

*Bach
to
School*

*A Teacher's Guide
2010-2011*

WINNIPEG SYMPHONY ORCHESTRA



Bach to School ~ A Teacher's Guide

The musicians of the Winnipeg Symphony Orchestra are delighted to be visiting your school this season with our innovative 'Bach to School' program. The pieces chosen for these performances span the ages chronologically from the Renaissance period through the Baroque, Classical, Romantic and Modern eras.

This guide is intended as an instructional tool. Included herein are numerous suggestions for games and activities along with handouts for your students, all of which were created to prepare your class for our 'Bach to School' presentation. We have also included the list of pieces your visiting group will be presenting.

Thank you to Marcelline Moody for creating the more challenging lessons, which could be used in the classroom as either a prelude to the performance or as an educational follow-up tool.

We look forward to seeing you and your students in the fall, and to bringing a musical welcome 'Bach to School' to classes throughout the city.

Sincerely,

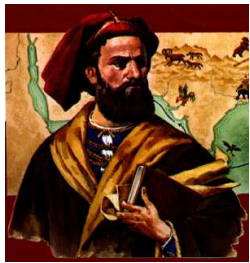
**Tanya Derksen
Director of Education and Outreach
Winnipeg Symphony Orchestra**

Table of Contents

The Renaissance Era	4-5
The Baroque Era	6-7
The Classical Era	8-9
The Romantic Era	10-11
The Modern Era	12-13
Fun & Easy Games	14-18
Instrument Recognition Activity	19-22
Internet Resources	23

The Renaissance Era

The RENAISSANCE (or “rebirth”) began around 1400. Italy and France led the Renaissance movement, but it quickly spread throughout all of Europe as people were reawakened to the importance of the arts and philosophy. It was a time of discovery in Europe in every discipline, after the deep sleep of the Dark and Middle Ages.



One of the most important **achievements** of this time was in Germany where GUTENBERG invented the PRINTING PRESS, thus enabling learning to spread more rapidly as more people learned to read. It was also the time of great **explorations**: Columbus discovered the New World (America), Vasco da Gama a route to India, Jacques Cartier came to Canada, Pizzaro conquered the Incas in South America, Magellan and Sir

Francis Drake circumnavigated the globe. With the growth of exploration, trade and industry, wars and rivalry were common and some of the merchant princes of the day became fabulously wealthy. At their courts, music, dance, dramatic entertainment, architecture, costume (fashion), were very important.



Cultural Perspective



In the world of **art**, Michelangelo painted and sculpted, and Leonard de Vinci painted the Mona Lisa and sketched many plans for “fantastic” machines such as airplanes and submarines. Artists were preoccupied with PERSPECTIVE, and ARCHITECTURE showed innovative engineering and artistic design. In England, WILLIAM SHAKESPEARE was **writing** some of the greatest poetic and dramatic works of all time. **Dance** was particularly important at the Renaissance courts. It was a way of communicating romantically, and also a way of exercising – Queen Elizabeth I of England was said to do six Galliards (a very energetic dance involving much jumping) before breakfast. Of course, she would have needed her musicians in attendance to accompany her and no doubt several courtiers to dance with.

The Renaissance Era

Musical Perspective

In the field of **music** there were many outstanding composers. Probably the greatest was the Italian, Palestrina. In England, there were William Byrd and Thomas Morley. In Spain, there was Victoria, who moved to Italy, as did many other composers from all parts of Europe because there was so much going on there.



Before the Renaissance, music had been written mostly for the Church – **SACRED MUSIC**, but obviously, people also made music purely for pleasure – **SECULAR MUSIC**. The VOICE was considered the most important “instrument”, but there were also, among others, RECORDERS, LUTES, PSALTERY, ORGAN, VIOLS – bowed instruments that resembled our modern String Family instruments – and various PERCUSSION INSTRUMENTS.



The music was melodically fairly simple, and not of great range, but rhythms could be extremely complicated as could harmonies produced by the use of POLYPHONY – when each voice sang or played either the same melody, or a different one, at a different time from all the others.

Music for **voice** included masses, motets, and MADRIGALS – secular vocal music which brought out the beauty and meaning of a poem and was composed for voices of equal importance. Instrumental music was composed to accompany the voice, for dances, and for its own beauty.

-M. Moody

Listening Examples/Composers:

- Michael Praetorius shows the brilliant, light energy and simple melodic lines of the era (anything from *Dances from Terpsichore* i.e. *Ballet de coqs*, any *courante*, or any of the upbeat *voltes*).
- Teilman Susato (*La Mourisque*) A recording done on early instruments (i.e. lute, viol, harp, organ, recorder, and crumhorn) is recommended (this shows there was not a large variety of instruments and that our instruments of today did not exist then-except the recorder, of course!).
- Charming vocal melodies by William Byrd (*Sing Joyfully to God* or other choral works).
- The “serious” choral works of Palestrina (i.e. *Pope Marcellus Mass*) can show students the simple melodies and harmony of the time as well as more of a focus of vocal music in that era.

The Baroque Era

The Baroque period dates roughly from 1600. The word “Baroque” comes from the Portuguese word “Barroco” which is the name of the irregularly-shaped and vividly coloured pearls found there. The **swirling, theatrical style** of the Baroque is evident in all areas of art and architecture, and artists in all fields tried to outdo each other in producing works of grandeur and magnificence.

