



## Supporting Materials for *Time Travel Through Music*

### Segment I: Music in Motion: Always Changing

#### Topic Summary:

-- Philharmonia Baroque Orchestra plays music of the Baroque, Classical, and Romantic periods. Historic music was written by and for real people who had emotions just like ours.

--“Baroque” is a term borrowed from the visual arts. It refers to the elaborate, decorative styles that were popular in art, architecture, and fashion of the time.

--Period music was “modern” when it was written. Like dance, it was part of everyone’s life. It was performed live because there were no recording devices.

--. When we play or listen to this music, we are like time travelling explorers, discovering historic sound and “language”. Great music is universal

--Music is a vehicle for understanding people from different cultures or different times. We can grow when we are open to experiencing all kinds of music.

#### Additional Resources:

#### Segment I Classroom Activities:

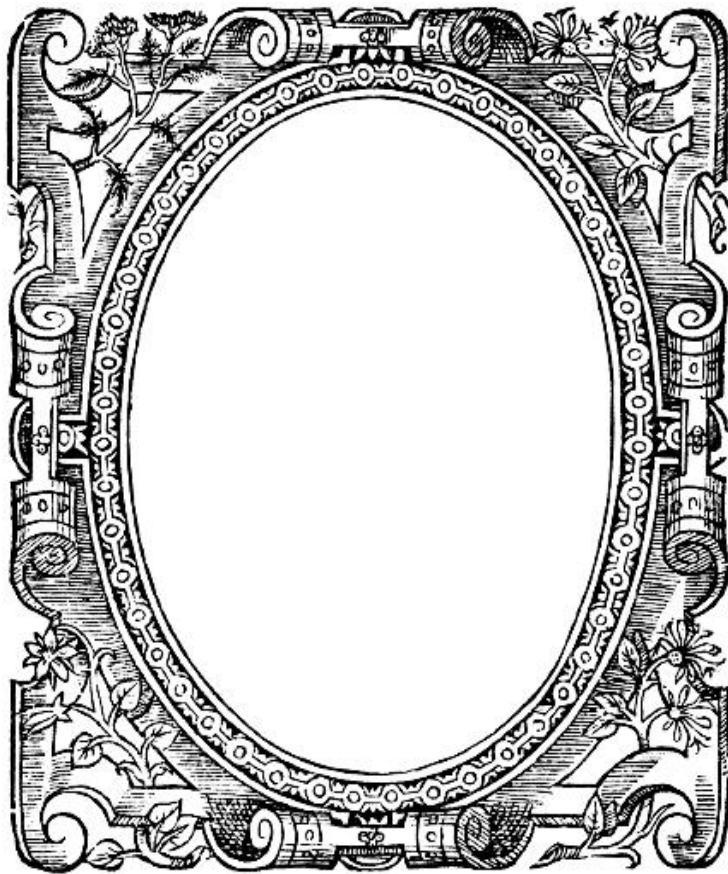
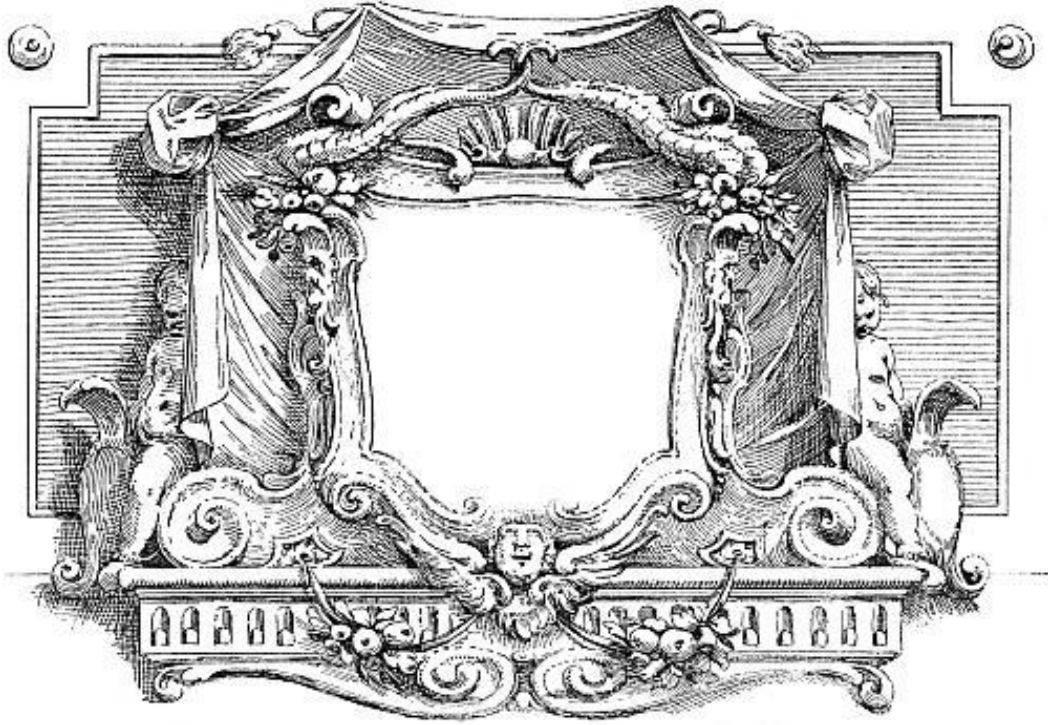
##### Write a reflection piece: How is music a universal language?

