



2025-2026

Music Memory Passport

PSIA Official Edit

2025-2026

UIL Music Memory

PASSPORT



UNIVERSITY INTERSCHOLASTIC LEAGUE

Making a World of Difference

THE UNIVERSITY OF TEXAS AT AUSTIN

Introduction

UIL Music Memory has been a viable program within the state of Texas for more than a century. The focus of the Music Memory contest is an in-depth study of fine pieces of music literature taken from a wide spectrum of music genres to expose students to great composers, their lives, and their music. In the course of preparing for the contest, students should be given the opportunity to describe and analyze the music, relate music to history, to society, and to culture, and to evaluate musical performance.

The Official PSIA versions of the 2025-2026 Music Memory playlist are found at

<https://open.spotify.com/playlist/2v0C10kvvEVM6fD3bBqaVE?si=7a0b6dc2ad094829>

and

<https://open.spotify.com/playlist/77dCFDuEKVuxNkqkSWo26S?si=88ca98c28147417e>

We're excited to bring you this digital version of the Passport for UIL Music Memory. In it we hope that you will find everything you need to make your study of the music for the competition enjoyable for both you and your students. Furthermore, as music specialists, we have created these lessons so that they can be incorporated into your study of great composers and their music.

Lisa Parker
A+ Director
lparker@uiltexas.org

Phyllis Thomas, retired
(Bridlewood Elementary)
Flower Mound, TX

Elasha Edwards, retired
(Bridlewood Elementary)
Flower Mound, TX

Amy Springs, retired
(Tom Hicks Elementary)
Lewisville, TX

Marissa Ricks
Mill Street Elementary
Lewisville, TX

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How to Use this Guide

Welcome to the digital edition of the UIL Music Memory Passport! The materials you will need to prepare your team are easy to use and reproduce. The UIL Music Memory CD contains four separate folders.

TEACHER PASSPORT – This READY-TO-PRINT document is your teacher’s guide. The Teacher Passport includes the Official List, Lessons, and an Appendix (World Wide Web Excursion Extras, iTunes Store and Spotify Recordings, image Sources, Texas TEKS Cross-Reference, and Textbook Correlations). Each listening selection has a two-page lesson designed to be 30 minutes or less in length. Extra handouts or activities designed to accompany the lesson are included after the lesson plan. **PSIA test questions come from the TEACHER PASSPORT materials, not just the STUDENT PASSPORT.**

Listening Maps are a separate document within the Teacher Passport folder. GPS Markings (timings for the maps) are on the second page of a duplicate Listening Map. Please note that these timings correspond to the iTunes/Spotify recordings used for the contest. This document is READY TO PRINT. You may choose to project the PDFs of the Listening Maps in color!

STUDENT PASSPORT – These are your student materials. This document was designed to be a Passport to “listening destinations.” Follow these directions to print and create an entertaining booklet for your students.

How to Print Your Student Passport:

1. Print the entire document.
2. You may want to print the cover (page 1) on card stock. Fold this document in half. This will serve as the Passport Cover. It includes a place for the student’s name and a convenient checklist on the back, to use as you prepare each listening selection. Duplicate as necessary.
3. Print the remaining Student Pages and Listening Maps. Copy these 2-sided. The Student Passport page should be on the front and the corresponding Listening Map on back. (You will have 16 pages front and back for grades 3-6, 10 pages front and back for grade 2, and 20 pages front and back for grades 7-8.) Duplicate as necessary. Consider using a different color paper for each listening selection for easy sorting.
4. Fold each of the 16 pages with the Student Passport page on the *outside* and the Listening Map on the *inside*. Each page can now double as a flash card (composer on one side and selection on the other).
5. Place each folded Student Passport page into the Passport Cover.

CORRESPONDENCE – This folder contains helpful letters and documents to recruit and organize a UIL Music Memory team on your campus.

GAMES AND QUIZZES – This folder contains new, engaging games and documents for students to practice and prepare for the competition. There is something for everybody here! The contents of the three folders within this section are listed below.

PowerPoint Presentations and Excel Document

- Musical Postcard Review (PowerPoint)
- Road Rally (PowerPoint)
- Music Memory Practice (Excel)

Printables (folders for grade 2, grades 3-6, and grades 7-8)

- Composer Journey Game (all levels)
- Composer Choice Board
- Composer Crossword
- Composer Word Search
- Concentration Game
- Elements of Music Choice Board
- I Have, Who Has (2 versions)
- Listening Calendars
- Music Memory Practice
- Musical Selections Choice Board
- Tri-Flip Flash Cards
- What Do You Hear Study Sheet
- WWW Excursion Extras
- Sample Multiple Choice Quiz for Grades 7-8
- UIL Music Memory Study Guide for Grades 7-8



2025-2026 PSIA Music Memory OFFICIAL LIST

	MAJOR WORK	SELECTION	COMPOSER
1.	Concerto for Two Violins in D minor, “Double”	Movement 1	Bach
2.	Symphony No. 5, “Fate”	Movement 1	Beethoven
3.		Polonaise in A major, “Military”	Chopin
4.	Rodeo	Hoe-Down	Copland
5.	Requiem in D minor	Pie Jesu	Fauré
6.	The Red Poppy	Russian Sailor’s Dance	Glière
7.		American Salute	Gould
8.	Holberg Suite	Prelude	Grieg
9.	Second Suite in F major	March	Holst
10.		Maple Leaf Rag	Joplin

NOTE: The UIL Music Memory list differs slightly from the Official PSIA list. This list is the official list for all PSIA competitions.

	MAJOR WORK	SELECTION	COMPOSER
11.	Requiem	Pie Jesu	Lloyd Webber
12.		Railroad (Travel Song)	Monk
13.	Exsultate, jubilate	Alleluia	Mozart
14.	Missa Hodie Christus natus est, “Christmas Mass”	Kyrie	Palestrina
15.	Also sprach Zarathustra	Sonnenaufgang	Strauss
16.	Table Music: Part 1	Overture: Movement 3. Rondeau	Telemann
ADDITIONAL SELECTIONS FOR GRADES 7-8			
17.	Symphony No. 5, “Fate”	Movement 4	Beethoven
18.	Prince Igor	Polovtsian Dances	Borodin
19.	The Flying Dutchman	Overture	Wagner
20.	Prairie Light	Starlight Night	Welcher



Bach Fast Five



1. Johann Sebastian Bach \ 'bäk\ (1685-1750), German Baroque composer. One of the "Three B's" (Bach, Beethoven, and Brahms).
2. Played violin, viola, harpsichord, and organ.
3. Had 20 children. 9 survived him. 4 were composers.
4. Had diabetes. Went blind. Died of a stroke.
5. Better known as a virtuoso organist than a composer in his time. Today he is considered to be the greatest composer of all time.

Concerto for Two Violins in D minor, "Double" Movement 1

Passenger Manifest

2 solo violins and chamber orchestra:
2 violins, viola, cello, and harpsichord

Points of Interest

- Concerto: a composition, usually in three parts or movements, for solo instrument(s) and orchestra.
- *Ritornello* ("return" in Italian): a recurring section of music, usually played by the chamber orchestra, which alternates with different contrasting sections.
- Solo: music for one performer. *Tutti* ("all" in Italian): music for the whole orchestra.
- Chamber orchestra: a few musicians who play in a room (chamber) or small hall.
- Fugue: a musical composition for a definite number of parts or voices, in which the subject is announced in one voice, and then imitated and developed in each of the other parts.

Travel Log

- This concerto is also known as the "**Double**" Violin Concerto or "**Bach's Double**."
- It was composed between 1717 and 1723 when Bach was Kapellmeister at the court of Prince Leopold in Cöthen, Germany. Bach had no organ to play there, but Leopold's court had one of the largest and finest orchestras in Europe. (Orchestras then had around 12 members.) Bach composed a lot of instrumental music for the Cöthen musicians.
- "**Bach's Double**" is in the Italian 3-movement style: fast-slow-fast, unlike the older-style German concertos of Telemann, which had 4 movements.
- The "**Double**" Concerto is one of Bach's most famous and best-loved instrumental compositions.



Flight Plan



Take Off

- *How do you take your coffee? Did you know that Bach loved coffee? He liked to hang out in a coffee shop and make music with his friends. Did you know he even wrote a **Coffee Cantata** (ca. 1735)?*

Cruising Altitude

- Listen to the recording and find a place to keep the beat silently on your body. Describe the beat. *Is it fast or slow? Is it steady?* Describe the rhythm. *Are there few notes or many?* Describe the mood. *Does it change or stay the same? Is it happy or sad?* List the instruments that you hear.
- Read about Bach (Fast Five), concerto, *ritornello*, solo and *tutti*, chamber orchestra, and fugue (Points of Interest), and about the selection (Travel Log).
- Preview the listening map of your choice. Explain that the opening statement is the *ritornello*. Point out the solo instruments. **For map 2 with notation**, in the middle section, note the interplay of the two solo violins, melody fragments, and solo versus *tutti*. Have students follow the melody as you play the *ritornello* and the melody of the middle section on the piano. Describe how the melodies move: mostly steps or skips. *Do you think the melodies would be easy to sing? Why or why not?*
- Listen and follow the map. **For map 1 with pictures**, listen for the solo violins and the *tutti* sections, and point to the solo instruments and the coffee (*tutti*) as the music plays.
- Teach the following words for the opening statement: “Welcome to the Coffee House! We’re glad you’re here today! We’ll prepare your fav’rite kind of coffee! Won’t you have a cup?” Speak the words in rhythm and then try singing the melody (map 2). Teach the following “have a cup” for the middle section:



Have a cup! Have a cup! Have a cup! Havean-oth-er cup!

- Imagine that there are two competitive waiters who welcome you separately when you come into the coffee house. Both are anxious to explain all the different items on the menu and want to take your order. As more customers arrive, the conversations overlap with each other and get really complicated. Finally, when you’re ready to leave, you’re left with the closing statement, “As you leave the coffee house, We hope you’ll come again! We’ll prepare your fav’rite kind of coffee! You can have a cup!” Listen to the selection and imagine the scene with all the customers and waiters.

Landing Altitude

- The title of the major work is **Concerto for 2 Violins in D minor**. Often minor pieces sound sad. *How did Bach manage to compose a piece in a minor key that doesn’t sound sad?* (energy created by the quick rhythms and driving melody).
- *What is the most important instrument: solo violin 1, solo violin 2, or the chamber orchestra?* (In this Baroque concerto all parts are equal.)

Teacher Notes

Modifications for Grade 2: Act out the coffee house scene with the music.

Modifications for Grades 7-8: Focus on the minor *do-ti,-la*, pattern in this movement. Use “Drill, Ye Tarriers, Drill” or “We Three Kings” (see notation links in the Appendix). On map 2, circle the final three notes of the *ritornello*, as well as the first six notes of the “have a cup” melody of the middle section. Play the selection and listen for the *do-ti,-la*, pattern.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Compare the Baroque Selections

Bach

*Concerto for 2 Violins in D minor, "Double"
Movement 1*


Both

Telemann

*Table Music: Part 1
Overture: Movement 3. Rondeau*



Beethoven Fast Five

1. Ludwig van Beethoven \ 'bā-, tō-vən\ (1770-1827), German Classical/ Romantic composer. One of the “Three B’s” (Bach, Beethoven, and Brahms). 
2. Played violin, viola, organ, and was a virtuoso pianist. Known as the finest pianist of his time.
3. Gradually became deaf. Began to lose his hearing in 1796. Completely deaf in 1818.
4. Moody, disorganized, and arrogant. Died of liver failure.
5. Composed nine famous symphonies. One of the most famous and influential composers in music history.

Symphony No. 5, “Fate” Movement 1

Passenger Manifest

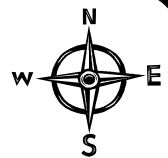
Full orchestra

Points of Interest

- Symphony: a musical composition in three or more sections or movements for orchestra.
- Sonata-allegro form: form established by the great Classical composers Haydn (one of Beethoven’s teachers) and Mozart. Its sections include: exposition, development, recapitulation, and coda.
- Exposition: all the main themes are presented: first theme in home key; contrasting theme in a related key; *codetta* (“little tail” in Italian) finishes section key of second theme. Section may be repeated.
- Development: themes are explored and developed through several different keys, with some new material added. The music here seems unstable, with a feeling of tension.
- Recapitulation: themes of the exposition are restated, but stay in the home key.
- Coda (“tail” in Italian): ending of a piece of music.

Travel Log

- Complete title: **Symphony No. 5 in C minor, Opus 67 (“Fate”).**
- Beethoven worked more than 4 years on this symphony, which he completed in 1808.
- Movement 1 is derived almost entirely from the rhythm of the first four notes, which represents fate knocking at the door. This is the most memorable musical phrase of all time.
- Beethoven’s **Fifth Symphony** is the most popular, best known, and most often-performed symphony.



Flight Plan



Take Off

- Define symphony (Points of Interest).
- Knock the rhythm of the opening motif (three eighth notes followed by a half note) and have students echo. Beethoven stated that this pattern is fate knocking at the door. *What did he mean by that?* Read about Beethoven (Fast Five). Introduce the music by reading the transcript of the BBC presentation at <https://www.bbc.co.uk/teach/class-clips-video/articles/zvdd7nb>. Insert three clips from the recording (0:00-0:10, 0:10-0:22, and 0:22-0:53) where indicated in the transcript.

Cruising Altitude

- Read about the sonata-allegro form (Points of Interest).
- View the listening map. Find the four-note motif notation (door knocker theme). (Motif: a short musical idea.) Locate the sections and repeat of the Exposition. Play the Exposition themes (1. 0:00-0:54; 2. 0:54-1:17, 3. 1:17-1:37). Find the oboe picture in the Recapitulation section (cadenza: a brilliant solo passage that sounds improvised, or made up as it is being played). Listen to the entire selection and follow the map.
- Visit the Beethoven interactive site at <https://hallo.beethoven.de/html5/start.html>. Select the British flag for English. On the main graphic click the sheet music on the piano to access recordings of Beethoven's work (**Symphony No. 5** is toward the middle of the second shelf). At the bottom right on the web page, click the first aid kit ("help") for ten short chapters about Beethoven's life. Click the horn to raise or lower the volume to show the effect of worsening deafness.

Landing

- Beethoven was a musical genius who became deeply troubled as he gradually became deaf. (He began to lose his hearing at age 26 and was completely deaf at 48.) He has been described as moody, disorganized, and arrogant, and had a strong, volatile personality even before he became deaf. *How does this selection, completed when Beethoven was 38 years old, reflect his personality?*

Teacher Notes

Since the Second World War, Beethoven's **Fifth** has sometimes referred to as the "Victory Symphony." "V" is the Roman character for the number five, and the phrase "V for Victory" became well known in the campaign of the Allies of World War II. Also, the rhythm of the opening phrase – "dit-dit-dit-dah" – is used for the letter "V" in Morse code. During World War II, the BBC started its broadcasts with this four-note rhythm, played on drums.

Modifications for Grade 2: Watch a FreeSchool video (4:56) to learn more about Beethoven's life at <https://www.youtube.com/watch?v=ms9tyNKtjcs&t=2s>.

Modifications for Grades 7-8: Watch a musical analysis of Movement 1 of Beethoven's **Fifth Symphony** by Gerard Schwarz at https://www.youtube.com/watch?v=7spdFe7_M_c (10:20).

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.





Chopin Fast Five



1. Frédéric Chopin \ 'shō-pan \ (1810-1849), Polish Romantic composer.
2. Musical prodigy and virtuoso pianist.
3. Considered Poland's greatest composer and pianist. Wrote many showpieces for piano, including 23 polonaises.
4. Disliked public concerts and performed mostly in private salons. Made his living by publishing his works and teaching piano.
5. Suffered poor health most of his life. Died at the age of 39 of tuberculosis.

Polonaise in A major,
"Military"

Passenger Manifest

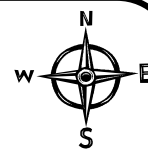
Piano

Points of Interest

- Polonaise: a stately Polish dance with a moderate tempo in triple meter, originally performed for court processions as military officers or military couples entered the ballroom.
- Ornaments: notes that are added to the main notes of a melody, which decorate or "ornament" the melody and make it more interesting.
- Trill: a musical ornament that consists of a quick alternation between the main note and the note above it.
- Musical form: the overall structure of a piece of music.
- A B A form: a form consisting of three sections, in which the third section is a repeat of the first.
- Trio: a middle contrasting section of a three-part form, named "trio" because it was originally written for three instruments. Trio sections usually have light, simple texture.

Travel Log

- Chopin composed two polonaises for solo piano for his Opus 40 on the Spanish island of Majorca in 1838. "Polonaise in A major" is the first of the pair.
- The November Uprising, a.k.a. the Polish-Russian War of 1830-1831: an armed Polish rebellion against the rule of the Russian Empire.
- When Germany invaded Poland in 1939 at the beginning of World War II, Polish Radio broadcast Chopin's "Military" Polonaise each day as a nationalistic protest, and to rally the Polish people.



Flight Plan



Take Off

- *What musical characteristics do you associate with military music?* (strong, brisk marching rhythm, loud music, fanfares, etc.) *What instruments do you associate with military music?* (bugle, cymbals, snare drum)
- In 1838 a Polish composer wrote a composition for piano that was later nicknamed, “Military.” Listen to the selection. *What makes the piano music sound military?* (fast tempo [*allegro con brio* = “fast, with bravura” in Italian], loud volume, vigorous and exciting rhythm, almost violent in places, trills in the middle section suggest drum rolls)

Cruising Altitude

- Read about Chopin (Fast Five), and about the selection (Points of Interest and Travel Log).
- In 1830, Chopin was in Vienna when the November Uprising (Travel Log) broke out in Poland and, rather than returning to Warsaw to enlist in the army, he decided to go to France, the homeland of his father. Although he never returned to Poland, Chopin always considered himself to be a Pole, and his polonaises were viewed as political statements of patriotism for his home country, Poland, which was struggling to obtain its freedom from Russia.
- View the listening map and point out the ABA form. Within each section of the form are several different phrases, like musical sentences within a paragraph. Notation for the first two measures of the phrases is on the left. Locate and discuss the rhythm values found in the notation (8th note followed by 16th rest and 16th note, 4 beamed 16th notes, dotted 8th followed by 16th note, 16th note triplets, single and pairs of beamed 8th notes, half note, quarter note, half note tied to 8th note, 4 beamed 32nd notes, 2 beamed 16th notes) and the trill in phrase “d” (Points of Interest).
- For each of the notated examples, clap the rhythm of the right-hand piano part. Student echo-clap. Then clap the rhythm of left-hand piano part. Students echo-clap.
- Point out the repeat signs on the right side of the listening map and note that the second A section contains no repeats. Listen and follow the notation.
- Listen again to determine the phrase form and write the letters on the lines on the map. (See GPS markings).

Landing

- Chopin was the first major composer to write exclusively for the piano, either as a solo instrument or in combination with a voice or other instruments. View and discuss the video about Chopin’s pianos from the Fryderyk Chopin Institute in Warsaw at https://www.youtube.com/watch?time_continue=29&v=2MrUJTlahgo&feature=emb_logo.

Teacher Notes

Use the Venn diagram to compare the piano pieces of Chopin, Joplin, and Monk.

Modifications for Grades 7-8: For each of the notated examples, slowly speak and clap the rhythm of the right hand (upper staff), and of the left hand (lower staff). Then divide the class in two parts: part 1 claps the right-hand rhythm as part two claps the left-hand rhythm. (Leader may play a steady beat on a wood block to keep the parts together.) Then switch parts and repeat. Try gradually increasing the tempo.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

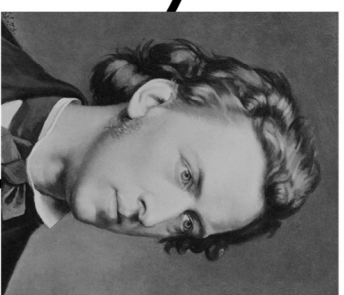


Compare the Piano Pieces



Joplin

Chopin



M. Monk





Copland Fast Five

1. Aaron Copland \ 'kō-plənd \ (1900-1990), 20th century American composer.
2. Played piano.
3. Interested in writing “American” music. Was inspired by jazz and American folk music.
4. Wrote music for movies. Won an Oscar, the Pulitzer Prize, and the Presidential Medal of Freedom. First classical composer to win the Kennedy Center Award.
5. America’s foremost composer of ballets. Died of Alzheimer’s disease and respiratory failure.



Rodeo Hoe-Down

Passenger Manifest

Full orchestra

Points of Interest

- Ballet: a story told through music and dancing, performed on a stage with costumes, sets, and lighting.
- Hoedown: A community gathering where folk or square dancing takes place, or the lively fiddle tunes that accompany the dancing.
- Introduction: the opening section of a movement or piece of music. It sets up the melodies, harmonies, or rhythm of the music to come.
- Interlude: a section of music inserted between the parts of a longer composition.
- Coda (“tail” in Italian): ending of a piece of music.
- Tempo (“time” in Italian): the speed of the beat.
- *Fermata*: a mark over a note or rest that is to be lengthened by an unspecified amount of time.

Travel Log

- The 1942 premiere of the ballet, **Rodeo**, was at the Metropolitan Opera House in New York City.
- The famous ballerina and choreographer, Agnes de Mille, for whom the ballet was written, danced the lead role at the opening. She received 22 curtain calls.
- In this ballet, dancers don’t wear tutus but instead are dressed as cowboys and cowgirls.
- “Hoe-Down” from **Rodeo** is one of Copland’s most famous compositions.



Flight Plan



Take Off

- Can you think of a piece of music that uses a melody that was originally written by one composer and remixed by a different artist? (in commercials and popular remixes of party music, dance music, workout music, Disney, etc.).

Cruising Altitude

- Listen to two traditional fiddle tunes: “Bonyparte’s Retreat” and “Miss McLeod’s Reel” (see WWW Excursion Extras in the Appendix).
- Play the selection. Listen for the fiddle tunes: “Bonyparte’s Retreat” in the A sections and “Miss McLeod’s Reel” in the B section (see GPS markings).
- View the listening map. Point out the form: Introduction A B Interlude A Coda and the *fermata*, which represents a “kiss” in the ballet. Play the selection again, follow the map, and listen for instruments, tempo changes, and dynamics (volume: the loudness or softness of the sound). Discuss.
- Read about Copland (Fast Five), hoedown (Points of Interest), and about the selection (Travel Log).
- The music tells a story. *What do you think the story is about?* Read and discuss Copland’s **Rodeo**.
- Watch a video performance of “Hoe-Down” (see Excursion Extras in the Appendix).

Landing

- After the ballet’s success, Copland took four pieces from the ballet and created an orchestral suite: his own remix. “Hoe-Down” is the final movement.
- *If you were writing a ballet, what would it be about? How would you costume it? What music might you remix?*

Teacher Notes

Music from “Hoe-Down” is featured in a commercial for the American Beef industry at <https://www.youtube.com/watch?v=NeNTztQ3S6g>.

An exciting, animated version of “Hoe-Down” can be found online at <http://vimeo.com/5020134>.

Modifications for Grade 2: Review the form of the selection using the listening map. Cut apart the sections on the Hoe-Down form cards on page 24. Place form pictures in order. Listen to the selection and hold up one of the form pictures as each section occurs (see GPS markings).

Discuss the difference between a fiddle and a violin. (Same instrument. Played differently.)

Modifications for Grades 7-8: Watch a rock remix of “Hoe-Down” by Emerson, Lake, and Palmer at <https://www.youtube.com/watch?v=GpBo2XWjC-Y>. Discuss and compare to Copland’s original.

Review the story of the ballet on Copland’s **Rodeo** document. Then watch the opening section of the ballet (“Buckaroo Holiday”) and the enlightening interview with choreographer Agnes de Mille at https://www.youtube.com/watch?v=8PGKJkpK1yU&list=PLW9PNM1M_shkzm2tVPhCSkUSqv1X2h7E9 (stop at 15:41). Discuss. *Does it seem that the music makes the dancing happen, or does it appear that the dancing makes the music happen?*

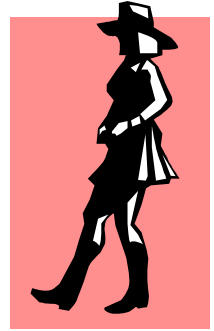


Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

Copland's Rodeo

Ballet

A **ballet** is a story told through music and dancing, performed on a stage with costumes, sets, and lighting. The **choreographer** is the person who creates dance movements for the ballet.



Copland's Ballet

Copland is considered to be America's foremost composer of ballets. He wrote **Billy the Kid** in 1928, **Rodeo** in 1942, and **Appalachian Spring** in 1944. **Billy the Kid** was so successful that Copland's friend, the ballerina and choreographer Agnes De Mille, asked him to write another "cowboy ballet" for her. The five sections of **Rodeo** ("The Courting at Burnt Ranch") are "Buckaroo Holiday," "Ranch House Party," "Corral Nocturne," "Saturday Night Waltz," and "Hoe-Down." Miss DeMille choreographed the ballet and created a unique dance style derived from horseback riding and cattle roping. She performed the lead role of the Cowgirl at the premiere of **Rodeo** at the Metropolitan Opera House in New York City. The audience loved her dancing so much that she received twenty-two curtain calls. **Rodeo** combines the excitement and energy of a Broadway musical with the discipline of classical ballet.

The Story of Rodeo

Rodeo is based on a story by Agnes De Mille. The characters are:

Cowgirl

3 Kansas City Girls

Champion Roper

5 Womenfolk

Head Wrangler

8 Cowhands

Rancher's Daughter

It is the story of a tomboy searching for love. The Cowgirl feels awkward and out of place on the ranch. Miss DeMille said, "She acts like a boy, not to be a boy, but to be liked by the boys." She disguises herself as a cowhand to attract the attention of the Head Wrangler and is successful only when she puts on a dress and goes to the hoe-down, where she is the prettiest girl in the room. She finds her man, but it's not the snooty Head Wrangler. It's another cowboy who has shown her respect and kindness. Full of optimism, **Rodeo** is a celebration of the spirit of the American West.

Hoe-Down

"Hoe-Down" is the fifth and final section of **Rodeo**, the dance where the Cowgirl finally gets her man. Copland took the main theme from the fiddle tune, "Bonyparte's Retreat." The **Rodeo** theme, which sounds like horses trotting, alternates with the fiddle tunes "Bonyparte's Retreat" and "McLeod's Reel." The tempo slows down for a kiss between the Cowgirl and Cowhand, and then the piece ends with the full orchestra playing "Bonyparte's Retreat" in one final, foot-stomping fanfare.