Cultural Perspective

Costume (fashion) became more and more **elaborate**, and buildings, especially churches, were **ornately decorated** and sumptuously furnished. The two factors – the elaborate clothing, headgear, and footwear difficult to move in, and marble floors slippery to walk on, contributed to the development of a certain style of DANCE among the nobility: nothing too fast! In France, Louis XIV’s passionate love of dance and entertainment gave birth to BALLET and OPERA in Italy.

The Baroque period was an era of enormous achievements in the arts and SCIENCES: In Italy, GALILEO perfected a telescope with which he surveyed the moon; in England, HARVEY discovered the circulation of blood in the human body, and JOHN MILTON wrote “Paradise Lost”; Artists such as REMBRANDT, RUBENS and VERMEER were producing masterpieces of art that showed almost photographic detail of the human face and form, and clothing.



Musical Perspective

Religion was a governing factor in people’s lives and many high Churchmen were patrons of the arts. The greatest Baroque art of any kind was religious art, but there were also great developments in SECULAR MUSIC. Music for instruments WITHOUT voices became more and more important. Consequently, composers started exploring the sounds and technical possibilities of the instruments they wrote for, and instruments became more highly developed. CONTRAST was an important factor.

The Baroque Era



In music, one of the giants of the Baroque period (some would say **the** giant), was JOHANN SEBASTIAN BACH (1685-1750). He was an extremely religious man and wrote much Sacred music, but also wrote Secular music. Some of this was inspired by topics of the day, and dance forms, but much of it was “abstract”, i.e., it had no program, or story, but simply explored and expanded FORMS, such as FUGUE and CONCERTO GROSSO.

Other great composers of the BAROQUE were: Claudio Monteverdi who developed the ORCHESTRA by writing music with designated parts for specific instruments, and Antonio Vivaldi in Italy; Frederick Handel and George Philip Telemann in Germany; Henry Purcell in England; Rameau in France. The composers and artists of the Baroque depended on PATRONAGE for their survival – wealthy patrons who would pay them for their compositions and their services as musicians, poets, playwrights, artists and sculptors.

-M. Moody

Listening Examples/Composers:

- Bach (*Musette*, *Mass in B Minor*, *Badinerie*).
- Vivaldi (*The Four Seasons*-great examples in all seasons for students to react to).
 - ◊ i.e. *Summer* and *Spring* being very descriptive music. A good way to show contrast of the period as it is a violin concerto-- a contrast of the soloist and the orchestra. It also exemplifies some of the first orchestral works composed, including:
- Purcell's *Rondeau* from *Abelazer* .
- Monteverdi (selections from his opera, *L'Orfeo*).
- Handel (*Sarabande* from Suite No. 11, another good example can show students how the music can emit emotion - this being very sombre - as well as the instruments of the time which uses strings, harpsichord and timpani).

The Classical Era

If the hallmark of the BAROQUE period was contrast, that of the CLASSICAL period was balance. It was a time of **balance, clarity and symmetry** rather than of ornamentation and excess. An intellectual approach rather than an emotional one. This can be seen in the architecture of the buildings of the day, and in the architecture (form) of the music. Even in politics – the common man began to assert himself and a sort of democracy began to develop. The AMERICAN WAR OF INDEPENDENCE was fought, followed by the FRENCH REVOLUTION.



This age, the “**Age of Enlightenment**” or the “Age of Reason” lasted for most of the eighteenth century. Philosophers abounded, and there was much advance in science – NEWTON discovered the law of gravity; LINNAEUS classified all known forms of plant and animal life; BENJAMIN FRANKLIN demonstrated the relationship that existed between lightning and electricity. The word “Classic” is derived from the attempt to return to

the ideal of simplicity of the GREEKS during their CLASSIC PERIOD, two thousand years before.

Cultural Perspective

The spirit of **simplicity, symmetry, proportion**, and balance can be clearly seen in the architecture of the day, especially in some of the grand palaces and houses. Note the equal numbers of windows on either side of grand doors, which themselves are constructed in proportion to the façade of the building; the proportion of the length of the façade to its height, etc.



The Classical Era

Musical Perspective

The greater ease of travel and communication between countries, and the awareness of different cultures and their music, influenced musical styles and the development of the orchestra. However, the size and composition of the orchestra depended on a.) the size of the concert hall; b.) the wealth of the sponsor, who could be a royal court, the church, or the public; c.) the availability of specific instruments in the area. (For instance, in the middle of the 18th century, kettle drums had to be borrowed from the military, and trombones were mainly to be found in Germany and had to be imported from there for performances in other places. Imagine if a rock band of today had to import bass guitars to Canada because they were not made here!)

While much glorious SACRED music was composed in the Classical period, SECULAR music also developed in great strides, and in this period, the SYMPHONY was born. Composers and performers were often “servants” of some aristocratic or royal personage, wearing the livery of that household, but after the French Revolution and the beginnings of democracy and the gradual disappearance of royal courts in Europe, PATRONAGE declined and many artists and composers had difficulty making a living. One of the greatest of Classical composers, Wolfgang Amadeus MOZART (1756-1791), who wrote an enormous body of works of all kinds, died a pauper at the age of 35.



