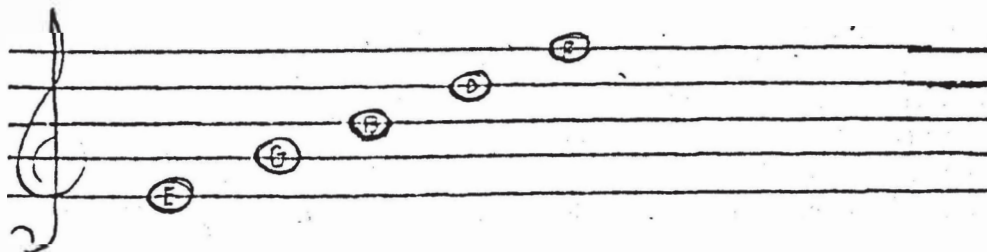
Every Good Boy Does Fine and spaces spell F A C E.

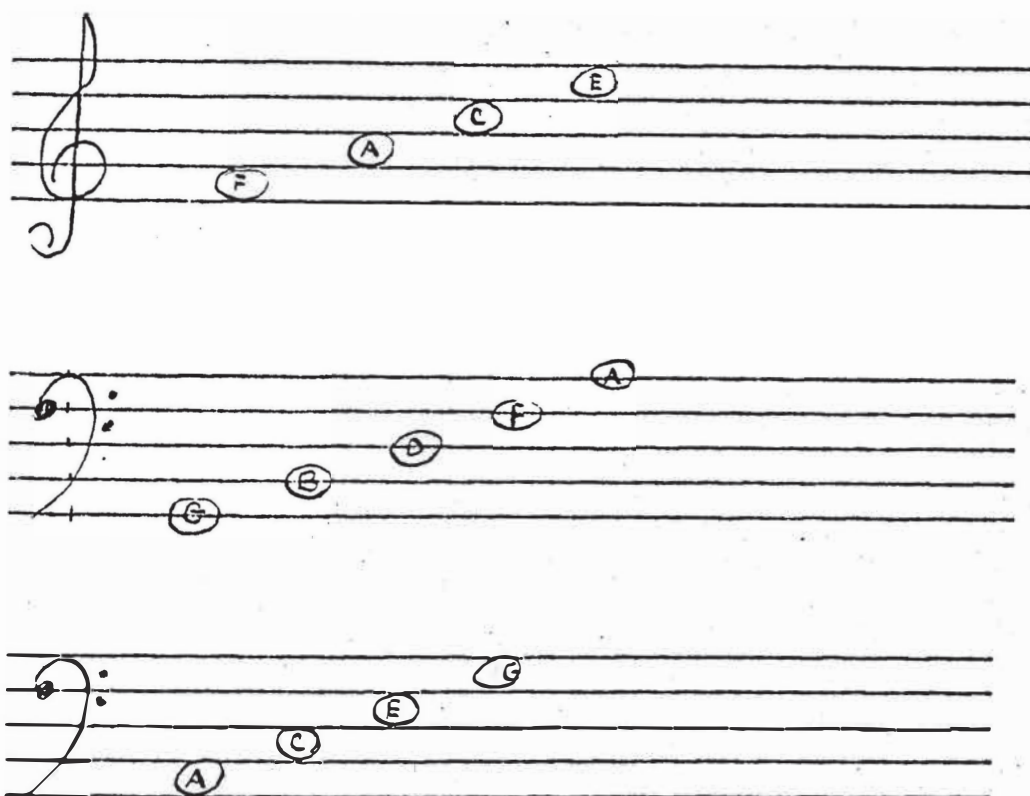
2. Give traditional sentences for lines and spaces in Bass Clef:

Good Boys Do Fine Always and All Cows Eat Grass
or All Cars Eat Gas.

B. Activities

1. Have students go to staff on board which shall have Middle C drawn on it and see if they can find E.
2. Send students to board again and notate the letter G in the bass cleff and see if lines and spaces can be found from here.





VI. OBJECTIVE - To explore the octave above and below Middle C.

A. Methods

1. Have students come to piano and find Middle C.
2. Show the distribution of keys into blacks and whites.

B. Activities

1. Come to the piano in groups of twos and find name of piano.
2. Then observe the design of the piano in groups of twos and threes.
3. Play the interval of a second or C to D, third C to E, fourth C to E, fifth C to G, sixth C to A.

seventh C to B, octave C to C.

4. Play the second C to B, play the third down, C to A, play the fourth down C to G, play the fifth down C to F, play the sixth down C to E, play the seventh C to D, play the octave down C to C.

VII. OBJECTIVE - To learn the syllable names that correspond with the numbers.

A. Methods

1. Play C scale on piano.
2. Assign members to each degree of the scale..
3. Write syllable names on board

B. Activities

1. Have student with portable keyboard go to piano and hold it up, as partner plays number of scale on piano, let partner press it on portable keyboard.
2. Then have teacher call out syllable name and student on piano play note on piano while partner plays it on portable keyboard.
3. Switch positions of students.
4. On staff write syllable names and have another group of two students play the indicated syllable.
5. Alternate between these two activities until all members have participated in one of the two activities.

VIII. OBJECTIVE - To study the construction of the I, IV, V, and V^7 chords.

A. Methods

1. Explain the principle that a chord consists of a root, a third and fifth.
2. Have students construct these chords with letter names without musical notation.
3. Have students add the musical notation to letter names.

B. Activities

1. Have students write letter names on piece of paper that will form root of chords I, IV, V and V^7 .
2. Have students count the steps between a root and a third and a fifth, and a seventh to see how to construct the chords.
3. Sing Whistle, Daughter, Whistle and have students accompany the song with chords on piano and autoharp.

IX. OBJECTIVE - To introduce rhythmic patterns of three and conduct this pattern.

A. Methods

1. Explain the meter $\frac{3}{8}$.
2. Explain the meter $\frac{3}{4}$.

B. Activities

1. Have students write three measures of three four using quarter notes, half notes, rests, or dotted rhythm.

2. Sing Du, Du Liegst Mir Im Herzen with English
text. (p. 22)

Du, du liegst mir im Herzen

(You, You Live in My Heart)

German Folk Song

Waltz tempo
Autoharp: F

German: Du, du liegst mir im Her - zen, Du, du liegst mir im Sinn,
Phon.: Doo doo leegst mear eem Hare - tsen, Doo, doo leegst mear eem Zinn,
You, you live in my heart —, You, you live in my mind,

F C F

Du, du machst mir viel Schmer - zen, Weisst nicht, wie gut ich dir bin —;
Doo, doo mahkst meer feel Schmahr-tsen, Veist nihkt vee goot ihk deer bihn —;
You, you make me feel sad —, Do you not know I love you —;