Introduction



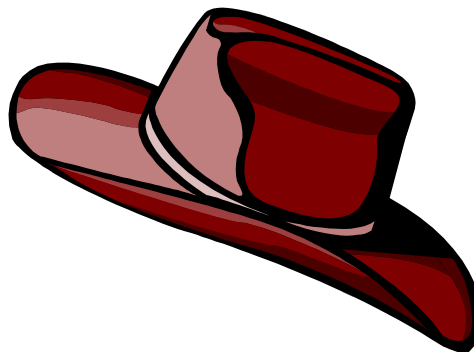
A



B



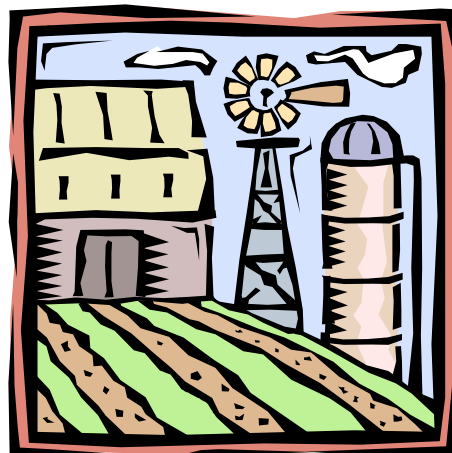
Interlude



A



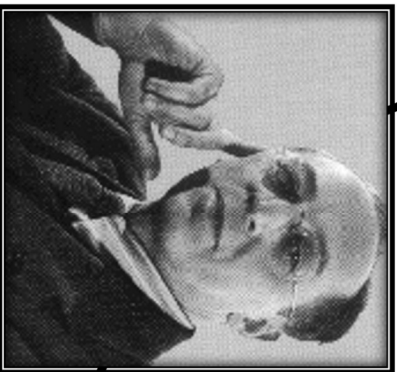
Coda



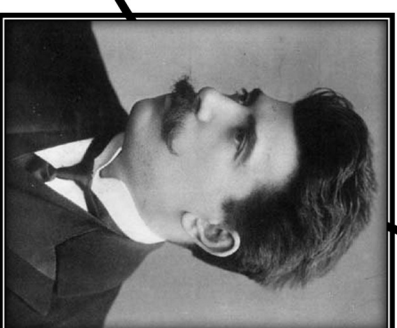
Compare the Dance Pieces

Rodeo
Hoe-Down

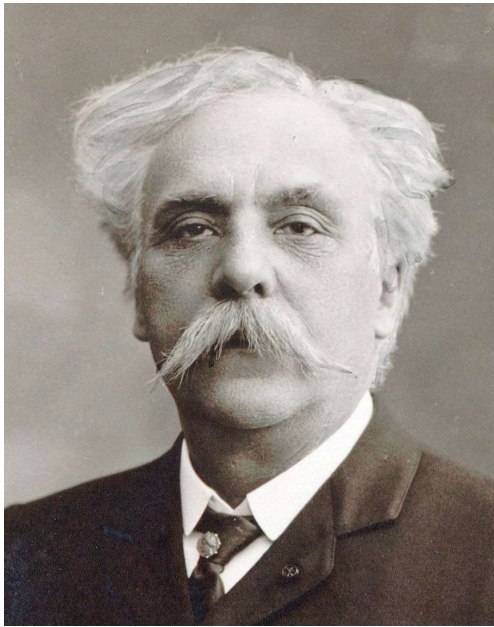
The Red Poppy
Russian Sailor's Dance




Copland



Glière



Fauré Fast Five

1. Gabriel Fauré \fɔ'rei\ (1845-1924), French Romantic composer.
2. Played organ and piano. 
3. Composer, organist, pianist, teacher, music critic. Served in Imperial Guard. Composition professor and later director of the Paris Conservatory.
4. Began to lose his hearing in 1904. Completely deaf in 1920. Died of pneumonia.
5. Fauré's **Requiem** is his best-known large-scale work.

Requiem in D minor

Pie Jesu

Passenger Manifest

Soprano, organ, and orchestra

Points of Interest

- Requiem: a composition for choir and orchestra written to honor someone who has died.
- Requiem Mass: a Roman Catholic church service used for funerals.
- *Pie Jesu* ("merciful Jesus" in Latin): part of the *Dies Irae* sequence in the Requiem Mass.
- Soprano: high female singing voice. Baritone: medium male singing voice, between tenor and bass.
- Melisma: singing a single syllable over two or more notes.

Travel Log

- Fauré's **Requiem** is a setting of the shortened Catholic Mass for the dead.
- **Requiem in D minor, Opus 48** was composed in the late 1880s, revised in the 1890s, and completed in 1900. The first version (1887-1888), for mixed chorus, organ, harp, timpani, violas, cellos, string bass, and solo violin, contained five movements. "*Pie Jesu*" was written for boy soprano. A second version (completed in 1893), in seven movements, added trumpets, French horns, trombones, bassoons, and violins. The third and final version (reworked in 1899-1900) was written for soprano and baritone soloists, mixed choir, organ, and full orchestra. It was performed at Fauré's funeral in 1924 and is the version most frequently recorded and performed today.
- "*Pie Jesu*" is the fourth of seven movements of Fauré's **Requiem**.
- At the 1900 premiere of Fauré's "symphonic" **Requiem**, "*Pie Jesu*" was so popular that it had to be repeated as an encore.
- Many composers have set "*Pie Jesu*" in their Requiems. Fauré's version of "*Pie Jesu*" is one of the most famous and is often performed in concert settings as a stand-alone piece.



Flight Plan



Take Off

- What does *R.I.P.* mean? (“rest in peace”) Where have you seen *R.I.P.* written? On what occasion?
- Composers have written music to honor or remember someone who has died. Read about Requiem and Requiem Mass (Points of Interest).

Cruising Altitude

- Read about Fauré (Fast Five) and his **Requiem** (Travel Log).
- The fourth movement of Fauré’s **Requiem** is a solo for soprano called “*Pie Jesu*.” Listen to the selection and silently pat or tap the beat.
- The Latin text means “Merciful Jesus, Lord, give them rest. Give them eternal rest.” *How does the music reflect the words?* (use of the organ, long phrases, slow tempo, soft dynamics, with serene, tender, prayer-like mood)
- The tempo is marked *Adagio* (slow and leisurely), with a quarter note = 44 beats per minute. Although there are only 38 measures in 4/4 meter (4 beats per measure), the slow tempo makes the piece seem longer than it appears in the written score. Watch a video of the score and music at <https://www.youtube.com/watch?v= VLY2bd5w8k>.
- View the listening map. Note the hyphenated syllables of the Latin text. Listen and follow the map.
- Review the two-beat rhythm blocks at the bottom of the page, and the single beat quarter-note block. Point out that most of the notes of the vocal line correspond to one syllable of text, but some syllables are written over two notes (“do-o-na-a,” “do-o-mi-ne,” “do-na-a,” “Je-e-su,” “pi-i-e-e”). Define melisma (Points of Interest).
- Listen and notate the rhythm above the text, using the rhythms in the blocks. Listen again to check.

Landing

- Try singing or humming along with the music (as written or an octave lower if necessary). *Do you think the selection is easy for the singer to sing? Why or why not?* (The long phrases and quiet, sustained singing require excellent breath control.)
- *If you were writing a Requiem for a person or pet that has died, for whom would you write it? Would you use a solo voice or a solo instrument? Would you use an organ?* Describe the music you would compose.

Teacher Notes

Use the Venn diagram to compare Gabriel Fauré’s “*Pie Jesu*” with that of Andrew Lloyd Webber.

Modifications for Grades 7-8: On a separate piece of paper, notate the rhythm of the instrumental interludes (0:38-0:52 and 1:24-1:36).

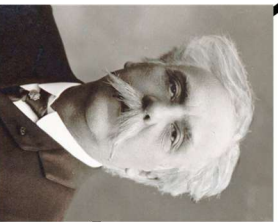
List the instruments heard in the recording, in addition to the organ (flutes, clarinets, bassoons, harps, violas, cellos, string basses). *What orchestral instruments are missing?* (woodwinds: oboe; brass: trumpet, French horn, trombone, tuba; string: violins; percussion)

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



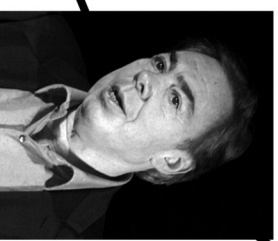
Compare the “Pie Jesu” Selections

Requiem
in D minor



Fauré

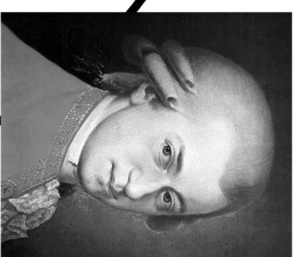
Requiem



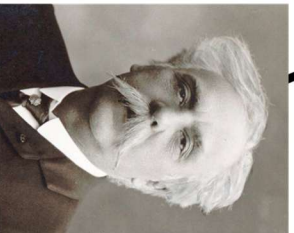
Lloyd Webber

Compare the Soprano Pieces

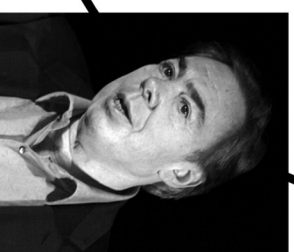
Mozart



Fauré



Lloyd Webber





Glière Fast Five



1. Reinhold Glière \glē-'er \ (1875-1956), Russian Romantic composer.
2. Played violin.
3. Taught composition at the Moscow Conservatory. Famous students include composers Prokofiev and Khachaturian.
4. Received the title of People's Artist of the USSR in 1938. Wrote patriotic film music. Important in the development of Russian ballet.
5. Died after suffering a stroke.

The Red Poppy Russian Sailor's Dance

Passenger Manifest

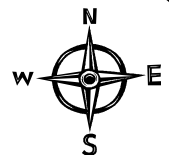
Full Orchestra

Points of Interest

- Ballet: a story told through music and dancing, performed on a stage with costumes, sets, and lighting.
- Theme and Variations: a musical form in which the theme, or main melody, is stated and then repeated with alterations to the melody, harmony, rhythm, timbre, tempo, and/or texture.
- Dynamics: the volume (loudness or softness) of the sound.
- Tempo ("time" in Italian): the speed of the beat.
- Coda ("tail" in Italian): the ending of a piece of music.

Travel Log

- **The Red Poppy**, also called **The Red Flower**, was composed in 1926-1927.
- It is the first Soviet ballet with a modern revolutionary theme.
- The "Russian Sailor's Dance," named the "Dance of the Sailors from the Soviet Ship" in the score, is the most famous dance from the ballet.
- The "Russian Sailor's Dance" is one of just a few of Glière's instrumental pieces that is performed outside of Russia today.



Flight Plan



Take Off

- Composers often use music to tell a story without using words. *What type of story is told through music and dancing, and has no speaking or singing?* (ballet)

Cruising Altitude

- Glière's ballet tells the story of a Chinese dancer who gives a Russian ship captain a red poppy because she likes him. Read about Glière (Fast Five) and then read **Glière's Ballet, The Red Poppy**.
- View the notation of the theme on the handout. Speak or clap the rhythm. Discover the syn-CO-pa rhythm.
- Play the first part of the selection and listen to the Introduction and the Theme (see GPS markings). Follow the rhythm of the theme.
- Discuss the theme and variations (a main melody and variations on the main melody). Consider using types of flowers and flower arrangements as an example.
- Glière composed eleven variations for the "Russian Sailor's Dance"! Brainstorm ways a composer might change a melody.
- View the listening map. Discuss tempos and dynamics listed, and mention instrumentation found on **Glière's Ballet, The Red Poppy** handout.
- Listen and follow the map.

Landing

- *Which variation did you enjoy hearing the most and why?*
- *Why do you suppose composers use the theme and variations form?* (For fun; to see how many ways they can change a melody, to challenge and entertain themselves, etc., and in this case perhaps to highlight the talents of several dancers in the ballet.) (Remember that Glière taught composition.)
- *How do the different variations affect the listener?*

Teacher Notes

Modifications for Grade 2: Discuss the dynamic markings on the listening map. Then discuss the tempos listed. Select several different colored crayons. Color each of the sailor hats as the music plays. Consider using six different colors, one for each of the different tempos.

Modifications for Grades 7-8: Glière selected six dances (including the "Russian Sailor's Dance") from his ballet, **The Red Poppy**, to form a suite, to be played in a concert setting without dancing. Listen to the music of the dances of the suite at <https://www.youtube.com/watch?v=4dwYIX8kL64> (24:50). *Why do you suppose that the "Russian Sailor's Dance" is the most famous music from the ballet?* Read more about the ballet and prima ballerina, Yekaterina Vasilyevna Geltzer, at <http://www.interlude.hk/front/red-poppy-reinhold-gliere-yekaterina-geltzer/>. *Why do you suppose the ballet is rarely performed?*

Use the Venn diagram to compare and contrast the musical elements used in the variations of Glière's "Russian Sailor's Dance" with the variations of Gould's "American Salute."

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Glière's Ballet, The Red Poppy

Ballet

A **ballet** is a story told through music and dancing, performed on a stage with costumes, sets, and lighting.



Glière's Ballet

The Red Poppy, composed in 1926-1927, is a full-length ballet in three acts. It takes place in a Chinese port in the 1920s. The main characters are:

- **Tao-Hoa** – a beautiful Chinese girl
- **Li Shan-Fu** – her manager
- **The Russian Captain**

The action involves the revolt of the mistreated Chinese dock workers. The Russian Captain tries to help the dock workers, and Tao-Hoa gives him a red poppy as a sign of her love. Li Shan-Fu becomes jealous and orders her to kill the Captain. She refuses, and Li kills her. Before she dies, she gives a red poppy to a young Chinese girl as a symbol of love and freedom.

“The Russian Sailor's Dance”

“The Russian Sailor's Dance” occurs at the end of the ballet's first act. The theme is notated below, followed by details of each section of the piece.

Theme

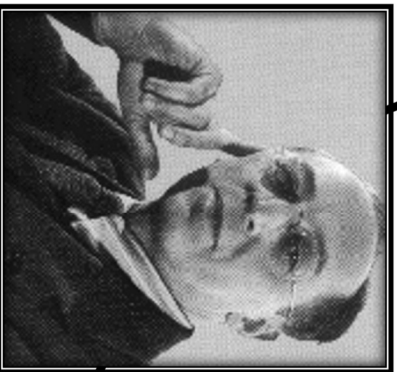


Form	Dynamics	Tempo	Featured Instruments
Introduction	<i>crescendo</i>	<i>adagio</i>	full orchestra
Theme	<i>mf</i>	<i>adagio</i>	strings, timpani
Variation 1	<i>mf</i>	<i>adagio</i>	strings, timpani
Variation 2	<i>mp</i>	<i>andante</i>	strings, tambourine
Variation 3	<i>mp</i>	<i>moderato</i>	clarinet, flute, triangle
Variation 4	<i>f</i>	<i>allegro</i>	French horn, drum, tambourine, triangle
Variation 5	<i>f</i>	<i>adagio</i>	trumpet, tambourine
Variation 6	<i>p</i>	<i>tranquillo</i>	strings, oboe
Variation 7	<i>ff</i>	<i>allegro</i>	trumpet, tambourine, strings
Variation 8	<i>ff</i>	<i>presto</i>	trumpet, drum
Variation 9	<i>ff</i>	<i>presto</i>	trombone, French horn, triangle
Variation 10	<i>ff</i>	<i>presto</i>	full orchestra
Variation 11	<i>ff</i>	<i>presto</i>	full orchestra
Coda	<i>ff fff ffff</i>	<i>prestissimo</i>	full orchestra

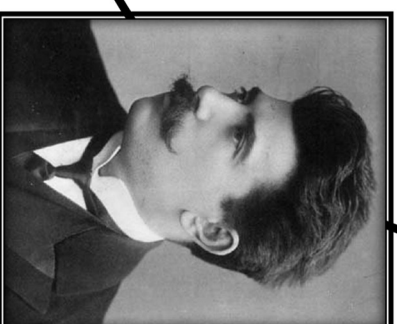
Compare the Dance Pieces

Rodeo
Hoe-Down

The Red Poppy
Russian Sailor's Dance



Copland

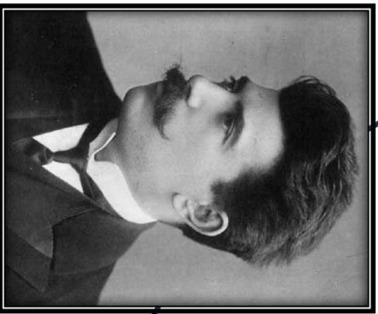


Glière

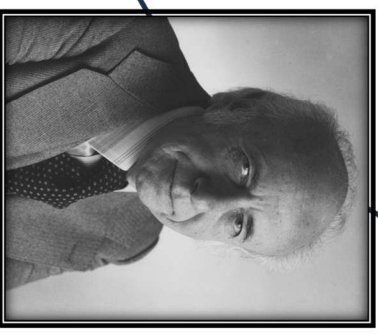
Compare the Theme and Variations Selections

The Red Poppy
Russian Sailor's Dance

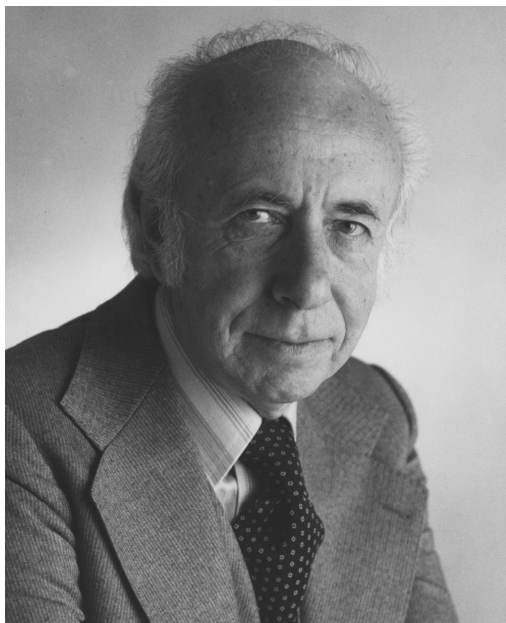
American Salute



Glière



Gould



Gould Fast Five



1. Morton Gould \ 'güld\ (1913-1996), 20th century American composer and conductor.
2. Played piano. Child prodigy. Published first piece at age 6.
3. Worked in vaudeville, played piano for silent movies and radio, recorded piano rolls, and was a conductor on the radio.
4. Used jazz, blues, gospel, country and western, and folk music in his compositions.
5. Died of a ruptured aorta (tear in aorta, the largest artery in the body).

American Salute

Passenger Manifest

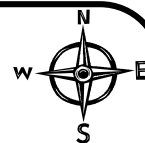
Full orchestra

Points of Interest

- Musical prodigy: a child (under age 12) who displays a talent in music on the same level as a skilled adult musician.
- Musical theme: the first main melody in a musical composition.
- Variation: a technique where music is repeated with alterations to the melody, harmony, rhythm, timbre, tempo, and/or texture.
- March: a piece of music with a strong regular rhythm, written for marching to and often performed by a military band.
- Morse code: a series of long and short elements (dots, dashes, dits, and dahs) that represent letters and numbers. It was used to send telegraph messages.

Travel Log

- "American Salute" was written overnight for a radio broadcast the next day. Gould began to write at dinnertime and finished the next morning at 9:00 a.m. Gould conducted the piece the first time it was played on the popular radio show, "The Chrysler Hour" in 1943.
- The theme is the American Civil War song "When Johnny Comes Marching Home" by Patrick Gilmore. The song expresses longing for the safe return of friends and loved ones who were fighting in the war.
- "American Salute" is Morton Gould's most famous composition.



Flight Plan



Take Off

- Listen to a version of "When Johnny Comes Marching Home" at <https://www.youtube.com/watch?v=WtEggG2EdTs> or use a video version with lyrics at https://www.youtube.com/watch?v=d9uarq2_hQ8 and sing along. This is the theme or melody on which Gould based his American Salute.
- Gould wrote in the program note of the score, "Some time ago I made settings of marching tunes of different nations . . . For an American representation I can think of no better song for this purpose than 'Johnny.'"

Cruising Altitude

- Read about Morton Gould (Fast Five), musical prodigy, musical theme, variation, march, and Morse code (Points of Interest) and about the selection (Travel Log).
- Discuss variation. Use examples of things you would find in everyday life, like flavors of ice cream, ways to serve ice cream, or types of soda. Ask students to describe how the items in each of the categories are the same or different. Reread the definition of variation (Points of Interest). Discuss the musical form of the selection: theme and variations.
- View the listening map. Discuss the dynamics and instruments contained in the rectangles. Play the selection and follow the map.
- Explain that the percussive 6/8 ostinato rhythm throughout the selection is reminiscent of Morse Code. Have students describe how Gould treats the melody, rhythm, style, dynamics, and tempo in each variation as you listen again, stopping after each section to describe what was heard (see GPS markings). Note that in Variation 3 Gould uses a compositional technique called augmentation, making the music longer by stretching it out.
- Listen and complete the American Salute Coloring page.

Landing

- *How do you think the radio audience reacted to this piece when they heard it for the first time?*
- *If you could write your own variation for American Salute, what instruments would you use? How would you change the melody, rhythm, style, dynamics, and/or tempo?*

Teacher Notes

Modifications for Grades 7-8: Use the Venn diagram to compare and contrast the musical elements used in the variations of Glière's "Russian Sailor's Dance" with the variations of Gould's "American Salute."

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Introduction

Theme

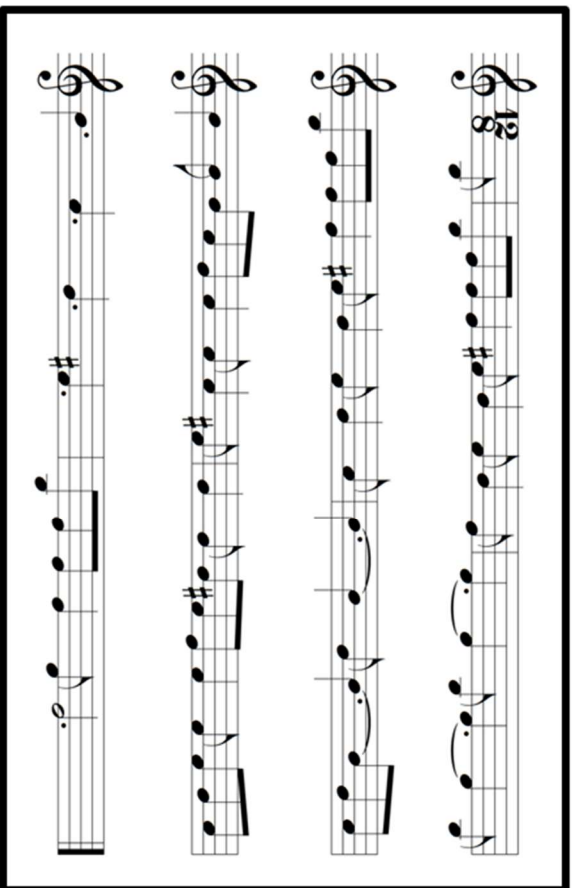
Variation 1

Variation 2

Variation 3

Variation 4

Coda



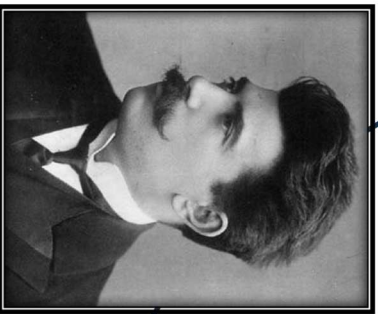
Listen and color.

Could
American Salute

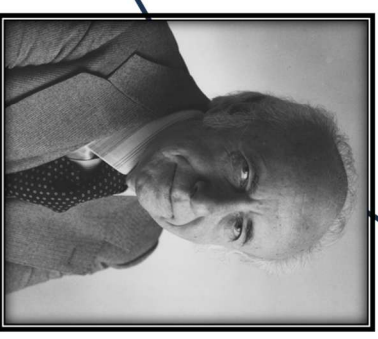
Compare the Theme and Variations Selections

The Red Poppy
Russian Sailor's Dance

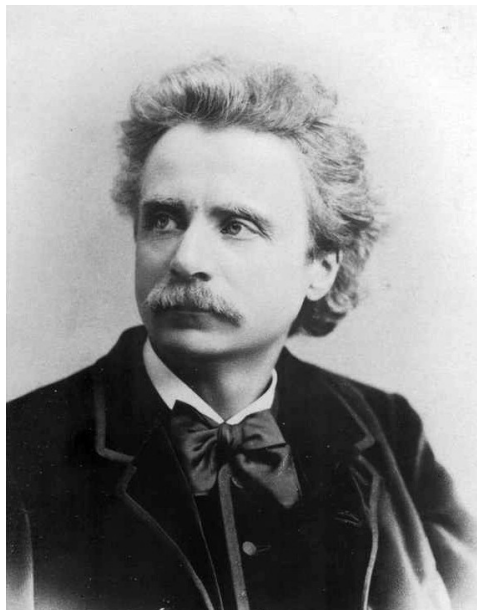
American Salute



Glière



Gould



Grieg Fast Five

1. Edvard Grieg \ 'grēg \ (1843-1907), Norwegian Romantic composer.
2. Played piano.
3. Toured a lot. Earned his living by giving recitals, teaching piano, and conducting.
4. Norway's most famous composer. Best known for his **Peer Gynt Suites**.
5. Died of heart failure after a long illness.



Holberg Suite Prelude

Passenger Manifest

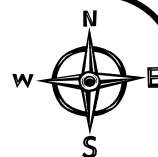
String orchestra

Points of Interest

- Suite: a musical form made up of a collection of short pieces.
- Prelude: a short piece of music that often serves as an introduction to a longer work.
- String orchestra: an orchestra made up of strings: violins, violas, cellos, and string basses.
- *Pizzicato*: a playing technique that involves plucking the strings of a stringed instrument.
- *Arco*: a playing technique that involves playing the strings of a stringed instrument with a bow.
- Accent: emphasizing a note by making it louder.
- Ostinato: a pattern that repeats.
- *Allegro vivace* ("fast/cheerful and lively" in Italian): a tempo marking that indicates that the music should be played quickly and with energy and excitement.

Travel Log

- Ludvig Holberg (1684-1754): philanthropist, poet, and playwright. Although he was born in Bergen, Norway, like Grieg, Holberg lived most of his life in Denmark and helped to establish Danish as a literary language.
- The city of Bergen hosted an outdoor celebration for the 200th anniversary of Holberg's birth in 1884. Grieg composed and performed his original piano version **From Holberg's Time: Suite in the Olden Style** for the occasion. It was very well received, and Grieg arranged the work, now known as the **Holberg Suite**, for string orchestra in 1885.
- The five movements of the suite are based on 18th-century dances. The "*Praeludium*" ("Prelude") is the first movement.



Flight Plan



Take Off

- Listen to the first part of the selection (0:00-0:34) while silently patting or tapping the beat. *What type of performing group do you hear?* (orchestra) *What instruments do you hear?* *Which instrument families are not represented?* (woodwinds, brass, percussion). This is a string orchestra, made up of violins, violas, cellos, and string basses.
- View the listening map. Read about the violin family. Play the entire piece.

Cruising Altitude

- The selection is the first movement (“Prelude”) of the **Holberg Suite** by Edvard Grieg. Read about Grieg (Fast Five) and about the selection (Travel Log).
- Discuss the related vocabulary (Points of Interest). The tempo marking is *allegro vivace* (“fast/cheerful and lively” in Italian). *How does the music make you feel?*
- The rhythmic ostinato is comprised of an 8th note followed by two 16ths (ti ti-bi or ti ti-ri). Practice patting the pattern, alternating hands, as an ostinato. Increase the speed. Listen to the first part (0:00-0:34) again. *Did you notice the rhythmic ostinato?* Play the entire piece and quietly pat the rhythmic ostinato pattern with the music. *Did you notice the accents?*
- Watch the animated graphic score at <https://www.youtube.com/watch?v=QxYAerWRaUg>.
- Watch a performance at <https://www.youtube.com/watch?v=PgQGEb7pgqk> to see and hear the difference between *arco* (bowed) and *pizzicato* (plucked) strings.

Landing

- A prelude serves as a musical “warm-up” or introduction that captures the listener’s attention in preparation for the music that follows. *How did Grieg’s “Prelude” capture your attention?* *What musical elements might a composer use to capture the attention of the audience?*
- The music of the **Holberg Suite** was intended to remind the listener of the dance suites that might have been written when Holberg was alive, during the late Baroque period. *Do you think that Grieg’s music sounds like it could have been written by Bach (1685-1750)?*

Teacher Notes

Use the Venn diagram to compare the suites by Grieg and Holst.

Modifications for Grade 2: Pantomime playing each of the instruments of the violin family. Violins and violas may be played while standing or sitting. Cellos are played from a seated position, with the instrument between the legs of the performer. Players of string basses, or double basses may stand or are seated on a high stool. Choose one of the stringed instruments and pantomime playing it with the music.