-M. Moody

Listening Examples/Composers:

- Mozart (*Eine Kleine Nachtmusik*, *Little G minor Symphony* (No. 40), *Piano Concerto No. 1* (Andante—a graceful and soft selection).
- Haydn (*Symphony No. 94 [Surprise]*, *String Quartet No. 5: Finale*—great for movement activity, a very exciting jaunt! Or No. 3 [*Emperor*]).
- Beethoven (*Symphony No. 3, the Heroic Symphony*—a very grand example to talk about the heroism in its writing. In the description activity, get the children to choose a hero of theirs and apply it to the piece, or agree as a group on a hero, and using the 1st mvmt., write a story about the hero with the nuances of the music).

The Romantic Era

Cultural Perspective

In THE ROMANTIC AGE of the 19th century, styles, forms, harmonies and orchestras expanded and became more and more **original and innovative**. BEETHOVEN could be said to bridge the Classical and Romantic Eras.

In POLITICS social reform was seen as being urgently needed and inevitable. The battle cry of REVOLUTION carried a message of hope for all. The man in the street had, for the first time, a chance to express himself. The need for change was mirrored by poets, (in England, BYRON, SHELLEY, KEATS), painters, (e.g., DAVID, GERICAULT, DELACROIX), and finally musicians (e.g., SCHUBERT, MENDELSSOHN, CHOPIN, LISZT). In the arts, the courts and nobility no longer controlled the artist's work, either artistically or financially – the **artist was free** to express himself, also. France, England and Germany led the way.



Musical Perspective

In Music, huge developments occurred over the next hundred years – orchestras expanded, operas became huge theatrical events (GIUSEPPE VERDI had an elephant appear in his production of AIDA!), solo performers were idolized celebrities, often performing their own works, and the CONCERTO became a show-stopper for the greatest VIRTUOSI of the day. Later composers of the Romantic Era include BRAHMS, WAGNER, RACHMANINOFF, and TCHAIKOWSKY.

Just as in the Classical period, aspects of music continued to expand and grow rapidly in the Romantic Period. Orchestras expanded, and new harmonies, styles and forms were created, explored and became more complex since **personal expression, originality and innovation** were the drive of this period. Nationalism (pride in one's country/origin) was another trend in composition, notably the works of Dvorak and Sibelius.

-M. Moody

The Romantic Era

Musical Perspective cont.

Soloists became **celebrities**, and many showed their amazing abilities by performing flashy concertos for large audiences (bring students' attention to the fact that this is when the first "rock" concerts took place) and Liszt and Chopin (any of his Nocturnes) wrote many virtuosic piano pieces that challenged the soloist, taking them to new levels of musical mastery and expression.

The popularity of symphonies continued. As Beethoven helped to bring forth the Romantic style, his symphonies explored new concepts such as relating his music to everyday life. For example, his Pastoral Symphony (No.6) described the countryside. Composers like Berlioz followed his example when he composed his *Symphonie Fantastique*, which was strictly programmatic (or followed a storyline or intended to evoke ideas in the mind of the listener by musically representing a mood image or scene). Beethoven also wrote symphonies that expressed what he felt (not something practiced in the Classical style), an idea which composers like Tchaikovsky and Brahms later used to compose their symphonies (masterpieces in their own rite).

Operas at this time came to be what they are today: huge spectacles of musical excitement (from Rossini's *Barber of Seville* to Wagner's *Ring Cycle* which had to use a grand scale of singers, musicians and music to be experienced, helping to expand the size of the orchestra).

Listening Examples/Composers:

- Brahms (lullaby) or any of his symphonies (No. 4 mvmt. 1 would be a good example of tragic or sad music, sweeping melodies that showed beautiful expression of the period).
- The overture from Rossini's *Marriage of Figaro*.
- Schubert's Unfinished Symphony (No. 8, mvmt. 1).
- Tchaikovsky's Nutcracker (music describing non-musical ideas - easy to explain to students as there is a ballet along with it depicting each piece of music) or his 4th Symphony (mvmt. 1, which shows a lot of power and strength, yet beauty of the orchestra's instruments as well).
- Mussorgsky's *Night on Bald Mountain* (this also is a very descriptive piece, and may be helpful to show Disney's version of what picture the music paints).
- Berlioz's programmatic *Symphonie Fantastique*, such as the Dream of a Witches' Sabbath movement, is great to play for students since it is so descriptive - it can be likened to a witches' party who has invited ghosts and goblins and have a monster-ly party).
- A short, but powerful vocal selection from a Wagner opera or vocal work with orchestra (*Lohengrin*, *The Ring Cycle*) to show the grand scale of a musical work.



The Modern Era

Cultural Perspective

The Modern Era encompasses many different cultural and historical developments. The early part of the twentieth century was shaped by World War I and World War II, which fell on either side of the Great Depression of the 1930's. This era is defined by a growing sense of nationalism, combined with a desire to break with the 'old fashioned' traditions of the past, which were thought to be the root causes of the first world war.