Some possible answers: It taps into our deepest emotions and communicates how we feel. Like language, it is part of everyone’s life. It has structure, cadence, elements of conversation, and conveys a range of emotions.

#### 18<sup>th</sup> Century “Baroque” Art Project

Create a baroque style cartouche (an architectural or graphic ornament) with your initials in fancy lettering at the center. Cartouches decorated buildings and other monuments. Sometimes they appeared in maps or letters.

Students may use an existing cartouche template or design their own. Templates:



### Communication Exercise in Critical Listening

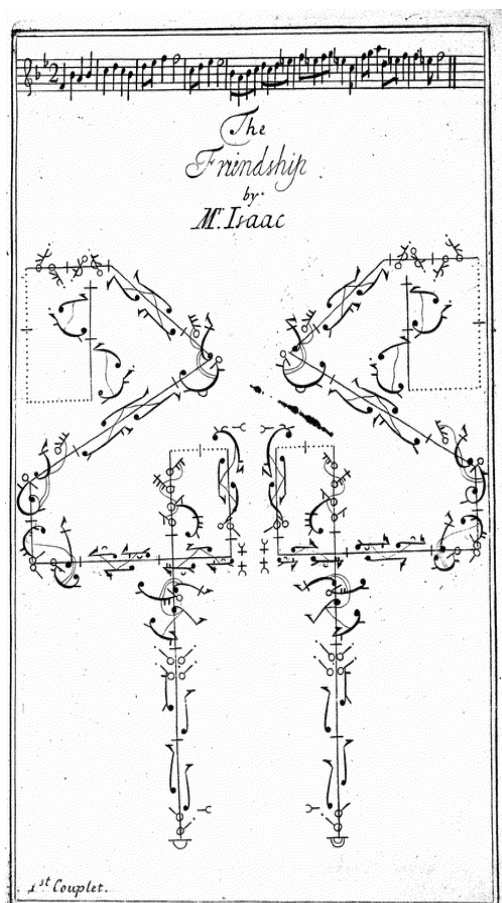
Students work in groups. One student “performer” chooses an emotion or mood (“affect”) to communicate to the others in a short, wordless, sung or hummed melody. The other student(s) in the “audience” listen and try to identify the mood or emotion by listening. All of the students write a short description about the mood the student performer conveyed and the communicative devices (facial expressions, gestures, tone quality) he or she employed.

Discussion Topics: At the end of the exercise, all of the students compare notes and impressions to discover whether the performer and the audience “affects” match. If they did, was the performance “successful”? If the performer and audience had different moods or qualities in mind, was the performance successful nevertheless?

### Historic Detective Work

Students examine this “map” (Beauchamps-Feuillet notation) of an eighteenth century dance for two dancers accompanied by music. The map is read from the bottom to the top. Each side of the map (left and right) represents a different dancer. Without having seen the actual dance, what information can they glean from the map?

Some possible answers: The title indicates that the dance is about a friendship. The two dancers have symmetric, equal roles. The abundance of



## **Segment II: Period Instruments: Original Sound**

### **Topic Summary:**

--“Period Music” is from the 16<sup>th</sup> century and later, played on the instruments for which the music was originally written.

--Period instruments look, sound, and are played somewhat differently from their modern counterparts. They help us to appreciate how the composers meant the music to sound.

--The video captures interviews with some of Philharmonia Baroque Orchestra’s musicians who demonstrate their period instruments and their role in the Orchestra. In order of appearance: Nicholas McGegan, harpsichord, Elizabeth Blumenstock, violin, Eric Hoepfich, clarinet, Marilyn Boenau, bassoon, Mindy Rosenfeld, flute, William Skeen, cello, RJ Kelley, horn, Paul Avril, horn, Todd Manley, percussion (tympani, jingling johnny, French drum).