Modifications for Grades 7-8: Grieg’s “Prelude” from the **Holberg Suite** is in sonata-allegro form (exposition, development, recapitulation, and coda). Recall the descriptions of the sonata-allegro form in Movements 1 and 4 of Beethoven’s **Symphony No. 5**. Fold a piece of paper in half and then in half again, so that you have four sections. Cut on the folds. Label the sections E (for exposition), D (for development), R (for recapitulation), and C (for coda). Listen carefully to the selection and hold up the appropriate paper for each section. (E: 0:00-0:33 and 0:34-1:02; D: 1:02-1:40; R: 1:40-2:19; C: 2:19-2:37)

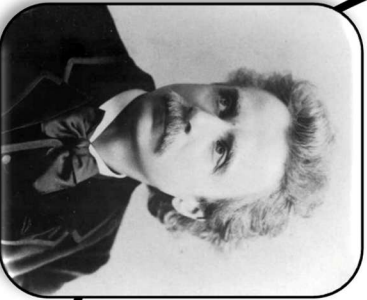
Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Compare the *Suites*

Holberg Suite
Prelude

Suite No. 2
March



Grieg



Holst



Holst Fast Five



1. Gustav Holst \ 'hōlst\ (1874-1934), 20th century English composer.
2. Played trombone professionally and also played violin, organ, and piano and sang.
3. Worked as an arranger, teacher, and conductor. Famous for his symphonic suite, **The Planets**.
4. Interested in English folk music, and composed many pieces based on folk tunes.
5. Very shy. Suffered from asthma, poor eyesight, and nerve damage to his right arm. Died of congestive heart failure.

Second Suite in F major March

Passenger Manifest Band

Points of Interest

- Suite: a musical form made up of a collection of short pieces.
- Military band: the English designation for full band instrumentation as opposed to a brass band.
- March: a piece of music with a strong regular rhythm, written for marching to and often performed by a military band.
- Folk song: a song that is not written down, but instead is passed on orally from person to person. Usually the composer of a folk song is unknown.
- Morris Dance: folk dance performed in rural England by groups of specially chosen and trained men.
- Riley Ballad: a type of song/story where a man goes off to sea, war, or adventuring, and then returns in disguise to see if his sweetheart has remained faithful. The lady-love scorns him, saying she will wait for her love to return. He then reveals his identity, and they live happily ever after.

Travel Log

- Composed in 1911, the full title is **Suite No. 2 for Military Band in F Major**, Op. 28/2.
- The “March” is the first of four movements. It is based on the melodies of two Morris Dances and two Riley Ballads.
- Holst's **Second Suite** is performed less often than his **First Suite** (1909). Together, the two suites were the first pieces of serious music composed specifically for band.



Flight Plan



Take Off

- Name a folk song that you know. *How did you learn it? Who is the composer?* A folk song is not written down, but is passed on orally from person to person. Usually the composer of a folk song is unknown.

Cruising Altitude

- Holst used melodies of folk dances and folk songs in this selection: two Morris Dances ("Glorishears" and "Blue-Eyed Stranger") and two Riley Ballads ("Swansea Town" and "Claudy Banks"). Discuss Morris Dance and Riley Ballad (Points of Interest).
- Watch a video of each of the Morris dances, "Glorishears" ("Glorious Years") at <https://www.youtube.com/watch?v=rHYCH5I2-Y> and "Blue-Eyed Stranger" at <https://www.youtube.com/watch?v=DQGJj-gka00> (starting at 0:41). Play the first 27 seconds of the selection to hear Holst's setting of the Morris Dances. *What instruments do you hear? Is this an orchestra or a band? (band) How do you know? (no strings)*
- View the Folk Dances and Folk Songs in "March" handout. Read the lyrics of "Swansea Town" and sing the folk song. Play an excerpt of the selection (0:46 to 1:17) and listen to Holst's setting. *What solo instrument do you hear? (euphonium)*
- Read the lyrics of "Claudy Banks" on the handout and sing or play the folk song on the piano. Play an excerpt (1:49 to 2:13). *What instruments are playing the melody? (clarinet and saxophone)*
- Read about suite, military band, and march (Points of Interest), Holst (Fast Five), and the selection (Travel Log).
- Review the melodies of folk dances and folk songs used in the selection (see handout). Explain that Holst repeats some of the Morris Dances and Riley Ballads. Listen to the selection to determine the form. (Students may use the handout to keep track of the order of the sections.)
- View the listening map and note the ABA form of the selection. Listen again and follow the map.

Landing

- *Do you think it would be fun to play this music with a band? Why or why not?*
- *What instrument would you like to play in this piece if you were a professional musician?*
- *Would you prefer to play in the band, sing the Riley Ballads, or perform the Morris Dances?*

Teacher Notes

Modifications for Grade 2: Use the "March" Movement Suggestions page to teach movement for the selection. Perform with the recording.

Modifications for Grades 7-8: Divide into three groups. Have each group create movement for one of the sections (Morris Dances; "Swansea Town"; and "Claudy Banks"). Practice movements with the music and then perform with the recording. On the repeat of the A section, the "Claudy Banks" group should join in the movements of the other two groups.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Folk Dances and Folk Songs in “March”

Holst used two Morris Dances in “March,” the first movement of his **Suite No. 2**. A Morris Dance is a ritual folk dance performed in rural England by groups of specially chosen and trained men. It is based on rhythmic stepping and dancers frequently strap bells to their legs. Special sticks, swords, and handkerchiefs are sometimes used.

The first Morris Dance is “Glorishears” (“Glorious Years”), from a town called Bampton.



The second Morris Dance is “Blue-Eyed Stranger.”



“March” also contains Riley Ballads, in which a man goes off to sea, war, or adventuring, and then returns in disguise to see if his sweetheart has remained faithful. The lady-love scorns him, saying she will wait for her love to return. He then reveals his identity, and they live happily ever after.

The first Riley Ballad is a sailor song called “Swansea Town.” Swansea is the second largest town in Wales and is unprotected from the fierce storms of the North Atlantic.

A musical staff in 3/2 time, key of D major (two sharps). The melody is accompanied by lyrics. The lyrics are: Oh! Fare - well to you, my Nan - cy, ten thou - sand times a -
 dieu! I'm bound to cross the o - cean, girl, once more to
 part with you. Once more to part with you, fine
 girl, you're the girl that I a - dore! But still I
 live in hopes to see old Swan - sea Town once more.

The second Riley Ballad, "Claudy Banks," is an Irish folk song also known as "Banks of the Claudy."



As I roved out one eve - ning all in the month of May, Down
 by the banks of Claud - y I care - less - ly did stray. There
 I be-held a young maid in sor - row did com - plain, La -
 ment - ing of her true love who had crossed the rag - ing main. Lo,
 lo, he is my dar - ling boy. He
 is the dar - ling of my heart up - on the walls of Troy.

Both of the Riley Ballads have many verses that tell the story.

“March” Movement Suggestions

Stand next to a partner, both facing the same direction.

A Section

Use the two-measure introduction to feel the tempo of the A section. Each measure contains two half note beats, so count silently to 4 during the introduction.



Morris Dance, “Glorishears”

- Beats 1-8: March the half note beat in place for 6 counts, then jump twice.
- Beats 9-16: Repeat. On the jumps, turn to face partner.
- Beats 17-24: Facing partner, stomp the rhythm in place: ♩ ♩ ♩ ♩ and then march in place twice and jump twice. On the jumps, turn back to stand next to partner, both facing same direction.
- Beats 25-32: March the half note beat in place for 6 counts, then jump twice.

Morris Dance, “Blue-Eyed Stranger”

- Beats 1-16: Wave goodbye to partner and march around the room, stepping the half note beat, to find another partner. Stand next to new partner, facing same direction.

Morris Dance, “Glorishears”

- Beats 1-32: Repeat the above movements, marching in place and jumping.

Riley Ballad, “Swansea Town”

- Leave partner and perform a step-touch processional around the room (128 beats).

B Section

Riley Ballad, “Claudy Banks”

- Perform a fast skip or march in a large circle around the room (96 beats). Find a partner by the end of the section and stand next to him, facing the same direction.

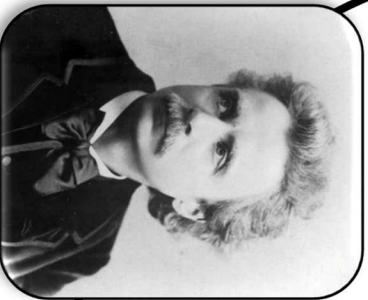
A Section

Repeat the steps for the A section detailed above. (The two-measure intro is repeated.)

Compare the *Suites*

Holberg Suite
Prelude

Suite No. 2
March



Grieg



Holst



Joplin Fast Five



1. Scott Joplin \ 'j ä - p l ə n \ (1868-1917), early 20th century American composer.
2. Played piano, cornet, and violin.
3. Born near Texarkana, Texas. Left home as a teenager and was able to support himself by playing the piano.
4. Ragtime's greatest composer. Known as the "King of Ragtime."
5. Awarded a posthumous Pulitzer Prize in 1976 for his "contributions to American music."

Maple Leaf Rag

Passenger Manifest

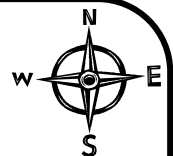
Piano

Points of Interest

- Ragtime: a style of early jazz music composed for the piano, with a bouncy, syncopated melody over a steady march-like bass line; called "ragtime" at first because it sounded as ragged as a torn piece of cloth. A piece of ragtime music is called a "rag."
- Syncopation: a rhythm where important tones begin on weak beats or weak parts of beats, giving an "off-balance" feeling to the music.
- Piano roll: a roll of paper with holes in it. This paper is fed into a player piano, which reads the roll and plays itself.

Travel Log

- The piece was named for the Maple Leaf Club in Sedalia, Missouri, where Joplin worked when he wrote it. It was first published in 1899.
- With the "Maple Leaf Rag," Joplin established the standard rag form: AA BB A CC DD.
- The "Maple Leaf Rag" was the first piece of instrumental sheet music to sell more than a million copies. For the "Maple Leaf Rag," Joplin received \$50 and an unheard-of royalty of 1 cent for each copy sold.
- The "Maple Leaf Rag" is Joplin's most famous composition and ragtime's biggest hit. Its success sparked a ragtime craze in both the U.S. and around the world.



Flight Plan



Take Off

- *What do you think was the first way that music was recorded? What is the earliest type of musical recording that you remember (iPod, CD, cassette tape, eight track tape, 45 rpm, 78 rpm, wax cylinder etc.)?* For more information see detailed timeline at <https://www.aes.org/aeshc/docs/audio.history.timeline.html>.
- *Do you have a piano at your house? Is there a type of piano that can play itself?* Even though he died in 1917, before there were records or even radio, we are able to listen to Scott Joplin playing the “Maple Leaf Rag” because of the player piano and player piano roll (Points of Interest).

Cruising Altitude

- Discuss ragtime (Points of Interest). Ragtime is considered to be the first American music, a blend of European and African styles. It is a written composition originally played on the piano. The main characteristics are the African “ragged” syncopated rhythm of the right-hand melody and the steady duple rhythm of the European march in the left-hand accompaniment.
- Discuss syncopation (Points of Interest). Syncopation occurs when a beat or part of a beat is stressed that is not normally stressed. It is an important part of jazz.
- Read about Scott Joplin (Fast Five) and the “Maple Leaf Rag” (Travel Log.)
- Play the A section. Quietly tap or pat the quarter note beat, and sing “The Maple Leaf Rag” on the last measure. On the repeat, quietly tap or pat the eight-note pulse.
- Play the A section and quietly tap or pat the rhythm of the melody.
- Play the A section once more. Pat the steady eighth-note rhythm with the left hand, and the syncopated rhythm of the melody with the right hand. *Is this easy? Why or why not? What can you deduce about playing ragtime on the piano?*
- View the Listening Map. Notice the player piano and piano rolls on the map. Each piano roll represents the first four measures of the theme. Point out the form, repeat signs, and the two distinct patterns of the right and left hands. Listen and follow the map.

Landing

- *Can you think of a 21st century example of a piano that can play by itself?* (electronic keyboard)
- *How has music recording changed? What other changes can you imagine for the future?*

Teacher Notes

Listen to a piano roll recording of Scott Joplin playing the “Maple Leaf Rag” at <https://www.youtube.com/watch?v=kUfiwaoufrs>. Watch a player piano as it plays the “Maple Leaf Rag” at <https://www.youtube.com/watch?v=mKbzneotf-g>. Complete the Venn diagram comparing the “Maple Leaf Rag” and Meredith Monk’s “Railroad.”

Modifications for Grade 2: Use the Venn diagram to compare the Joplin and M. Monk piano pieces. Try the Maple Leaf Rag Scarf Routine. Project the Joplin section of the interactive Starfall site: <http://www.starfall.com/n/artmusic/joplin/load.htm?f>.

Modifications for Grades 7-8: Divide the class into four groups. Have each group create a movement for one of the sections of the “Maple Leaf Rag.” Perform the movement with the recording.

Take the Joplin online quiz at:

http://www.musictechteacher.com/music_quizzes/hp_quiz_joplin_scott.htm.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Maple Leaf Rag Scarf Routine



FORM

AA BB A CC DD



Figure 8 - 8 beats

Up and Down 2x - 4 beats

Hold scarf out and turn around - 4 beats

Shake 2x right, Shake 2x left - Repeat 4x - 16 beats



Lasso 4 beats above head

Lasso 4 beats at knee level



Toss 2 beats then Catch 2 beats

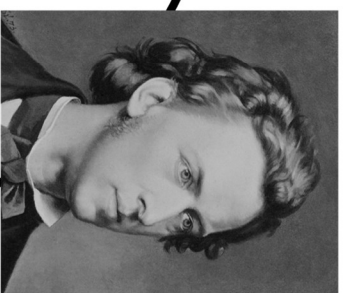


Rainbow left to right – 16 beats

Swing left to right - 16 beats

Compare the Piano Pieces

Chopin



Joplin



M. Monk



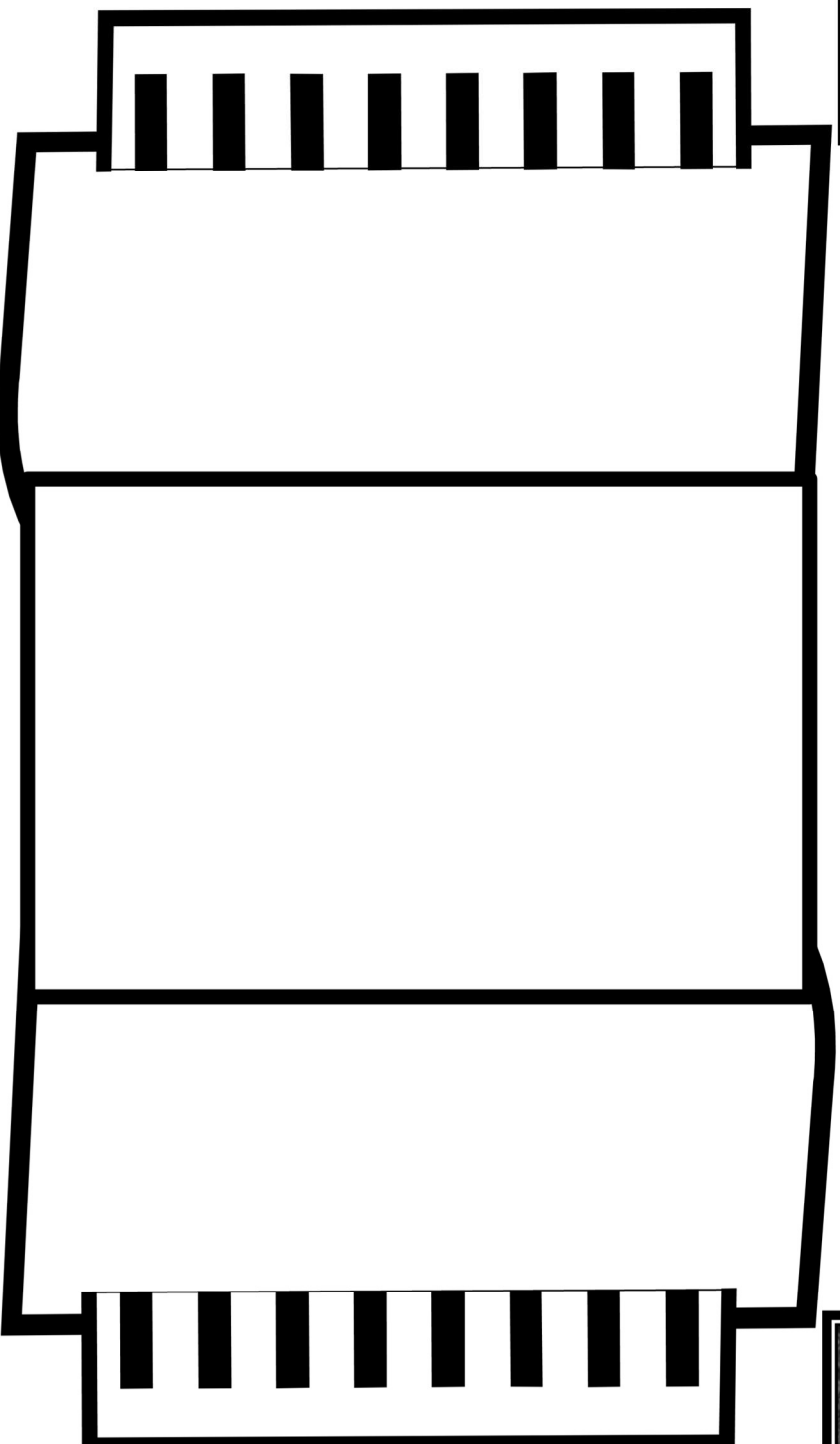
Compare the Piano Pieces



Maple
Leaf
Rag



Railroad
(Travel
Song)



Joplin

(both)

M. Monk



Lloyd Webber Fast Five

1. Andrew Lloyd Webber \ˈlɔɪd-ˈwe-bər \ (1948-), Contemporary British composer.
2. Plays piano and organ.
3. Composed film scores, 21 musicals, and a Requiem Mass.
4. Won many awards, including 7 Tonys, 3 Grammys, an Academy Award, and was knighted in 1992.
5. Producer who pioneered television casting for musical theater.



Requiem Pie Jesu

Passenger Manifest

Soprano, boy soprano, choir, organ,
and full orchestra

Points of Interest

- Requiem: a composition for choir and orchestra written to honor someone who has died.
- Requiem Mass: a Roman Catholic church service used for funerals.
- *Pie Jesu* (“merciful Jesus” in Latin): part of the *Lacrimosa* sequence in the Requiem Mass.
- Soprano: high female singing voice.
- Boy soprano: a young male singer with an unchanged voice in the soprano range.

Travel Log

- Lloyd Webber’s **Requiem** was composed in 1985. Inspired by a New York Times article about the suffering of a Cambodian boy, it is dedicated to Lloyd Webber’s father, William Lloyd Webber, who died in 1982.
- Lloyd Webber called his **Requiem** “the most personal of all my compositions.”
- It was for the **Requiem** that Lloyd Webber won a Grammy award in 1985 for Best Contemporary Composition.
- The orchestration for the **Requiem** includes saxophones, a synthesizer, harp, organ, and a mixed choir with multiple soloists.
- “*Pie Jesu*” is a duet for soprano and boy soprano, and is traditionally performed on stage using microphones.



Flight Plan



Take Off

- What reality television shows have you seen that have vocal competitions? (American Idol, America's Got Talent, The Masked Singer, The X Factor, etc.)
- How do they pick a winner? Do you always agree with the judges' choice? What is the prize?

Cruising Altitude

- Lloyd Webber not only composes film scores and musicals (like **Cats**, **The Phantom of the Opera**, and **Les Miserables**), but he is also a producer. He has even used BBC television singing contests to cast the lead roles for his productions.
- Imagine that you are on a panel of judges with Andrew Lloyd Webber. Your job is to select the best soprano to perform "Pie Jesu" in Lloyd Webber's **Requiem**. What criteria will you use to select the winner? Be ready to defend your answer.
- View the listening map of your choice. Note the Latin text for "Pie Jesu." (English translation: "Merciful Jesus, who takes away the sins of the world, grant them rest. Lamb of God, who takes away the sins of the world, grant them eternal rest.")
- Listen to the selection. Mark the map to indicate where the soprano solo and duet occur and where the choir sings.
- Listening map 1. View the YouTube videos found in the Teacher Notes below. Encourage students to judge each performance and make comments in the appropriate box. Discuss and compare choices. Select a winner.
- Listening map 2. Listen to the recording. Have students make comments on the performance or illustrate the music. Discuss and share.

Landing

- Sarah Brightman was the first singer to perform "Pie Jesu" in Andrew Lloyd Webber's **Requiem**. (She was Lloyd Webber's wife at the time.) Did you select the same soprano as Andrew Lloyd Webber?

Teacher Notes

Videos for Listening map 1:

Jackie Evancho, age 10 <https://www.youtube.com/watch?v=HRM1yotDgB8>

Andrew Johnston, age 13 <https://www.youtube.com/watch?v=Lcb69isM0Qk>

Charlotte Church <https://www.youtube.com/watch?v=X0XIEbb6gc>

Sarah Brightman <https://www.youtube.com/watch?v=2riWXqNjnKg>

Modifications for Grades 7-8: After watching Jackie Evancho sing "Pie Jesu" at age 10, watch her interview and performance of "The Music of the Night" from Lloyd Webber's **Phantom of the Opera** at age 18 at <https://www.youtube.com/watch?v=CM1KN7zT3IE>. Discuss the two performances.

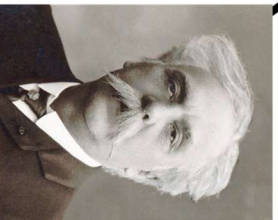
Compare Sarah Brightman's younger performance above with a more mature performance at https://www.youtube.com/watch?v=JTbs51Bs_4w.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



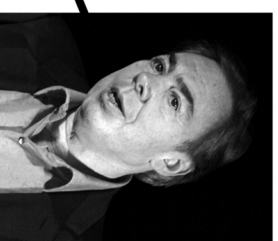
Compare the “Pie Jesu” Selections

Requiem
in D minor



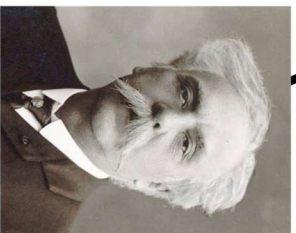
Fauré

Requiem

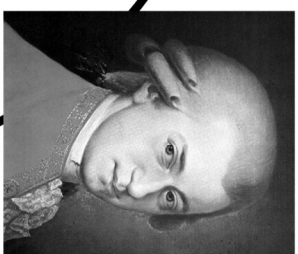


Lloyd Webber

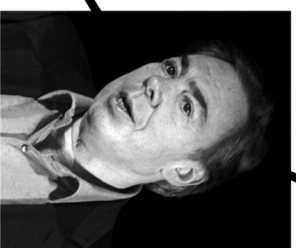
Compare the Soprano Pieces



Fauré



Mozart



Lloyd Webber



Monk Fast Five



1. Meredith Monk \ 'mœŋk \ (1942-), Contemporary American composer.
2. Plays piano, organ, and sings. Uses the voice as an instrument.
3. Composer, singer, director/choreographer, film maker.
4. Pioneer of “extended vocal technique” and “interdisciplinary performance.” One of the most unique and influential artists of our time.
5. Inducted into the American Academy of Arts and Letters in 2019. Received the National Medal of Arts in 2015 from President Barack Obama.

Railroad (Travel Song)

Passenger Manifest

Piano

Points of Interest

- Ostinato: a pattern that repeats.
- Minimalism: a style of music developed in the U.S., based on simple ideas: repeated and gradually-shifting rhythmic, melodic, and/or harmonic patterns over a steady pulse.
- Treble clef, or G clef: a sign on a staff that indicates that the G above middle C (toward the middle of a piano keyboard) is the second line from the bottom. Notes above middle C are traditionally written on the treble clef staff.
- Bass clef, or F clef: a sign on a staff that indicates that the F below middle C is the fourth line from the bottom. Notes below and including middle C are traditionally written on the bass clef staff.
- Dynamics: the volume (loudness or softness) of the sound (*ppp* = *pianississimo* = very very soft, *pp* = *pianissimo* = very soft, *p* = *piano* = soft, *mp* = *mezzo-piano* = medium soft, *mf* = *mezzo-forte* = medium loud, *f* = *forte* = loud, *ff* = *fortissimo* = very loud, *crescendo* = gradually louder, *decrescendo* or *diminuendo* = gradually softer).

Travel Log

- “Railroad (Travel Song)” was originally part of Meredith Monk’s opera, **Specimen Days: A Civil War opera**, written in 1981.
- **Specimen Days** was composed for 14 voices, two electric organs, and piano.
- “Railroad (Travel Song)” was written for piano and was inspired by the travel diary of American composer and virtuoso pianist Louis Moreau Gottschalk (1829-1869). The diary, **Notes of a Pianist**, describes Gottschalk touring and giving concerts during the American Civil War.



Flight Plan



Take Off

- Students generate a list of modes of transportation (include trains). Listen to the first 30 seconds of the selection. *What mode of transportation is the composer depicting?*
- *Have you ever ridden on a train? What did you see and hear?*

Cruising Altitude

- “Railroad (Travel Song)” was inspired by the travel diary of American composer and virtuoso pianist Louis Moreau Gottschalk (1829-1869). The diary, **Notes of a Pianist**, describes Gottschalk touring and giving concerts during the American Civil War. Gottschalk traveled by train from place to place with his piano in the baggage car.
- The composer of “Railroad (Travel Song)” is Meredith Monk. Read about Monk (Fast Five) and the selection (Travel Log).
- *What instrument did you hear?* (piano) The piece opens with sixteen repeated quarter notes played on the piano on the E above middle C. Play the entire selection and quietly tap the quarter notes using index fingers (R-L-R-L). Continue the motion throughout the piece to demonstrate the ostinato.
- Watch a recording with the score at <https://www.youtube.com/watch?v=Qq6H-WaNq4E>. Note the steady quarter note pulse in the left hand (lower score).
- Discuss ostinato and minimalism (Points of Interest). *Over the quarter-note ostinato, do you hear repeated and gradually-shifting rhythms? Melodies? Harmonic patterns?* (yes to all)
- Discuss dynamics (Points of Interest). View the listening map. Note the dynamics abbreviations and the symbols for *crescendo* and *decrescendo* or *diminuendo*. (Each vertical cross tie = 2 quarter note beats.) Listen and follow the map. *Did the performer follow the dynamics on the map?*
- Discuss treble clef and bass clef notation (Points of Interest). On the piano, the right hand plays the upper staff (usually written in treble clef) and the left hand plays the lower staff (usually written in bass clef). Sometimes, the right hand plays lower notes not easily-written in the treble clef, and so the composer uses the bass clef. This may result in cross-hand playing, playing notes with the opposite hand than what is typically expected, creating the effect of hands crossing over each other. Watch a performance at <https://www.youtube.com/watch?v=E8RSGaJuxNO> and note the cross-hand technique (beginning at 1:13).

Landing

- *Do you think it would be easy or difficult to keep a steady beat with the left hand on the piano and simultaneously perform more complicated rhythms with the right hand?*
- *If you were to write a piece about a mode of transportation, what type would you choose? What instrument(s) would you select? Would you use an ostinato throughout?*

Teacher Notes

Use the appropriate Venn diagram to compare the piano pieces. Discuss.

Modifications for Grade 2: Pantomime playing the piano pieces of Joplin and Monk with the recordings. Note the differences in the movement of the left hand.

Modifications for Grades 7-8: In Joplin’s “Maple Leaf Rag,” the left hand plays a march-like, steady quarter note beat under the bouncy, syncopated melody of the right hand. (This left-hand octave bass alternating with a chord is called “stride piano.”) *How does this compare to the left-hand ostinato and right-hand rhythms of Monk’s “Railroad (Travel Song)”?* Which selection do you prefer? Why?

