

Blue Lake Fine Arts Camp 2017

Camp Bernstein
Music Appreciation Minor
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Objectives

By participating in this class, campers will do the following in limited contexts

- Express an excitement about music that is particular to their interests and past experiences
- Acquire basic understanding of the elements of music
- Become familiar with a variety of significant musical examples through listening, discussion and activities
- Explore eras of human history through the development of music styles
- Improve musical sensitivity and aesthetic awareness
- Analyze and present information about music and composers to peers, with the hope that Music Appreciation students will become comfortable in the role of music and fine arts advocacy

Lesson Plans

- **Day 1** - Opening Wednesday - No class
- **Day 2** - Thursday
 - Intros
 - name, instrument, hometown, silly question)
 - pass names around circle, ask students to say each other's names
 - Guiding questions
 - "What is music?"
 - "What is the difference between sound and music?"
 - class definition: organized sound
 - "What is the difference between hearing and listening?"
 - Guided listening practice/meditation -- usually go to a different space, hike through the forest
 - "What do you hear?" (ask specific students for responses)
 - Listen for 30 seconds without talking
 - Listening comparison Gregorian Chant vs Caroline Shaw Partita No. 8
 - "Is it music?"
 - Both just voices, but 1500 years of musical development in between, we'll be talking about that this session
 - Overview of class
 - Music = organized sound
 - Practice listening
 - Go to Instrument Museum

- Discuss the eras of music
 - Share our favorite stories about composers
 - Minor presentation: play a game show!
- **Day 3** - Friday
 - Go to the Instrument Museum! On the way I would have students partner up and ask, "What new instrument would you like to learn?" On the way back I would assign new partners and ask, "Are there any new instruments you learned about that you would like to learn to play?" (I love hearing how their answers change!)
- **Day 4** - Saturday
 - Play a group name game (7 min)
 - SHMRGO (part 1)
 - Guiding question: "What tools would a biologist use to measure a chipmunk/koala/moose they found in the woods?" Musicologists use tools too! SHMRGO is our measuring toolbox.
 - S = sound
 - Classifications of sound
 - Aerophones (wind), chordophones (strings), idiophones/membranophones (percussion)
 - Listen to 5 pieces and identify classifications of instruments heard. Examples:
 - "Djembe Drums of Ghana"
 - "Eine Kleine Nachtmusik" by Mozart
 - "Hotter Than That" by Louis Armstrong
 - "Short Ride in a Fast Machine" by John Adams
 - H = harmony and M = melody
 - **Melody** is our **horizontal** study of music (how the pitches of one line relates to itself through time). **Harmony** is the **vertical** study of music (how all of the pitches at any given moment relate to each other).
 - Contour is the shape of the melody (practice tracing a melody with their finger in the air)
 - Conject vs. disjunct - identify listening examples
 - "The Well Tuned Clavier" Book 1 Fugue No. 2 by Bach
 - "Eine kleine Nachtmusik" by Mozart
 - "Moves Like Jagger" by Maroon 5
 - Chords
 - Use the alphabet to talk about major and minor chords. Bring 3 students up to make a chord (A C and E). Change the degree of the campers (A C# E; A C Eb) and play the chords on a ukulele/violin/guitar
 - Let campers choose the quality of chords of Twinkle Twinkle Little Star so they can see how harmony affects melody
 - Play major and minor versions of two pieces so campers can hear the difference