--Philharmonia’s instruments are not electronically modified; the group uses microphones to record, but not to perform.

### **Classroom Activities:**

#### **My Favorite Instrument Writing Assignment**

Each student describes in detail his or her favorite instrument from Segment II of the video. What is the instrument made of? How does a musician produce sound on this instrument? Why does the student like this instrument best?

#### **Group Activity: Students create a mock period orchestra.**

Students select or are assigned to be a period instrumentalist in the “orchestra”. Students describe their instrument and its role in the orchestra. They may demonstrate how the instrument is “played” and imitate or describe its sound.

Here are the types of instruments that could be represented:

Woodwinds: flute, oboe, clarinet, bassoon

Strings: violins, violas, cellos, bass

Brass instruments: Horns, trumpets, and trombones

Percussion: jingling johnny, french drum, or tympani (other percussion such as the triangle or the tambourine are possible)

Keyboard: harpsichord, organ

#### **Orchestra or Ensemble Activity: Compare Period and Modern Instruments**

This activity can work well in an orchestra class setting, too. Students who play modern instruments verbally compare their class instrument with its ancestor. Points of comparison: structure, construction materials, and sound quality of the period and modern instruments.

## **Segment III: Working Together: Rehearsals**

### **Topic Summary:**

--Rehearsals are necessary to create a musically satisfying, flexible, and polished performance.

--The Orchestra rehearses sections of music to try out ideas, and to work out details about bowings, articulations, ornamentation, dynamics, and phrasing.

--Home preparation for rehearsal is crucial.

--Philharmonia Baroque Orchestra musicians have more freedom to contribute their own musical ideas, to improvise, and to elaborate on the music than in modern orchestras.

--In the 18<sup>th</sup> century, there was no modern-style conductor; the composer would have been a member of the performing ensemble.

--Philharmonia's Music Director Nicholas McGegan uses his knowledge of period music to put across the composer's original ideas. His own vitality energizes the ensemble and helps the musicians to play cohesively and creatively. He is open to their musical input.

### **Classroom Activities:**

#### **Identify elements of the rehearsal process**

- 1) In Segment III of the video, Philharmonia's Orchestra and Chorale rehearses for a concert. Find the following items from the rehearsal, and identify the timing of the video segment where they occur.
- 2) Phrasing and nuance: highlight (bring out) a certain chord [22:06 to 23:18]
- 3) Tempo work: the Orchestra needs to keep the same tempo in the transition between pieces #23 and #24. [19:26 to 20:18]
- 4) Articulations: the first two note lengths need to be shorter in bars 5 and 9. [22:09 to 22:33]
- 5) Character and tone quality: a "shivery" quality to the sound" [26:09 to 26:17]
- 6) Changing the attack at the beginning of a phrase [26:20 to 26:49]
- 7) Be flexible and modify the music (play a half note rather than a quarter note) [24:30 to 24:39], swing the eighth notes [27:41-28:12].

#### **Leading and Following in and Ensemble**

The conductor or leader of an orchestra directs the group in performance, and decides how the music should sound. Since the orchestra is made up of many players, each of them might have a different idea about when to play and how the music should be played. The conductor makes sure that everyone plays together, and shapes the music for the whole orchestra.

A student leader is chosen by the teacher or by popular vote. The leader conducts a steady tempo in 2/4 time by making rhythmic gestures with his or her right arm (down, up, down, up). Each class member imitates the leader's conducting, trying to move in exactly the same tempo, or pulse..

When everyone is synchronized for 30 seconds, the teacher directs all participants, (including the leader) to close their eyes, and to continue to conduct in the same tempo. Gradually there will be a divergent sense of the tempo. After 30 seconds, the teacher directs the entire group to keep conducting but open their eyes and observe whether the tempo has remained unified. The activity may be repeated with different "conductors".

Discussion topics:

Why did the group's sense of tempo change when eyes were closed?

What elements are needed for the group to "play" together?

## **Synchronizing Body Language**

In a musical ensemble, musicians must be able to breathe together, match articulations, and create phrases together with precision and clarity of purpose. A musician must know how to play an accompanying role while someone else leads, and how to play a leadership role that others must follow by watching and listening. This exercise reinforces the ways that musicians learn to “read” and respond to body language. Students form a circle and take turns being the “leader” for 30 seconds. The other students try to precisely imitate every gesture and facial expression.

This exercise may also be helpful for students who play in ensembles together. Students can practice and experiment with giving and responding to different types of cues. (Examples: How would the leader indicate a strong attack? A gentle beginning?)