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.

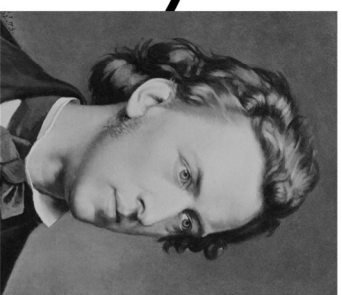


Compare the Piano Pieces



Joplin

Chopin



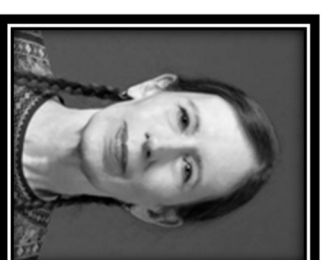
M. Monk



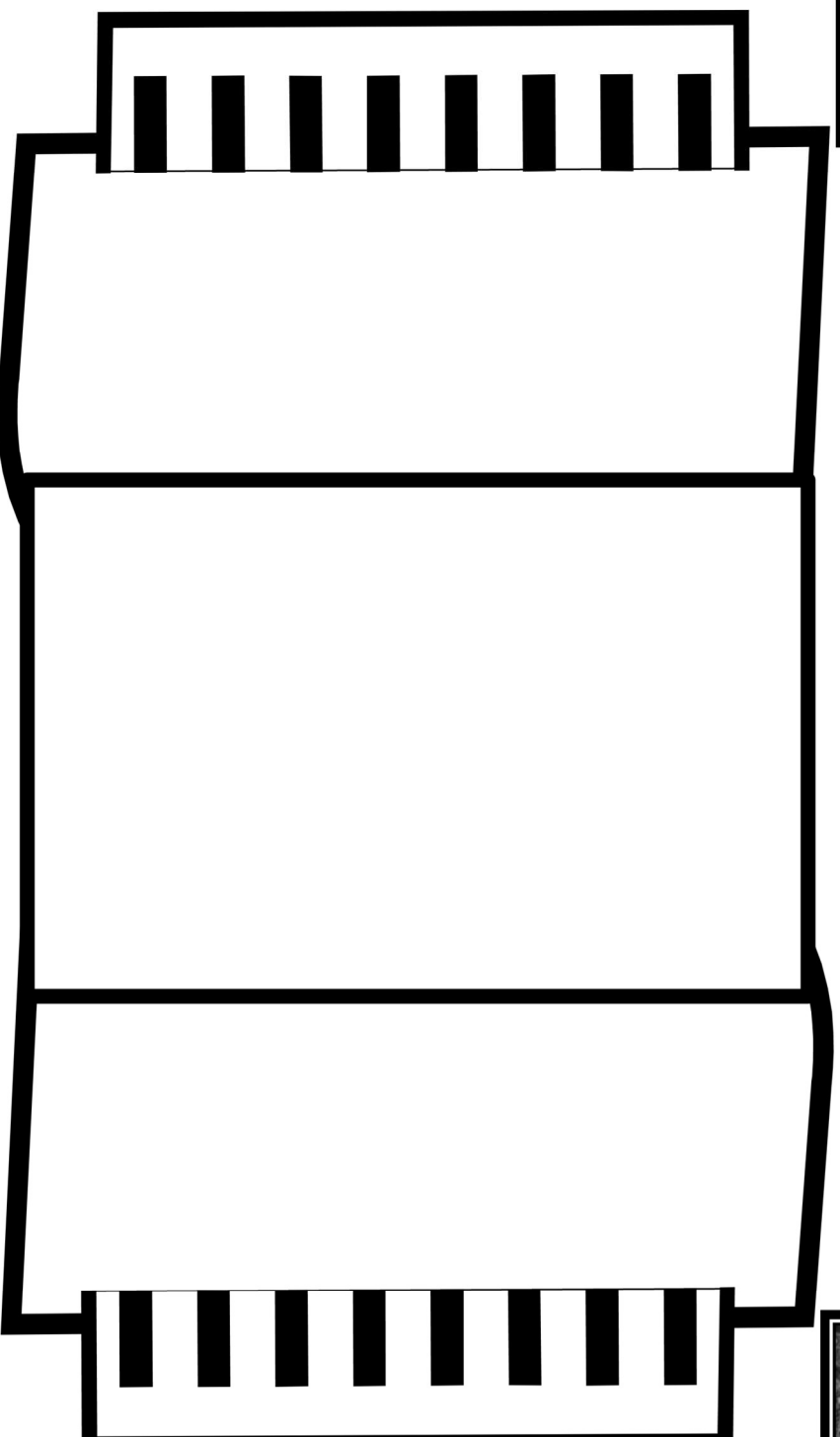
Compare the Piano Pieces



Maple
Leaf
Rag



Railroad
(Travel
Song)



Joplin

(both)

M. Monk



Mozart Fast Five



1. Wolfgang Amadeus Mozart \ 'mōt-särt\ (1756-1791), Austrian Classical composer.
2. Played violin, viola, harpsichord, clavier, piano, and organ.
3. Child prodigy. Considered a musical genius his whole life.
4. Traveled extensively with his sister around Europe performing for royalty. Died of rheumatic fever.
5. One of the most important classical composers in history.

Exsultate, jubilate *Alleluia*

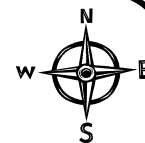
Passenger Manifest

Soprano and chamber orchestra

Points of Interest

- Musical prodigy: a child (under age 12) who displays a talent in music on the same level as a skilled adult musician.
- Chamber orchestra: a few musicians who play in a room (chamber) or small hall.
- Motet: in Mozart's time, a form of church music written in Latin for solo voice.
- Aria ("air" in Italian): an operatic song, for one voice, often sung with an orchestra.
- Soprano: high female singing voice.
- Ornamentation: the decoration of a melody, either by adding notes or by modifying rhythms, to make it more interesting or pleasing.

Travel Log



- ***Exsultate, jubilate*** ("Rejoice, Shout!" in Latin) is one of twenty motets composed by Mozart. It was written in Milan in 1773, when Mozart was just 16 years old, during one of his visits to Italy with his father. It has two arias and ends with "*Alleluia*."
- The chamber orchestra for this motet consists of two oboes, two French horns, two violins, two violas, cello, and organ.
- ***Exsultate, jubilate*** is one of Mozart's most popular works.
- "*Alleluia*" is a showpiece for soprano and is frequently performed as a concert piece.

Flight Plan



Take Off

- *How many ways can you spell alleluia?* (Hallelujah, Alleluia, Halleluyah, Halleluia, Alleluja). Mozart spelled it with a "j."
- "Alleluia" is a word used to express joy, thanks, or praise. Mozart's "*Alleluia*" means, "Praise God!"
- *How many ways can you say "alleluia"?* When we say a word over and over again, we generally speak it differently each time. Have students explore different ways of using their voice expressively as they speak "Alleluia!" repeatedly. In music, this is called variation.

Cruising Altitude

- Read about Mozart (Fast Five), musical prodigy, chamber orchestra, motet, aria, soprano, and ornamentation (Points of Interest), and about the selection (Travel Log).
- View the Alleluia! handout. Practice each pronunciation, stressing different syllables as indicated. Listen to the first part of the selection (0:00-0:22) and notice which syllable is stressed by the singer. View the listening map and follow the notation at the bottom of the page as the first part of the music is played again.
- Sing "Mary Had a Little Lamb" together. *How many notes do you sing for each syllable?* Now sing "From every mountainside, Let freedom ring" from "America." Decide which syllables have more than one note. The musical term for singing a single syllable over two or more notes is "melisma."
- When this happens a lot it is called ornamentation (adding notes to "decorate" a melody). Mozart decorated his melody with showy, fast-moving notes that are sung on vowels. Listen to the complete selection to see how Mozart used ornamentation to show off the singer's voice.
- View the listening map again. Listen to the selection and notice the interplay between the solo voice and chamber orchestra. When the instruments play alone, it is almost as if they are "singing" the words, and the singer seems to be "playing" the melody as she sings.

Landing

- *Why did Mozart use just one word in this selection? What did he do to keep the music from becoming boring? Do you think the piece is easy to sing? Why or why not?*
- Describe the mood of the music. *What might have made Mozart so happy that he could compose such beautiful, playful, joyous music?*

Teacher Notes Use the Venn diagram to compare the soprano selections.

Modifications for Grade 2: Use the Alleluja! Worksheet to draw variations of the word "alleluja" as you listen to the music.

Modifications for Grades 7-8: Sing the notation on the listening map using solfège syllables (*do-re-mi-fa-sol-la*) or numbers (1-6). The melody begins on *sol* or 5. Listen to the selection to determine how many times you hear this melody performed by instruments alone (twice at 0:00-0:06 and 2:00-2:06) and by the singer (only once at 0:07-0:14). (Note: mm. 1-4 of the theme are played by the orchestra twice, at 0:55-0:59 and 1:03-1:07, and the orchestra starts the melody, which is finished by the singer at 1:52-1:59).

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Alleluia!

AL-le-lu-ya

al-LE-lu-ya

al-le-LU-ya

al-le-lu-YA

Alleluia! Worksheet

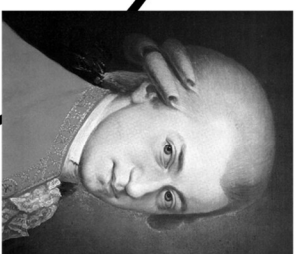
Choose different crayons, markers, or colored pencils to write the word “Alleluia!” Experiment with different types of letters to “ornament” the word.



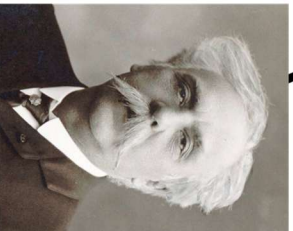
Mozart

Compare the Soprano Pieces

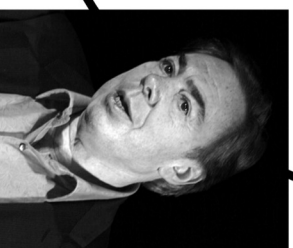
Mozart



Fauré



Lloyd Webber





Palestrina Fast Five



1. Giovanni Pierluigi da Palestrina \,pæl-ə-'stri-nə\ (1525-1594), Italian Renaissance composer.
2. Played organ and sang.
3. Musical director and official composer for the choir at St. Peter's Basilica in Rome. Official title: Master of Music at the Vatican Basilica.
4. Most famous 16th century Roman composer. Influenced development of Roman Catholic Church music. Composed only choral music.
5. Died of pleurisy (inflammation of membranes around lungs). Buried in St. Peter's Basilica.

Missa Hodie Christus natus est, "Christmas Mass" Kyrie

Passenger Manifest

8-part choir (SSAATTBB)

Points of Interest

- *Missa* ("mass" in Latin): a Roman Catholic worship service. Also, a sacred composition that sets the portions of the liturgy of the Roman Catholic Church to music.
- *Kyrie*: portion of the mass in which the faithful praise the Lord and ask for mercy.
- Parody mass: a mass based on already-existing music.
- Motet: a choral composition with a sacred text.
- Choir: a large group of singers associated with the church (sacred). The voices of an adult choir include soprano (S), alto (A), tenor (T), and bass (B).
- *A cappella* ("in chapel style" in Italian): performed without instrumental accompaniment.

Travel Log

- *Missa Hodie Christus natus est*, a.k.a. "Christmas Mass," was published in 1601.
- It is a parody mass modelled on Palestrina's own 8-voiced motet for Christmas Day, *Hodie Christus natus est*, published in 1575.
- The parts of this mass are *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, and *Agnus Dei*.
- The text is Latin: *Kyrie eleison* ("Lord have mercy") and *Christe eleison* ("Christ have mercy").
- Palestrina grouped the eight vocal parts into a high choir (SSAB) and a low choir (ATTB).



Flight Plan



Take Off

- Listen to the first minute of the selection. *What type of group is performing?* (choir)
What instruments do you hear? (None. The choir is performing *a cappella*.)
What language do you hear? (Latin text: *Kyrie eleison* [KEE-ree-ay ay-LAY-ee-zohn.]) *Where might you hear this music?* (at a church service or at a choir concert)

Cruising Altitude

- Read about Palestrina (Fast Five), *missa*, *kyrie*, parody mass, motet, choir, a cappella (Points of Interest), and about the selection (Travel Log). Read and discuss the Voices of a Choir handout.
- This selection contains eight different parts, divided into two choirs. You might expect that each choir would have the same kinds of voices, typically soprano, alto, tenor and bass. But Palestrina composed this *Kyrie* for high choir and low choir: SSAB and ATTB.
- The selection is divided into four sections: A, B, C, and D. The high and low choirs (SSAB/ATTB) perform the A section: "*Kyrie eleison*." Listen to the A and B sections (0:00-1:51) to see if you can tell which choir (high or low choir) begins the A section, and what happens in the B section. (High choir begins the A section, followed by the B choir; B section is sung by the high choir only, with different text: "*Christe eleison*.".) Then listen to the C and D sections (1:52 to end) to determine which choir begins each section, and what changes in the D section. (Two choirs sing "*Kyrie eleison*" in C and D, but the low choir begin each section. D section meter changes to 3/4.)
- Sing "Are You Sleeping?" Describe how the melody moves (mostly by step, leap, or repeated notes). Sing "Happy Birthday." Describe how the melody moves. What is the meter of "Are You Sleeping?" (Are beats grouped in sets of 2, 3, or 4 beats?) (4/4) What is the meter of "Happy Birthday"? (3/4)
- View the listening map. *Why is some of the text italicized?* (Latin) Point out the four sections, and the placement of high/low choirs. Write a 3/4 time signature in the D section. Listen and follow the map.
- Play each of the sections (see GPS markings). Determine how the melodies move in each section. (A, B and D mostly stepwise, C section melody begins with noticeable skips: 5th and octave).

Landing

- The title of this mass means "Christ Is Born Today." *Do you think that this selection sounds typical of music that you would hear at Christmastime? Why or why not?*
- *Do you think that this music would be easy to sing? Why or why not? Once you have learned your part, do you think the music would be fun to perform? Why or why not?*

Teacher Notes

Modifications for Grades 7-8: Discuss the meter of the selection. Play the A section (0:00-1:00) and conduct a 4-beat pattern. Then point out that the first three sections are actually written in cut time (2/2: 2 beats per measure, half note gets one beat). Play the A section again and conduct a 2-beat pattern. *How does the change from 4/4 to 2/2 affect the "feel" or mood of the piece?* Play the entire selection and conduct, changing to 3/4 in the D section.



Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

The Voices of a Chœur



Choir - a large group of singers associated with the church. (sacred)

Chorus - a large group of singers not associated with the church. (secular)



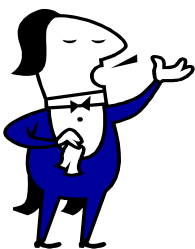
Soprano - Higher female voice in a choir; sings in the treble clef. Types of sopranos include dramatic, lyric, or coloratura.



Alto - Lower female voice in a choir; sings in the treble clef. Originally, alto was a high male voice. The alto is the second highest voice in the choir.



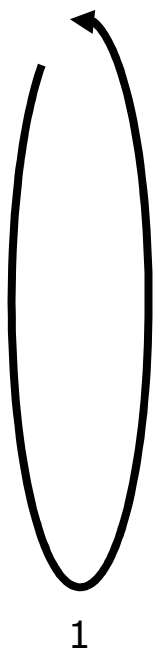
Tenor - Higher male voice in a choir; sings in the bass clef, although his part is usually written in the treble clef. The tenor is the second lowest voice in the choir.



Baritone/Bass - Lower male voice in a choir; sings in the bass clef. The bass or baritone is the lowest voice in the choir.

Conducting Patterns

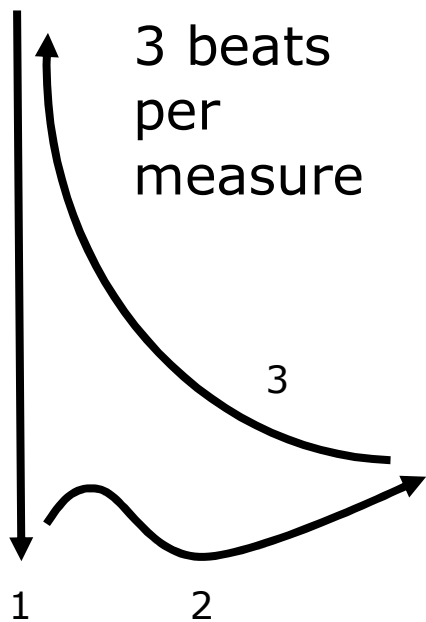
1 beat
per
measure



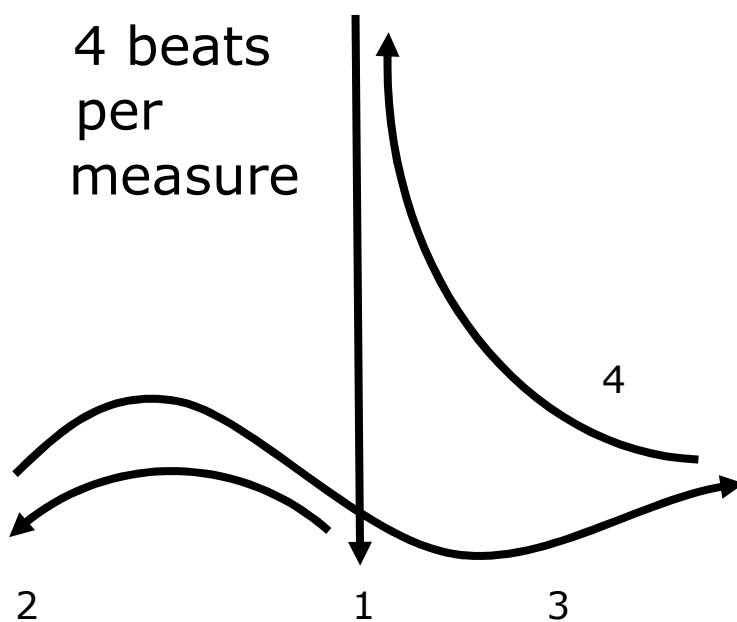
2 beats
per
measure



3 beats
per
measure



4 beats
per
measure





R. Strauss Fast Five

1. Richard Strauss \ 'straüs\ (1864-1949), German Romantic composer.
2. Played piano and violin.
3. Musical prodigy. Son of a famous French horn player.
4. Composed tone poems, operas, and songs. Famous as a conductor. Strauss composed the music (**Alpine Symphony**) that is on the first CD to be commercially released (1983).
5. Died of kidney failure.



*Also sprach
Zarathustra*
Sonnenaufgang

Passenger Manifest

Large orchestra (extra brass and woodwinds) and organ

Points of Interest

- Musical prodigy: a child (under age 12) who displays a talent in music on the same level as a skilled adult musician.
- Tone poem: a composition for orchestra that is based on a story or folk tale. Also known as a symphonic poem.
- Program music: instrumental music that describes a story or a sequence of images.
- Motif: a short succession of notes producing a single impression.
- Musical theme: first main melody in a musical composition.

Travel Log

- **Also Sprach Zarathustra** ("Thus Spoke Zarathustra" in German) was composed in 1896. Strauss conducted its first performance in Frankfurt the same year.
- It is the most popular of Strauss's seven tone poems. The Introduction (also called the Prelude) is the most performed of its nine sections.
- **Also Sprach Zarathustra** is based on a novel, **Zarathustra**, by German poet and philosopher Friedrich Nietzsche (1844-1900). The book is about humans becoming a race of "super men."
- *Sonnenaufgang* (German: *sunrise*) opens with a long low C that begins so softly that is hard to hear on some recordings. It is Strauss' most-recognizable composition.



Flight Plan



Take Off

- Sing the first three notes of the opening, either C-G-high C or *do-sol-do'* (second C is an octave above the first). Students echo. These notes, called the "dawn" motif, make up the theme in the selection.
- Read about Strauss (Fast Five), musical prodigy, tone poem, program music, motif, and musical theme (Points of Interest), and about the selection (Travel Log).

Cruising Altitude

- Strauss called the Introduction of *Also Sprach Zarathustra*, "Sunrise." It is an example of program music.
- Close your eyes and imagine that you're watching a sunrise. *How does the sky change from just before dawn, as the sun peeks from behind the horizon, until it is completely visible?*
- Brainstorm descriptive words that relate to the sunrise the students just imagined.
- Play the selection. As they listen, have students write a few sentences that use the descriptive words relating to sunrise. The selection may be played again to allow for writing time.
- Share descriptions. *What was happening during the 20-second wait before the music started?*
- *What changes in dynamics did you hear? How did they go with the sunrise?*
- Preview the listening map. Compare and contrast the three sections.
- Listen and follow the map.
- Play the selection again. Demonstrate the C-G-C' trumpet theme by showing three levels with hands, or use *solfège* hand signs (*do-sol-do'*). Pantomime the movements of the timpani player.

Landing

- *How would you describe the music if you heard it for the first time, and you didn't know what it was about? Can you imagine another sequence of events that might fit this music?*
- *How would the music sound if it were about a sunset?*

Teacher Notes

Watch as the sun rises in a video clip of the opening of Stanley Kubrik's 1968 movie **2001: A Space Odyssey** at <https://www.youtube.com/watch?v=e-QFj59PON4>.

Eimir Deodato won a Grammy in 1973 for his funky arrangement of "*Also Sprach Zarathustra*": <https://www.youtube.com/watch?v=N9m0QjsxIJE>.

This selection was used to introduce every show performed by Elvis beginning in 1969. Besides **2001: A Space Odyssey**, it was used in the 1979 movie, **Being There**, and in the "Rugrats" movie. It represents Buzz Lightyear in the **Toy Story 2** video game and can be heard in the 2023 film, **Barbie**, as well as in the finale of the film, **Wicked** (2024).

Modifications for Grade 2: Practice showing the high, medium, and low note levels of the opening, and then demonstrate the high and low sounds of the rest of the selection.

Modifications for Grades 7-8: Compare different recordings of the piece, including those conducted by Karajan, Reiner, Mehta, Dudamel, and Strauss himself (see Video links in the Appendix). *Which recording is your favorite, and why?*

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.





Telemann Fast Five



1. Georg Philipp Telemann \ ' tā-lə-,män\ (1681-1767), German Baroque composer.
2. Taught himself to play violin, organ, zither, harpsichord, recorder, flute, oboe, *chalumeau* (early clarinet), cello, string bass, flute, and trombone. Excellent singer.
3. Composed 3,000+ pieces of music for church and court. Published and sold his music himself.
4. Published books of poems. Wrote three autobiographies. Died of pneumonia.
5. Famous in his time. Friend of Bach and Handel.

Table Music: Part 1 Overture: Movement 3. *Rondeau*

Passenger Manifest

2 flutes, strings, and harpsichord

Points of Interest

- Table Music ("*Tafelmusik*" in German, "*Musique de table*" in French): light instrumental and/or vocal music played at feasts and banquets during the 16th to 18th centuries.
- Overture: the orchestral introduction to a longer work.
- Suite: a musical form made up of a collection of short pieces.
- *Rondeau* ("rondo" in French): a musical form in which the main theme alternates with contrasting themes or sections: A B A C A.
- *Basso continuo* or *continuo*: a type of Baroque accompaniment in which one or more instruments (usually cello and/or harpsichord) play the bass line and chords.

Travel Log

- Telemann's **Table Music** (original title "*Musique de table*") is a collection of 18 chamber pieces for various instrumental ensembles organized into three "Productions" or parts. It was published in 1733 when Telemann was the music director of the city of Hamburg.
- Each of the three "Productions" contains six sections: overture, quartet, concerto, trio sonata, solo sonata, and sinfonia. These are the most important instrumental forms of the late Baroque.
- "*Rondeau*" is the third movement of the Overture (*Ouverture-Suite* in E minor), which is the first section of the first "Production" of Telemann's **Table Music**.



Flight Plan



Take Off

- What is “Musak”? (aka “elevator music,” or background music that is heard in retail stores). Do composers today write this type of music specifically to be played in retail stores?
- Beginning in the 16th century, “table music” (“*Tafelmusik*” in German or “*musique de table*” in French) was composed as background music for feasts and banquets.

Cruising Altitude

- Telemann’s **Table Music**, one of his most widely known compositions, is one of the last examples of courtly table music. It was intended to be performed in large dining halls of aristocratic homes.
- Listen to the selection and silently tap the beat. What instruments do you hear?
- Read about Telemann (Fast Five), vocabulary (Points of Interest), and the selection (Travel Log).
- Telemann held a monopoly on music publishing in Hamburg, which gave him personal control over the editing, engraving, sale, and distribution of his music. His **Table Music** was written for wealthy music lovers. 200 subscribers reportedly paid eight *Reichsthaler*, each containing 25.28 grams of silver and worth a total of about \$240 today, for a complete set of parts engraved in copper. His patrons paid in advance, and their names, addresses, and social standing, were published in the first edition. Among the subscribers was Telemann’s friend, composer George Frideric Handel.
- View the listening map. Listen to the selection. In the rectangle within the table graphic, list the instruments you hear (2 flutes, violins, violas, cellos, harpsichord). The cello and harpsichord play the *continuo* part.
- Note the rondo form (A B A C A) on the listening map. Play the A section (0:00-0:18). Listen to the entire selection and raise your hand when you hear the A section (0:00-0:18, 1:02-1:20 and 2:00-2:21). Are there solo instruments? Listen again. In the spaces beneath the form letters, write the instruments that are heard in each section (A: all instruments play together, *tutti*; B: solo violins 1 and 2 alternate with flutes 1 and 2, and cello plays throughout; C: flutes 1 and 2 alternate with strings and harpsichord, cello plays throughout).
- Telemann’s **Table Music, Part 1** opens with an *Overture-Suite*. Review overture and suite (Points of Interest). The *Overture-Suite* contains seven movements: an overture followed by six French dances (“*Rejouissance*,” “*Rondeau*,” “*Loure*,” “*Passepied*,” “*Air*,” and “*Gigue*”). Do you think the “*Rondeau*” sounds like a dance?
- Divide into three groups. Have each group create a movement for one section, A, B, or C of the “*Rondeau*.” Review the rondo form (A B A C A). Perform with the music.

Landing

- If you were to create a short piece of dance music, would you use a rondo form? What instruments would you use? Would you expect to hear your piece played as background music in a retail store?

Teacher Notes

Modifications for Grades 7-8: Telemann’s **Table Music** includes over four hours of music for various combinations of instruments. Imagine being at a banquet for four hours and listening to a live performance of Telemann’s **Table Music** the entire time. Do you think that the three “Productions” were intended to be played one after another in their entirety as background music, or would the banquet organizers select a “Production” or several of the ensembles for their event? Why? Do you think the listeners would be invited to dance?

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.



Compare the Baroque Selections

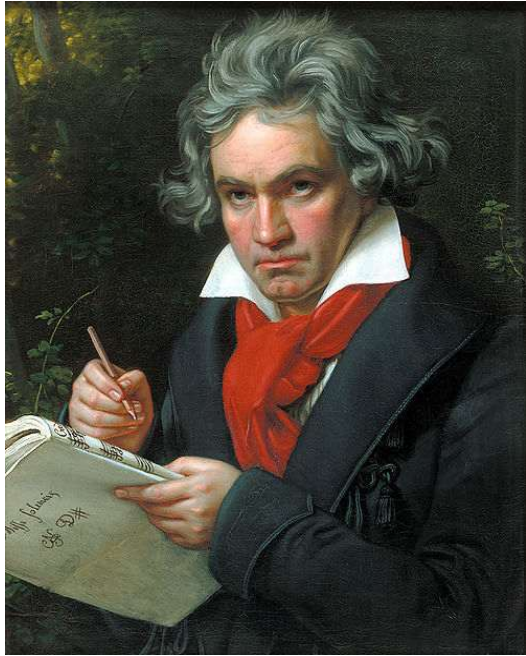
Bach

*Concerto for 2 Violins in D minor, "Double"
Movement 1*

Both

Telemann

*Table Music: Part 1
Overture: Movement 3. Rondeau*



Beethoven Fast Five

1. Ludwig van Beethoven \ˈbā-, tō-vən\ (1770-1827) German Classical/Romantic composer. One of the “Three B’s” (Bach, Beethoven, and Brahms).
2. Played violin, viola, organ, and was a virtuoso pianist.
3. Gradually became deaf. Began to lose his hearing in 1796. Completely deaf in 1818.
4. Moody, disorganized, and arrogant. Died of liver failure.
5. Composed nine famous symphonies. One of the most famous and influential composers in music history.



