

**Standard 1 (4 Activities):** The student will perform on instruments a variety of music, alone and with others.

*Objective: SWBAT play and properly identify pitches with 100% activity for four music examples (if students do not have a stringed instrument, the garage band app has a stringed instrument mode for these activities). Also, youtube.com may be utilized to hear the excerpt first, by typing in the composer and the title, from a cellular device or laptop. If students do not have either, they may use the previous note naming charts from the last packet to name the notes.*

**Essential Questions: How do I accurately produce the right pitches for the following four (4) orchestral excerpts/activities?**

Richard Strauss  
Don Juan, Op.20

VIOLINO I

*Allegro, molto con brio*

*ff* *ff* *mf* *ff* *fff*

Sergei Prokofiev  
Symphony No. 1 in D Major, Op. 25  
Classical

VIOLIN I

**I**  
Allegro con brio  $\text{♩} = 100$

*ff* *p* *ff* *p leggiero* *pp* *mp*

*pp* *mp* *pp* *ff* *p leggiero* *pp*

*mp* *pp* *mp* *f* *p* *pp*

*p* *f* *pizz.* *p* *arco* *p* *pp*

Finale  
Allegro

Musical score for the Finale, Allegro section, consisting of four staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*.

Violine I

Musical score for Violine I, featuring five staves of music. The score includes tempo markings: **Allegro vivace**, **Allegretto** (with the instruction "Br. u. Fag." and a 4-measure rest), **Tempo I**, and **Lento**. Dynamic markings include *fz*, *f*, *p*, *cresc.*, and *ff*. The score concludes with a 6-measure rest in the **Lento** section.

**Standard 2 (2 Activities) :** The student will **improvise**, compose, and **arrange** music within specified guidelines.

**Standard 3 (2 Activities) :** The student will read and **notate** music.

*Objective: SWBAT play (on the instrument from the above activities) their choice of notes within the keys of assigned improvisational music (play what is written first!!!!)—students may play notes in ANY order, as long as it matches the key signature (CM, B-flat Major, DM—look at the lead sheet symbols). Write down what you compose on your appropriate clef (or write down your improvisational thoughts beforehand).*

**Essential Questions: How do I properly stay within a key signature and improvise with a piece of music/song (2 activities)? How do I compose what I create (2 activities)?**

(MED.)

# SATIN DOLL

349.

-DAKE ELLINGTON

Handwritten musical score for "Satin Doll" by Duke Ellington. The score is written in G major (one sharp) and 4/4 time. It consists of a melody line and a bass line with chord indications.

**Melody Line:**

- Staff 1: D<sup>7</sup> G<sup>7</sup> D<sup>7</sup> G<sup>7</sup> E<sup>-7</sup> A<sup>7</sup>
- Staff 2: E<sup>-7</sup> A<sup>7</sup> (A<sup>7</sup>) D<sup>7</sup> (A<sup>b7</sup>) D<sup>b7</sup>
- Staff 3: G<sup>-7</sup> G<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>major7</sup> G<sup>major7</sup> G<sup>sharp7</sup> F<sup>major7</sup>
- Staff 4: A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> (F<sup>sharp7</sup>) G<sup>7</sup> A<sup>7</sup>
- Staff 5: D<sup>7</sup> G<sup>7</sup> D<sup>7</sup> G<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> E<sup>-7</sup> A<sup>7</sup>
- Staff 6: (A<sup>7</sup>) D<sup>7</sup> (A<sup>b7</sup>) D<sup>b7</sup> C<sup>major7</sup> (D<sup>7</sup> E<sup>-7</sup> A<sup>7</sup>)

**Bass Line:**

- Staff 1: (F<sup>7</sup>)
- Staff 2: (C<sup>major7</sup>) D<sup>7</sup> (B<sup>7</sup>) E<sup>-7</sup> A<sup>7</sup> (C<sup>major7</sup>) G<sup>7</sup> C<sup>4</sup>
- Staff 3: (B<sup>7</sup>) (B<sup>b7</sup>) (B<sup>b7</sup>) A<sup>7</sup>
- Staff 4: (F<sup>sharp7</sup>) (D<sup>7</sup>) (F<sup>sharp7</sup>) G<sup>7</sup> A<sup>7</sup>
- Staff 5: (G<sup>7</sup>) C<sup>4</sup>

The word "FINE" is written below the final bass line.

