



Dear Louisiana Educators,

Thank you for registering your school for the Baton Rouge Symphony Orchestra's 2014 Young People's Discovery Series! We are excited to see you at Christian Life Academy this October, where your students will be amongst thousands in the Greater Baton Rouge area who will experience the power and inspiration of a live symphony orchestra.

To help you prepare your students for concert day, the BRSO offers lesson plans focused on the concert theme – Blue Dog traveling through musical and artistic history. Below are lesson plans developed by the BRSO Director of Education along with the BRSO education committee, which include listening examples of the repertoire to be performed at the concert, accompanied by engaging activities. These plans can be modified for most any grade level.

As a partner with the George Rodrigue Foundation this year, we would like to also offer you their wonderful classroom resources. Visit their website to take advantage of the multi-curricular plans, appropriate for varying grade levels –

<http://www.georgerodriguefoundation.org/site315.php>.

Educators like you understand the value of arts education for young people in our city. Again, we are excited that you will be joining us this fall for Discovery...can't wait to see you there!

Sincerely,

Jessica Ottaviano  
Director of Education





**Baton Rouge Symphony Orchestra**  
**2014 Young People's Discovery Series Lesson Plans**  
**Written by Jessica Ottaviano, Director of Education**

Unit Objective: Students will recognize and identify the musical and artistic characteristics of the following eras – Baroque, Classical, Romantic, and Contemporary.

Listening List

Baroque

J. S. Bach, Toccata and Fugue in D Minor - <https://www.youtube.com/watch?v=IVJD3dL4diY>

Antonio Vivaldi, Four Seasons, Spring - <https://www.youtube.com/watch?v=6LAPFM3dgag>

J.S. Bach, Concerto for Two Violins - <https://www.youtube.com/watch?v=leTVfMb2uME>

Classical

Wolfgang Amadeus Mozart, Marriage of Figaro Overture -

[https://www.youtube.com/watch?v=Mp6UAGN\\_Ir4](https://www.youtube.com/watch?v=Mp6UAGN_Ir4)

Wolfgang Amadeus Mozart, Eine Kleine Nachtmusik -

<https://www.youtube.com/watch?v=QZWKUszkbXU>

George Frederic Handel, Surprise Symphony - <https://www.youtube.com/watch?v=lljwkamp3ll>

Romantic

Hector Berlioz, Symphonie Fantastique, mvt. 5 –

<https://www.youtube.com/watch?v=cao6WYF-61s>

Richard Wagner, Ride of the Valkyries - <https://www.youtube.com/watch?v=xeRwBiu4wfQ>

Johann Strauss, Jr., Die Fledermaus Overture - <https://www.youtube.com/watch?v=QROR4LioU-8>

Contemporary

Igor Stravinsky, Rite of Spring - <https://www.youtube.com/watch?v=jF1OQkHybEQ>

Folk song, Simple Gifts - <https://www.youtube.com/watch?v=OXDW-J3U2g4>

Aaron Copland, Appalachian Spring - <https://www.youtube.com/watch?v=W2R7eDwD2TY>

Leonard Bernstein, Candide Overture - <https://www.youtube.com/watch?v=422-yb8TXj8>



## Week One - Baroque

Objective: Students will identify the characteristics of Baroque style – ornamentation, string instrumentation, polyphony, basso continuo, use of organ and harpsichord, Bach as prominent composer, terraced dynamics.

Materials Needed – computer and internet access, speakers, projector or way to display images, student paper/pencil

National Standards Covered –

6. Listening to, analyzing, and describing music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Task Analysis –

Start by playing Bach's Toccata and Fugue in D minor and ask students to silently listen for the instrument being played and whether the rhythms are moving slowly or quickly (solicit **pipe organ**, quick rhythms). Explain that these fast-moving rhythms are characteristic of the Baroque era, called **ornamentation**. Display the art and architecture of the Baroque era, pointing out the details or ornamentation in each. Listen again and ask students to think about the composer (**J. S. Bach**). Present picture and brief information about Bach.

Next play Bach's **Concerto for Two Violins**, asking to students to listen for which, and how many, instruments they hear (strings, harpsichord). Explain that Baroque composers mainly used **string instruments** in their music, and name each instrument in this family (violin, viola, cello, bass). Play example again, having students listen closely for whether the **harpsichord** is consistent or sporadic. Discuss the harpsichord's role as "**basso continuo**" or continuous bass, another characteristic of the Baroque era. On a final listen, guide students to listen to how many lines of music are being played, leading to a discussion on **polyphony** (multiple lines of music or melodies at one time) vs. a monophonic line of music.