Symphony No. 5 Movement 4

Passenger Manifest

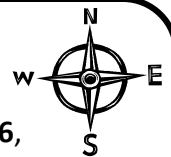
Full orchestra

Points of Interest

- Symphony: a musical composition in three or more sections or movements for orchestra.
- Sonata form: musical form established in the Classical period. Also called "sonata-allegro form" because the tempo is frequently fast, and "first-movement form," because it is typically used in the first movement of multi-movement pieces, such as the symphony, concerto, and string quartet. The sonata form can be used in subsequent movements as well—particularly the final movement.
- Exposition: the first section of the sonata form in which all the main themes are presented: first theme in home key; contrasting theme in a related key. Section may be repeated.
- Development: the second section of the sonata form in which the themes are explored and developed, through several different keys, with some new material added.
- Recapitulation: the third section of the sonata form in which the themes of the Exposition are restated but stay in the home key. Coda (“tail”): ending of a piece of music.

Travel Log

- Beethoven's **Fifth Symphony** premiered on December 22, 1808, at an all-Beethoven marathon concert with the composer conducting. Also on the program: **Symphony No. 6**, **Piano Concerto No. 4** (with Beethoven as soloist), and several other compositions. The four-hour concert did not go well. The musicians struggled to play the demanding new music in a freezing hall after limited rehearsal. This concert was Beethoven's last public appearance as a soloist.
- Beethoven's **Fifth** is the most popular, best known, most often-performed symphony.



Flight Plan



Take Off

(Note: teach this lesson after the lesson on Movement 1.)

- Name that tune! (Sing the opening motif of Beethoven's **Fifth**: GGGEb--FFFD--). If you said the theme from Beethoven's **Symphony No. 5**, you're right! That specific theme occurs in the first movement, as you know, and the rhythm occurs throughout the symphony.
- Play the selection and ask students to listen for the "short-short-short-long" rhythm and for the entrances of the trombones, piccolo, and contra bassoon, instruments that weren't frequently used in symphonies at the time.

Cruising Altitude

- Review information about Beethoven (Fast Five), the symphony, and sonata form (Points of Interest), and read about the selection (Travel Log).
- Discuss major/minor tonality. Play a C minor scale on the piano. Movement 1 is in C minor.
- The key of C minor was a special key for Beethoven. It symbolizes his artistic character and is associated with heroic struggle.
- Play a C major scale on the piano. In the Classical period, C major was the key most often chosen for symphonies with trumpets and drums.
- The fourth movement begins in C major. This is an unusual choice because early classical symphonies that begin in C minor were expected to also finish in C minor, but with a raised third in the final chord. In Beethoven's words: "Many assert that every minor piece must end in the minor. Not so! ... Joy follows sorrow, as sunshine follows rain." After the example Beethoven set in his **Fifth Symphony**, most C minor symphonies of the Romantic period end in C major.
- Contrast major and minor by playing the "Imperial March" from **Star Wars** in its original minor key (<https://www.youtube.com/watch?v=-bzWSJG93P8>), and then an arrangement in major (<https://www.youtube.com/watch?v=B9MShtCg4fk>) or Bobby McFerrin's original "Don't Worry, Be Happy" (major) (<https://www.youtube.com/watch?v=d-diB65scQU>) and "Be Worry, Don't Happy" (minor) (<https://www.youtube.com/watch?v=LbTxfN8d2CI>).
- Preview the listening map. Note the sonata form. Play the themes on the piano. Note the order that the themes occur in the Coda. Point out that at the end of the Coda, there are 29 measures of *fortissimo* C major chords that seem to announce, repeatedly, that it is the end of the symphony! Listen and follow the map.

Landing

- Compare the sonata form of the first and fourth movements of Beethoven's **Symphony No. 5**.
- View the Philharmonia Orchestra's Listening Guide (6:49) for the entire symphony at <https://www.youtube.com/watch?v=ygP2qocCMD0>. *How does knowing about the symphony as a whole enhance your study of the first and fourth movements?*

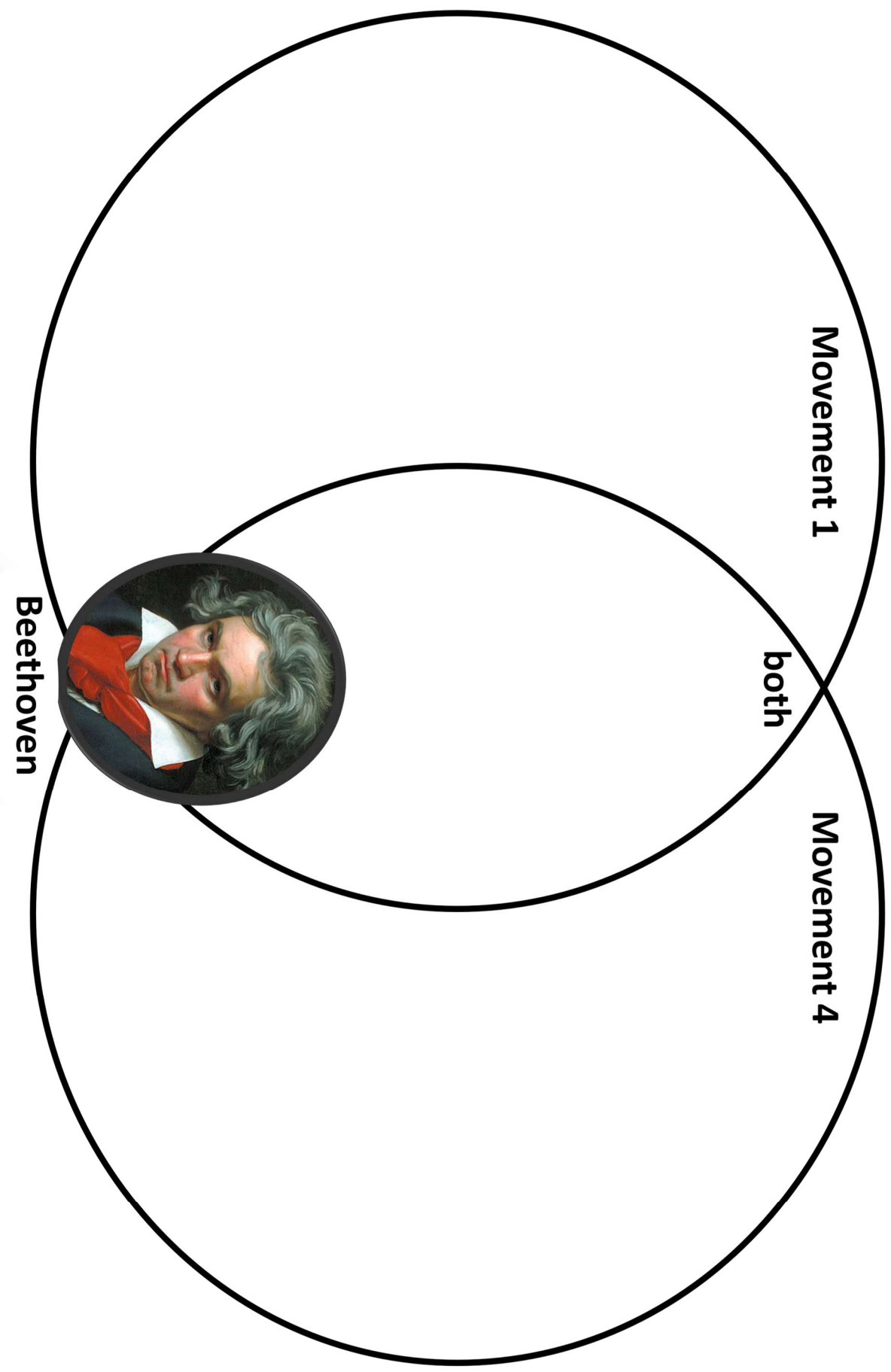
Teacher Notes

Watch an analysis of Beethoven's **Symphony No. 5**, Movement 4 by Gerard Schwarz at <https://www.youtube.com/watch?v=c4hZY5h84Wc> (begin at 25:32).

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Compare the Symphony No. 5 Movements





Borodin Fast Five



1. Alexander Borodin \ 'bɒ-rə-dɪn\ (1833-1887), Russian Romantic composer. Member of the Russian "Five."
2. Played piano, flute, violin, and cello.
3. Worked as a medical doctor and chemist. Founded and taught at the School of Medicine for Women in St. Petersburg.
4. Composed music in his spare time. Died suddenly of heart failure at a ball.
5. One of the finest 19th century Russian composers. Known for his opera **Prince Igor**.

Prince Igor Polovtsian Dances

Passenger Manifest

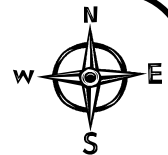
Orchestra, SATB opera chorus,
bass soloist

Points of Interest

- The Russian "Five" or the "Mighty Handful": a group of prominent 19th century composers in St. Petersburg, Russia from 1856-70, who wanted to produce a specifically Russian kind of classical music, rather than one that imitated European-style music. The group consisted of Mily Balakirev (the leader), César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin.
- Opera: a story told completely through music. The characters sing with an orchestra accompanying them and act out the story on a stage with costumes, scenery, props, and choreography.
- Ballet in opera: beginning in the Baroque period, ballet scenes have been included in opera productions to enhance the story and/or to provide a break in the drama.
- Meter: the way that beats are grouped, usually in sets of two, three, or four beats. Simple meter: beats are divided into two equal parts (2/4, 3/4, or 4/4). Compound meter: beats are divided into three equal parts (6/8, 9/8, 12/8).

Travel Log

- Borodin started working on **Prince Igor** in 1869. Unfinished at the time of his death, the opera was completed by Russian composers Nikolai Rimsky-Korsakov (1844-1908) and Alexander Glazunov (1865-1936). The opera was published in 1888, and the first performance took place at the Mariinsky Theater in St. Petersburg in 1890.
- **Prince Igor** is an opera in four acts. It is based on an ancient Russian epic ballad about Prince Igor Svyatoslavich, a hero in Russia's struggles against the invading Polovtsian tribes of Central Asia in 1185. It is one of the most important works in the history of Russian opera.
- The most famous music from the opera is the set of "Polovtsian Dances" at the end of Act 2.



Flight Plan



Take Off

- *Do you know anyone who has a full-time job and a serious hobby that is like a part-time job?* Alexander Borodin was a full-time chemist and medical doctor and composed music in his spare time. Read about Borodin (Fast Five) and the “Russian Five” (Points of Interest). Watch his Google Doodle at <https://doodles.google/doodle/alexander-borodins-185th-birthday/>.

Cruising Altitude

- Borodin is best-known for the “Polovtsian Dances” from his opera, **Prince Igor**. Read about opera and ballet in opera (Points of Interest) and the selection (Travel Log). In the opera the dances serve as entertainment at a banquet put on by the Khan of Polovtsy.
- Read the What Is an Opera? and The Voices of a Choir handouts.
- Preview the listening map. The notation shows the opening bars of the dances. Follow the notation and listen to the themes “Introduction” and first part of the “Gliding Dance of the Maidens” (0:00-1:10); “Wild Dance of the Men” (2:20-2:36); “General Dance” (3:36-4:14), and “Dance of the Boys” (5:46-6:14). *Were you expecting to hear singing? Did any solo instruments or sections of the orchestra stand out?*
- On the map there is notation for five themes and thirteen rows on the graph. Some of the sections are repeated. There is also a coda, for which the notation is not given. The selection begins with the “Introduction” and ends with the Coda, so write “Introduction” on the first line of the graph under “Title,” and “Coda” on the last line of the graph. Listen to the entire selection and fill the remaining “Title” rows. The leader may wish to pause the music at the end of each section (see GPS markings). Discuss. Listen again and mark columns for chorus, bass (singer), and solo instruments (see GPS markings). Discuss.
- Read about meter (Points of Interest). For simple meter (2/4, 3/4, and 4/4) there are two, three, and four beats per measure, respectively, and a quarter note gets one beat. The quarter note beat is divided into two eighth notes. For compound meter (6/8, 9/8, and 12/8) there are two, three, and four beats per measure, respectively, and a dotted eighth note gets one beat. Each beat is divided into three eighth notes. Circle the meter signatures on the map notation. Practice conducting two, three, and four beats as shown on the Conducting Patterns handout. Listen and conduct.

Landing

- Watch a staged performance at <https://www.youtube.com/watch?v=ADJzzBR0qzg> or <https://www.youtube.com/watch?v=0w9crmZT-C0>. *How does the staged performance enhance your understanding of the music? If you were a performer, would you choose to dance, sing, play an instrument, or conduct the orchestra in the “Polovtsian Dances” of **Prince Igor**? If you chose to dance or play an instrument, which dance or instrument would you choose?*

Teacher Notes

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



What Is an Opera?

Definition – An opera is like a play in which the story is told completely through music, and the characters sing their words with an orchestra accompanying them. The characters usually dress in costumes and act out a dramatic story on a stage with elaborate scenery, unique props, and even choreography. The music of the singers and the orchestra adds emotion and meaning to the words and to the story.

Voices – Opera singers are trained to perform without a microphone on a stage in a big room, with an orchestra playing. Singers are grouped into different voice types depending on their range (how high or low they sing), and the composer matches the sound of their voice to their character. Voices listed from high to low:

- **Soprano** – highest woman's voice, usually sings the part of the heroine, a young woman, or a princess
- **Mezzo-soprano** – medium woman's voice, usually a friend or servant of the heroine, or a boy ("pants" role)
- **Alto** – lowest woman's voice, usually an older woman or the mother of the hero or heroine, or a witch
- **Tenor** – highest man's voice, usually the hero
- **Baritone** – medium man's voice, usually a friend of the hero
- **Bass** – lowest man's voice, usually the father or the villain



Chorus – Many operas include a group of singers called a chorus, which sings the parts of the townspeople or other special groups of characters in the opera. The chorus is made up of sopranos, altos, tenors, and basses, and those parts are often divided. Sometimes the opera chorus contains just men or just women.

Instruments – Opera orchestras can be different sizes, and include instruments in the string, woodwind, brass, and percussion families. The orchestra sometimes plays alone, at the beginning of the opera (the overture) and during interludes between the acts. The rest of the time the singers and orchestra make music together, led by a conductor who sets the tempo and keeps everyone together.

Movies and Television – Listen for operatic music when you're at the movies and watching television (especially commercials and cartoons). It is often used because it adds extra meaning and emotion. (Imagine watching a movie without any music in the background!) Famous opera music you might hear:

- Flower Duet from **Lakmé** by Delibes. (British Airways commercial, **Meet the Parents**)
- "Nessun Dorma" from **Turandot** by Puccini (**Chasing Liberty**)
- "Ride of the Valkyries" from **Die Walküre** by Wagner (cartoons, **The Blues Brothers**)
- "Habanera" from **Carmen** (Doritos Super Bowl 2007 commercial)

The Voices of a Chœur



Choir - a large group of singers associated with the church. (sacred)

Chorus - a large group of singers not associated with the church. (secular)



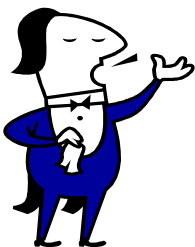
Soprano - Higher female voice in a choir; sings in the treble clef. Types of sopranos include dramatic, lyric, or coloratura.



Alto - Lower female voice in a choir; sings in the treble clef. Originally, alto was a high male voice. The alto is the second highest voice in the choir.



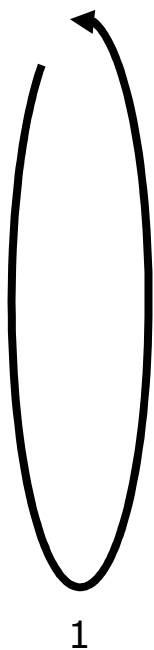
Tenor - Higher male voice in a choir; sings in the bass clef, although his part is usually written in the treble clef. The tenor is the second lowest voice in the choir.



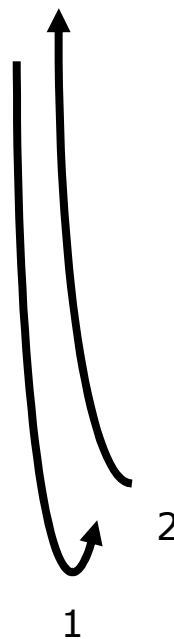
Baritone/Bass - Lower male voice in a choir; sings in the bass clef. The bass or baritone is the lowest voice in the choir.

Conducting Patterns

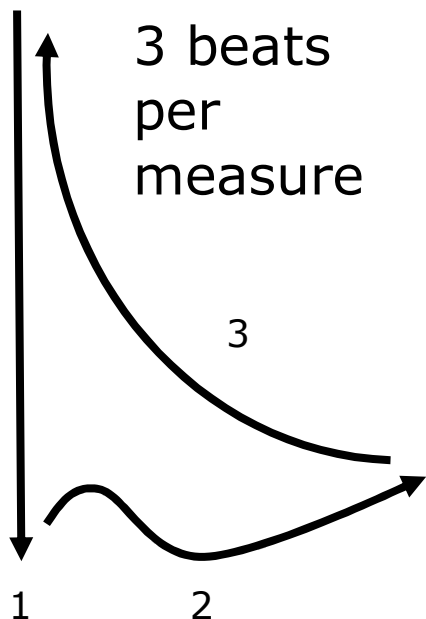
1 beat
per
measure



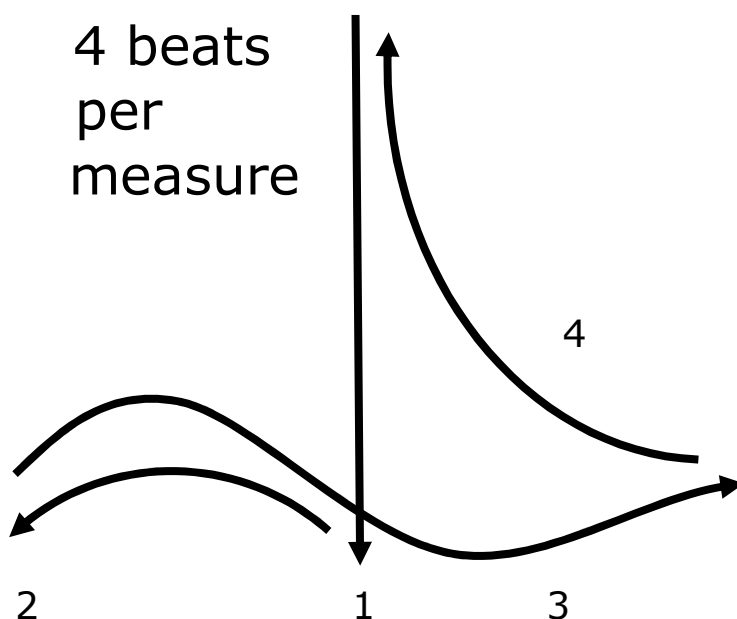
2 beats
per
measure



3 beats
per
measure



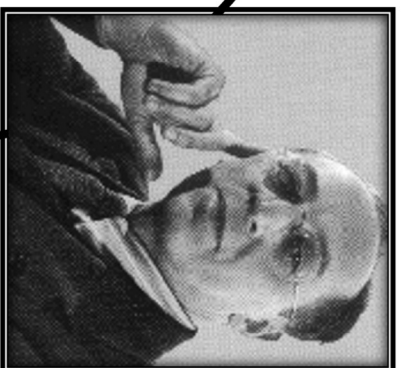
4 beats
per
measure



Compare the Dance Pieces

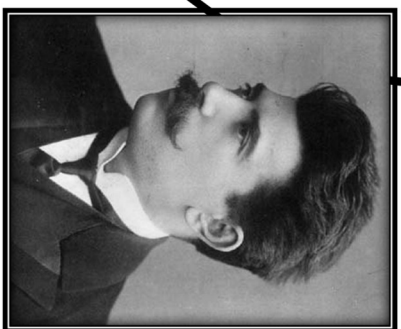


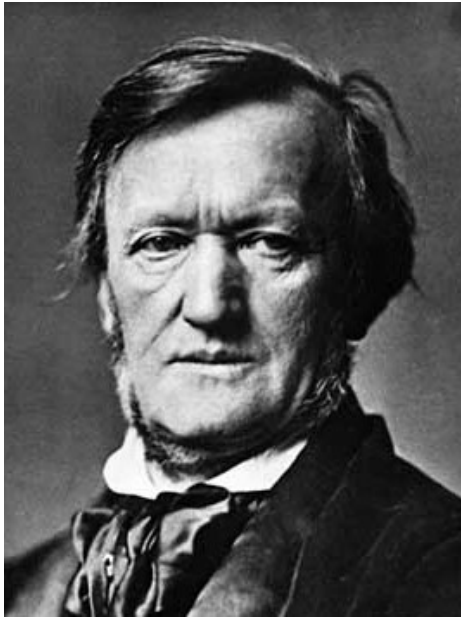
Copland



Glière

Borodin





Wagner Fast Five



1. Richard Wagner \ 'våg-nər\ (1813-1883)
German Romantic composer.
2. Played piano. Also known as a conductor and theater director.
3. Famous for his operas, which he called "music dramas."
4. Wrote the libretto as well as the music for all his operas.
5. Died of a heart attack.

The Flying Dutchman Overture

Passenger Manifest

Full orchestra

Points of Interest

- Opera: a story told completely through music. The characters sing with an orchestra and act out the story on a stage with costumes, scenery, props, and choreography.
- Overture: the instrumental introduction of an opera. It prepares the audience for the music to come. Sometimes overtures are played as independent pieces, apart from the opera.
- *Leitmotif* ("leading motif" in German): a short musical phrase associated with a character, place, idea, or feeling.
- Libretto: contains all the words and stage directions for an opera.

Travel Log

- The Flying Dutchman: a legendary ghost ship that can never make port and is doomed to sail the oceans forever. The Flying Dutchman also refers to the captain of the ship.
- Wagner wrote the libretto and composed the music of **The Flying Dutchman** (*Der fliegende Holländer*) in 1840-1841. The music of the Overture was composed last. He conducted the premiere in Dresden in 1843.
- The Overture and the opera have identical endings. When Wagner revised the opera (1846, 1852, and 1860), all changes made to the music of the Overture were copied to the end of the opera.
- **The Flying Dutchman** is the shortest of Wagner's operas (ca. 2 hours, 20 minutes), and was his first opera performed at the Bayreuth Festival.



Flight Plan



Take Off

- Do you know any movies that incorporate ghost stories? How about a movie about a ghost ship? In **Pirates of the Caribbean**, the phantom ship is named the “Flying Dutchman.”
- The legend of the Flying Dutchman is based on a true story. Watch short video about the ship at <https://www.youtube.com/watch?v=dMzagvTdAew> (3:54).

Cruising Altitude

- The source for German composer Richard Wagner's opera about the Flying Dutchman was Heinrich Heine's version of the legend, **Memoirs of Herr von Schnabelewopski**, published in 1834. In Heine's novel, the Dutch sea captain is cursed to sail the earth forever and can come ashore only once every seven years to seek the selfless, true love of a faithful woman, which is the only way the curse can be broken.
- Read about Wagner (Fast Five), opera, overture, *leitmotif*, and libretto (Points of Interest), and about the selection (see Travel Log). Review the What Is an Opera? handout. Then read the plot on the Wagner's Opera, **The Flying Dutchman** handout.
- With the plot information in mind, have students listen to the selection and imagine what the music is portraying. Discuss.
- Preview the listening map. Play or sing each of the *leitmotifs*. Note that the storm/ocean *leitmotif* consists of tremolo chords followed by an ascending and descending chromatic scale (0:20-0:32).



- Listen again to discern the *leitmotifs* in the music of the selection.

Landing

- Imagine setting a well-known legend or fable to music, and composing *leitmotifs*, or theme music, for the lead character(s). *What legend would you choose? What style(s) of music would you compose for the main character(s)? What instruments would you use?*

Teacher Notes

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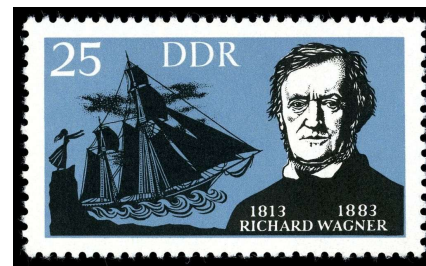
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- "Habanera" from **Carmen** (Doritos Super Bowl 2007 commercial)

Wagner's Opera, The Flying Dutchman



The Characters:

- **The Dutchman** – baritone.
- **Daland** (DAH-luhnt) – bass – Norwegian ship Captain.
- **Senta** (SEHN-tuh) – soprano – Daland's daughter.
- **The Steersman** – tenor – pilot of Daland's ship.
- **Erik** – tenor – a huntsman, in love with Senta.
- **Mary** – alto – Senta's nurse.
- **Chorus** – Norwegians girls, crew of Daland's ship, crew of the Dutchman's ship.

The Setting: off the coast of Norway and in a coastal village, during the 18th century.

The Plot: ACT I. After a violent storm at sea, Daland's ship casts anchor close to the shore. The Dutchman's ghostly ship appears. The Dutchman steps ashore and laments his fate. He must roam the sea without rest, and at the end of every seven years leaves his ship to seek a wife who will be true to him forever and break the curse. He meets Daland and offers him treasure for a night's lodging. Then he learns that Daland has an unmarried daughter and asks for her hand in marriage. Daland consents and both ships set sail.

ACT II. While girls sing and spin in Daland's house, Senta dreamily gazes at the picture of the Flying Dutchman. She sings the story of the Dutchman, and vows to save him. Erik arrives as the girls leave, and tells Senta of his dream, in which Daland returns with a mysterious stranger, who carries her off to sea. Daland arrives with the Dutchman and presents his guest as her betrothed. Senta swears to be true to him till death.

ACT III. Later in the evening, as the village celebrates the safe homecoming of Daland's ship, ghostly forms appear on the Dutchman's ship, and the villagers retreat in fear. Erik is angry with Senta because she had once loved him and vowed constancy. When the Dutchman overhears Erik he is overwhelmed with despair, believing that he is doomed. He tells Senta of the curse and reveals that he is the Flying Dutchman. As he leaves the shore, Senta plunges into the sea, faithful unto death. This is his salvation and deliverance. The phantom ship disappears, and Senta and the Dutchman ascend to heaven.

Overture: The Overture to **The Flying Dutchman** sets the stage for the opera and gives the audience a glimpse of the dramatic action to come. Wagner used the Overture to present the opera's *leitmotifs*, musical ideas associated with particular characters and themes, and he also essentially outlined the back story of what had happened to the Dutchman before the start of the opera: the violent storm at sea, the agony and desperation of the cursed Dutchman (Dutchman's *leitmotif*), and the path to his salvation (Salvation/Senta's *leitmotif*). This dramatic Overture to **The Flying Dutchman** is frequently performed as a concert piece, and stands quite well on its own, apart from the opera.



Welcher Fast Five



1. Dan Welcher \ 'wɛltʃ-ə\ (1948-) contemporary American composer.
2. Plays piano. Played the bassoon professionally.
3. Composed over 100 works in many genres (for piano, voice, choir, orchestra, concert band, chamber music, and opera).
4. Taught composition. Conductor. Hosted a weekly radio series about composition for kids. Retired in 2019.
5. One of the most-played composers of his generation. Lives in Bastrop, Texas.