296.

# MISTY

(Solo)

Billie Holiday

Handwritten musical score for the jazz standard "Misty". The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as eighth notes, quarter notes, and triplets. Chord symbols are written above and below the notes, including Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, G-7, C7, F-7, Bb7, Eb6, Bb-7, Eb7(b9), Abmaj7, A-7, D7, F7, G-7(b5), C7(b9), F-7, Bb7, Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, Eb6, and (F-7 Bb7). The score is divided into two systems, with the first system ending with a double bar line and the second system continuing the melody.

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**Standard 4 (8 activities):** The student will listen to, describe, analyze, and evaluate music and music performances.

*Objectives: SWBAT listen to musical excerpts and journal what they are hearing using previously discussed vocabulary, theory, and adjectives. (By composer, type in the composer and the title of the pieces/songs via any cellular device or laptop. If there is not access to a device, go ahead to Clapping Music and answer the following questions, as well. Also, with Clapping Music, record yourself clapping the player one part, then clap player two part over the recording for performance POV).*

***Essential Questions: What does this music remind me of? How does this music transport me to another place? How does this music make me feel limitless? Why does the repetition create a soothing mood? How is the concept of peace tied to what you are hearing? As several of the following composers believed, there is healing within monotony: how is this concept true within the following music and state of our world and communities?***

**Steve Reich: (1) Tehillim, (2) Clapping Music, (3) Music for 18 Musicians, (4) Music for Pieces of Wood**

**Erik Satie: (5-7) Gymnopedies Nos. 1-3**

**Debussy: (8) La Mer**

**Standard 5 (4 activities):** The student will examine and perform music from a variety of cultures and **stylistic** periods.

*Objective: SWBAT examine and perform Steve Reich's clapping music with 100% accuracy. BOTH PARTS (listen to recordings as necessary)*

***Essential Question: Is there healing within the repetition of music?***



STEVE REICH

## clapping music for two performers (1972)

### Directions for Performance

The number of repeats is fixed at 12 repeats per bar. The duration of the piece should be approximately 5 minutes. The second performer should keep his or her downbeat where it is written, on the first beat of each measure and not on the first beat of the group of three claps, so that the downbeat always falls on a new beat of the unchanging pattern. No other accents should be made. It is for this reason that a time signature of 6/4 or 12/8 is not given – to avoid metrical accents. To begin the piece one player may set the tempo by counting quietly; "one, two, three, four, five, six".

The choice of a particular clapping sound, i.e. with cupped or flat hands, is left up to the performers. Whichever timbre is chosen, both performers should try and get the same one so that their two parts will blend to produce one overall resulting pattern.

In a hall holding 200 people or more the clapping should be amplified with either a single omni-directional microphone for both performers, or two directional microphones; one for each performer. In either case the amplification should be mixed into mono and both parts fed equally to all loudspeakers. In smaller live rooms the piece may be performed without amplification. In either case the performers should perform while standing as close to one another as possible so as to hear each other well.

$\text{♩} = 160-184$  Repeat each bar 12 times

1  
clap 1  
clap 2  
f

2 3

4 5 6

7 8 9

10 11 12

13  
12/72

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**Standard 6 (8 Activities):** The student will make connections between music and other arts disciplines, other content areas, and the world.

(If students do not have access to devices to access youtube for the previous 8 activities, please journal the following):

1. How is there repetition within your favorite dance moves?
2. How does this repetition reflect the music?
3. Does it enhance the music or detract from it? In what ways?
- 4-6. Find three songs on the radio, that you know the dance moves to—if you changed one move for each of these songs, would it change the meaning of music? How so?
- 7-8. Look at the following painting: what type of music would you assign to this image? Why? How does this image and your music evoke feelings of peace and freedom? What particularly stands out in the image that also stands out in the music you chose? (For, those wanting a better image of the painting, it is Ship with Butterfly Sails by Salvador Dali.