B^b F C F C F

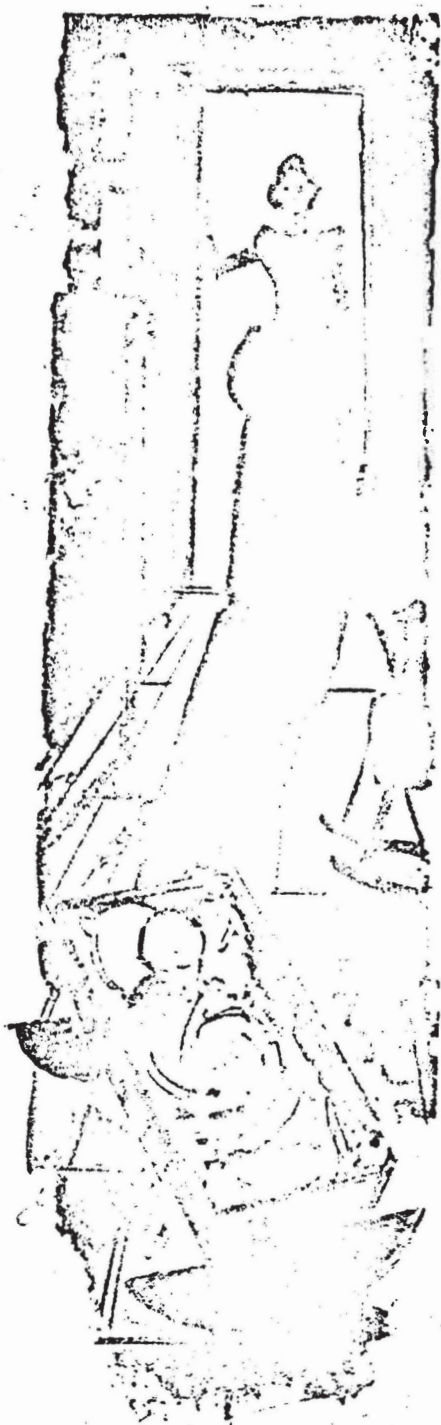
Ja, ja, ja, ja, { Weisst nicht, wie gut ich dir bin —!
Veist nihkt, vee goot ihk deer bihn —!
Do you not know I love you —!

3. Then conduct in groups of three with the accent
on:

1 2 3 1 2 3 1 2 3 8

- X. OBJECTIVE - To introduce the meter sign of $\frac{4}{4}$ and review
A B A form.

A. Methods

1. Play A Cradle Hymn by J.S. Bach.

A Cradle Hymn

WORDS BY ISAAC WATTS
MUSIC BY JOHANN SEBASTIAN BACH

Softly

1. Hush, my dear, lie still and slum - ber,

Ho - ly an - gels_ guard thy bed.

Heav'n - ly bless - ings with - out num - ber

gen - tly fall - ing_ on thy_ head.

2. Emphasize the first count with less emphasis to the third count to get the feel of four.

B. Activities

1. Sing A Cradle Hymn accompanied by piano and auto-harp.
2. Then ask students to listen to how many phrases this song contains.
3. Then conduct A Cradle Hymn in fours.

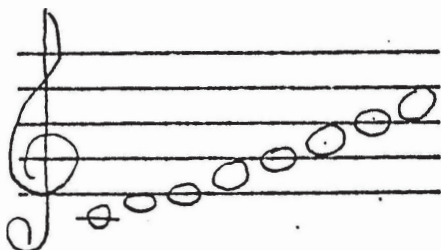
The Middle Ages and the Musical Forms
That Surrounded It

Materials to be used in this unit:

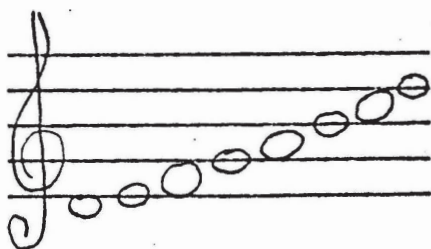
- A. Chalkboard
- B. Piano
- C. Record player
- D. Recording - Alleluia: Dominus dixit - Record 1,
Side 1: Music: An Appreciation by Roger Kamien
- E. Mimeographed hand outs
- F. Guitar
- G. Recording - Hallelujah Chorus from Messiah by
Handel, Record 1, Side 1, Music: An Appreciation
by Roger Kamien
- H. 16 mm. projector and film, Discovering the Music
of the Middle Ages (about 20 min.)
- I. OBJECTIVE - To introduce and discuss the Gregorian
Chant and Church Modes.
 - A. Methods
 - 1. Discuss the contributions of Pope Gregory to
music history.
 - 2. Discuss the formation of church modes.
 - B. Activities
 - 1. Play an example of an Aeolian mode.
 - 2. Sing When Johnny Comes Marching Home as repre-
sentative of this mode.

Church Modes

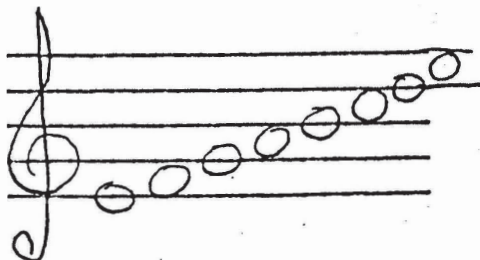
I. Ionian



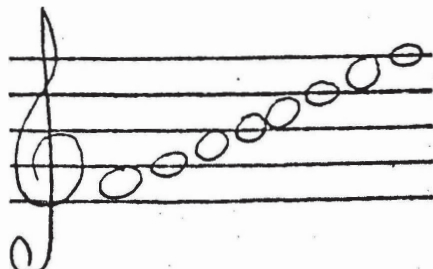
II. Dorian



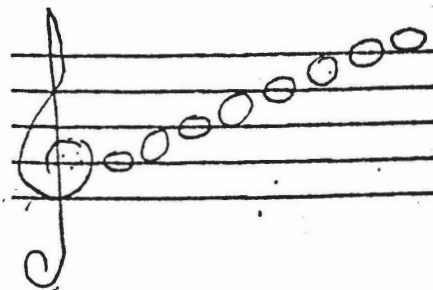
III. Phrygian



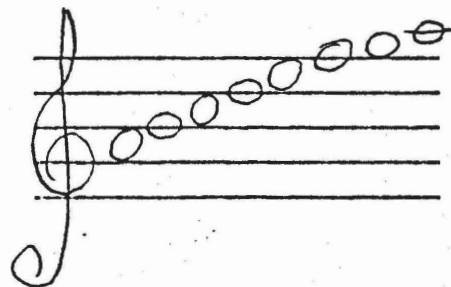
IV. Lydian



V. Mixolydian



VI. Aeolian



3. Play an example of Dorian Mode.
4. Sing What Shall We Do with the Drunken Sailor.
as representative of this mode.

II. OBJECTIVE - To discuss available instruments of period.

A. Methods

1. Discuss those instruments used for sacred music.
2. Discuss those instruments used for secular music.

B. Activities

1. Create a song that could have been sung by the minstrels during this period and accompany this melody on the guitar.

III. OBJECTIVE - To clearly define and discuss monophonic music.

A. Methods

1. By discussion define monophonic texture.
2. Play piano example of Alleluia: Dominus Dixit from Music: An Appreciation by Roger Kamien.
(pp. 86-87)
3. After playing the recording of the above mentioned piece, question students to see if they can still observe the monophonic texture.