Prairie Light Starlight Night

Passenger Manifest

Orchestra

Points of Interest

- Suite: a musical form made up of a collection of short pieces.
- Georgia O'Keeffe (1887-1986): American artist known for her paintings of enlarged flowers, New York skyscrapers, and New Mexico landscapes. Known as the "Mother of American modernism."
- Watercolor: a painting method in which the paints are made of pigments suspended in a water-based solution. Watercolor refers to both the medium and the resulting artwork.
- Program music: instrumental music that describes a story or a sequence of images.
- Prairie: a large, mostly flat area of land in N. America that has few trees and is covered in grasses.

Travel Log

- **Prairie Light** was commissioned in 1985 by the Sherman Symphony Orchestra in Sherman, Texas. It premiered there in 1986.
- Full title: **Prairie Light: Three Texas Water Colors of Georgia O'Keeffe**. The suite was inspired by three of Georgia O'Keeffe's watercolors from 1917: "Light Coming on the Plains," "Canyon with Crows," and "Starlight Night." The three movements have the same titles as the paintings.
- **Prairie Light** is Welcher's most frequently performed composition for orchestra. Pictures of the three O'Keeffe watercolors are often projected in performances.



Flight Plan



Take Off

- Describe the landscape of the prairie (see definition in Points of Interest). *What plants grow there? What animals live there? What events would naturally occur there?*
- Now describe the “soundscape” of the prairie. *What sounds would you hear there?*
- Think of the Introduction to ***Also Sprach Zarathustra*** by Strauss, which describes a sunrise. *What might the music for a starlight night on the prairie sound like?*

Cruising Altitude

- The selection is called "Starlight Night," from a suite entitled **Prairie Light** by Dan Welcher. Read about the composer (Fast Five), suite, Georgia O'Keeffe, watercolor, program music, and prairie (Points of Interest), and the major work (Travel Log).
- Listen to the selection with eyes closed and imagine the picture described by the music. Discuss.
- Listen again. Have students use colored pencils, markers, or crayons to draw their version of “Starlight Night” on the listening map. You may need to play the recording again to allow time for students to complete their drawings.
- Display student drawings. Discuss.
- Project Georgia O'Keeffe's "Starlight Night" at <https://collections.okeeffemuseum.org/object/1092/>. (Click on the print to enlarge.)
- Discuss O'Keeffe's use of color and shape. *How does Welcher's soundscape reflect O'Keeffe's washes of color? How does the music represent the shapes of the earth, sky and stars?*
- Welcher wrote in the score, “In O'Keeffe's painting, the stars are represented by regularly spaced rectangles of bright pale yellow on a blue-black sky The stars become audible: harp, celesta, glockenspiel, string *pizzicati* all lend a sparkle while a solo flute introduces a slowly unfolding theme. After this theme has been heard twice and the sky has begun to really brighten, there is a sudden interruption: a xylophone and a piano begin another ‘mantra’ in brilliant staccato chords. This is the same mechanical eternity as O'Keeffe's regularly spaced square stars, and it continues on its own as the night progresses. The music builds and grows as the moon rises and arcs, then falls as the pre-dawn light . . . brings it to a close.”
- Play the selection again with O'Keeffe's watercolor displayed.

Landing

- Compare student work with the O'Keeffe watercolor that inspired the music. *Which picture do you think is best represented by the music, and why?*

Teacher Notes

Watch an interview of Dan Welcher on composing music at https://www.youtube.com/watch?v=WD1zLLIT_dI.

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2025-2026
UIL Music Memory

Appendix

World Wide Web Excursion Extras

Links are current as of August, 2025.



Composer Links

- Classics for Kids - <http://www.classicsforkids.com/>
- Dallas Symphony Orchestra Kids - <https://www.dallassymphony.org/community-education/dso-kids/>
- New York Philharmonic Kidzone - <https://nyphil.org/education/digital-resources>
- San Francisco Symphony Kids - <https://www.sfskids.org/menu.php>
- Wikipedia - http://en.wikipedia.org/wiki/Main_Page

YouTube and WWW Links

Bach

<http://abcnotation.com/tunePage?a=www.joe-offer.com/folkinfo/songs/abc/714/0000>
("Drill Ye Tarriers, Drill" notation)

<https://www.8notes.com/scores/6841.asp> ("We Three Kings" notation)

<https://www.youtube.com/watch?v=x0daRRpLRJ4> (scrolling bar graph score)

<https://www.youtube.com/watch?v=bVzN8O54rew> (Anne Katharina Schreiber, Gottfried von der Goltz, Freiburger Barockorchester, on period instruments; **stop at 3:36**)

<https://www.youtube.com/watch?v=teHzlUqs7uU> (scrolling notation; **stop at 3:58**)

<https://www.youtube.com/watch?v=oLBDbRcXiUE> (Khullip Jeung and Jisun Kang, New York Tutti Chamber Ensemble, Kyoung Ki Min conductor; **stop at 4:18**)

<https://www.youtube.com/watch?v=Wg8FBsIKIMs> (Het Concertgebouw te Amsterdam; **stop at 3:45**)

<https://www.youtube.com/watch?v=ILKJcsET-NM> (Shunske Sato and Emil Deans, Netherlands Bach Society; **stop at 3:44**)

<https://www.youtube.com/watch?v=kGCYrbNe90o> (Soyoung Yoon and Amelia Maxzońska, Sinfonietta Cracovia; **stop at 3:47**)

https://www.youtube.com/watch?v=R-blaJC_uvY (Alma Deutscher and Tanja Zhou, Jerusalem Symphony Orchestra, Arie Vardi conductor; includes interview with performers; **stop at 7:58**)

<https://www.youtube.com/watch?v=7wN7GsXNDfs> (Florin Iliescu, Maximilian Junghanns, Frankfurt Radio Symphony; **stop at 3:40**)

<https://www.youtube.com/watch?v=dZUn9OKUwms> (Isaac Stern, Itzhak Perlman, Mark O'Connor, Midori; Carnegie Hall benefit for the Harlem Public School violin program, 1993)

https://www.youtube.com/watch?v=Al_VfdUKneE (Bach in 10 Minutes, in Spanish, with English subtitles)

<https://www.classicsforkids.com/podcast/johann-sebastian-bach-1-about-johann-sebastian-bach/> (Classics for Kids show about Bach, quiz, activity sheet)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-johann-sebastian-bach (Making Music Fun Hey Kids, Meet Bach biography, with links to worksheets and coloring pages)

<https://www.youtube.com/watch?v=V5ijvbKeAp8> (Making Music Fun Meet Bach video)

<https://www.youtube.com/watch?v=5rBqSgGSQI> (Classic FM's Fast and Friendly Guide to Bach)

Beethoven

<https://www.bbc.co.uk/teach/class-clips-video/articles/zvdd7nb> (Barney Harwood, BBC)

<https://hallo.beethoven.de/html5/start.html> (Beethoven interactive site)

<https://www.youtube.com/watch?v=ms9tyNKtjcs&t=2s> (FreeSchool video)

https://www.youtube.com/watch?v=7spdFe7_M_c (musical analysis, Gerard Schwarz)

<https://www.youtube.com/watch?v=SSypujLlNI> (Dudamel, Orquesta Sinfónica Simón Bolívar)

<https://www.youtube.com/watch?v=n3EiRynr1Us> (Zander, Boston Philharmonic Orchestra)

https://www.youtube.com/watch?v=l7AQeN-x_Xs (Järvi, Deutsche Kammerphilharmonie Bremen; **begin at 1:10**)

https://www.youtube.com/watch?v=q_kw904K2bw (Thielmann, Vienna Philharmonic; **stop at 8:11**)

<https://www.youtube.com/watch?v=7eOaliHB58U> (Karajan, Berlin Philharmonic; **stop at 7:03**)

<https://www.youtube.com/watch?v=3ug835LFixU> (Blomstedt, Gewandhausorchester Leipzig; **stop at 7:18**)

<https://www.youtube.com/watch?v=1lHOYvIhLxo> (Bernstein, Vienna Philharmonic Orchestra; **stop at 8:59**)

<https://www.youtube.com/watch?v=RKcAAA1O2sc> (audio only, C. Kleiber, Vienna Philharmonic Orchestra; **stop at 7:15**)

<https://www.youtube.com/watch?v=PvBEkhBOnlc> (Canadian Brass)

<https://www.youtube.com/watch?v=rRgXUFnfKIY> (graphic score)

<https://www.youtube.com/watch?v=NWEVKyEwi4A> (audio and notation)

<https://www.youtube.com/watch?v=8QUHL0cT7-g> (color-coded form analysis, recording is Toscanini, NBC Symphony Orchestra; **stop at 7:18**)

<https://www.youtube.com/watch?v=7n0tNSFJQ34> (Ted-Ed animated story of Beethoven's **Fifth**, Hanako Sawada)

<https://www.youtube.com/watch?v=-kOtQXOYdOs> (Beethoven in 10 Minutes, in Spanish, with English subtitles)

<https://www.starfall.com/h/ftm-music/beethoven/?t=360689524> (Starfall interactive site)

<https://www.youtube.com/watch?v=-kSEi9QL0Qc&list=RDEjHRhMPPjhc&index=7> (Beethoven mini-biography)

<https://www.youtube.com/watch?v=mNPQrG33ZPg> (Illustrating History, animated Beethoven biography)

<https://www.youtube.com/watch?v=bLLR2J7aOhQ> (animated first person biography)

<http://gardenofpraise.com/ibdbeet.htm> (Garden of Praise site)

<https://www.classicsforkids.com/podcast/ludwig-van-beethoven-1-about-ludwig-van-beethoven/> (Classics for Kids show about Beethoven, quiz, activity sheet)

<https://www.classicsforkids.com/podcast/ludwig-van-beethoven-3-beethovens-symphonies/> (Classic for Kids show about Beethoven's symphonies, quiz, activity sheet)

<https://www.classicsforkids.com/podcast/ludwig-van-beethoven-5-roll-over-beethoven/> (Classics for Kids show, quiz, activity sheet)

https://makingmusicfun.net/html/f_mmf_music_library/hey-kids-meet-ludwig-van-beethoven (Making Music Fun Hey Kids, Meet Beethoven biography, with links to worksheets, coloring page and lesson plans)

<https://www.youtube.com/watch?v=i-VxX1w9OxM&t=2s> (Making Music Fun Meet Beethoven video)

<https://www.youtube.com/watch?v=xbO05P5otaU&t=2s> (Classic FM's Fast and Friendly Guide to Beethoven)

Chopin

https://www.youtube.com/watch?time_continue=29&v=2MrUJTlahgo&feature=emb_logo (Chopin's pianos at the Fryderyk Chopin Institute, Warsaw)

https://www.youtube.com/watch?v=lzHI32aHz_M (Anastasia Huppmann)

<https://www.youtube.com/watch?v=uBwsmnWLas> (Rafał Blechacz)

<https://www.youtube.com/watch?v=CrTlpMiiHfE> (Paweł Wakarecy)

<https://www.youtube.com/watch?v=bRoyFwjXbVs> (Mirin Hirano)

<https://www.youtube.com/watch?v=U3diFMQPVLc> (John Kane)

<https://www.youtube.com/watch?v=1NeLJAorZpA> (audio only, Lang-Lang)

<https://www.youtube.com/watch?v=PC9-35ZPKn8> (audio only, Rubinstein)

<https://www.youtube.com/watch?v=fa9TK0nQDZ8> (Rubinstein video, 1951)

<https://www.youtube.com/watch?v=hbnunexhIXM> (audio with notation, Maurizio Pollini)

<https://en.chopin.nifc.pl/chopin/life/calendar> (Chopin biography)

<https://www.youtube.com/watch?v=YtNrjD8V56s&t=5s> (Chopin - Illustrating History)

<https://www.youtube.com/watch?v=oTBcSQ8g78g> (Chopin in 10 Minutes, in Spanish, with English subtitles)

<https://www.classicsforkids.com/podcast/frederic-chopin-1-about-frederic-chopin/>

(Classics for Kids show about Chopin, quiz, activity sheet)

<https://www.classicsforkids.com/podcast/frederic-chopin-2-the-polonaise/> (Classics for Kids show about the Polonaise, quiz, activity sheet)

<https://www.classicsforkids.com/podcast/frederic-chopin-3-military-music/> (Classics for Kids show about military music, quiz, activity sheet)

https://makingmusicfun.net/html/f_mmf_music_library/hey-kids-meet-frederic-chopin (Making Music Fun Hey Kids, Meet Chopin biography, with links to worksheets and lesson plans)

<https://www.youtube.com/watch?v=ituvVRFK3CY> (Classic FM's Fast and Friendly Guide to Chopin)

Copland

<https://www.youtube.com/watch?v=NeNTztQ3S6g> ("Beef, It's What's for Dinner" commercial)

<http://vimeo.com/5020134> (animated version by Eleanor Stewart)

<https://www.youtube.com/watch?v=GpBo2XWjC-Y> (rock remix of "Hoe-Down" by Emerson, Lake, and Palmer)

https://www.youtube.com/watch?v=8PGkJkpK1yU&list=PLW9PNM1M_shkzm2tVPhCSkUSqv1X2h7E9 (opening section of **Rodeo** and interview with Agnes de Mille; **stop at 15:41**)

<https://www.youtube.com/watch?v=v40ljawyW2k> (Los Angeles Philharmonic, Aaron Copland conducting)

<https://www.youtube.com/watch?v=dYdDYSTEuWo> (NYO-USA, Michael Tilson Thomas)

<https://www.youtube.com/watch?v=ey7KgmHTQfl> (BBC Symphony Orchestra, Rafael Payare)

<https://www.youtube.com/watch?v=oZciIDZxLJo> (Arkansas Festival Orchestra, Corrado Rovaris)

<https://www.youtube.com/watch?v=5kbAWI7K0ok> (Chicago Youth Symphony Orchestra, Alexander Carroll)

<https://www.youtube.com/watch?v=AKChyxd9MnM&feature=related> (Colorado Ballet)

<http://www.youtube.com/watch?v=4QPT1BhsfZY&feature=related> (Jason & Nolan [electric violin twins], Anaheim Convention Center, 2009)

<https://www.youtube.com/watch?v=Zwu35otUkV4> (listening map video by Erica Cooter)

<https://www.youtube.com/watch?v=GiRoOGNMFxg> (Buster Keaton scenes set to "Hoe-Down")

<https://www.classicsforkids.com/podcast/aaron-copland-1-about-aaron-copland-2/> (Classics for Kids Copland show, quiz, and activity sheet)

<https://www.classicsforkids.com/lesson-plan/aaron-copland/> (Classics for Kids Copland lesson plan and "Hoe-Down" recording)

<https://www.classicsforkids.com/podcast/aaron-copland-2-coplands-cowboy-ballets/>

(Classics for Kids Copland's Cowboy ballets show, quiz, and activity sheet)

<https://www.classicsforkids.com/podcast/aaron-copland-4-rodeo/> (Classics for Kids Rodeo show, quiz, and activity sheet)

<https://www.classicsforkids.com/podcast/aaron-copland-3-agnes-de-mille/> (Classics for Kids Agnes de Mille show, quiz, and activity sheet)

https://makingmusicfun.net/html/f_printit_biographies/copland-printit-biography (Making Music Fun Copland biography and worksheets)

https://makingmusicfun.net/html/f_mmf_music_library/hey-kids-meet-aaron-copland (Making Music Fun Hey Kids, Meet Aaron Copland with links to worksheets)

Fauré

https://www.youtube.com/watch?v=_VLY2bd5w8k (music and score)

<https://www.youtube.com/watch?v=OOvyjk8qgRQ> (Sabine Deveilhe, unknown orchestra, Paavo Järvi)

<https://www.youtube.com/watch?v=qBzSoXUOfos> (Aksel Rykkvin, boy soprano, Oslofjord Kammerfilharmoni,, Vivianne Sydnnes)

<https://www.youtube.com/watch?v=zZ1S9CfQtE0> (Anna El-Khashem, Münchner Rundfunkorchester, Peter Dijkstra)

<https://www.youtube.com/watch?v=ygsksbdfjI> (Kiri Te Kanawa, Orchestre symphonique de Montréal, Charles Dutoit) (audio only)

<https://www.youtube.com/watch?v=MSUN-tQ1AMk> (Renée Fleming, Royal Philharmonic, Andreas Delfs) (audio only)

<https://www.youtube.com/watch?v=pYo2smAZrPA> (Kathleen Battle, unknown orchestra, Robert Sadin) (audio only)

<https://www.youtube.com/watch?v=ZpBzsbVvpWo> (Cecilia Bartoli, Orchestra dell'Accademia Nazionale di Santa Cecilia, Daniele Rossi) (audio only)

<https://www.youtube.com/watch?v=o9al6HNOgSo> (Voces 8)

<https://www.classicsforkids.com/composer/gabriel-faure/> (Classics for Kids Fauré biography)

Glière

<https://www.youtube.com/watch?v=4dwYlX8kL64> (Suite, St. Petersburg State Symphony Orchestra, André Anichanov; **"Russian Sailor's Dance" begins at 21:05**).

<http://www.interlude.hk/front/red-poppy-reinhold-gliere-yekaterina-geltzer/> (information about the ballet and prima ballerina, Yekaterina Vasilyevna Geltzer)

http://www.youtube.com/watch?v=DM_jGFFhWBU&feature=related (Long Bay Symphony and Duquesne University Tamburitzan Alumni, Charles Evans)

<https://www.youtube.com/watch?v=oDx192FR2pQ> (Krasnoyarsk Ballet Theater, Ivan Karnaukhov)

https://www.youtube.com/watch?v=Vqc_mx59BM8 (Rome Opera Ballet, Carla Fracci; **begin at 3:52**)

<https://www.youtube.com/watch?v=DkTm5OVKyKc> (film ballet of the Czecho-Slovak television, 1955, **"Russian Sailor's Dance" 26:40-29:46**)

<https://www.youtube.com/watch?v=iCl5TxOT110> (St. Petersburg State Symphony Orchestra, Andre Anichanov) (audio only)

<https://www.youtube.com/watch?v=BaW3PcMDhPE> (New York Philharmonic, Leonard Bernstein) (audio only)

<https://www.youtube.com/watch?v=fXtiuJDtLxg> (score and New York Philharmonic, Leonard Bernstein)

Gould

<https://www.youtube.com/watch?v=WtEggG2EdTs> ("When Johnny Comes Marching Home," Mitch Miller)

https://www.youtube.com/watch?v=d9uarq2_hQ8 ("When Johnny Comes Marching Home" with lyrics)

<https://www.youtube.com/watch?v=1gdjVelqk4A> (U.S. Air Force Symphony Orchestra)

<https://www.youtube.com/watch?v=UPj3exMehQM> (recording, Fiedler, Boston Pops)

<https://www.youtube.com/watch?v=Mhj2p6FWLVk> (TMEA Region 26 Symphony Orchestra, 2012)

Grieg

<https://www.youtube.com/watch?v=QxYAerWRaUg> (animated graphic score)

<https://www.youtube.com/watch?v=PgQGEb7pggk> (The Arctic Philharmonic, Are Sandbakken)

<https://www.youtube.com/watch?v=kJ6AaBArhRw> (Camerata Nordica String Orchestra, Terje Tønnesen; **stop at 2:33**)

<https://www.youtube.com/watch?v=xTYF8tXuUuU> (Norwegian Chamber Orchestra, Pekja Kuusisto; **stop at 2:44**)

<https://www.youtube.com/watch?v=j1wQ8ZMZq60&t=154s> (Netherlands Chamber Orchestra, Gordan Nikolic; **stop at 2:46**)

<https://www.youtube.com/watch?v=R48oJANXPXE> (Frankfurt Radio Symphony, Ruth Reinhardt, **stop at 2:53**)

https://www.youtube.com/watch?v=54r_vNdQOiA (Tokyo Philharmonic Orchestra, Chosei Komatsu)

<https://www.youtube.com/watch?v=dFEBTbNs4yk> (audio and score, A Far Cry String Ensemble; **stop at 2:38**)

<https://www.classicsforkids.com/lesson-plan/edvard-grieg/> (Classics for Kids lesson plan)

<https://www.classicsforkids.com/composer/edvard-grieg/> (Classics for Kids Grieg biography)

<https://www.classicsforkids.com/podcast/edvard-grieg-1-about-edvard-grieg/> (Classics for Kids Grieg show, quiz, and activity sheet)

https://makingmusicfun.net/htm/f_printit_biographies/grieg-printit-biography#google_vignette (Making Music Fun Grieg biography)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-edvard-grieg#google_vignette (Making Music Fun Hey Kids, Meet Edvard Grieg and links to worksheets)

Holst

<https://www.youtube.com/watch?v=rHYcH5I2-Y> ("Glorishears," Cyprus Morris dancers)

<https://www.youtube.com/watch?v=DQGJj-gkaO0> ("Blue-Eyed Stranger," Grand Union Morris dancers; **begin at 0:41**)

<https://www.youtube.com/watch?v=ovqFe9KhMj8> (NHK Symphony Orchestra Wind Section, Shigeo Genda; **stop at 4:38**)

<https://www.youtube.com/watch?v=8tl1mXiC1go> (UNT Wind Orchestra, Andrew Trachsel; **stop at 4:49**)

https://www.youtube.com/watch?v=UM1D_3GadYM (US Army Field Band and Soldiers' Chorus, with "Swansea Town" lyrics; **stop at 4:39**)

<https://www.youtube.com/watch?v=0yAmR-U3Hug> (recording, Fennell, Eastman Wind Ensemble; **stop at 4:19**)

<https://www.youtube.com/watch?v=jfQ8U2nm48> (recording, Central Band of the Royal Air Force, conducted by Imogen Holst; **stop at 4:44**)

<https://www.youtube.com/watch?v=d6qWsC6jlek> (animated graphic score, USAF Heritage of America Band)

<https://www.classicsforkids.com/podcast/gustav-holst-1-about-gustav-holst-2023/> (Classics for Kids Holst show and quiz)

Joplin

<https://www.aes.org/aeshc/docs/audio.history.timeline.html> (timeline of audio history)

<https://www.youtube.com/watch?v=kUfjwaoufrs> (piano roll recording by Joplin, 1916)

https://www.youtube.com/watch?v=SGk7_Z9dfyw (original piano roll recording by Joplin, 1899)

<https://www.youtube.com/watch?v=mKbzneotf-g> (player piano)

<http://www.starfall.com/n/artmusic/joplin/load.htm?f> (Starfall site)

http://www.musictechteacher.com/music_quizzes/hp_quiz_joplin_scott.htm (Joplin quiz)

<https://www.youtube.com/watch?v=1BVHK8Yh8Bc> (piano animation)

https://www.youtube.com/watch?v=bCxLAr_bwpA (Dario Ronchi)

<https://www.youtube.com/watch?v=fagH03fxY7c> (Cory Hall)
<https://www.youtube.com/watch?v=bHvA2VwJNuA> (Roopa from California, age 14)
<https://www.youtube.com/watch?v=ml-l3GjHqCQ> (Michael Lu, age 10)
<https://www.youtube.com/watch?v=9lCgYg8VumE> (Sangkan Tambunan, Indonesia Open Competition)
<https://www.youtube.com/watch?v=ltcde3etgQY> (up-tempo rendition, Anthony Cornet)
<https://www.youtube.com/watch?v=KYnR1zl7kFg> (overhead keyboard and score, Paul Barton)
<https://www.classicsforkids.com/composer/scott-joplin/> (Classics for Kids Joplin biography)
<https://www.classicsforkids.com/podcast/scott-joplin-1-about-scott-joplin/> (Classics for Kids Joplin show, quiz, and activity sheet)
<https://www.classicsforkids.com/podcast/scott-joplin-2-ragtime-music/> (Classics for Kids Joplin and Ragtime music show, quiz, and activity sheet)
<https://www.classicsforkids.com/podcast/scott-joplin-4-black-composers-of-classical-music/> (Classics for Kids Joplin and Black Composers of Classical Music show, quiz, and activity sheet)
https://makingmusicfun.net/htm/f_printit_biographies/joplin-print-it-biography#google_vignette (Making Music Fun Joplin biography)
https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-scott-joplin#google_vignette (Making Music Fun Hey Kids, Meet Scott Joplin)
<https://www.youtube.com/watch?v=NgYFeoGHQC0> (Making Music Fun Meet Scott Joplin video)
https://makingmusicfun.net/htm/f_printit_lesson_resources/meet-joplin-study-guide#google_vignette (Making Music Fun video study guide)
https://makingmusicfun.net/htm/f_printit_biographies/maple-leaf-rag#google_vignette (easy “Maple Leaf Rag” piano sheet music)

Lloyd Webber

<https://www.youtube.com/watch?v=HRM1yotDgB8> (Jackie Evancho, age 10)
<https://www.youtube.com/watch?v=Lcb69isM0Qk> (Andrew Johnston, age 13)
<https://www.youtube.com/watch?v=X0XIIebb6gc> (Charlotte Church)
<https://www.youtube.com/watch?v=2riWXqNjnKg> (Sarah Brightman)
<https://www.youtube.com/watch?v=CM1KN7zT3IE> (Jackie Evancho interview and performance of Lloyd Webber’s “Music of the Night” at age 18)
https://www.youtube.com/watch?v=JTbs51Bs_4w (Sarah Brightman)
<https://www.youtube.com/watch?v=K6RSB39DMfM> (Celtic Woman)
https://www.youtube.com/watch?v=luCw_6ns_Yc (Patricia Janeckova, Czech Republic Army Central Music, Kühn’s Childs Choir)
<https://www.youtube.com/watch?v=a8edUM3UBmw> (audio only, Anna Netrebko)

<https://www.youtube.com/watch?v=zoin8b7HBlg> (Lara and Nanette Maigue)
<https://www.youtube.com/watch?v=-epCgyRvCoM> (Liya Petrides, soprano and organist)
<https://www.youtube.com/watch?v=5xLANRNoDWA> (Alexandra Stenson with piano)
<https://www.youtube.com/watch?v=rkFjC6xyp3Q> (Michelle Todd and baritone Michael Hope)
<https://www.youtube.com/watch?v=HOzMeb7-hu4> (Phoebe Gault and Molly Gault with piano)
<https://www.youtube.com/watch?v=fduuKFXb94s> (Gregorian)
https://makingmusicfun.net/html/f_printit_biographies/andrew-lloyd-webber-print-it-biography (Making Music Fun Lloyd Webber biography)
https://makingmusicfun.net/html/f_mmf_music_library/hey-kids-meet-andrew-lloyd-webber (Making Music Fun Hey Kids, Meet Andrew Lloyd Webber with links to worksheets)
<https://www.youtube.com/watch?v=mvqvGdxK3Nc> (Making Music Fun Lloyd Webber video)
https://makingmusicfun.net/html/f_printit_lesson_resources/meet-webber-study-guide#google_vignette (Making Music Fun Lloyd Webber video study guide)

M. Monk

<https://www.youtube.com/watch?v=Qq6H-WaNq4E> (audio and score)
<https://www.youtube.com/watch?v=E8RSGaJuxN0> (Conrad Tao, official Music Memory recording)
<https://www.youtube.com/watch?v=ORhpQ3pAnSo> (Marco Inchingolo)
https://www.youtube.com/watch?v=N_TPCQubW6A (Gloria Cheng)
<https://www.youtube.com/watch?v=bep6C78rK5g> (audio and animated graphical score)
<https://www.meredithmonk.org/> (Meredith Monk website)
<https://www.youtube.com/watch?v=R36Vh37-OQ4> (Monk interview)
https://www.youtube.com/watch?v=1RBDsURxjsY&list=PLUr1r_wAANZHOSaEH8FPMHtgeuDbRK9rZ&index=4 (Monk interview)
https://www.youtube.com/watch?v=1z4lCEN2KGg&list=PLUr1r_wAANZHOSaEH8FPMHtgeuDbRK9rZ&index=3 (Monk on her compositional process)
<https://www.youtube.com/watch?v=PamZUQ9k5uQ> (Monk on the three periods of her artistic career)
https://www.youtube.com/watch?v=zltyK2cVmXU&list=PLUr1r_wAANZHOSaEH8FPMHtgeuDbRK9rZ&index=6 (Monk on writing for the piccolo, mavericks, and taking risks)
<https://www.youtube.com/watch?v=qbswVGaqFDo> (Meredith Monk documentary)
<https://www.youtube.com/watch?v=PamZUQ9k5uQ> (conversation with Meredith Monk)
<https://www.npr.org/2024/08/01/nx-s1-5020631/meredith-monk-interview-career-retrospective> (NPR article, Monk reflects on 6 decades of music making)