In music, art, architecture and design, there was a push towards drastic change. Artists sought to evoke ideas, emotions and impressions, which reflected their personal thoughts and ideals, and were not always idyllic in nature. For the first time we have the idea that art does not have to be conventionally beautiful to have value. This notion

found it's way into music as well in what the famous atonal composer Arnold Schoenberg called "the emancipation of dissonance" (see musical perspectives).

The later parts of the twentieth century saw explorations of technology, industry and social consciousness. Within the art world, there was art meant for mass consumption (and the development of Pop Culture) as well as an exploration of our own, or other cultures. The concept of a Global Community has become a notion that continues to shape the art, literature and music of our times.



The Modern Era

Musical Perspective

Below is a list of themes or new developments of the Modern Era, with a brief explanation of each. This list is by no means exhaustive, but it will hopefully trigger some ideas for you as you explore modern music with your students!

Atonality: One of the first 'rules' to be broken by modern composers was the rule that said that all music had to have a tonal centre. Composers like Arnold Schoenberg and later his students Alban Berg and Anton Webern sought to express emotions and ideas through combinations of notes in both harmonic and melodic forms, using Tone Rows, and Motivic Construction to derive form instead of the traditional forms of the symphony and concerto, which were heavily reliant upon tonal relationships.

Ethno-Musicology: No longer constrained by the belief that art music was the only music that ought to be praised and valued, composers like Bela Bartok sought to combine the irregularities and idiosyncrasies of folk music with the traditions of art music.

Polytonality: This is a technique which employs two different tonal centres simultaneously. While Darius Milhaud was well known for using this technique, an American, Charles Ives, was quite famous for using it as well. Ives is often remembered for using polytonality in a very 'tongue-in-cheek' fashion!

Chance Music: John Cage based many of his compositions on his thoughts on music and sound, and developed a style of writing in which both the composer AND the performer have choices to make in order to create a performance. Whether dealing with time durations, or the point in the music where you should start or stop, Cage often created the parameters for a performance, but always left a certain amount of the work up to the spontaneity of the performers.

Minimalism: This style is the result of subtlety, and the desire composers felt to truly understand the nature of sounds, especially in relationship to each other. Steve Reich was famous for his phase works, which would take a repeated pattern and alter the speed of the pattern between players in order to create an ever changing set of polyrhythms. These pieces would be complete once the players had exhausted all of the 'phases' and returned to the unison rhythm upon which the work was based.

Electronic Influence: Electronic capabilities gave composers like Gyorgy Ligeti and Witold Lutaslawski the freedom to experiment with spatial effects, especially concerning amplification of their music. Composers like Karlheinz Stockhausen were more likely to use electronic instruments or other components in their compositions. Today we still see their influence as many composers write for a live instrument to perform with a recorded 'tape,' so that the interactions between the artist and the fixed sounds of the recording becomes part of the performance process.

American Art Music: Many American composers experimented with new philosophies of sound and developed concepts for constructing music that were never heard of before. Some of these include: Charles Ives, Henry Cowell, Ruth Crawford Seeger, Aaron Copland, William Grant Still (one of the first African American composers to be recognized by the cultural 'mainstream') There were also many composers like Igor Stravinsky who emigrated to the New World in order to have the freedom of expression that was not afforded them in their own countries.

Jazz/Popular Music: Deserving much more than a small write up, the development of American Popular Music grew from Latin and African American influences as well as the unique cultural life made possible by the melding of so many different ethnic backgrounds. Combining this with the new social freedoms (or lack thereof), artists like Scott Joplin (ragtime), Duke Ellington (Big Band), Miles Davis (Be-bop), Elvis Presley (rock and roll), Johnny Cash (country/rockabilly), and many others broke conventions in a variety of ways and developed a series of truly 'American' styles of music.

Broadway/Film Music: Music from the Theatre composed by American Masters like Cole Porter, and George & Ira Gershwin later led to composers writing music for Film Scores, the most notable of these being John Williams (Star Wars, Indiana Jones, being the two most famous of his scores).

3 Musical Style/Era Listening Games

TEACHER'S NOTES

In the first 4 pages of activities, musical era and style are introduced. These are tools to help students become familiar with different styles of classical music, drawing from the 4 main historical periods: Renaissance, Baroque, Classical and Romantic. Each activity is simple and uses description to learn more about the styles, hoping to help students identify with each and be able to eventually identify them on their own .

The target age group is mainly early- to mid-elementary school, but can be used for late elementary grades, modifying each activity to be more advanced, as you see fit.

It is important to have the students compare experiences in these lessons to their everyday lives. It will help them to relate to and better understand what they are learning. For example, ask them if a classical piece reminds them of their favourite rock band or singer, or if it sounds like music they'd listen to on their iPod or CD player. Most responses might be 'NO', but it could also be very interesting to hear what other responses they may have or the differences they hear between the styles.

Ask your students if they play any of the instruments that you may mention (whether it is as obscure as the lute - which can be very similar to guitar to them - or as common as the violin). Remind them that Mozart or Bach were like the Christina Aguilera or Green Day of way back when, and that we are able to enjoy such music today because of how music has changed throughout the years. Comparison is an important tool to use with the music from the Classical and Romantic periods - more notably in the Movement Activity - as this will help make the complex and diverse music of these eras more approachable and fun.

The second set of 4 pages can be photocopied onto an overhead for a classroom activity for naming the instruments, or can be copied onto paper to be done as individual or group work for students as they discover the different instrument families of the orchestra.