B. Activities

1. Play recording - Hallelujah Chorus as an example of unison singing, an extension of monophonic texture from recording.

2. Play recording of Alleluia as true example of monophonic texture.

IV. OBJECTIVE - To clearly define polyphonic music and distinguish it from monophonic music.

A. Methods

1. Define organum.
2. Explain the use of the second melody above usually at an interval of a fourth or fifth above.

B. Activities

1. On chalkboard write the C major scale. Ask students to write a melody above this in ascending order using first the interval of the fourth, then the interval of the fifth.
2. Play on piano melodies created.
3. Then alter C major scale with ascending and descending skips and write melody using intervals of fourths and fifths above it.
4. Play new melodies on piano.

V. OBJECTIVE - To define and explain cantus firmus, Mass Ordinary, and Ballade and summarize music of the Middle Ages.

A. Methods

1. Review discussion of terms:
 - a. Monophonic
 - b. Polyphonic

- c. Organum
- d. Gregorian Chant
- e. Church modes

2. Introduce and explain terms:

- a. Ballade
- b. Cantus firmus
- c. Mass Ordinary

B. Activities

- 1. Show film, Discovering the Music of the Middle Ages for purpose of summarizing period.
- 2. Divide class into teams and play College Bowl over terms and facts of this period. (This may or may not be a recorded evaluation.)

VI. OBJECTIVE - To define, discuss and explore through examples, the frottola, the madrigal, and the chanson.

A. Methods

- 1. Place definitions on chalkboard of the three forms.
- 2. Explain the characteristics that differ in each form.
- 3. Play an example of each on piano that students may observe the basic contrast to the motet.

B. Activities

- 1. If language becomes a barrier, have students sing an example of each on a loo or an oo.

The Renaissance and Its Music

Materials to be used in this unit:

- A. Piano
- B. Opaque projector
- C. Chalkboard
- D. 16 mm projector
- E. Film - Music in Art of Renaissance (duration about 20 minutes)
- F. Record player and recording - Ave Maria, Record 1, Side 1, Music: An Appreciation.
- G. Book - A History of Music and Musical Style.

I. OBJECTIVE - To introduce the musical changes from Middle Ages to Renaissance through the works of Okeghem.

A. Methods

- 1. Discuss briefly the climate of Europe at the time of the Renaissance.
- 2. Show above named film.
- 3. Discuss film.
- 4. Introduce works of the Flemish composers.

B. Activities

- 1. Spearhead group feelings on humanism as contrasted with human worth during the Middle Ages.
- 2. Discuss the style of music of Okeghem.

3. Show in contrast to earlier works that Okeghem's polyphony is independent and not imitative.

(Show transparencies of Ave Maria by Des Prez page 103 of Music: An Appreciation as compared to Okeghem's Missa-mi-mi, Credo, page 119 of A History of Music and Musical Style.)

II. OBJECTIVE - To further explore Renaissance music through the works of Josquin des Prez.

A. Methods

1. Set up chart to compare style with Okeghem and des Prez.
2. Observe music to contrast.

B. Activities

1. Allow students to examine works to observe contrast in style.
2. Use the following categories for comparison.

Okeghem	des Prez
a. Mass-smoothly flowing web of contrapuntal lines not derived from each other	No significant differences were noted in works with exception of points six and seven
b. Characteristic opening motives, which could be easily imitated in other voices do not appear.	He did introduce the a capella concept giving more importance to the voice as a separate entity rather than a dependent of the instruments.

Okeghem

des Prez

c. Internal cadence and phrase endings most often occur at different times in different voices so that a spun out, unbroken or continuous texture is most typical

d. Each part different rhythm.

e. Bass part lower than usual, 2 middle voices tenor and contratenor are about equal in range. but the "superius" (soprano) is pitched lower than would be the custom today and is roughly in the alto range.

f. Most written for four voices but there are some for three and five voices.

Masses are all for four voices.

g. Cantus firmus Masses predominate.

Cantus firmus appears not in tenor but often in upper voice.

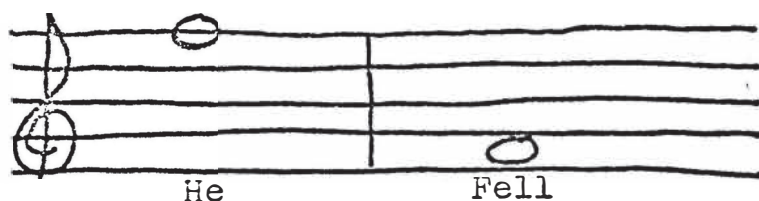
3. Look at musical examples from page 125 of A History of Music and Musical Style and also page 119 from the same source for a study of the two categories.

4. Listen to Ave Maria by Josquin des Prez.

III. OBJECTIVE - To study vocal composers from the Flemish tradition.

A. Methods

1. Discuss works of Cambert, Sermisy, Clemens non Papa, Lasso.
2. In addition to using opaque projector play on piano excerpt from pages 138 and 141 of A History of Music and Musical Styles.
3. Have students understand meaning of word painting by example.



B. Activities

1. Have students write on paper musical techniques that are still employed with these composers from earlier lectures.
2. Have students write musical techniques that are different from earlier lectures.
3. Sing excerpts mentioned in method. (Sing on a and oo or loo if Latin presents a problem.)

IV. OBJECTIVE - To introduce style and technique of Roman School.

A. Methods

1. Through discussion explain musical style of Roman School.

2. Have students relate musical details remembered from Flemish School as a basis of comparison.

B. Activities

1. Have students listen to example 64 on page 150 of A History of Music and Musical Style from piano.
2. When dissonances are discovered, see if students can find interval that is causing dissonance.
3. Again do Activity A, this time with aid of opaque projector while students are listening.

- V. OBJECTIVE - To explore the Venetian School and its composers and styles and contrast styles with the two previous schools.

A. Methods

1. Discuss data concerning composers of Venetian School.
2. Play example on piano of work of Venetian School.
3. Define terms used in various schools.
 - a. Sine Nomine - without name.
 - b. Missa brevis - simple service Mass or short.
 - c. Parody - borrowed motives from other works used in new works.
 - d. Sinfonia - interlude for instruments only between two choruses or choirs.

B. Activities

1. Play example 66 from A History of Music and Musical Style, page 155 in order that students may note exciting new feature block chords.

The Baroque Style

Materials to be used in this unit:

- A. Opaque projector
- B. 16 mm projector
- C. Record player
- D. Recordings
 1. The Coronation of Poppea, Act III by Monteverdi
 2. Dido and Aeneas, Dido's Lament by Purcell
 3. Trio Sonata in E Minor, Op. 3 No. 7 by Corelli
 4. Concerto Grosso in A Minor, Op. 3 No. 7 by Vivaldi
 5. Brandenburg Concerto, No. 5 in D Major by Bach
 6. Hallelujah Chorus by Handel
 7. Organ Fugue in G Minor by Bach

I. OBJECTIVE - To discuss the musical forms that evolved in the Baroque Period.

A. Method

1. Define: the concerto grosso, ritornello, fugue, Baroque opera, Baroque sonata, chorale, church cantata, Baroque suite, and oratorio.