- R= rhythm
 - Meter = pattern of strong and weak beats
 - Conducting. We would study meter through the lens of conducting
 - Learn conducting patterns in 2, 3, 4
 - Learn patterns in 6/8 (not 6 beats per measure, just 2)
 - Learn mixed meter patterns
 - Identify Meter. I would play listening examples, they would practice conducting and guess which meter it was in
 - "The Well Tuned Clavier" Book 1 Fugue No. 2 by Bach
 - "Eine kleine Nachtmusik" by Mozart
 - "Moves Like Jagger" by Maroon 5
 - "Short Ride in a Fast Machine" by John Adams
 - West Side Story, Act I. "America" by Bernstein
 - "Money" by Pink Floyd
 - "Rite of Spring" by Stravinsky (this one is funny as he deliberately avoids writing in a meter, students are perplexed)
- **Day 5** - Sunday - No class
- **Day 6** - Monday
 - Play a group name game (7 min)
 - SHMRGO (part 2)
 - G = Growth
 - Guiding question: "If you were a composer and wanted to make this music 'bigger' what would you do?" (more of the same instruments, new instruments, more dynamics, more complex melody/harmony, more form, technology, new playing techniques, etc.)
 - Form
 - Demonstrate forms (binary, rounded binary, rondo, etc) by pulling students up and assigning them letters (ABA, ABCA, ABACADA, etc)
 - Analyze Twinkle Twinkle little star. What is its form?
 - O = Other = Everything that affects the music that is not the music
 - Guiding question: "How is the chant a monk sings different from the camp songs we sing?"
 - Think about the composer, the performers, and the audience
 - Examples
 - Vivaldi - wrote many violin student violin concertos because he was working in a women's religious school/orphanage. Listen to a Vivaldi Violin Concerto
 - Shostakovich - wrote under the pressure of the Communist party. Listen to Symphony No. 5

- Messiaen - writing in concentration camp during World War II. Listen to Quartet for the End of Time
- Listening activity
 - Split up the class into 6 small groups (one for each letter of SHMRGO), pass out a paper and writing utensil to each group
 - Play 6 pieces, each representative of one era of music, ask students to write all of the characteristics they can for each piece through the lens of their assigned letter of SHMRGO)
 - Medieval. "Benedicta Es Tu" Gregorian Chant
 - Renaissance. "The Earl of Essex Galiard" by John Dowland
 - Baroque. "The Well Tuned Clavier" Book 1 Fugue No. 2 by Bach
 - Classical. "Eine kleine Nachtmusik" by Mozart
 - Romantic. "Symphony No. 4 Finale" by Tchaikovsky
 - Contemporary/Modern. "5 Movements Op. 5" for String Orchestra by Webern AND "Hotter Than That" by Louis Armstrong
 - Collect sheets at the end of class so you can use them for Day 7
- **Day 7 - Tuesday**
 - Play a group game (7 min)
 - Do a SHMRGO review. Example questions...
 - "What does S stand for?"
 - "What are the different types of 'phones'?"
 - "What type of sound is a marimba? A singer? A kazoo? A mandolin?"
 - "What is the difference between conduct and disjunct?"
 - "Is melody more vertical or horizontal?"
 - "What meter is Bim-Bom/Peguin Drinking Tea/Alice in?"
 - "What are three ways a composer could "grow" a piece?"
 - "What 'other' contributes to the music sung in a school musical/cheerleader cheer/Canterbury Lane?"
 - Discuss eras of music
 - General: No matter when/where humans were, we have seen evidence of music. Music historians have categorized western classical music (the stuff you play here at Blue Lake) into eras. We are going to talk about the SHMRGO characteristics of each era, and learn about the famous composers from each era.
 - Medieval
 - Move out from under the allegro hut
 - Play "Benedicta Es Tu" from yesterday
 - Have students read characteristics from their sheets
 - Discuss general themes of medieval period: fear, limited technology, faith
 - Show paintings from time period (2 dimensional, subject is religious). "How is this related to music"
 - Read schedule of monk daily office (compare to camp for fun)

- Renaissance
 - Play "The Earl of Essex Galiard" by John Dowland
 - Move back under the allegro hut
 - List characteristics
 - Discuss general themes of the period: renaissance = rebirth, flourishing of science and technology, perfect proportions, purity, simplicity, structure
 - Da Vinci Mona Lisa and Vitruvian Man. "Simplicity is the ultimate form of sophistication."
 - Show renaissance paintings and sculpture (printed handouts), and compare to medieval art and renaissance music
 - Guiding question: "Why were we outside for Medieval and inside for Renaissance?" "Where are we going to go for Baroque?"
 - Baroque
 - Play Bach
 - Move outside
 - List characteristics
 - Discuss themes of era: mysticism, grandeur, complexity
 - Show picture of church altar decoration, compare to Bach's music
 - Introduce Bach, discuss how musicians weren't really famous, thought of more as craftsman
- **Day 8 - Wednesday**
 - Play a group game
 - Eras of music continued...
 - Classical period
 - Play Mozart
 - Ask students whether we should be inside or outside (stay inside)
 - Ask for SHMRGO characteristics
 - Discuss themes of the era: refinement, structure, democracy, equality. Expectations of the well rounded woman (playing music, reciting poetry, sewing, playing cards, dancing, etc)
 - Famous composers now! Haydn, Mozart and Beethoven. Play music from each.
 - Romantic period
 - Play Tchaikovsky
 - Move outside
 - List SHMRGO characteristics
 - Discuss themes of the period: mysticism, story telling, intimacy and huge scale, emotionality
 - Show paintings from the time period. How is the music related to the painting?
 - Discuss Beethoven as a pivotal figure