The Final Page of this booklet is a list of exciting or noteworthy internet resources which contain great information and some wonderful interactive games that your students will definitely enjoy.



Fun with Words

Weather/Emotion Activity

Listen to a piece of music from each of the 4 periods and ask students to describe it using the following suggestions. Most likely a lesson on introduction of musical style would consist of playing one example of each and a subsequent discussion. Please see composers/selections set throughout the guide, or use your own selections.

What kind of weather does this feel like to you?

(sunshine, rainy and dreary, just before a scary storm, windy and all over the place - violent tornado, light rain drops; or go into detail with actions such as gliding in skates on ice in the winter, hopping through the hot sand on the beach in the summer, etc.)

What kind of mood/feelings does this feel like to you?

(happy, sad, angry, scared, confused, quiet as a mouse, loud as a lion, makes you want to dance, makes you sleepy, makes you want to hear more music)

This activity can be expanded by having the students draw a picture or write a story based on the ideas and emotions that the music evokes. Drawing can be done while the students are listening to the music, while a writing exercise might require some teacher-led discussion about the music to generate ideas.



Adjective activity

Describe how the music sounds after hearing about 3 musical examples from each period. List each period on the blackboard or overhead and have the students brainstorm and share their thoughts as a team.

This activity helps to familiarize students with the sounds of each period, building on what they have learned in Activity #1. Listening and being exposed to the music is the most important part of the activity; let their reactions be completely subjective, you just want them to respond to what they hear.

NB: This will keep the students' minds in the mode of musical period and style following Activity #1. (Name-dropping may not be important at this point, depending on what level of school they are--this is more of a style-familiarizing activity.) This is still different from the preceding activity in that it is more challenging. After hearing music from those eras for the first time (in Activity #1) and relating it to emotions or to non-music related ideas such as weather, they'll begin to have an idea of how musical styles differ. Activity #2 urges the student to use their own ideas about what the music sounds like by choosing words to describe what they hear.

Moving to the Eras

Reactions you hope they will express:

Renaissance

- Encourage the light, jumpy, delicate movements along with the brilliant and jovial energy this period embodies (mainly that of Praetorius or Susato). For the choral works that are longer in melody, which may be a little harder to move to, it is best to keep to the more lively works (i.e. Byrd's *Sing Joyfully to God*) that keep them moving while still exposing them to a renaissance style.

Baroque

- The movements are still generally light (*The Four Seasons*, *Musette*, etc, as if being as light as a bird) especially in some harpsichord pieces. In the cases of heavier pieces, like Handel's *Sarabande*, moving like a proud lion or a sure-footed deer in the forest might be very descriptive. Regal is a word that comes to mind for a piece such as this. It could evoke a feeling of mourning, sadness or loss. Create a scenario for this piece, for example, ask how they may feel if they lost a favourite toy and are sadly searching for it. At the end of the piece, they find it, at which time you could put on a more joyful, jumpy piece to reflect this new mood.

Classical

- Keep in mind that this era was more conservative, a lot of the musical nuances were simple and straightforward, hopefully not too boring to the students, as we find some of them may react to in this sort of style. Movements with this music can vary, so let them express how fast, slow, up or down it makes them feel. Try creating scenarios or stories in which they can be involved (the "uppity" nature of Haydn's *Finale* of String Quartet No. 5 could have students act as a mother hen trying to keep her chicks in order as they scatter in every direction, or maybe the quick notes of the violin symbolize an annoying bug buzzing around you as you try to swat it away, and you just can't get it until the end of the movement when you finally catch it.

Romantic

- As with Classical, movement to this music can vary as there was such a wide variety of form, styles and expression in this period. Have fun with this! There is such a wide spectrum of examples to use. It would be best to include an example of programmatic music (most successful reaction from students), symphonic music composed with personal expression (think Brahms or Tchaikovsky), an overture from opera or even a selection from a Wagner opera to show how grand and huge musical compositions can get. Just remember to liken their moving/dancing reaction to the music to an everyday scenario or a story they know, so that the music can become more familiar and approachable to them.

Fun with Movement

TEACHER'S NOTES

Target group: early to mid elementary

This activity helps to teach students more about the musical eras by becoming involved in a different medium/learning tool: movement. They'll be able to engage and employ more senses while continuing to be exposed to musical examples.

Take 3 examples from each of the 4 periods to further explore musical styles through history.

As each selection is played, ask the students to move/dance with the music:

“What does the music make you feel like doing? Do you want to jump around like kangaroos, or do you feel like a fish flowing smoothly through the water in the ocean? Do you feel like a royal King or Queen, watching over their royal court?”

When the students (or groups of students) have ‘composed’ their movement pieces, have the groups, or a selection of the groups **perform** their dance/movement for the rest of the class.

Also, consider having some **ribbons**, or **scarves** that could be used as ‘props’ for the student’s ‘performance’



- **Be an example to help get them started ***

You'll find that some example pieces/styles from each period may not be suitable for this activity. Try to stick with examples that embody the typical style of that period, but use those that will emit the most reactions from your students. You may have to resort to pieces focusing on the instruments used at the time or how musical groups evolved through the eras, i.e. When the orchestral pieces were composed for orchestras [that we are familiar with today] in the Classical Era as opposed to the early instrument groups used in the Renaissance.