Mozart

<https://www.youtube.com/watch?v=2hyqPjkFEvA> (Kathleen Battle)
<https://www.youtube.com/watch?v=7w3ADto7kDM> (Renee Fleming)
<https://www.youtube.com/watch?v=eQiqRAEPL4E> (Kiri Te Kanawa)
<https://www.youtube.com/watch?v=0Xlu8zpH6Ts> (audio only, Beverly Sills)
<https://www.youtube.com/watch?v=S4yMkTqRx5o> (audio only Joan Sutherland)
<https://www.youtube.com/watch?v=yLKRVBgnz5E> (Cecilia Bartoli)
<https://www.youtube.com/watch?v=D4-cWvPZCRc> (Miriam Kutrowatz with piano))
<https://www.youtube.com/watch?v=COq4YtPUTjk> (Olga Peretyatko, **begin at 2:01**)
<https://www.youtube.com/watch?v=eBeQcOs8gIo> (Sumi Jo)
https://www.youtube.com/watch?v=Q_lw6zmczYw (Ann Hofmann with organ)
<https://www.youtube.com/watch?v=NPU0wOW2rHM> (Nola Richardson)
<https://www.youtube.com/watch?v=-PewvXeEv9w> (Julia Lezhneva)
https://www.youtube.com/watch?v=4jhApZ2yG_E (Arleen Auger, Bernstein)
<https://www.youtube.com/watch?v=Ozih9O4rhUY> (Diana Damrau)
<https://www.youtube.com/watch?v=fwQKhqZ8t1g> (Aksel Rykkvin, boy soprano)
<https://www.youtube.com/watch?v=omzvkdKptLU> (Mozart in 10 Minutes, in Spanish, with English subtitles)
<https://www.youtube.com/watch?v=UyB4-6g-Vbg> (Mozart biography)
<https://www.youtube.com/watch?v=EjHRhMPPjhc> (Mozart biography)
<https://www.youtube.com/watch?v=Hr5mX8RGxqE&index=16&list=RDEjHRhMPPjhc>
(Mozart: the Inaccessible Master)
<https://www.youtube.com/watch?v=G6hVITa7v3c&list=RDEjHRhMPPjhc&index=4>
(Mozart mini biography)
<http://www.starfall.com/n/artmusic/mozart/load.htm?f> (Mozart on Starfall site)
The Little Amadeus series:
<https://www.youtube.com/watch?v=GXM9sUMzYhY> (Episode 1. Solo for Amadeus)
https://www.youtube.com/watch?v=ozzl_W3GzX4 (Episode 2. The Stolen Watch)
<https://www.youtube.com/watch?v=O4EgIXSaMy0> (Episode 3. Pumperl in Trouble)
https://www.youtube.com/watch?v=cyz_YblOfLk (Episode 4. Kidnappers)
<https://www.youtube.com/watch?v=2NXsq-pvg8Y> (Episode 5: The Birdseller)
<https://www.youtube.com/watch?v=-FngDzAgB0g> (Episode 6. Mixed-up Violins)
<https://www.youtube.com/watch?v=jqMP-zRcCkQ> (Episode 7. Rumors)
<https://www.youtube.com/watch?v=mLmN0dwYtpQ> (Episode 8. The Bet)
<https://www.youtube.com/watch?v=fhJ2PjFhQY&t=1s> (Episode 9. Mysterious Drink)
<https://www.youtube.com/watch?v=4Q-gEARyF-I> (Episode 10. The Wrong Ship)
https://www.youtube.com/watch?v=9Jgs_vlFsmM (Episode 11. The Dancing Harbor)
<https://www.youtube.com/watch?v=WBQnoMQBw-o> (Episode 12. Street Musicians)
https://www.youtube.com/watch?v=bz_AtqVqv3Q (Episode 13. Never Kiss An Empress)

<https://www.classicsforkids.com/podcast/wolfgang-amadeus-mozart-1-about-wolfgang-amadeus-mozart/> (Classics for Kids show about Mozart, quiz, activity sheet)

<https://www.classicsforkids.com/podcast/wolfgang-amadeus-mozart-5-child-prodigy-composers/> (Classics for Kids show on child prodigy composers, quiz, activity sheet)

https://makingmusicfun.net/htm/f_printit_biographies/mozart-print-it-biography (Making Music Fun Mozart biography)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-wolfgang-amadeus-mozart (Making Music Fun Hey Kids, Meet Mozart biography, with links to worksheets, coloring page, and lesson plans)

<https://www.youtube.com/watch?v=LCfruEA3swg> (Making Music Fun Meet Mozart video)

https://makingmusicfun.net/htm/f_printit_lesson_resources/meet-mozart-study-guide#google_vignette (Making Music Fun Meet Mozart video study guide)

<https://www.youtube.com/watch?v=XIMAGu5X0M> (Classic FM's Fast and Friendly Guide to Mozart)

Palestrina

<https://www.youtube.com/watch?v=9VAxVZXC44w> (audio only, Oxford Schola Cantorum, Jeremy Summerly, official UIL Music Memory recording)

<https://www.youtube.com/watch?v=6GYhPftQ5Tw> (audio only, Choir of King's College, Cambridge, Sir Philip Ledger; **stop at 3:47**)

<https://www.youtube.com/watch?v=ICUssVvxAKk> (audio with notation, The Sixteen)

<https://www.youtube.com/watch?v=h5w4Tr-G1XQ> (audio only, Westminster Cathedral Choir, Martin Baker)

https://www.youtube.com/watch?v=_OEKDKg-A18 (audio only, Czech Philharmonic Chorus, Josef Veselka)

<https://www.classicsforkids.com/composer/giovanni-pierluigi-de-palestrina/> (Classics for Kids Palestrina biography)

R. Strauss

<https://www.youtube.com/watch?v=e-QFj59PON4> (opening of **2001: A Space Odyssey**)

<https://www.youtube.com/watch?v=N9m0QjsxlJE> (Eimir Deodato)

<https://www.youtube.com/watch?v=E9PztWHu9FQ> (audio only, Strauss conducting Vienna Philharmonic, 1944; **stop at 1:32**)

<https://www.youtube.com/watch?v=jeHu7omCC6w> (Juanjo Mena, BBC Philharmonic, **stop at 1:51**)

<https://www.youtube.com/watch?v=M-2ed2hY6Ck> (Karajan, Berlin Philharmonic)

<https://www.youtube.com/watch?v=Szdziw4tI9o> (Dudamel, Berlin Philharmonic)

<https://www.youtube.com/watch?v=aAdqYAw7uwu> (Mehta, Dresden Staatskapelle; **stop at 1:40**)

<https://www.youtube.com/watch?v=0b-tN0LBfOs> (Mariss Jansons, Berlin Philharmonic)
<https://www.youtube.com/watch?v=GfwAPg4rQQE> (Andrés Orozco-Estrada, Frankfurt Radio Symphony; **stop at 2:00**)
<https://www.youtube.com/watch?v=3GpANSNjdWw> (Sir Mark Elder, Academy Symphony Orchestra, **stop at 1:40**)
https://www.youtube.com/watch?v=c8r_pZoaZf0 (audio with score, Karajan, Berlin Philharmonic; **stop at 1:48**)
<https://www.youtube.com/watch?v=sED7SmYJvC8> (audio only, Reiner, Chicago Symphony Orchestra; **stop at 1:28**)
<https://www.youtube.com/watch?v=UG7GbqjCxxk> (analysis with audio and score)
<https://www.classicsforkids.com/composer/richard-strauss/> (Classics for Kids Strauss biography)

Telemann

<https://www.youtube.com/watch?v=9tMbBGMq3WQ> (audio only, Reinhard Goebel, Musica Antiqua Köln; official Music Memory selection)
<https://www.youtube.com/watch?v=yhxLRDdlqnU> (The Heinichen Ensemble, on period instruments; **10:20-12:42**)
<https://www.youtube.com/watch?v=X5-QO93tfa4> (Orquesta de Cámara, Felix Morgan; **9:22-11:28**)
<https://www.youtube.com/watch?v=cdQHbMgeoUk> (audio and violin part sheet music; **13:11-15:41**)
https://www.youtube.com/watch?v=kK_hoqZAcgg (audio and score; **13:48-16:10**)
https://www.youtube.com/watch?v=vbT_mEaKvVE (audio only, Pieter-Jan Belder, Musica Amphion)
https://www.youtube.com/watch?v=0S4SVbbhKUo&list=PLzy8cNWnw-ZyePba_hAdNQSbCpg4nVMD0&index=4 (audio only, Hanns Reinartz, Camerata Academica Würzburg)
<https://www.youtube.com/watch?v=SDLoRRlzs0> (audio only, Orchestra of the Golden Age)
<https://www.youtube.com/watch?v=ekcVHAdwkZY&t=10s> (audio only, Arion Baroque Orchestra; **9:39-11:46**)
https://www.youtube.com/watch?v=vK_3cvRocA0 (audio only, Jean-Francois Paillard, Paillard Chamber Orchestra; **10:30-12:22**)
<https://www.youtube.com/watch?v=QXZ3k5LNly8> (audio only, Nikolaus Harnoncourt, Concertus Musicus Wien)
<https://www.youtube.com/watch?v=zcJgerlhrQs> (audio only, Petra Müllejans, Gottfried von der Goltz)
<https://www.youtube.com/watch?v=zKUvI9fsOno> (audio only, Jordi Savall, Le Concert des Nations)

<https://www.youtube.com/watch?v=6lj9ZeFVYNM> (audio only, Eugen Duvier, Camerata Romana)

<https://www.youtube.com/watch?v=T95t2UA8ixa> (audio only, Florilegium)

<https://www.classicsforkids.com/composer/georg-philipp-telemann/> (Classics for Kids Telemann biography)

<https://www.classicsforkids.com/podcast/georg-philipp-telemann-1-about-georg-philipp-telemann/> (Classics for Kids Telemann show, quiz, and activity sheet)

Beethoven

<https://www.youtube.com/watch?v=-bzWSJG93P8> (“Imperial March” from **Star Wars** in its original minor tonality)

<https://www.youtube.com/watch?v=B9MShtCg4fk> (“Imperial March” arranged in major tonality)

<https://www.youtube.com/watch?v=d-diB65scQU> (Bobby McFerrin’s “Don’t Worry, Be Happy” in major tonality)

<https://www.youtube.com/watch?v=LbTxfN8d2CI> (“Be Worry, Don’t Happy” in minor tonality)

<https://www.youtube.com/watch?v=ygP2qocCMD0> (Philharmonia Orchestra’s Listening Guide for the entire symphony)

<https://www.youtube.com/watch?v=c4hZY5h84Wc> (analysis by Gerard Schwarz; **begin at 25:32**)

<https://www.youtube.com/watch?v=8QUHL0cT7-g> (color-coded analysis; **begin at 20:57**)

<https://www.youtube.com/watch?v=LT0lf8CFfzI> (Dudamel, Orquesta Sinfónica Simón Bolívar, **begin at 5:24**)

<https://www.youtube.com/watch?v=iAhndrhY2MQ> (Zander, Boston Philharmonic Orchestra, **begin at 6:27**)

<https://www.youtube.com/watch?v=3WZP7-41iAU> (Järvi, Deutsche Kammerphilharmonie Bremen)

https://www.youtube.com/watch?v=q_kw904K2bw (Thielmann, Vienna Philharmonic; **begin at 25:09**)

<https://www.youtube.com/watch?v=7eOaliHB58U> (Karajan, Berlin Philharmonic; **begin at 21:07**)

<https://www.youtube.com/watch?v=3ug835LFixU> (Blomstedt, Gewandhausorchester Leipzig; **begin at 26:21**)

<https://www.youtube.com/watch?v=1IHOYvIhLxo> (Bernstein, Vienna Philharmonic Orchestra; **begin at 25:06**)

<https://www.youtube.com/watch?v=RKcAAA1O2sc> (audio only, C. Kleiber, Vienna Philharmonic Orchestra; **begin at 22:29**)

<https://www.youtube.com/watch?v=OsE2tWegcrA> (conductor challenge: Jonathan Okseniuk, age 3 v. Herbert van Karajan, age 64)

<https://www.youtube.com/watch?v=xAQFJ1YpFaI> (graphic score, **begin at 5:04**)
<https://www.youtube.com/watch?v=yKl4T5BnhOA> (audio and notation; **begin at 21:13**)
<https://www.youtube.com/watch?v=8QUHL0cT7-g> (color-coded form analysis, recording is Toscanini, NBC Symphony Orchestra; **begin at 20:57**)
<https://www.youtube.com/watch?v=7n0tNSFJQ34> (Ted-Ed animated story of Beethoven's **Fifth**, Hanako Sawada)
<https://www.youtube.com/watch?v=-kOtQXOYdOs> (Beethoven in 10 Minutes, in Spanish, with English subtitles)
<https://www.starfall.com/h/ftm-music/beethoven/?t=360689524> (Starfall interactive site)
<https://www.youtube.com/watch?v=-kSEi9QL0Qc&list=RDEjHRhMPPjhc&index=7> (Beethoven mini-biography)
<https://www.youtube.com/watch?v=mNPQrG33ZPg> (Illustrating History, animated Beethoven biography)
<https://www.youtube.com/watch?v=bLLR2J7aOhQ> (animated first person biography)
<http://gardenofpraise.com/ibdbeet.htm> (Garden of Praise site)
<https://www.classicsforkids.com/podcast/ludwig-van-beethoven-1-about-ludwig-van-beethoven/> (Classics for Kids show about Beethoven, quiz, activity sheet)
<https://www.classicsforkids.com/podcast/ludwig-van-beethoven-3-beethovens-symphonies/> (Classic for Kids show about Beethoven's symphonies, quiz, activity sheet)
<https://www.classicsforkids.com/podcast/ludwig-van-beethoven-5-roll-over-beethoven/> (Classics for Kids show, quiz, activity sheet)
https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-ludwig-van-beethoven (Making Music Fun Hey Kids, Meet Beethoven biography, with links to worksheets, coloring page and lesson plans)
<https://www.youtube.com/watch?v=i-VxX1w9OxM&t=2s> (Making Music Fun Meet Beethoven video)
<https://www.youtube.com/watch?v=xbO05P5otaU&t=2s> (Classic FM's Fast and Friendly Guide to Beethoven)

Borodin

<https://doodles.google/doodle/alexander-borodins-185th-birthday/> (Google Doodle)
<https://www.youtube.com/watch?v=ADJzzBR0qzg> (staged performance, Kirov Opera)
<https://www.youtube.com/watch?v=0w9crmZT-C0> (staged performance, limori Norichka, Peng Kangliang, bass, Tokyo Philharmonic, Fujiwara Opera Chorus, Tani Momoko Ballet Company)
https://www.youtube.com/watch?v=Ly8y_pPtLgY&t=4s (staged version, Valery Gergiev, Mariinski Theatre)
<https://www.youtube.com/watch?v=D06rsbKGBc> (staged version, Bolshoi Theatre)
<https://www.youtube.com/watch?v=bsggqose2G64&t=629s> (staged version, The Imperial Russian Ballet, **begin 8:46**)

<https://www.youtube.com/watch?v=bDgKyB9dNYk> (Fedoswseye, Moscow Radio Symphony Orchestra)

<https://www.youtube.com/watch?v=S771x1KakQw> (Gianandrea Noseda, Concertgebouworkest)

<https://www.youtube.com/watch?v=wjhBUZ3vsmE> (Sylwia Janiak-Kobylińska, Symphony Orchestra of the Felix Nowowiejski Music School in Gdańsk, Poland **stop at 12:06**)

<https://www.youtube.com/watch?v=CgmS6DzF4uc> (Vladimir Fedoseyev, Tchaikovsky Symphony Orchestra)

https://www.youtube.com/watch?v=FsTVF0Fu5_c (Valery Gergiev, unknown orchestra and chorus)

<https://www.youtube.com/watch?v=kqKclPhsK0o> (Slaven Kulenović, Maribor Symphony Orchestra, Choir of Radio Television of Serbia, Croatian Radiotelevision Choir)

<https://www.youtube.com/watch?v=obNKmpdDCKg> (Necj Bečan, Gimnazija Kranj Symphony Orchestra and Chorus)

<https://www.youtube.com/watch?v=R-Djx3xntX4> (Andrés Salado, Voces para la Paz, unknown orchestra, Madrid)

<https://www.youtube.com/watch?v=jml39FZ4yns> (Vladimir Ryzhaev, College Symphony Orchestra, Consolidated Choir of the Children's Music School)

<https://www.youtube.com/watch?v=wiexn6O9To4> (Andrzej Kucybala, Stanislaw Moniuszko School of Music)

<https://www.youtube.com/watch?v=HSzKom5XyQs> (audio and score)

<https://www.youtube.com/watch?v=xRlqoshvYY4> ("Stranger in Paradise" from **Kismet** sung by Ruth Ann Swenson and Jerry Hadley followed by "Polovtsian Dances," Dudamel, Vienna Philharmonic)

<https://www.classicsforkids.com/composer/alexander-borodin/> (Classics for Kids Borodin biography)

Wagner

<https://www.youtube.com/watch?v=dMzagvTdAew> (legend of the "Flying Dutchman" ship)

<https://www.youtube.com/watch?v=PAa0buQz9X4> (Christian Thielemann, Orchester der Bayreuther Festspiele)

<https://www.youtube.com/watch?v=lzWsKbqgzyg> (Solti, Chicago Symphony)

<https://www.youtube.com/watch?v=9tkZOQSihl4> (Janos Kovacs, Hungarian National Philharmonic Orchestra)

<https://www.youtube.com/watch?v=Ezgen5-UxIQ> (Marek Janowski, Frankfurt Radio Symphony)

<https://www.youtube.com/watch?v=E7QhNRBCci0> (Andrés Orozco-Estrada, Frankfurt Radio Symphony)

<https://www.youtube.com/watch?v=06lpulSKKQA> (Darryl One, Victoria Symphony Orchestra)

<https://www.youtube.com/watch?v=t2rwJflx9Sg> (audio only, Karajan, Berlin Philharmonic)

<http://www.richard-wagner-postkarten.de/postkarten/hol.php> (postcards of scenes from the opera)

<https://www.youtube.com/watch?v=ctl5CLkelMg> (staged opera performance, Eun Sun Kim, Bergen National Opera, Bergen Philharmonic Orchestra; **stop at 10:06**)

<https://www.youtube.com/watch?v=g1BIWWQDKbM> (staged opera performance, Fergus Shell, Irish National Opera Orchestra, **stop at 12:07**)

<https://www.youtube.com/watch?v=6kQCLMroJZg> (Jeremy Knight animation for Livermore Valley Opera production)

https://www.youtube.com/watch?v=EPnLD4m_agQ (Swallisch, Bayerisches Staatsorchester, video adaptation; **stop at 9:42**)

<https://www.youtube.com/watch?v=CbUjqtzOdKg> (Perry So, Round Top Music Festival, Texas Festival Orchestra)

<https://www.youtube.com/watch?v=cum3HoVhMIs> (audio, Dorati, Royal Opera House, Covent Garden, with pictures)

<https://www.youtube.com/watch?v=HI3CS0xfico> (audio and score; **stop at 10:55**)

<https://www.youtube.com/watch?v=wlljeMQ5tbU> (Opera in Brief: The Flying Dutchman)

<https://www.youtube.com/watch?v=xKucDdkzvtA> (Wagner in 10 minutes, in Spanish, with English subtitles)

<https://www.classicsforkids.com/composer/richard-wagner/> (Classics for Kids Wagner biography)

https://makingmusicfun.net/htm/f_printit_biographies/richard-wagner-print-it-biography#google_vignette (Making Music Fun Wagner biography)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-richard-wagner (Making Music Fun Hey Kids, Meet Richard Wagner with links to worksheets)

<https://www.youtube.com/watch?v=2tpCY5ONy30&t=10s> (Classic FM's Fast and Friendly Guide to Wagner)

Welcher

<https://collections.okeeffemuseum.org/object/1092/> (Georgia O'Keefe's "Starlight Night" painting)

<https://www.youtube.com/watch?v=8mnsRbnPRQU> (audio with painting, Donald Johanos, Honolulu Symphony Orchestra; **begin at 9:38**)

<https://www.youtube.com/watch?v=hEOjMfBYhCY> (audio only, Donald Johanos, Honolulu Symphony; official UIL Music Memory recording)

https://www.youtube.com/watch?v=WD1zLLIT_dI (interview with Dan Welcher on composing music)

<https://www.youtube.com/watch?v=pFTOkedm5do> (Dan Welcher on conducting)
https://www.youtube.com/watch?v=tb_zCakB9V8&t=51s (interview with Kathy Panoff)
<https://www.youtube.com/watch?v=Yajsb8nwrDs> (informal interview)

iTunes and Spotify Recordings

Bach

Bach: “Double” Concerto for Two Violins in D Minor & Violin Concertos Nos. 1 & 2, track 1, Concerto in D Minor for Two Violins and Orchestra, BWV 1043: I. Vivace (Zubin Mehta, New York Philharmonic, Isaac Stern & Itzhak Perlman, Sony Music Entertainment, 1987).

iTunes: <https://itunes.apple.com/us/album/concerto-in-d-minor-for-two-violins-orchestra-bwv-1043/id327529209?i=327529216>

Spotify: <https://open.spotify.com/track/2T2hQVQrEQGwcrOcJdRU7J>

Beethoven

Beethoven: Symphony No. 5 and Piano Concerto No. 4, track 1, I. Allegro con brio (Michael Tilson Thomas and San Francisco Symphony, San Francisco Symphony, 2011).

iTunes: <https://music.apple.com/us/album/symphony-no-5-in-c-minor-op-67-i-allegro-con-brio/1519032442?i=1519032454>

Spotify: <https://open.spotify.com/track/1UcsVXabDRUNnSUI65zdBT>

Chopin

Rubinstein Collection, Vol. 28: Chopin: Polonaises, Andante Spianato & Grande Polonaise, track 3, Polonaises, Op. 40, No. 1 – In A (Arthur Rubenstein, BMG Entertainment, 1999).

iTunes: <https://music.apple.com/us/song/polonaises-op-40-no-1-in-a/296307906>

Spotify: https://open.spotify.com/track/5ZyEAgXWz3twSIPzkksM6o?si=QN6cdq_HSMWTJwCQv2nPSw

Copland

Copland: Appalachian Spring & Billy the Kid, track 5, Rodeo: Hoedown (Arthur Fiedler and Boston Pops Orchestra, BMG Music, 1994).

iTunes: <https://music.apple.com/us/song/rodeo-hoedown/307516074>

Spotify: <https://open.spotify.com/track/4uMX8HgMc8viZVYO1bjwum?si=kXIZxd76QJe1twL5SdjbjA>

Fauré

Santa Lucia – En klassisk jul, track 4, Pie Jesu (Fauré) (Malena Ernman, King Island Roxystars Recordings AB, 2010).

iTunes: <https://music.apple.com/us/album/pie-jesu-faur%C3%A9/698638211?i=698638906>

Spotify:

<https://open.spotify.com/track/1lFfzC7nJzCm5EyQgsmdVx?si=9de0c5b664d744a2>

Glière

Russian Orchestral Works, track 12, Russian Sailor's Dance from The Red Poppy, Op. 70 (Eugene Ormandy and The Philadelphia Orchestra, Sony Music Entertainment, 1996).

iTunes: <https://itunes.apple.com/us/album/russian-orchestral-works-rimsky-korsakov-le-coq-dor/186170636>

Spotify: <https://open.spotify.com/track/2YpTER8e8XVaqMJJwdls4g?si=xgtldKOARFaxQV LG2U8Tyw>

Gould

John Philip Sousa Marches, Polkas and Americana, track 14, American Salute (Erich Kunzel and Cincinnati Pops Orchestra, Musical Concepts, 2011)

iTunes: <https://itunes.apple.com/us/album/american-salute-american-salute/id413446611?i=413446630>

Spotify: <https://open.spotify.com/track/3xaenGwcBy0qbJTlf8lsOP>

Grieg

Grieg: Holberg Suite / Sibelius: Rakastava / Nielsen: Little Suite / Wirén: Serenade etc track 1 1. Präludium (Allegro vivace) (Sir Neville Marriner and Academy of St. Martin in the Fields, Decca Music Group Limited, 1986).

iTunes: <https://music.apple.com/us/album/holberg-suite-op-40-1-pr%C3%A4ludium-allegro-vivace/1452598843?i=1452599742>

Spotify:

<https://open.spotify.com/track/5X7Ej1nwAHaMfOEuNJtmTk?si=7e7f6020ecfc4d7c>

Holst

Evolution, track 4, Suite No. 2 in F Major, Op. 28, No. 2: I. March (Lowell Graham and United States Air Force Band, Klavier, 2006).

iTunes: <https://itunes.apple.com/us/album/suite-no-2-in-f-major-op-28-no-2-i-march/id302292176?i=302292188>

Spotify: <https://open.spotify.com/track/4qFq5Klz2PrbEHUXnnRRtN>

Joplin

The Complete Rags of Scott Joplin, track 1, Maple Leaf Rag (William Albright, Amerco, LLC, 1990).

iTunes: <https://itunes.apple.com/us/album/maple-leaf-rag/id287098820?i=287098888>

Spotify: <https://open.spotify.com/track/2qcLkeeampKDvqQ6wOgOwb>

Lloyd Webber

The Andrew Lloyd Webber Collection, track 15, Pie Jesu (Andrew Lloyd Webber, Sarah Brightman, and Paul Miles-Kingston, The Really Useful Group Ltd., 1997).

iTunes: <https://music.apple.com/us/album/pie-jesu/1440923393?i=1440924330>

Spotify: <https://open.spotify.com/track/4fl4OOY1jvjOn6Sag12t6D?si=c0a3fcc1f0044237>

M. Monk

Voyages, track 1, Railroad (Travel Song) (Conrad Tao, EMI Records Ltd, 2013).

iTunes: <https://music.apple.com/us/album/railroad-travel-song/731970779?i=731970794>

Spotify:

<https://open.spotify.com/track/4hMNzukqvYbuPPjEdVUxS1?si=81e644948e2a4dae>

Mozart

Classic Kathleen Battle, track 6, Alleluja from Exsultate, Jubilate, KV. 158a (Kathleen Battle, Andre Previn, and Orchestra of St. Luke's, Sony BMG Music Entertainment, 2002).

iTunes: <https://itunes.apple.com/us/album/alleluja-from-exsultate-jubilate-kv-158a/id394061749?i=394061849>

Spotify: <https://open.spotify.com/track/0SyplIJ970zjJwJBxmi94L>

Palestrina

The Essentials: Great Choral Works, track 21, Missa Hodie Christus natus est: Kyrie (Jeremy Summerly and Oxford Schola Cantorum, Unclassified, 2016).

iTunes: <https://music.apple.com/us/album/missa-hodie-christus-natus-est-kyrie/1118570336?i=1118571925>

Spotify:

<https://open.spotify.com/track/1QlegVduF6yCnlxI1sdQOF?si=02b6d645117c4480>

R. Strauss

Holst: The Planets – John Williams: Star Wars Suite – Strauss: Also Sprach Zarathustra, disc 2, track 1, Also sprach Zarathustra, Op. 30: Prelude (Sonnenaufgang) (Zubin Mehta and Los Angeles Philharmonic, Decca Music Group Limited, 1997).

iTunes: <https://music.apple.com/us/album/also-sprach-zarathustra-op-30-prelude-sonnenaufgang/1452864072?i=1452864591>

Spotify: <https://open.spotify.com/track/2J8nvNakcfAlaf6y6mNcSH>

Telemann

Telemann: Tafelmusik, disc 1, track 3, Tafelmusik – Banquet Music in 3 Parts / Production 1. Ouverture – Suite in E Major: III. Rondeau (Reinhard Goebel and Musica Antiqua Köln, Deutsche Grammophon GmbH, Berlin, 2010).

iTunes: <https://music.apple.com/us/album/tafelmusik-banquet-music-in-3-parts-production-1-i/1452636841?i=1452637519>

Spotify: <https://open.spotify.com/track/0mDhHswYzorYThgy1zmz7D?si=576133beeb2548bf>

Beethoven

Beethoven: Symphony No. 5 and Piano Concerto No. 4, track 4, IV. Allegro (Michael Tilson Thomas and San Francisco Symphony, San Francisco Symphony, 2011).

iTunes: <https://music.apple.com/us/album/symphony-no-5-in-c-minor-op-67-iv-allegro/1519032442?i=1519032921>

Spotify: <https://open.spotify.com/track/2FOj7M9bipZXM0IEPa2gM6?si=107c96a9c1034172>

Borodin

Tchaikovsky: Overture “1812”, track 4, Polovtsian Dances from Prince Igor (Torgny Sporsen, Neeme Järvi, Gothenburg Symphony Orchestra, and Gothenburg Symphony Chorus, Deutsche Grammophon GmbH, Berlin, 1990).

iTunes: <https://music.apple.com/us/album/polovtsian-dances-from-prince-igor/1452545987?i=1452546689>

Spotify: <https://open.spotify.com/track/OPITjNRzj6MkPfaLHNeZLZ?si=50f7242a91394bbf>

Wagner

Wagner, R.: Overtures and Preludes, track 3, Der fliegende Hollander (The Flying Dutchman): Overture, (Gyorgy Lehel and Budapest Symphony Orchestra, Capriole, 1988).

iTunes: <https://itunes.apple.com/us/album/der-fliegende-hollander-the-flying-dutchman-overture/id389169188?i=389169297>

Spotify: <https://open.spotify.com/track/5yxU6IXsBRNuUqZaL6xw6U>

Welcher

Dan Welcher: Haleakala: How Maui Snared the Sun, track 4, Prairie Light – Three Texas Watercolors of Georgia O’Keefe: III. Starlight Night (Donald Johanos and Honolulu Symphony, Naxos Rights International Ltd., 2006).

iTunes: <https://itunes.apple.com/us/album/prairie-light-three-texas-watercolors-georgia-okeeffe/id114538986?i=114536481>

Spotify: <https://open.spotify.com/track/5GKeKrDCeddYpzfoYDagJe>

iTunes and Spotify Information

The preceding pages contain iTunes and Spotify links to the 2025-2026 UIL Music Memory selections. These recordings were used to prepare the Music Memory Passport and the Official Clip Tape for the Music Memory Competition.