B. Activities

1. Have students listen to First Movement from Brandenburg Concerto No 5 in D Major.

2. On opaque projector place outline from pages 127 and 128 of Music: An Appreciation of concerto in order that students may follow development

II. OBJECTIVE - To study musical form known as the fugue.

A. Methods

1. Define: subject, answer, counter subject, and episode.
2. Explain the four ways that a fugue subject may be varied.

B. Activities

1. On opaque projector show page 131 of Music: An Appreciation by playing the Fugue in G Minor by Bach.
2. Have students follow the pattern of the subject, counter subject and episode.
3. The fugue ends on a major chord rather than a minor chord. Have the students offer reasons why they think the composer did this.

III. OBJECTIVE - To discuss and explore the opera.

A. Methods

1. Give the background of opera.
2. Name two creators of an opera.
3. Name and describe the voices generally used in opera.

4. Explain the design and function of the aria, recitative, ensemble, prompter, overture or prelude.

B. Activities

1. Listen to the Coronation Scene from Act III, of The Coronation of Poppea by Monteverdi.
2. Have students describe the form of this duet.

IV. OBJECTIVE - To inspect the operatic work of Henry Purcell, Dido and Aeneas, and its use of the ground bass.

A. Methods

1. On the opaque projector show page 143 of Music: An Appreciation of Dido's Lament as a means of inspecting the ground bass.

B. Activities

1. Play the recording, Dido's Lament, and have students listen for the technique of chromaticism to express grief.

V. OBJECTIVE - To study the Baroque Sonata.

A. Methods

1. Distinguish between the (sonata da chiesa) and the (sonata da camera).
2. Explain the design of the Trio Sonata in E Minor, Op. 3, No. 7 by Corelli.

B. Activities

1. Have students probe the reasons for naming this musical form trio sonata.
2. Play the sonata by Corelli and have students describe the number and tempo of the movements.
3. Show from page 148 of Music: An Appreciation.

VI. OBJECTIVE - To study selected works of Bach — not previously covered.

A. Methods

1. Examine the structure of the Mass, the Baroque Suite, the Cantata and the Chorale.
2. Define terms associated with each form.
3. Play examples of each.

B. Activities

1. Contrast the style of the B Minor Mass with the Renaissance style.
2. Play Crucifixus from B Minor Mass.
3. Play from Suite No. 3 in D, examples of movements two and five, Air and Gigue. (These examples are found on Record 1, Side 2 of Music: An Appreciation by Roger Kamien;)).
4. Play an example of a Bach cantata, which contains a chorale for tenor, and is entitled Cantata No. 140, Wachet auf (Fourth Movement) from Record 1, Side 1 of Music: An Appreciation.

VII. OBJECTIVE - To explore the major development in Baroque vocal music: the oratorio.

A. Methods

1. Explain the design of the oratorio.
2. Play excerpts from the most famous oratorio written, The Messiah by George Frederic Handel.

B. Activities

1. Have students learn the story that surrounds this magnificent work.
2. Listen to Every Valley Shall Be Exalted, For Unto Us A Child Is Born, and the Hallelujah Chorus from The Messiah, Record 1, Side 2 of Music: An Appreciation by Roger Kamien.

The Elegant Era of Musical History

Known as the Classical Style

Materials to be used in this unit:

A. Opaque projector

B. Chalkboard

C. Record player

D. Recordings

1. Minuet from Ein kleine Nachtmusik, K 535 Mozart.
2. Symphony No. 94 in G Major (Surprise), (Second Movement) by Haydn.
3. Symphony No. 4 in G Minor, K 550 (First Movement and Fourth Movement.)

4. Don Giovanni, Act I, Introduction Leporello's
Catalogue Aria (Madamina) Duet: La ci darem
la mano by Mozart.

5. Beethoven Symphony No. 5 in C Minor, Op. 67.
 (First, Second, Third and Fourth Movements).

I. OBJECTIVE - To study the mood, rhythm, texture, melody, dynamics, and the Basso Continuo from the aspects of classical style.

A. Methods

1. Contrast each of these elements in form to the .
 immediate past period before them.
2. Point out innovative devices that will make this
 music more exciting than Baroque music.

B. Activities

1. After having discussed the innovative devices
 of classical style, play Prelude in C Minor
 from The Well-Tempered Clavier, Record 1, Side
 2 of Music: An Appreciation.
2. Then play String Quartet in C Minor, Op. 18, No.
 4, (Fourth Movement): Rondo and see if students
 notice the contrasts in style and the use of the
 (innovative) devices, Record 3, Side 1.

II. OBJECTIVE - To discuss and explain the sonata form.
(sonata -allegro form)

A. Methods

1. Distinguish between terms: sonata and sonata form.
2. On opaque projector show page 197 of Music: An Appreciation to explore sonata form.

B. Activities

1. Draw example of sonata form on board showing the exposition expression, development expression, and recapitulation and code expressions.
2. Play Symphony No. 40 in C Minor, K. 550, by Mozart (Fourth Movement) and have students listen and follow sonata form as it progresses through this work, Record 2, Side 1, Music: An Appreciation.

III. OBJECTIVE - To study the minuet and trio, or minuet.

A. Methods

1. Give background of minuet.
2. Describe the musical design of this movement.

B. Activities

1. Play Eine kleine Nachtmusik, K. 525 by Mozart Record 2, Side 1, Music: An Appreciation as an example of the minuet.
2. Have students listen for the pulse of three, and the A B A form.

IV. OBJECTIVE - To inspect the variety of rondo form.

A. Methods

1. Outline typical rondo form.
2. Explain the sonata-rondo.

B. Activities

1. Play again the String Quartet in C Minor, Op. 18, No. 4 by Beethoven as an example of rondo form.
Record 2, Side 1, Music: An Appreciation.
2. On opaque projector show pages 204 and 205 as students listen to this work that this may enable them to follow the progression of the work.

V. OBJECTIVE - To study the greatest contribution of the Classical Period to orchestral music, the symphony.

A. Methods

1. Explain the design of the symphony.
2. Give Brief contrast to the symphonies by Haydn and Mozart to those of Beethoven.

B. Activities

1. Have students listen to Vanquish commercial to see from which symphony this theme comes.
2. Play the theme of Ode to Joy and have students listen to find from which symphony this theme comes.
3. Have students venture thoughts as to why Haydn's Symphony No. 94 in G Major was known as the Surprise Symphony, Record 1, Side 2.
4. Play this work from Record 1, Side 2 of Music:

An Appreciation and they will see.

VI. OBJECTIVE - To study the operatic work of Don Giovanni by Mozart.

A. Methods

1. Give synopsis of story of opera.
2. Provide details of the partnership of Mozart and Lorenzo da Ponte.
3. Discuss the instrumental techniques employed by Mozart to create emotions.