## **Segment IV: Add the Audience...Performance**

### **Topic Summary**

--The audience is the most important ingredient to a performance. An aura of sharing embraces players and audience alike in a good concert.

--Performance of Philharmonia Baroque Orchestra and Chorale: Dicleysian, Triumph victorious Love, by Henry Purcell, 1690.

## **Classroom Activities**

### **Compare and Contrast Two Pieces**

Discussion Topics: Students compare the Overture to Henry Purcell’s Dicleysian at the very beginning of the video with the piece “Triumph Victorious Love” at the end of Segment IV. Questions to consider: Is Purcell’s instrumentation different in the two pieces? Do they differ in character? Are there mood changes in both pieces?

## **GLOSSARY**

**Authentic, original, period instruments:** historic instruments from the time of the composers.

**Accentuate:** To emphasize

**Articulation:** The length of a note or series of notes (long or short)

**Baroque:** an ornate style of European architecture, art, and performing arts during an era roughly between 1600 and 1750

**Benign:** Gentle, not menacing

**Blend:** A mix of (tonal) qualities.

**Bowing:** The technique or art of using the bow on a bowed instrument

**Chinrest:** a wooden device on modern violins and violas that help support the instrument when it is being played.

**Chord:** Three or more chosen notes sounding at the same time.

**Choral music:** music composed for a chorus of voices

**Classical era:** styles of European music composed between about 1750 and 1820

**Choreographer:** Someone who creates dances

**Composer:** Someone who writes music

**Composition:** A creation of original music

**Concerto:** music written for one or more soloists and orchestra

**Continuo Group** a team of instruments that plays the harmony in baroque music.

**Counterparts:** A person or thing that corresponds to another person or thing.

**Dynamic:** Loudness or softness of music  
**Early Romantic era:** Styles of music composed between about 1820 and 1855  
**Endpin:** A metal rod that allows a modern cello to rest on the floor while it is played.  
**Eighteenth century**—Referring to the years 1701 to 1800  
**Figured Bass:** A system of notating chords in music of the baroque era  
**Fingerboard:** A piece of wood that runs under the strings of an instrument  
**Fundament:** The basis or foundation of something.  
**Harpsichord:** A keyboard instrument that was an ancestor of the piano  
**Improvise:** Create and perform spontaneously, without preparation  
**Instrumentalist:** a person who plays and instrument  
**Luthier:** someone who builds stringed instruments  
**Melody:** A tune, or succession of single notes.  
**Minuet:** A dance in  $\frac{3}{4}$  time  
**Movement:** a self-contained part of a composition  
**Opera:** A drama set to music for voices and orchestra  
**Orchestra:** A large group of players on various musical instruments  
**Ornament:** A (musical) decoration that embellishes a melody  
**Period instrument ensemble** A group that plays music on period instruments  
**Performance:** The act of presenting a concert or other production for an audience  
**Periscope:** An optical instrument for viewing things that are above the level of direct sight.  
**Proportion:** The relation between different elements and the whole.  
**State of the art:** The highest level of development in a device or field of study.  
**Reed (Double Reed):** Two pieces of cane that vibrate against each other to produce sound.  
**Rhythm:** A strong, regular pattern of sound  
**Seventeenth century:** referring to the years 1601 to 1700  
**Soloist:** The featured part in a composition such as a concerto  
**Timbre:** Tone color or quality of sound  
**Trill:** A rapid alteration of sung or played notes  
**Victorious:** Having won a victory

### Write to an Philharmonia Baroque Orchestra or Chorale Member

Having viewed the video, students may have questions for the Orchestra or Chorale members.

Here's a sample template:

Dear \_\_\_\_\_, (musician's name)

My name is \_\_\_\_\_ and I am a student at \_\_\_\_\_ school.

[Choose one:]

I play the \_\_\_\_\_ in our school music program.

I sing \_\_\_\_\_ in our school music program.

I'm not a musician, but I am involved in \_\_\_\_\_.

The type of music/artist I like best is \_\_\_\_\_.

After hearing Philharmonia Baroque Orchestra I chose to write to you because \_\_\_\_\_.

I am interested in how you feel about \_\_\_\_\_ in relation to your experiences playing in Philharmonia Baroque Orchestra.

Sincerely,

Letters may be addressed:  
Attention: Lisa Grodin, Director of Education  
Philharmonia Baroque Orchestra  
414 Mason Street, Suite 606  
San Francisco, CA 94102

### **Composer Research Project: Henry Purcell**

Excerpts of “Triumph Victorious Love” from Henry Purcell’s *Dioclesian* were featured in segment IV of the video. Learning about the music’s historical context may help one to appreciate a composer’s music even more. Students may like to discover Henry Purcell’s country of origin, his family history, his musical background, who ruled his country, where he was buried, what people wore during his lifetime, how they travelled, etc. After the research has been completed, students may listen to Segment IV once again.