More Fun & Easy Musical Games

CONCENTRATION

Use this fun memory game to help your students to remember instruments, composers, eras or musical terms.

1. Make two sets of identical cards. The face of each card should have a picture of an instrument, composer or musical term.
2. Lay the cards face down and have the children pick two cards at a time. They must remember which cards they picked up and aim to match them.

MUSICAL CHAIRS

Play this popular game using pieces that typify the eras to be addressed. Combine this game with a movement activity, having the students move around the chairs in a manner which suits the music.

SPELLING BEES

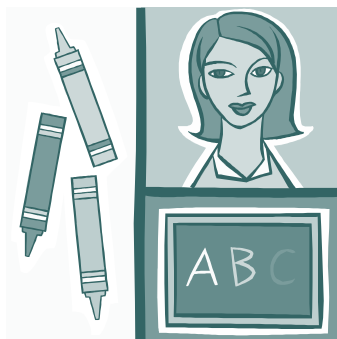
All the words to be spelled could be composers' names, composition titles, musical terms, instruments etc.

TWISTER

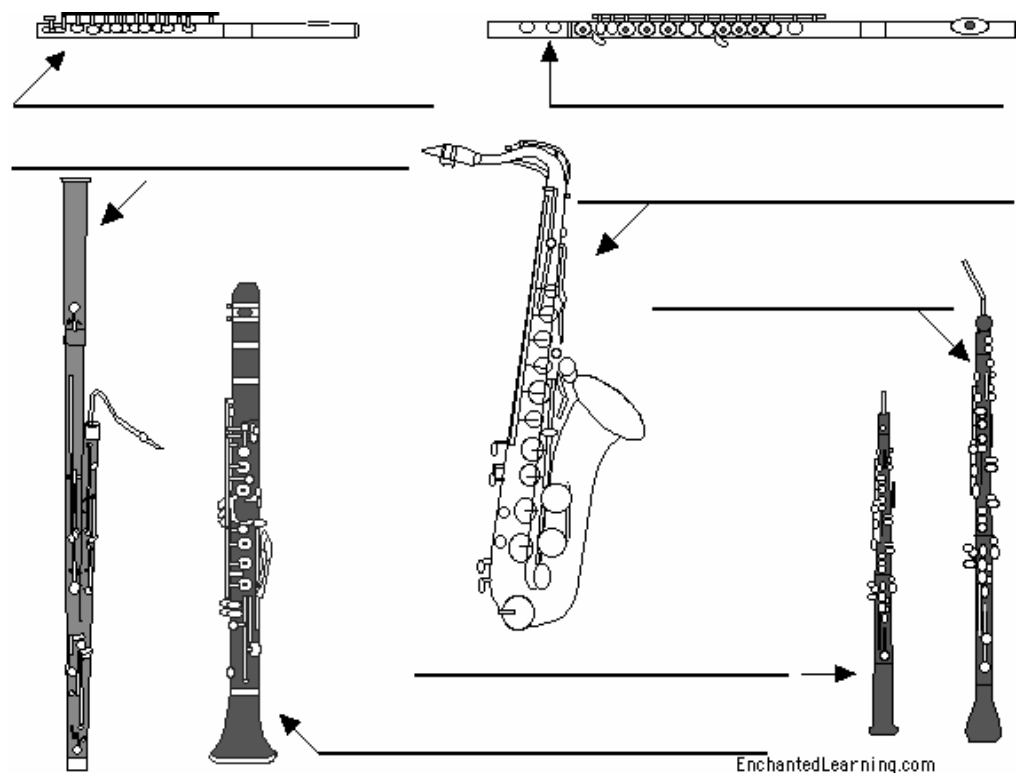
Instead of colors use composers' names, composition titles, musical terms, instruments etc.

HANGMAN

All the words to be used could be composers' names, composition titles, musical terms, instruments etc.