B. Activities

1. Play the introduction of Don Giovanni, Record 2, Side 1.
2. Have students see if they can associate the patterns of music with the synopses of the libretto that they have received earlier.
3. Have students listen to Leporello's Catalogue Aria (Madmina), Record 2, Side 1.
4. Have students listen to the persuasive techniques expressed through the music of Don Giovanni in the duet, La ci darem la mano, and also listen as a musical motif gradually indicates Zerlina's surrender.
5. Comment on the irony of this subject and see if students agree, Mozart ends the opera with the sextet singing, This is how evil-doers end up,

a moral ending which completely contradicts his treatment of this character in previous settings, Mozart with this transition truly fools no one.

VII. OBJECTIVE - To explore the powerful style of a composer whose life bridged The Classical and The Romantic Eras — Ludwig Van Beethoven.

A. Methods

1. Outline the life of Beethoven on board.
2. Discuss at length his musical involvements with musicians of the period.
3. Give musical information on Eroica, Ninth Symphony and his opera, Fidelio.

B. Activities

1. Again question the students concerning the Vanquish commercial as an introduction to Symphony No. 5 in C Minor, Op. 67, Record 2, Side 2.
2. As students listen to work, see if they can feel the emotional progression from the conflict and struggle of the first movement in C Minor, to exaltation and victory of the final movement in C Major.
3. On Opaque projector show pages 247 through pages 253 of Music: An Appreciation, as an aid to listening of the Symphony No. 5.

Imagination, Emotion and Individualism

In Music: Romanticism

Materials to be used in this unit:

A. Chalkboard

B. Opaque Projector

C. Record player

D. Recordings: Music: An Appreciation

1. Chopin: Prelude in C Minor for Piano, Op. 28, No. 20, Record 3, Side 1.
2. Mendelssohn: Concerto for Violin and Orchestra in E Minor, Op. 64 (First Movement), Record 3, Side 1.
3. Berlioz: Fantastic Symphony, (Fifth Movement), Dream of a Witches' Sabbath, Record 3, Side 2.
4. Tchaikovsky: Nutcracker Suite, Dance of the Reed Pipes, Record 3, Side 2.
5. Smetna: The Moldau, Record 3, Side 2.
6. Wagner, Lohengrin, Prelude to Act III, Record 4, Side 1.
7. Wagner: The Twilight of the Gods, Act III, Immolation Scene (Conclusion) Record 4, Side 1.
8. Puccini: La Boheme; Act I, Scene between Rudolfo and Mimi, Record 4, Side 1.

E. Piano

F. Mimeographed hand-outs

I. OBJECTIVE - To examine the characteristics of musical elements of Romanticism.

A. Methods

1. Discuss, define and explain the individuality of style, expressive aims and subjects, nationalism and exoticism, program music, expressive tone, tone color, colorful harmony, expanded range of dynamics, pitch and tempo, form: miniature and monumental.

B. Activities

1. Play an example of Traumerei by Robert Schumann on piano and have students listen for qualities of Romantic style that can be found in the composition.

II. OBJECTIVE - To study the works of Franz Liszt and the symphonic or tone poem.

A. Methods

1. Play Hungarian Rhapsodies by Liszt as an example of the works of this composer.
2. Discuss the typical Romantic use of dynamics employed by Liszt.

B. Activities

1. As students listen to Les Preludes, have them listen to the contrast in style between the sections, work, a true example of the symphonic poem.

2. Listen to the Hungarian Rhapsodies which exhibit technique used so often by Liszt, the use of the piano to create the illusion of a full orchestra.

III. OBJECTIVE - To observe the works of Felix Mendelssohn.

A. Methods

1. Inform students of the academic talent of Mendelssohn as well as his versatility in the fine arts.

B. Activities

1. If possible, study Shakespeare's Midsummer Night's Dream with the English class.
2. Play excerpts from the work of Mendelssohn as an example of a literary drama being set to music.
3. Play Concerto for Violin and Orchestra in E Minor, Op. 64.
4. Have students listen to the brilliant shifting of thematic materials from soloist to orchestra.

IV. OBJECTIVE - To understand through definition the terms: program music, program, absolute music, program symphony, concert overture, symphonic poem (tone poem) and incidental music.

A. Methods

1. Give out mimeographed material containing the definition of terms.
2. Name a musical example to accompany each term.

B. Activities

1. Play Schumann's Carnaval as an example of program music.
2. Have students listen for programatic touches.

V. OBJECTIVE - To explain the story that surrounds the Fantastic Symphony by Hector Berlioz.

A. Methods

1. Explain the idee fixe.
2. Describe the orchestra required to perform this work.

B. Activities

1. Play the Fantastic Symphony (Fifth Movement).
2. Have students follow the musical patterns that reflect the hallucinations of the chief character of this work.
3. Have students write a paragraph explaining the most obvious change in the orchestra of the Romantic era as opposed to that of the Classical period.

VI. OBJECTIVE - To explore the music of The Russian Five.

A. Methods

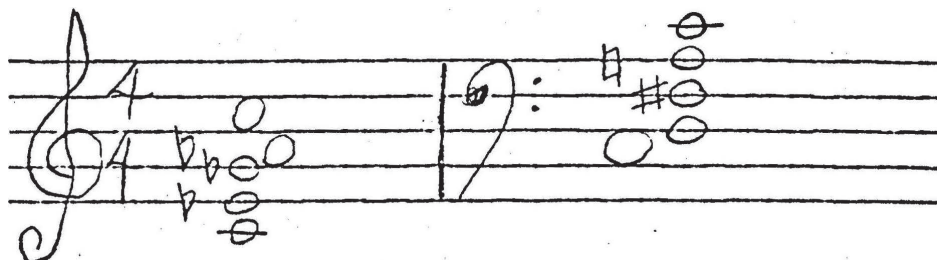
1. Name the Russian Five
 - a. Modeste Mussorgsky
 - b. Peter Tchaikovsky
 - c. Mily Balakirev

d. Rimsky Korsakov

e. Alexander Borodin

A. Methods

1. Give out biographical data on The Russian Five with emphasis on Mussorgsky and Tchaikovsky.
2. Play Boris Godunov, Prologue to Act I: Coronation Scene.
3. Have students listen to the orchestration of this work based entirely on the two chords that are dissonant.



4. Explain details of The Nutcracker Suite.
5. Play Dance of the Reed Pipes from this work.

B. Activities

1. As students listen to Boris Godunov, see if they are able to visualize the occasion through the music.
2. Have the students give their impression of the mood the dissonant chords create.
3. Before playing The Nutcracker Suite, have students recite the parts of a suite.
4. While listening to this work, have students comment on the effective use of the reeds in this composition.

VII. OBJECTIVE - To review the symphonic poem through the works of Bedrich Smetana.

A. Methods

1. Give background on the thoughts surrounding The Moldau.
2. On the opaque projector show page 327 of Music: An Appreciation as students listen in order to help them better enjoy this work.

B. Activities

1. Play this piece and have students prepare their verbal aesthetic response.

VIII. OBJECTIVE - To review the symphony through the study of the music of Antonin Dvorak.

A. Methods

1. As the class enters, play the Negro Spiritual, Swing Low Sweet Chariot without explanation.
2. Give students an opportunity to discuss the design of the symphony.
3. Play Symphony No. 9 in E Minor, From the New World

B. Activities

1. As the students listen to the various movements, have them write on a slip of paper anything about this piece that strikes a thought of coincidence in their minds.