- Play other music examples as romantic period develops (great time to talk about growth)
 - Beethoven piano sonatas
 - Beethoven symphonies
 - Schubert Death and the Maiden
 - Berlioz Symphonie Fantastique
 - Chopin Prelude
 - Liszt Totentanz
 - Tchaikovsky
 - Strauss
 - Mahler
 - Contemporary period
 - Play Stravinsky and Webern
 - Move inside
 - List SHMRGO characteristics
 - Discuss themes of the period: technology, paradox, intellectualism, modernism, globalisation
 - Pass modern art pictures around. “How is the art related to the way the music sounds?”
- **Day 8 - Thursday**
 - Play a group game
 - Bernstein Cabin Composer Presentations!
 - Hand out an information sheet for each students’ cabin (for example, hand a Beethoven info sheets to the students from Beethoven)
 - Give them 10 minutes to come up with a presentation that includes at least 5 facts to share with the class. In addition, they need to draw conclusions about the way that composer’s music might sound based what we’ve learned in class so far
 - Each cabin presents their composer
 - Listening game
 - Play a short clip from a representative piece for each composer
 - Have students guess which composer wrote which piece
 - If you have time left... play pieces from composers that weren’t presented. Have students work backwards. Once they know the sound and you tell them the composer, have them guess which era it is from. Which other composer/piece is it related to? Etc.
- **Day 9 - Friday**
 - Play a group game
 - Story time!
 - Share a few of my favorite stories from classical music composers. I actually treat this as a campfire story time. Students come close and I try to make the stories as dynamic and interesting as possible. For example...

- Hildegard von Bingen - polymath, 10th child was given to church, known as the first female composer
 - Bach - walking 300 miles to see Buxtehude, improvising fugues, 20 children, family of musicians (name Bach was synonymous with musician in his home town), became popular thanks to Mendelsohn.
 - John Cage - from 1960s, electronic/chance music and prepared piano, studied with Arnold Schoenberg for free, was an amateur mycologist (studied fungi)
- I like to let students ask me questions that I try to answer and put in context of the class. This usually reveals very interesting insights into their prior knowledge and how they have processed the class so far.
- Schumann story
 - Play “Kreisleriana Op. 16 VIII.” by Schumann
 - Famous romantic composer after Beethoven in Romantic period, dedicated pianist, was in love with Clara Schumann (another female composer) and best friends with Brahms, and ruined his hands by trying to stretch them with a homemade stretching device. Because he ruined his piano career he worked as a composer and analyzer of music. He really launched the tradition of musicology, which impacts the very class we are having here at Blue Lake (:
- **Day 10 - Saturday**
 - Play a group game
 - Prepare for minor presentation
 - Hand out information sheets with eras, composers, SHMRGO terms, etc. (Maureen made this sheet and brought enough copies for the entire session)
 - Divide students into groups of two or three. Instruct each group to come up with six open ended questions about the content we learned in class
 - Collect the questions and read them to the class, allow them to answer the questions and work as a class to decide on 12 favorites
 - Include at least 2 musical examples for listening

Final Presentations

Who Wants to Be a Millionaire! (Blue Lake Edition)

- Celebrity speaker (instead of Regis Philbin, I chose to come “dressed up” as Tchaikovsky, Shostakovich, Brahms)
- Explain game show to audience
 - All the students are on one team
 - Ask each student a question worth a certain amount of money (\$100,000!)
 - Have lifelines available

- Poll the audience
- Phone a friend (fellow camper/audience member)
- Pass out certificates once they answer all the sections!