Discussion Topics:

Does knowing about Henry Purcell’s life and times help one to hear or appreciate his music differently? Why or why not?

Some helpful websites about Purcell: <http://www.baroquemusic.org/bqxpurcell.html>  
(students may investigate the geographic, historical, and musical links on the site).

[http://www.henrypurcell.org.uk/purcell\\_biography.html](http://www.henrypurcell.org.uk/purcell_biography.html)

<http://www.classicsforkids.com/composers/bio.asp?id=41>

### **Common Core State Standards Initiative: College and Career Readiness Anchor Standards f**

English Language Arts Standards » Anchor Standards » College and Career Readiness Anchor Standards for Speaking and Listening

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## Comprehension and Collaboration

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- [CCSS.ELA-Literacy.CCRA.SL.1](#) Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- [CCSS.ELA-Literacy.CCRA.SL.2](#) Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- [CCSS.ELA-Literacy.CCRA.SL.3](#) Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

## Presentation of Knowledge and Ideas

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- [CCSS.ELA-Literacy.CCRA.SL.4](#) Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- [CCSS.ELA-Literacy.CCRA.SL.5](#) Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

English Language Arts Standards » Anchor Standards » College and Career Readiness Anchor Standards for Writing

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## Text Types and Purposes<sup>1</sup>

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- [CCSS.ELA-Literacy.CCRA.W.1](#) Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
- [CCSS.ELA-Literacy.CCRA.W.2](#) Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

## Production and Distribution of Writing

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- [CCSS.ELA-Literacy.CCRA.W.4](#) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- [CCSS.ELA-Literacy.CCRA.W.6](#) Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

## Research to Build and Present Knowledge

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- [CCSS.ELA-Literacy.CCRA.W.7](#) Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

- [CCSS.ELA-Literacy.CCRA.W.8](#) Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

### **Key California Music Standards for Grades 5-12**

Philharmonia Baroque Orchestra's video *Time Travel Through Music* and supporting materials address the following California Music Standards:

#### **Grade 5**

Strand 3.0: Historical and Cultural Context

- 3.1 Role of Music
- 3.2 Similar uses of musical elements in music from diverse cultures
- 3.4 Influence of cultures and historic events on music

Strand 4.0: Aesthetic valuing: Deriving Meaning

- 4.1 Contrast tempo and dynamics in contrasting selections
- 4.3 Describe how specific musical elements communicate particular ideas, images, or moods in music from various genres and cultures.

Strand 5.0: Connections, relationships, applications

- 5.2 Compare music professions

#### **Grade 6**

Strand 4.0: Aesthetic valuing: Responding to, Analyzing, and Making Judgments about works of music

- 4.2 Aesthetic qualities convey images, feeling, or emotion
- 4.3 Identify aesthetic qualities in a specific work

Strand 5.0: Connections, relationships, applications

- 5.1 Describe how music connects to learning in other subject areas
- 5.2 Identify career pathways in music.

#### **Grade 7**

Strand 1:

- 1.6 Describe larger musical forms

Strand 3.0: Understanding the Historical Contributions and Cultural Contexts of Music

- 3.5 Identify instruments from a variety of cultures visually and aurally
- 3.6 Characteristics that make each work exemplary (classify by style and genre)

Strand 5.0 Connections, relationships, applications

- 5.2 Identify careers for musicians

#### **Grade 8**

Strand 3.0

3.3 How music has reflected social functions and changing ideas and values.

Grades 9-12 Proficient

1.4 Analyze and describe use of musical elements and expressive devices

Strand 3.0 Historical and cultural context

3.2 Explain the various roles that musicians perform

3.4 Classify by genre or style a historical period or culture and classify the music.

Strand 4.0 Aesthetic Valuing: Responding to, Analyzing, and Making Judgments about works of music.

### Analyze and Critically Assess

4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.

4.4 Describe the means to evoke feeling in works from various cultures.

Strand 5.0 Connections, relationships, applications

5.1 Explain how elements...are used in similar and distinctive ways in the various arts.

5.2 function of music

### Grades 9-12 Advanced

1.5 analyze the use of musical elements

3.1 roles of musicians and composers changed throughout history

3.7 analyze stylistic features of a given musical work that defines its historical context

3.8 compare and contrast musical styles

Strand 4.0

4.3 Compare and contrast means to evoke feelings in music from various cultures

5.3 Factors involved in pursuing careers in music