2. If desired response is not attained, play again from the piano the melody, Swing Low Sweet Chariot.
3. Open the symphony themes as a discussion point to solicit the desired response.

IX. OBJECTIVE - To observe the man who poured new life into classical forms: Johannes Brahms.

A. Methods

1. Introduce the form of theme and variations.
2. Play Brahms - Variations on a Theme by Haydn. for Orchestra.
3. Give biographical data on Brahms.

B. Activities

1. Play this composition by Brahms.
2. Have students attempt to tell when a different variation of the theme occurs by raising their hands.
3. Have students divide into two groups and answer the question, What musical similarity is shared by Bach and Brahms?

X. OBJECTIVE - To study the works of Giuseppe Verdi.

A. Methods

1. Give the tragic events associated in Verdi's life with his early works.

2. Explain to students that the choice of subject matter in some of the Verdi operas caused scorn from many critics and from society.
3. Read the synopses of the Verdi operas:
 - a. Oberto
 - b. Nabuccò
 - c. Rigoletto
 - d. Il Trovatore
 - e. La Traviata
 - f. Aida
 - g. Otello
 - h. Falstaff

B. Activities

1. Play Triumphal March from Aida and have students write expressions on paper as to their feelings on this composition.

XI. OBJECTIVE - To follow the opera tradition through the works of Giacomo Puccini.

A. Methods

1. Name his operas and give synopses.
2. Explain verismo.

B. Activities

1. Play Act I, Scene between Rudolfo and Mimi from La Boheme.
2. Have students listen for the musical improvisations used by Puccini to exemplify the emotions felt in this scene.

XII. OBJECTIVE - To explore the musical genius of Richard Wagner.

A. Methods

1. Give mimeographed data of Wagner's life.
2. Explain the leitmotif.

B. Activities

1. Play The Twilight of the Gods, Act III, Immolation Scene.
2. Have students discuss the most striking feature of the Wagnerian orchestra.
3. On opaque projector show pages 366 through 369, the leitmotif of various phases of this work.
4. Have students on a slip of paper write what festive occasion is celebrated with music from a Wagner composition.

The Refreshingly Different Music
of the Twentieth Century

Materials to be used in this unit:

- A. Piano
- B. Opaque projector
- C. Record player
- D. Paintings selected by Monet and Renoir
- E. Recordings - Music: An Appreciation
 1. Debussy - Prelude to The Afternoon of a Faun,
Record 4, Side 2.

2. Ravel- Polero - Selected source.
3. Stravinsky - The Rite of Spring, Part I, Introduction and Dances of the Youths and Maidens, Record 4, Side 2.
4. Webern - Five Pieces for Orchestra, Op. 10, Third Piece, Record 4, Side 2.
5. Schoenberg - A Survivor from Warsaw, Op. 46, Record 5, Side 1
6. Bartok - Concerto for Orchestra, (First Movement) Record 5, Side 1.
7. Ives - The Unanswer

I. OBJECTIVE - To examine the diverse treatment of the musical elements in the twentieth century.

A. Methods

1. On board outline the treatment of harmony with respect to consonant and dissonant chords.
2. Discuss the tone color of this area.
3. Explain the use of irregularity and unpredictability in rhythm.
4. Contrast the melodic freedom of the twentieth century as contrasted to the restraint of previous periods.
5. Define terms: polychord, fourth chord, tone cluster, polytonality, bitonality, atonality, polyrhythm, ostinato, and glissando.

B. Activities

1. Play Images, by Debussy as an example of the new use of these elements in music.
2. Have students listen to this work and see how many of these devices they can discover.
3. Play Bolero by Ravel as a different type of impressionistic music.

II. OBJECTIVE - To study the style of the father of im- pressionism: Claude Debussy.

A. Methods

1. State examples of how the works of Claude Monet in art influenced the music of Debussy.
2. Define the whole-tone scale.

B. Activities

1. Show Monet's painting, Impression: lever du soleil.
2. Have students observe the use of the light colors and bright tones in the painting and relate this technique to Debussy in Reflections in the Water.
3. Play Reflections in the Water by Debussy and students write the impressions received from this work.
4. Play Prelude to The Afternoon of A Faun.
5. On opaque projector show pages 392 and 393 of Music: An Appreciation with the themes of the

Prelude. (It is hoped that students can follow the story of this work through Debussy's orchestration.)

III. OBJECTIVE - To observe the revolt to tradition evoked by Igor Stravinsky.

A. Methods

1. Acquaint the students with the story of The Rite of Spring.
2. Explain Stravinsky's use of dissonant chords to create tension.
3. Discuss the rhythmic differences used for special effects.

B. Activities

1. Play the excerpt from The Rite of Spring
2. Lead students into discussing their emotions while listening to this composition.

IV. OBJECTIVE - To focus on the break with the consonant and the calm to lean toward the dissonant and bold, known as Expressionism.

A. Methods

1. Give biographical data on Arnold Schoenberg.
2. Define: atonality, sprechstimme, twelve-tone system, tone row (set, series) tone-color, and melody.

B. Activities

1. Play Five Pieces for Orchestra, Op. 16 by Schoenberg.
2. Have students listen to the orchestral effects that are exploited by the composer.
3. Lead students to the feeling of a different sound as an attitude as opposed to the attitude of an ugly sound.

V. OBJECTIVE - To experience the realism of life with a tragic existence through the work of Alban Berg.

A. Method

1. Tell the story of tragedy of Wozzeck.

B. Activity

1. Have students for the purpose of realism, read the narrative from Scene 2, Act III.

VI. OBJECTIVE - To study the atomization of the melodic line as composed by Anton Webern.

A. Methods

1. Discuss the technique of brevity of composition.
2. Explain the use of everchanging pace of melodic fragments through solo instruments.

B. Activities

1. Play Third Piece from Five Pieces for Orchestra, Op. 10 by Webern.

2. Have students express opinions of the suppressed dynamic level and overall effect of composition.

VII. OBJECTIVE - To experience the expressive music of the Hungarian Bela Bartok

A. Methods

1. Describe the peasant life in Hungary during the period of composition for Bartok.
2. Explain to students the contrasting moods of the movements.

B. Activities

1. Play the Concerto for Orchestra, (First Movement).
2. Have students review through discussion the sonata form.
3. On opaque projector show pages 448 and 449 of Music: An Appreciation to aid in listening.

VIII. OBJECTIVE - To acquire the art of understanding creative dissonance through the music of Charles Ives.

A. Methods

1. Explain the economic status of Charles Ives, as a justification for the different sound of his music.
2. Discuss Ives' philosophy of beauty.

B. Activities

1. Play The Unanswered Question.
2. Have the students observe Ives' use of instruments,

tone color, dissonant and consonant harmony, and extreme dynamic and tempo variances.

IX. OBJECTIVE - To absorb the life style and music of American composer: Aaron Copland. .

A. Methods

1. Review the ballet.
2. Give background on the ballet, Rodeo.

B. Activities

1. Have students direct their thoughts to the setting of Rodeo.
2. Play this work by Copland and have students listen for familiar hymns, cowboy songs or other folk tunes.