The last Baroque listening example is Vivaldi's Four Seasons, in which the teacher should ask students to listen for the dynamics in the piece. Ask a child to describe the softs/pianos and louds/fortes of the music, guiding them to the term "**terraced dynamics**." Play music again, asking children to raise their hand when they hear a piano dynamic, and to put it down when they hear forte again. Ask students what other Baroque characteristics they heard in Vivaldi's music. Create a list on the board or have students make a list in their notes so they can reference it in following weeks – string instruments, ornamentation, polyphony, harpsichord, basso continuo.



## Week Two - Classical

Objective: Students will identify the characteristics of Classical style – restrained emotions, monophonic lines of music, symmetry, simple rhythms, growing orchestra, Mozart as prominent composer.

Materials Needed – computer and internet access, speakers, projector or way to display images, large music staff on board, staff paper, student pencils

National Standards Covered –

5. Reading and notating music.
6. Listening to, analyzing, and describing music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Task Analysis –

As you pass out staff paper to students, play a Baroque musical example from the previous week to briefly review its characteristics. Transition to an open discussion on the term “classical” and what this means to students. Classical music, cars, books, movies? Explain that classical music meant looking back to an earlier time in history when things were simpler and less ornamented than the Baroque era, using the symmetric columns of Classical architecture and the simplicity of Classical paintings to help explain.

Play **Mozart’s Marriage of Figaro Overture**, asking students to think about how many lines of music they hear. Compare to the polyphony of the Baroque era, explaining that Mozart used one basic melody or **monophonic line**, unlike Bach’s polyphony. Reference the simplicity of the painting to connect this concept. Listen again, this time having students quietly sing the melody if they can and think about whether this melody repeats. The first 16 bars repeat, creating **symmetry** in the musical phrasing. Guide students to compare to symmetry of the architecture, discussing the desire for balance in the Classical era.

Observe the instruments being performed. How does this compare to the Baroque era? Is the **orchestra bigger** or **smaller**? What new instruments do we see? Introduce the woodwind family (flute, clarinet, oboe, bassoon), the two brass instruments Mozart used (trumpet and French horn), and finally the one percussion instrument (timpani). Point out that the majority of the orchestra is still strings, but that instrumentation is growing.

Have students listen to Mozart’s *Eine Kleine Nachtmusik* and identify some of the characteristics discussed in the *Marriage of Figaro* – opening monophonic line, many repeated phrases to create symmetry, an all string orchestra.

Briefly introduce George Frederic Handel as another Classical composer, one who uses very **simple rhythms**. Explain that students will decode eight measures of these simple rhythms, having them prepare eight blank measures on their staff paper, just like your example on the board.



Display their note choices – quarter note, eighth note, quarter rest. Play music through three to four times, guiding students to quietly tap along with the rhythm, to say “ta” and “titi” in their head, or any other mode that may help them decipher the rhythm. After a few listens, have different children come to the board and fill in each measure on the board. Have a final listen with the rhythm dictation complete so that students can check their work.

Discuss why Handel would have named this piece his “Surprise Symphony.” Add appropriate dynamics to the dictation, explaining that the sudden loud at the end of the eight measures is called a “subito” forte.



### Week Three – Romantic

Objective: Students will identify the characteristics of Romantic style – drama, expression of emotions, sudden changes, big orchestra, longer pieces, programmatic music.

Materials Needed – computer and internet access, speakers, projector or way to display images, student pencils

National Standards Covered –

6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Task Analysis –

Play a Classical example from the previous week to briefly review the characteristics of the era. Play Berlioz's *Symphonie Fantastique*, mvt. 5 beginning around 1:30 and ask students to think about the immediate differences they notice from the Classical era – **new brass and percussion instruments**, involved rhythms, loud/powerful sound.

These growths in the orchestra reflect Romantic ideals of heavily **expressed emotions**, which you can visually display to students through art. Explain that composers expressed emotion through **sudden changes** in their music. Begin music at the same starting point and ask students to raise their hand when they hear a sudden change in the music, then ask one child to explain the change (in tempo and dynamic). Begin music at 3:00 and discuss the new instruments heard and seen (percussion bells, tuba, trombone). Stress that the **orchestra has grown** in the Romantic era.

Next students will listen to Wagner's *Ride of the Valkyrie* to identify which new brass instrument is featured (trombone). Explain that this excerpt is from an opera, *The Ring Cycle* and that musical works in the Romantic era were **very long**. Have students guess how long the complete *Ring Cycle* may be (15 hours!)

Discuss **programmatic music** as a way that Romantic composers used their music to tell a story, further expressing their emotions. Students will listen and/or watch the *Ride* excerpt and write their own program or story according to what they hear. Ask some students to share their interpretation, and then explain to the class what is actually happening in the plot – King Wotan builds a castle that he pays for with his valuable ring, which he later decides he wants back. Many battles ensue to retrieve the ring, and this particular scene features Wotan's daughters, the Valkyries, transporting fallen heroes to the castle by ship during a bad storm.