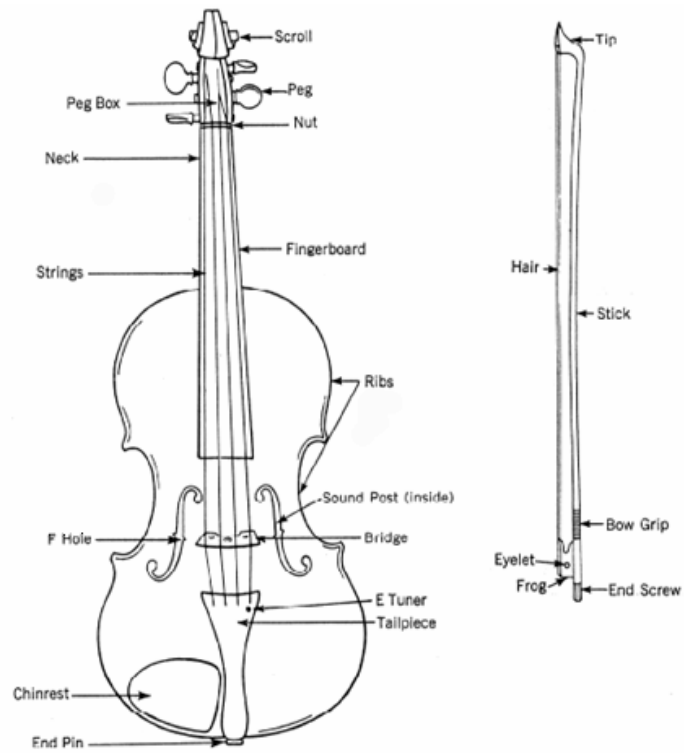
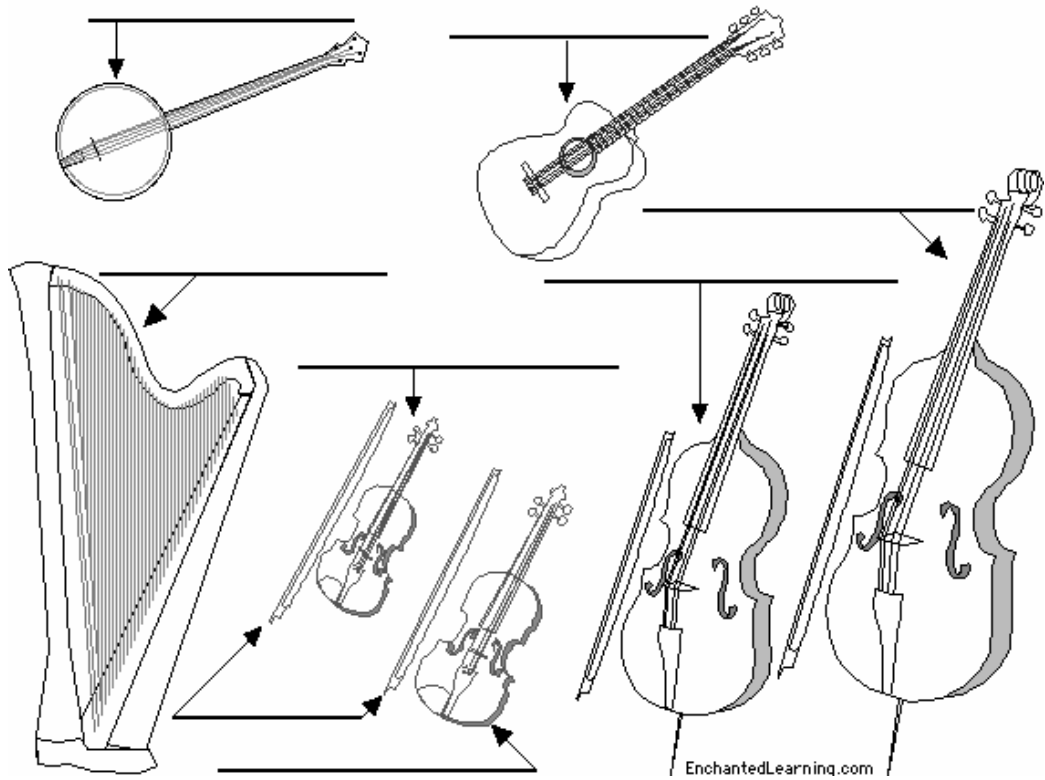


Woodwind Family

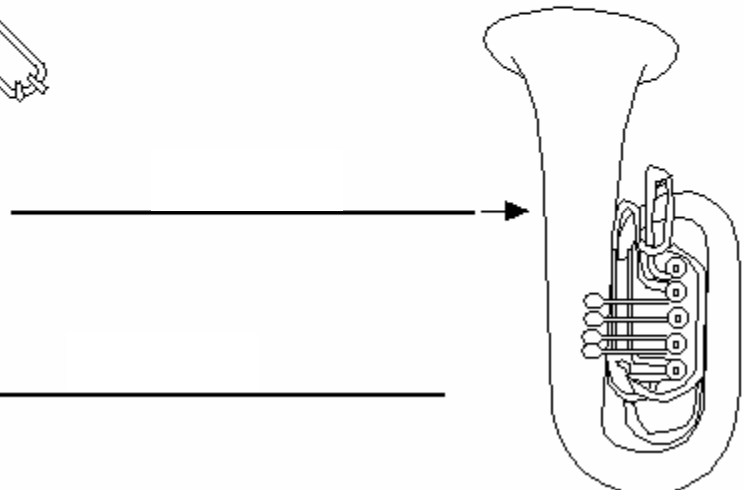
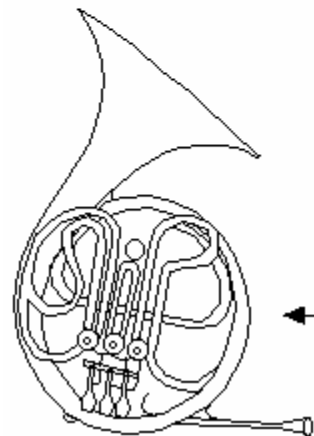
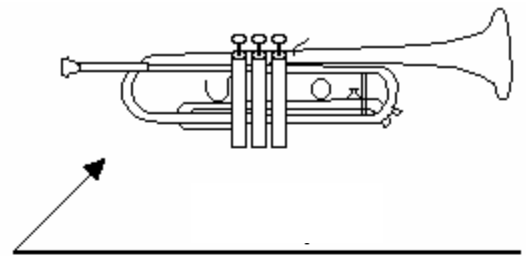
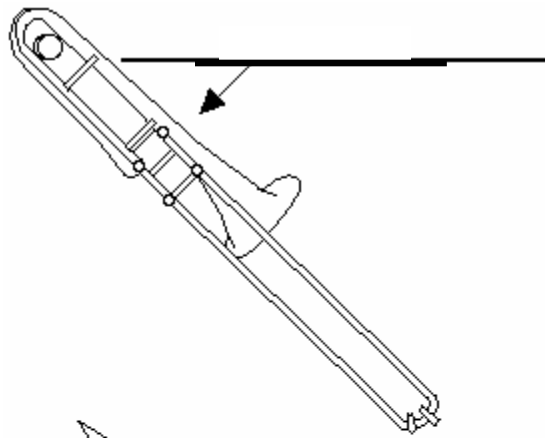