The Civil War and Its Music

Materials to be used in this unit:

A. Piano

B. Opaque projector

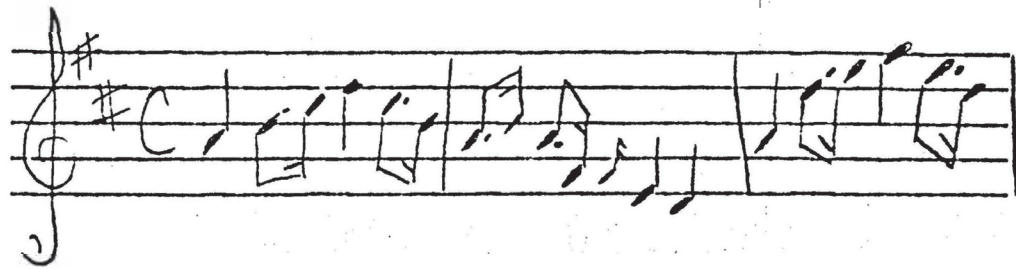
C. Books: Lincoln and the Music of the Civil War, Marching Toward Freedom, The Negro In The Civil War, A History of the United States and Exploring American History.

D. Chalkboard

I. OBJECTIVE - To discuss one of the major battles of the Civil War, Gettysburg.

A. Methods

1. Write the basic facts concerning this battle on the board.
2. Discuss the personalities of Lee, Hooker and Meade and their relationships to this battle.
3. Play basic theme that was hummed by soldiers of the North in the Civil War



B. Activities

1. Have students group themselves in fours and pretend, through equal division, to be members of the Union Army and the Confederate Army and have conversations that they think transpired at Gettysburg.
2. Have young men whistle march of the Union soldiers described on the first page of this unit.

II. OBJECTIVE - To discuss the feelings of the Negroes after The Emancipation Proclamation.

A. Methods

1. Discuss some of the stories told concerning the reluctance or eagerness of the Negroes to obey this decision.

2. Play No More Auction Blocks.

3. Play Oh, Freedom.

B. Activities

1. Have students role play the Negroes anxious to be free.

2. Have students role play the Negroes reluctant to be free.

3. Have students sing and harmonize No More Auction and Oh, Freedom.

Music and Literature of the 1920's

The Harlem Renaissance

Materials to be used in this unit:

A. Overhead projector and transparencies

B. Mimeographed handouts

C. Opaque projector

D. Record player and recordings

E. Filmstrip projector

F. 16 mm projector

G. Films: Body and Soul, Part Two Soul (About 30 min.)

H. Film: The Jazz Age - 1921-29 (About 30 min.)

I. Filmstrip: Afro-Americans Speak For Themselves.
Part Two.

J. Books: Great American Negroes, Past and Present,
(The Afro-American Press, 1964.) - Black American Literature - Houston Baker.

K. Cassette Tape recorder and tapes.

I. OBJECTIVE - To compare poetry and music of the 1920's.

A. Methods

1. To introduce this unit students will be given random examples of black poetry without period identification.
2. Students will be asked to group together poems that they think show pride in the Black race and the African heritage, and those that protest racial and social injustices.
3. Film will be used to give an overview of the music of this area.
4. Records will be played to show blues with full Negro accompaniment.

B. Activities

1. Students will be asked to share their groupings and reasons for same.
2. Teacher will identify the classification according to the style of the poems read by the students.
3. The students will see film, The Jazz Age, Part I for the purpose of receiving an overview of the music of the 1920's.
4. The students will listen to Crazy Life as representative of music by the entertainers of the period.

II. OBJECTIVE - To spotlight authors and musicians of the period.

A. Methods

1. Give students biographical sheets of Claude McKay.
2. Give students biographical data on Johnny Dunn.
3. Give students copies of the following poems. by Claude McKay: The White House, If We Must Die, and Baptism.

B. Activities

1. Students are to analyze these three poems to determine whether or not they represent the spirit of the Harlem Renaissance.
2. Students are to listen to Jazzin' Babies Blues, and I Promised Not To Holler, But Hey, Hey as an example of the first record of the large orchestra jazz style arranged for reeds' and brass.

III. OBJECTIVE - To further spotlight the authors and musicians of the Harlem Renaissance

A. Methods

1. Show slides of Langston Hughes
2. Show slides of Lucille Hegamen
3. Show filmstrip, Afro Americans Speak For Themselves.
4. Listen to the recordings of Jazz Me Blues by Lucille Hegamen.

B. Activities

1. Allow students to write a short composition on

The Dream Deferred by Langston Hughes.

2. Listen to Recordings of Jazz Me Blues by Lucille Hegamen as an example of the many orchestras led by women during the 1920's.

IV. OBJECTIVE - To show the direct relationship between Poetry as a literary vehicle as well as a musical vehicle.

A. Methods

1. Name movements of a symphony
2. Use opaque projector to flash poem. Dark Symphony on screen and see if students can correlate the parts of the poem to parts of the symphony.
3. Play recording of the poem, Dark Symphony by Melvin Tolson (approximately 40 minutes)
4. Play recording of Third Symphony by William G. Still as a representative of symphonic form, although it is not of this era in composition.

B. Activities

1. Students are to listen closely to see if a connection can be made between the effect that the poet was trying to achieve and a musical symphony.

A Correlation Between Impressionistic
Music and Impressionistic Art

Materials to be used in this unit:

A. Record player

B. Recordings of music by Debussy

1. La Mer

2. Images

3. En Bateau

4. Voiles

5. Reflets dans L'Eau

6. La Cathedrale Engloutie

7. L' Apres-Midi

C. Recording - Bolero by Ravel

D. Paintings

1. Impression: lever du Soleil

2. Argenteuil - sur-Seine by Monet

E. Painting - The Boat by Renoir

F. Opaque projector

F. Colors and art paper

I. OBJECTIVE - To compare the work of Debussy with the paintings of Monet.

A. Methods

1. Play recording La Mer and Images by Debussy.

2. Observe paintings on opaque projector by Mone-

entitled Impression: Lever du soleil and Ar-
genteuil sur-Seine.

B. Activities

1. Have students listen to recordings to see if they can imagine from the music the flowing of the sea.
2. Look at paintings and see how the colors are used to create various illusions.
3. Have pupils do an impressionist painting on any subject they desire. (Use New Yorker Magazine as a source of inspiration.

II. OBJECTIVE - To compare the music of Debussy with the paintings of Renoir.

A. Methods

1. Play recordings: En Bateau, Voiles, Reflets dans l'eau, and La Cathedrale Engloutie by Debussy
2. Show pictures on opaque projector by Renoir, The Boat.

B. Activities

1. Have students listen to recordings and see what impressions they receive.
2. Then give students the impressions that were intended by the composer.
3. Have students observe paintings and see what impressions they receive.

4. Then give students the impression that was intended by the artist.

III. OBJECTIVE - To compare the musical differences between Debussy and Ravel.

A. Methods

1. Play recordings: L'Après Midi D'Un Faune by Debussy and Bolero by Ravel for comparison

B. Activities

1. Have students listen to recordings and compare styles of Debussy and Ravel.
2. Next have students draw impressions of two recordings.
3. Have students write a paragraph as to how they feel the composers differ in style.