The final listening example is Strauss Jr.'s **Die Fledermaus** overture. Have students listen for the characteristics of the Romantic era – big orchestra, sudden changes in tempo and dynamics, expression of emotions.



## Week Four – Contemporary

Objective: Students will identify the characteristics of Contemporary style – rhythmic focus, avant-garde work, American music/art popularizes, folk tune influence.

Materials Needed – computer and internet access, speakers, projector, student paper/pencils

National Standards Covered –

1. Singing, alone and with others, a varied repertoire of music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Task Analysis –

Play a Romantic example from the previous week to review style characteristics. Briefly discuss the changes that have happened in music throughout the three eras your class has covered, leading to the Contemporary where composers again changed, this time to try very different approaches to music.

One example is Stravinsky's Rite of Spring. Start at 2:50 (music only) asking students whether the focus is on melody or **rhythm** (rhythm) then whether this is consistent or irregular (irregular). Have students explore which instruments are playing these irregular rhythms, explaining that there are no percussion instruments. Introduce the term **avant-garde** as a dramatic new way of performing music, in this case with typically melodic instruments being used in a rhythmic way. Next, show students the Rite of Spring ballet, exploring preconceived ideas of ballet dance and how this performance compares, connecting to the concept of avant-garde.

Another way that composers explored writing music was through incorporating **folk tunes** into their work. Aaron Copland, an American composer used a Shaker hymn to compose one of his pieces. Play the choir singing Simple Gifts for students, displaying the lyrics. On a second listen, have students sing along. After becoming familiar with the song, play Copland's Appalachian Spring at 19:15, asking students to put a finger up each time they hear a new instrument enter with the folk tune melody. Emphasize how Copland elaborated on such a simple folk song to create his piece.

Leonard Bernstein was also an **American** composer who doubled as an incredible conductor. Both his and Copland's work led the way for American musicians at this time, also when George Rodrigue was starting his Blue Dog art work right here in Louisiana. Discuss with students how artists and musicians both express themselves, but through different mediums. What influences artists? Their environment? The historical time in which they lived in? The values held by society at that time?

Have students view different Blue Dog paintings and watch Bernstein conducting his **Candide Overture** to brainstorm the above questions. Also use Bernstein's video as an instrument review to get ready for the Baton Rouge Symphony Orchestra concert.



## **Week Five – Final Review**

Objective: Students will recognize and identify the musical and artistic characteristics of the following eras – Baroque, Classical, Romantic, and Contemporary.

Materials Needed – cards with style terms, 8 ½ x 11 paper, coloring/painting tools

National Standards Covered –

6. Listening to, analyzing, and describing music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Task Analysis –

Create flash cards with different style characteristics, images of art/architecture, different names of composers, etc. and label each corner of the room a different era. Distribute the cards and have students move to their appropriate era. Go around the room and evaluate whether each student is in the correct place, discussing any mistakes that may have been made to review for the concert.

After returning to seats, ask students to think about their favorite era. Have them create their own Blue Dog drawing or painting on an 8 ½ x 11 piece of paper, placing Blue Dog in a historically and stylistically accurate setting. Get creative! Will Blue Dog be helping Mozart compose? Will he join Bach at the pipe organ? Submit some of your students' best work for a chance to be displayed at the concert. Submit to the BRSO Director of Education – 7330 Highland Rd., Baton Rouge, LA 70808.



**Images**

Baroque –



Louis XIV (Hyacinth Rigaud, 1701)



Versailles Hall of Mirrors

Classical –

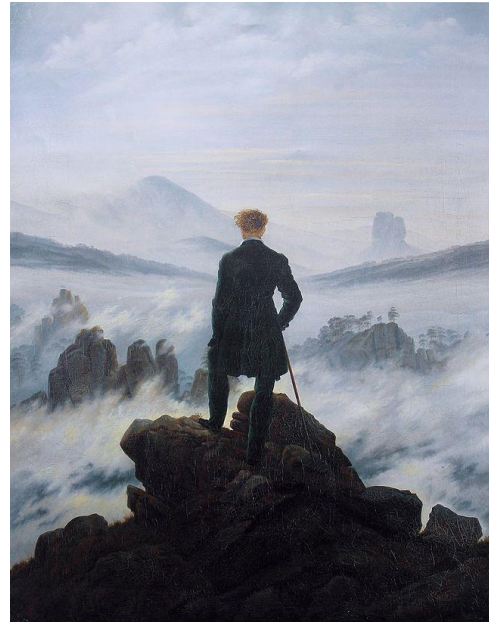


Esterhazy Palace in Eisenstadt, Austria

Romantic –



Two Dancers Entering the Stage  
by Edgar Degas



Wanderer Above the Sea of Fog  
by Caspar Friedrich

Contemporary –

Three Musicians  
by Pablo Picasso







Blue Dog Oak  
by George Rodrigue