EnchantedLearning.com

String Family

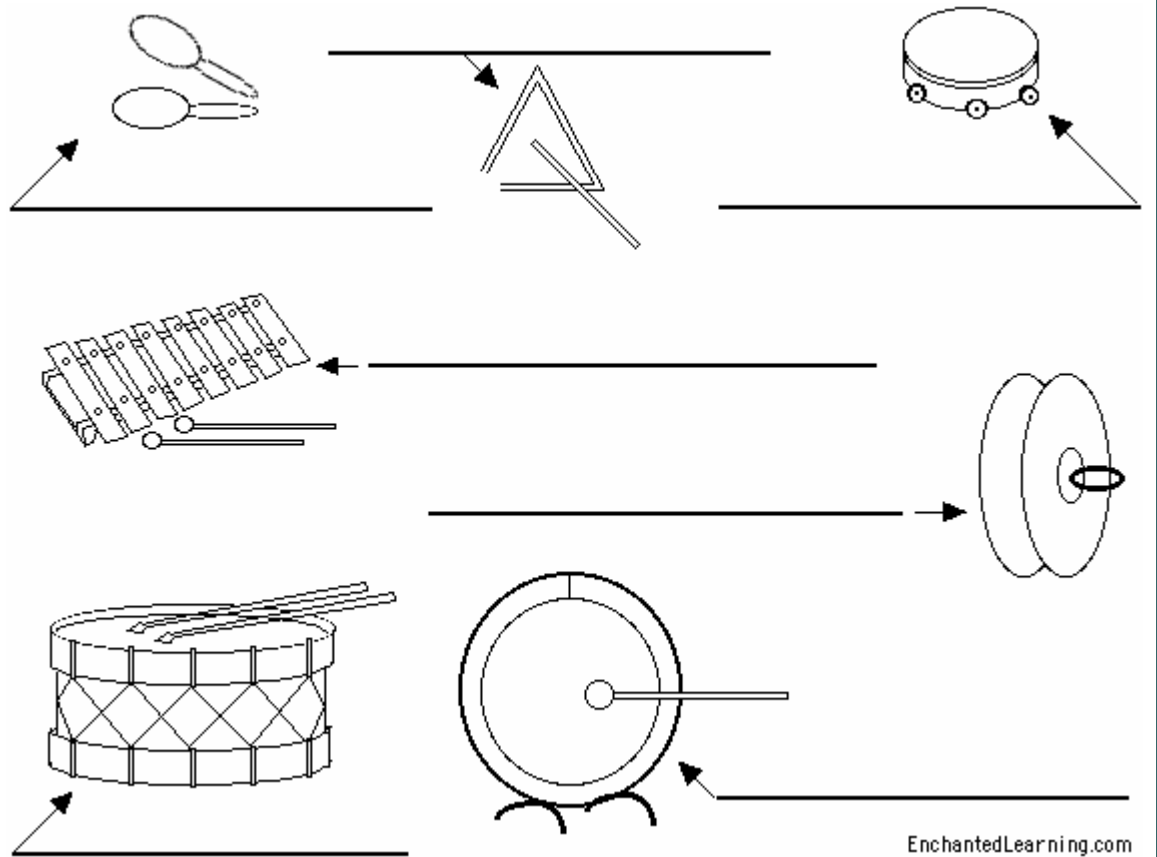


Brass Family



EnchantedLearning.com

Percussion Family



EnchantedLearning.com

Resources

Below is a list of resources that were used in creating this document, as well as a few sites that might be a lot of fun for your kids to browse during some computer time.

<http://www.enchantedlearning.com/music>

<http://artsedge.kennedy-center.org>

<http://www.sfskids.org>

- Contains interactive information on instruments, as well as a 'music lab' where students can learn about and play with a variety of basic musical concepts.

<http://www.nyphilkids.org/>

- Contains a variety of music games, information on soloists and conductors of the NYP (you go into their dressing rooms to 'see' them!) .
- There are 'lounges' where the musicians are 'hanging around' and you can click on them to find out more about them.
- There's an instrument lab and a storage room where you can learn about the instruments, or take different pieces and make your own!

<http://www.dsokids.com>

- This site has a great seating chart that goes through the set up for the orchestra through the different musical eras.
- There is also information for activities you can do at home, and tips for older students who are interested in music (practice tips, meet the musicians etc.).