CHAPTER IV

A COMBINATION OF INFORMATION GAINED, AND IMPLICATIONS FOR FURTHER ACTIVITIES

It was the purpose of this paper to show the great need for materials for the non-performing secondary music student.

Far too often, performance is the main intent and purpose for the presence of the music specialist in the school program. It is the understanding of this author that this aspect is very pertinent to the efficient operation of the music program, however it should not be the sole objective.

Civic pride and public relations have tended to place great stress on the area of performance. Society seldom finds a need to have the elements of music discussed at a Kiwanis luncheon, however the school choir, band or orchestra are often used. Upon this principle many administrators stress the importance of outstanding performance organizations.

Let us approach this subject from the position of its roots. Without the knowledge of the elements of music: melody, harmony, rhythm and form what type of performing ensemble would our schools assimilate? It is so important that those instruments or voices directly associated with melody be able to transmit this motif to the listening public..

As is common knowledge to most laymen in music, melody is certainly the soul of music. It would be most unpleasant to the ear to hear a rendition of America and not be able to identify the voice or the instrument carrying the melody or the melody itself, for that matter.

Just suppose the melody note is an E in the Key of C Major and the other voices blend with a chord of D, E, and A, rather than a chord of C and G (barring the fact that Ives is the composer), this would be a dissonant sound to the ear.

The author feels that it would be extremely difficult to waltz to a Strauss Waltz, should the school band or orchestra play the piece in a $\frac{4}{4}$ rather than a $\frac{3}{4}$. A dancer as agile as Fred Astaire might find this a task worthy of concern.

Form is less likely to affect the general public, but a strong knowledge of this element is necessary for good musicianship.

Many of these statements sound facetious to the performance minded teacher, but she must remember that most of the foundation on which he/she stands is rooted in the general music class.

The above paragraphs are not intended to denote the general music class as a stepping stone to performance organizations, but merely remind the general world that without the knowledge imparted in this class there would be few performing organizations worthy of note.

There is in our society a vast majority of students who

desire the musical experience that only the general music class can provide. To borrow an old expression, and paraphrase, "the general music class is a place where everybody is somebody."

Many people go to concerts, just to say they attended. Others attend to receive an aesthetic response to the music. But the listener who truly receives the most from his concert experiences is one who has received some background in a music appreciation class.

The general public finds it difficult to identify with the Gregorian Chant for language reasons, if for no other. This experience can be assisted to degrees of great appreciation when one can be led on a tour of the beautiful cathedrals through slides and given an explanation of the Cantus Firmus. The chant then takes on new meaning.

Many people learn the subject matter of these units through the medium of television. In discussing television with a young musician, it was observed that Beethoven's Symphony No. 5 in C Minor loaned its motif to the Vanquish commercial. When the teacher approached this work in class it had a new significance.

In the opinion of this author in splendor or grandeur no musical work matches the opera. Through learning experiences provided by music appreciation, many listeners have attended the operas of Verdi and Puccini who otherwise would never have had the privilege.

No one attends a wedding without enjoying the works of Mendelssohn and Wagner. Just learning to recognize this music gives the spectator at a wedding a sense of accomplishment.

The twentieth century has brought changes of a radical nature in all disciplines, and music is no exception. However through information gained in the music appreciation class, the average listener develops discrimination.

John Donne once said, "No Man Is An Island" and this author chooses to paraphrase the expression to say "No discipline is an island". It has been discovered through ardent research that most of our disciplines can be correlated. The creative faculty seeks this correlation to enrich the learning experiences of its students. For the purposes of this thesis, the areas of correlation were music and history (Civil War), music and English (Harlem Renaissance and Jazz) and music and art (Impressionism).

More work needs to be done in the realm of the twentieth century. The ragtime of Scott Joplin was a major contribution along with the early blues singers.

The "Beatles" created a musical phase that has not been equalled or duplicated. Research into the psychology of their music is noteworthy.

As a correlation unit between science and music, electronic music could be covered.

This author feels that the general music unit provides an excellent opening for a course in general music dealing

with the elements of music.

Teachers who have interest in the team teaching effect without all the rigidity that accompanies this program may find these units beneficial.

The information given in the music appreciation class serves as a broad base on which to build a music history or music appreciation class.

In summation, the author suggests that music educators provide musical experiences for the vast majority of our students, the non-performing, through general music, music appreciation, and related arts.

BIBLIOGRAPHY

- Adams, Russel. Great Negroes Past and Present. Afro-American Press, 1964.
- Andrews, Frances and Joseph Leeder. Guiding Junior High School Pupils' Music Experiences. Prentice-Hall, Englewood Cliffs, New Jersey, 1953.
- Apicella, Anthony J. and Giampa J. Attilio. "The General Truth About General Music". Music Educators Journal, Vol. 56, 1969.
- Bernard, Kenneth A. Lincoln and the Music of the Civil War. The Caxton Printers, Inc., Caldwell, Idaho, 1966.
- Christian, Floyd T. "Let's Take A Look At School Music". School Music. Allyn and Bacon, Inc., Boston, 1965.
- Giddings, Thaddeus, Will Earhart, Ralph Baldwin and Elbridge Newton. Music Appreciation In The School Room. Ginn and Company, Boston, 1930.
- Glenn, Neal, William McBride, and George Wilson. Secondary School Music Philosophy, Theory and Practice. Prentice-Hall, Englewood Cliffs, New Jersey, 1970.
- Gold, Charles. "Music in the Curriculum". School Musician, Vol. 44, 1973.
- Greckel, W. C. "Music Misses the Majority". Music Journal, Vol. 30, Pt. 2, 1972.
- Hoffer, Charles. Teaching Music In The Secondary Schools. Wadsworth Publishing Company, Belmont, California, 1964.
- Jipson, Wayne, "The Other Eighty-Five Percent". Music Educators Journal, Vol. 55, 1969.

BIBLIOGRAPHY (Continued)

- Kamien, Roger, Music: An Appreciation. McGraw-Hill Book Company. New York, 1976.
- Leeder, Joseph A. and William S. Haynie. Music Educators In Schools. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1966.
- Moses, Harry E. Developing and Administering A Comprehensive Music Program. Parker Publishing Company, West Nyack, New York, 1970.
- Murray, Alma and Robert Thomas, ed., Major Black Writers. Scholastic Books Series.
- Nye, Robert E. and Bjornor Bergethon. Basic Music: An Activities Approach to Functional Musicianship. Prentice-Hall, Englewood Cliffs, New Jersey, 1968.
- Singleton, Ira. Music In Secondary Schools. Allyn and Bacon, Inc., Boston, 1963.
- Standifer, James A. "Listening Is An Equal Opportunity Art". Music Educators Journal, Vol 57, 1970.
- Ulrich, Homer and Paul A. Pisk. A History of Music and Musical Style. Harcourt, Brace and World, Inc., New York, 1963.
- Wilson, Harry Robert. Music In The High School. Silver Burdett, New York, 1941.