Teachers may purchase and download the selections from iTunes to create practice CDs for their students. The recordings are NOT part of this publication.

iTunes Plus Products do not contain security technology that limits your usage of such products. Usage Rules (ii) – (v) on the iTunes Usage Rule Agreement do not apply. You may copy, store, and burn iTunes Plus Products as reasonably necessary for personal, non-commercial use.

Furthermore, UIL has created a playlist available on Spotify where users can listen to the selections for free:

<https://open.spotify.com/playlist/6ai6FXexKpvGqrz6TFpKyr?si=a8da2ce5135245e0>.

You will need to set up a Spotify account in order to access the music. Spotify currently offers a free subscription model that includes advertising, or paid subscription options that are ad-free and have additional features. There are also Spotify apps available for multiple platforms and devices.

A Note on Streaming Services

Streaming services are subscription-based, meaning you have access to their whole catalog as long as you are a subscriber but lose access if your subscription expires. It is not possible to burn CDs with music accessed through the free streaming services. In order for students to be able to listen to music at home through a streaming service, they will need to have access to their own account. Keep in mind that there are minimum age requirements for setting up accounts with services such as Spotify, so parental assistance would be necessary. A sample note for parents is included in the Correspondence folder.

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Grieg	-Elliot and Fry, Public Domain
Ludvig Holberg	-J.P. Trapp, Public Domain
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M. Monk	-The New York Times, https://www.nytimes.com/2014/11/30/arts/music/meredith-monk-celebrates-50-years-of-work.html , Fair Use
Mozart	-Barbara Krafft, Public Domain
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Texas Textbook Series

Cross-Reference Information

The following is a list of the 2025-2026 UIL Music Memory selections that be found in Quaver's Marvelous World of Music online, MacMillan/McGraw-Hill's Spotlight on Music (Spotlight), Silver Burdett's Making Music (MM), and in Pearson's Interactive Music (PIM), now Savvas Learning Company.

Bach: Concerto for Two Violins in D minor, "Double": Movement 1

Quaver: Composer Profile: Bach; Bach's Brain (Bach) (Video); Talk to Bach (Interactive); The Baroque Period; Baroque Composers and the Orchestra; Baroque or Not Baroque; The Baroque Period Episode; Famous Baroque Composers; The Four Strings; Major and Minor Melodies; Rhythm Episode; Sixteenth Notes Lesson; QuaverBook – What is a Symphony? What is a Concerto?

Spotlight: none

MM: none

PIM: Music Maker Multimedia Reference: JS Bach; Sound Bank Audio: Violin

Beethoven: Symphony No. 5, "Fate": Movement 1

Quaver: Beethoven: Symphony No. 5, Op. 67, mvt. 1; Composer Profile: Beethoven; QuaverBook: Ludwig van Beethoven; Bach's Brain (Beethoven) (video); QuaverBook – Beethoven (Interactive); Beethoven Book – Basic; Talk to Beethoven (Interactive); Introduction to Beethoven (video); Jigsaw Puzzle – 1800: Ludwig van Beethoven (Interactive); Matching Game – 1800: Ludwig van Beethoven (Interactive); The Classical Period; The Classical Period (video); The Classical Period Episode; Train the Brain: The Classical Period; Beethoven Lives Upstairs (movie); Classical Connections – The Classical Period; Ride the Classical Period Train; The Four Strings; The Orchestra (Interactive); Classical Composers and the Orchestra; Symphony Orchestra Lesson; QuaverBook – What is a Symphony?; The Classical Period Episode: Symphony; Dynamics Episode; mf, mp, and sforzando Lesson; Crescendo and Decrescendo Lesson; Adding "issimo" Lesson; Articulation and Tempo Episode; Articulation Review

Spotlight: none

MM: Grades 6 and 7

PIM: Music Maker Multimedia Reference: Ludwig van Beethoven

Beethoven: Symphony No. 5, “Fate”: Movement 4

Quaver: Composer Profile: Beethoven; QuaverBook: Ludwig van Beethoven; Bach’s Brain (Beethoven) (video); QuaverBook – Beethoven (Interactive); Beethoven Book – Basic; Talk to Beethoven (Interactive); Introduction to Beethoven (video); Jigsaw Puzzle – 1800: Ludwig van Beethoven (Interactive); Matching Game – 1800: Ludwig van Beethoven (Interactive); The Classical Period; The Classical Period (video); The Classical Period Episode; Train the Brain: The Classical Period; Beethoven Lives Upstairs (movie); Classical Connections – The Classical Period; Ride the Classical Period Train; The Four Strings; The Orchestra (Interactive); Classical Composers and the Orchestra; Symphony Orchestra Lesson; QuaverBook – What is a Symphony?; The Classical Period Episode: Symphony; Dynamics Episode; mf, mp, and sforzando Lesson; Crescendo and Decrescendo Lesson; Adding “issimo” Lesson; Articulation and Tempo Episode; Articulation Review; Rhythm Episode; Triplets Lesson; Dotted Note Rhythms Lesson; Major and Minor Melodies; Ascending and Descending Scales Lesson

Spotlight: Grade 8

MM: Grade 7

PIM: Grade 5; Music Maker Multimedia Reference: Ludwig van Beethoven

Borodin: Prince Igor: Polovtsian Dances

Quaver: The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; Making Music in the Romantic Period Lesson; The Romantic Period; The Four Strings; Woodwind Family Episode; The Orchestra (Interactive); Symphony Orchestra Lesson; Classical Connections – Singing; SATB Music and Bass Clef Lesson; Classical Connections – Voice; S, A, T, or B?; Identifying Different Voices Lesson; Part Singing Lesson; Meter Episode; Meter Sign Lesson; Meter Review Lesson; 6/8 Meter Lesson; Rhythm Episode; Sixteenth Notes Lesson; Triplets Lesson; Dynamics Episode; Accent Marks Lesson; Articulation and Tempo Episode; Articulation Review; Tempo Episode

Spotlight: Grade 3

MM: none

PIM: none

Chopin: Polonaise in A major, “Military”

Quaver: Composer Profile: Chopin; The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; Making Music in the Romantic Period Lesson; The Romantic Period; Keyboard Episode; Making Your Giant Piano; Piano Assembly; The Piano Episode; Form Episode; ABA Form Lesson; Dynamics Episode; Crescendo and Decrescendo Lesson; Adding “issimo” Lesson; Articulation and Tempo Episode; Articulation Review; Rhythm Episode; Sixteenth Notes Lesson; Triplets Lesson; Dotted Note Rhythm Lesson

Spotlight: none

MM: none

PIM: Music Maker Multimedia Reference: Frédéric Chopin

Copland: Rodeo: Hoe-Down

Quaver: The Four Strings; The Orchestra (Interactive); Symphony Orchestra Lesson; Form Episode; ABA Form Lesson; Dynamics Episode; Accent Marks Lesson; Tempo Episode; Articulation and Tempo Episode; Rhythm Episode; Sixteenth Notes Lesson; Telling a Story Lesson

Spotlight: none

MM: Grades 1, 5 (listening map), and 8

PIM: Grade 2, Music Maker Multimedia Reference: Aaron Copland; Recorded Interview with Aaron Copland; Listening Interactive Activity: Hoedown Fiddle Tunes; Listening (Interactive) Teacher Notes: Hoedown Fiddle Tunes

Fauré: Requiem in D minor: Pie Jesu

Quaver: Composer Profile: Fauré; The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; Making Music in the Romantic Period Lesson; The Romantic Period; Classical Connections – Singing; Classical Connections – Voice; Identifying Different Voices Lesson; The Four Strings; The Orchestra (Interactive); Symphony Orchestra Lesson; Tempo Episode; Dynamics Episode; Rhythm Lesson; Dotted Note Rhythms Lesson

Spotlight: none

MM: none

PIM: none

Glière: The Red Poppy: Russian Sailor's Dance

Quaver: The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; Making Music in the Romantic Period Lesson; The Romantic Period; The Four Strings; Woodwind Family Episode; Brass Family Episode; Percussion Family Episode; The Orchestra (Interactive); Symphony Orchestra Lesson; Dynamics Episode; mf, mp, and sforzando Lesson; Crescendo and Decrescendo Lesson; Adding "issimo" Lesson; Accent Marks Lesson; Rhythm Episode; Sixteenth Notes Lesson; Syncopation Lesson; Tempo Episode

Spotlight: Grade 4

MM: Grade 4

PIM: none

Gould: American Salute

Quaver: The Four Strings; Woodwind Family Episode; Brass Family Episode; Percussion Family Episode; The Orchestra (Interactive); Symphony Orchestra Lesson; Dynamics Episode; mf, mp, and sforzando Lesson; Crescendo and Decrescendo Lesson; Adding "issimo" Lesson; Meter Episode; Meter Sign Lesson; Meter Review Lesson; 6/8 Meter Lesson; Tempo Episode

Spotlight: Grades 3, 5, 7

MM: Grade 5

PIM: Grades 6, 7, 8; Listening Resource (Printable); Listening Interactive Activity; Listening (Interactive) Teacher Notes: American Salute

Grieg: Holberg Suite: Prelude

Quaver: Composer Profile: Grieg; The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; Making Music in the Romantic Period Lesson; The Romantic Period; The Four Strings; The Baroque Period; The Baroque Period Episode; Dynamics Episode; Crescendo and Decrescendo Lesson; Accent Marks Lesson; Tempo Episode; Articulation and Tempo Episode; Articulation Review; Rhythm Episode; Sixteenth Notes Lesson

Spotlight: none

MM: none

PIM: none

Holst: Second Suite in F major: March

Quaver: Composer Profile: Holst; Concert Band; Beat the Band; Orchestra and Concert Band Instruments Lesson; Form Episode; ABA Form Lesson; Rhythm Episode; Dotted Notes Rhythm Lesson; Dynamics Episode; Articulation and Tempo Episode; Articulation Review; Meter Episode; Meter Sign Lesson; Meter Review Lesson; 6/8 Meter Lesson

Spotlight: none

MM: Grade 6

PIM: Music Maker Multimedia Reference: Gustav Holst

Joplin: Maple Leaf Rag

Quaver: Composer Profile: Joplin; Keyboard Episode; Making Your Giant Piano; Piano Assembly; The Piano Episode; Articulation and Tempo Episode; Articulation Review; Dynamics Episode; Rhythm Episode; Syncopation Lesson; Jazz Books – Basic and Advanced; Introduction to Styles and Jazz Lesson; Matching Game – Jazz Club; Moving to Jazz; QuaverBook - Jazz

Spotlight: none

MM: none

PIM: Music Maker Multimedia Reference: Scott Joplin

Lloyd Webber: Requiem: Pie Jesu

Quaver: Classical Connections – Singing; Classical Connections – Voice; Identifying Different Voices Lesson; Part Singing Lesson; SATB Music and Bass Clef Lesson; S, A, T, or B?; The Four Strings; The Orchestra (Interactive);

Spotlight: none

MM: Grade 6

PIM: none

M. Monk: Railroad (Travel Song)

Quaver: Keyboard Episode; Making Your Giant Piano; Piano Assembly; The Piano Episode; Middle C and the Grand Staff Episode; Dynamics Episode; mf, mp, and sforzando Lesson; Crescendo and Decrescendo Lesson; Adding “issimo” Lesson

Spotlight: none

MM: none

PIM: none

Mozart: Exsultate, jubilate: Alleluia

Quaver: Composer Profile: Mozart; Talk to Mozart (Interactive); Bach's Brain (Mozart) (Video); Mozart: Unpack the Bag #1, #2; The Classical Period (video); The Classical Period Episode; Train the Brain – The Classical Period; Great Composers of the Classical Period; Classical Composers and the Orchestra; Ride the Classical Period Train; Classical Connections – Singing; Classical Connections – Voice; Identifying Different Voices Lesson; The Four Strings; The Orchestra (Interactive); Accent Marks Lesson; Articulation and Tempo Lesson; Rhythm Episode; Sixteenth Notes Lesson

Spotlight: none

MM: none

PIM: Music Maker Multimedia Reference: Wolfgang Amadeus Mozart

Palestrina: Missa Hodie Christus natus est, “Christmas Mass”: Kyrie

Quaver: Classical Connections – Singing; SATB Music and Bass Clef Lesson; Classical Connections – Voice; S, A, T, or B?; Identifying Different Voices Lesson; Part Singing Lesson; Meter Episode; Meter Sign Lesson; Meter Review Lesson; Chords and Harmony Episode

Spotlight: none

MM: none

PIM: none

R. Strauss: Also sprach Zarathustra: Sonnenaufgang

Quaver: The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; Making Music in the Romantic Period Lesson; The Romantic Period; The Four Strings; The Orchestra (Interactive); Symphony Orchestra Lesson; The Brass Family Episode; The Percussion Family Episode; Dynamics Episode; Crescendo and Decrescendo Lesson; Adding “issimo” Lesson; Telling a Story Lesson

Spotlight: none

MM: none

PIM: none

Telemann: Table Music: Part 1: Overture: Movement 3. Rondeau

Quaver: The Baroque Period; Baroque Composers and the Orchestra; Baroque or Not Baroque; The Baroque Period Episode; Famous Baroque Composers; The Four Strings; The Woodwind Family Episode; Form Episode; ABACA Form Lesson; Accent Marks Lesson; Articulation and Tempo Episode; Articulation Review

Spotlight: none

MM: none

PIM: none

Wagner: The Flying Dutchman: Overture

Quaver: The Flying Dutchman: Overture (WWV63); Composer Profile: Wagner; The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; Making Music in the Romantic Period Lesson; The Romantic Period; Write an Opera Scene; Pop Opera Project Book; The Four Strings; The Orchestra (Interactive); Symphony Orchestra Lesson; Dynamics Episode; Accent Marks Lesson; Articulation and Tempo Episode; Articulation Review; Rhythm Episode; Triplets Lesson; Dotted Notes Rhythms Lesson; Telling a Story Lesson

Spotlight: none

MM: none

PIM: none

Welcher: Prairie Light: Starlight Night

Quaver: The Four Strings; The Orchestra (Interactive); The Woodwind Family Episode; The Percussion Family Episode; The Brass Family Episode; Dynamics Episode; Articulation and Tempo Episode; Meter Episode; Telling a Story Lesson

Spotlight: none

MM: none

PIM:

Correlations to TEKS

The following is a list of the portion of the Texas Essential Knowledge and Skills for 2nd-8th grade Music Education that have been incorporated into the 2025-2026 Music Memory Passport.

Grade 2. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. identify choral voices, including unison versus ensemble;
- B. identify instruments visually and aurally;
- C. use known music terminology to explain musical examples of tempo, including presto, moderato, and andante, and dynamics, including fortissimo and pianissimo; and
- D. identify and label simple small forms such as aaba and abac.

Foundations: music literacy. The student reads, writes, and reproduces music notation. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation in 2/4 meter, including half note/half rest;
- B. read, write, and reproduce pentatonic melodic patterns using standard staff notation; and
- C. read, write, and reproduce basic music terminology, including allegro/largo and forte/piano.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing tunefully or play classroom instruments, including rhythmic and melodic patterns, independently or in groups;
- B. sing songs or play classroom instruments from diverse cultures and styles, independently or in groups;
- C. move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement;
- D. perform simple part work, including rhythmic ostinato, and vocal exploration such as singing, speaking, and chanting; and
- E. perform music using tempo, including presto, moderato, and andante, and dynamics, including fortissimo and pianissimo.

Creative expression. The student creates and explores new musical ideas. The student is expected to:

- A. create rhythmic phrases using known rhythms;
- B. create melodic phrases using known pitches; and
- C. explore new musical ideas in phrases using singing voice and classroom instruments.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. sing songs and play musical games, including patriotic, folk, and seasonal music;
- B. examine short musical excerpts from various periods or times in history and diverse and local cultures; and
- C. identify simple interdisciplinary concepts relating to music.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

- A. begin to practice appropriate audience behavior during live or recorded performances;
- B. recognize known rhythmic and melodic elements in simple aural examples using known terminology;
- C. distinguish between rhythms, higher/lower pitches, louder/softer dynamics, faster/slower tempos, and simple patterns in musical performances; and
- D. respond verbally or through movement to short musical examples.

Grade 3. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. categorize and explain a variety of musical sounds, including those of children and adult voices;
- B. categorize and explain a variety of musical sounds, including those of woodwind, brass, string, percussion, and instruments from various cultures;
- C. use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; and dynamics, including mezzo piano and mezzo forte, to identify musical sounds presented aurally; and
- D. identify and label small and large musical forms such as abac, AB, and ABA presented aurally in simple songs and larger works.

Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation, including four sixteenth notes, whole notes, whole rests, and previously learned note values in 2/4 and 4/4 meters as appropriate;
- B. read, write, and reproduce extended pentatonic melodic patterns using standard staff notation; and
- C. identify new and previously learned music symbols and terms referring to tempo and dynamics, including mezzo piano and mezzo forte.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing or play classroom instruments with accurate intonation and rhythm independently or in groups;
- B. sing or play a varied repertoire of music such as American folk songs and folk songs representative of local cultures independently or in groups;
- C. move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;
- D. perform simple part work, including rhythmic and melodic ostinati, derived from known repertoire; and
- E. interpret through performance new and previously learned music symbols and terms referring to tempo and dynamics, including mezzo piano and mezzo forte.

Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

- A. create rhythmic phrases through improvisation or composition;
- B. create melodic phrases through improvisation or composition; and
- C. create simple accompaniments through improvisation or composition.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. perform a varied repertoire of songs, movement, and musical games representative of American and local cultures;
- B. identify music from diverse genres, styles, periods, and cultures; and
- C. identify the relationships between music and interdisciplinary concepts.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

- A. exhibit audience etiquette during live and recorded performances;
- B. recognize known rhythmic and melodic elements in aural examples using appropriate vocabulary;
- C. identify specific musical events in aural examples such as changes in timbre, form, tempo, or dynamics using appropriate vocabulary;
- D. respond verbally and through movement to short musical examples; and
- E. describe a variety of compositions and formal or informal musical performances using specific music vocabulary.

Grade 4. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. categorize and explain a variety of musical sounds, including those of children's voices and soprano and alto adult voices;
- B. categorize and explain a variety of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;
- C. use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato, to explain musical sounds presented aurally; and
- D. identify and label small and large musical forms such as, abac, AB, ABA, and rondo presented aurally in simple songs and larger works.

Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation, including separated eighth notes, eighth- and sixteenth-note combinations, dotted half note, and previously learned note values in 2/4, 4/4, and 3/4 meters as appropriate;
- B. read, write, and reproduce extended pentatonic melodic patterns using standard staff notation; and
- C. identify new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing and play classroom instruments with accurate intonation and rhythm, independently or in groups;
- B. sing or play a varied repertoire of music such as American and Texan folk songs and folk songs representative of local cultures, independently or in groups;
- C. move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;
- D. perform various folk dances and play parties;
- E. perform simple part work, including rhythmic and melodic ostinati, derived from known repertoire; and
- F. interpret through performance new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

- A. create rhythmic phrases through improvisation or composition;
- B. create melodic phrases through improvisation or composition; and
- C. create simple accompaniments through improvisation or composition.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and Hispanic and American Indian cultures in Texas;
- B. perform music representative of America and Texas, including “Texas, Our Texas”;
- C. identify and describe music from diverse genres, styles, periods, and cultures; and
- D. examine the relationships between music and interdisciplinary concepts.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

- A. exhibit audience etiquette during live and recorded performances;
- B. recognize known rhythmic and melodic elements in aural examples using appropriate vocabulary;
- C. describe specific musical events in aural examples such as changes in timbre, form, tempo, dynamics, or articulation using appropriate vocabulary;
- D. respond verbally and through movement to short musical examples;
- E. describe a variety of compositions and formal or informal musical performances using specific music vocabulary; and
- F. justify personal preferences for specific music works and styles using music vocabulary.

Grade 5. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. distinguish among a variety of musical timbres, including those of children’s voices and soprano, alto, tenor, and bass adult voices;
- B. distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;

- C. use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound, to explain musical sounds presented aurally; and
- D. identify and label small and large musical forms such as *abac*, *AB*, and *ABA*; *rondo*; and theme and variations presented aurally in simple songs and larger works.

Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation, including syncopated patterns, and previously learned note values in 2/4, 3/4, or 4/4 meters as appropriate;
- B. read, write, and reproduce extended pentatonic and diatonic melodic patterns using standard staff notation; and
- C. identify and interpret new and previously learned music symbols and terms referring to tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing and play classroom instruments independently or in groups with accurate intonation and rhythm;
- B. sing or play a varied repertoire of music such as American folk songs, patriotic music, and folk songs representative of local and world cultures independently or in groups;
- C. move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;
- D. perform various folk dances and play parties;
- E. perform simple two-part music, including rhythmic and melodic ostinati, rounds, partner songs, and counter melodies; and
- F. interpret through performance new and previously learned music symbols and terms referring to tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound.

Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

- A. create rhythmic phrases through improvisation and composition;
- B. create melodic phrases through improvisation and composition; and
- C. create simple accompaniments through improvisation and composition.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and America and European and African cultures in America;
- B. perform music representative of Texas and America, including "The Star Spangled Banner";
- C. identify and describe music from diverse genres, styles, periods, and cultures; and
- D. examine the relationships between music and interdisciplinary concepts.

Critical evaluation and response. The student listens to, responds to, and evaluates music

and musical performances. The student is expected to:

- A. exhibit audience etiquette during live and recorded performances;
- B. identify known rhythmic and melodic elements in aural examples using appropriate vocabulary;
- C. describe specific musical events such as changes in timbre, form, tempo, dynamics, or articulation in aural examples using appropriate vocabulary;
- D. respond verbally and through movement to short musical examples;
- E. evaluate a variety of compositions and formal or informal musical performances using specific criteria; and
- F. justify personal preferences for specific music works and styles using music vocabulary.

Grade 6. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes music and musical sound. The student explores fundamental skills appropriate for a developing young musician. The student is expected to:

- A. experience and explore exemplary musical examples using technology and available live performances;
- B. describe tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfège, absolute note names, rhythmic values, and counting systems;
- C. describe musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, corresponding rests, and meter, including 2/4, 3/4, and 4/4, using standard terminology;
- D. identify musical forms presented aurally and through music notation such as binary, ternary, phrasic, rondo, and theme and variations; and
- E. explore health and wellness concepts related to musical practice such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practice.

Foundations: music literacy. The student reads and writes music notation using an established system for rhythm and melody. The student is expected to:

- A. identify music symbols and terms referring to notation, including repeat sign; dynamics, including crescendo, decrescendo, piano, and forte; tempi, including accelerando, ritardando, moderato, and allegro; and articulations, including staccato and legato;
- B. notate meter, rhythm, pitch, and dynamics using standard symbols in a handwritten or computer-generated format;
- C. create rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty within an established system of notation;
- D. read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and
- E. sight read unison and homophonic music using the appropriate clef in a minimum of two keys and three meters, including 2/4, 3/4, and 4/4.

Creative expression. The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres from notation and by memory. The student is expected to:

- A. demonstrate, alone and in groups, characteristic vocal or instrumental timbre;
- B. perform music alone and in groups, demonstrating appropriate physical fundamental

- techniques such as hand position, bowing, embouchure, articulation, and posture;
- C. perform independently and expressively, with accurate intonation and rhythm, developing fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques;
 - D. perform independently and expressively a varied repertoire of music representing various styles and cultures;
 - E. sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;
 - F. interpret music symbols and terms referring to keys; clefs; dynamics, including crescendo, decrescendo, piano, and forte; tempi, including accelerando and ritardando; and articulations, including staccato and legato, appropriately when performing; and
 - G. create rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty.

Historical and cultural relevance. The student relates music to history, culture, and the world. The student is expected to:

- A. perform music representative of diverse cultures, including American and Texas heritage;
- B. describe written and aurally presented music representative of diverse styles, periods, and cultures;
- C. identify relationships of music concepts to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences; and
- D. describe music-related vocations and avocations.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performance in both formal and informal settings. The student is expected to:

- A. demonstrate appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings;
- B. identify criteria for listening to and evaluating musical performances;
- C. describe processes and select the tools for self-evaluation and personal artistic improvement such as critical listening and individual and group performance recordings;
- D. evaluate the quality and effectiveness of musical performances by comparing them to exemplary models; and
- E. demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

Grade 7. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes music and musical sound. The student explores fundamental skills appropriate for a developing young musician. The student is expected to:

- A. compare and contrast exemplary musical examples using technology and available live performances;
- B. demonstrate knowledge of tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfège, absolute note names, rhythmic values, and counting systems;
- C. demonstrate knowledge of musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, syncopated patterns, corresponding rests, and meter, including $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{6}{8}$, using standard

terminology;

- D. interpret musical forms such as binary, ternary, phrasic, rondo, and theme and variations presented aurally and through music notation; and
- E. describe health and wellness concepts related to musical practice such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practice.

Foundations: music literacy. The student reads and writes music notation using an established system for rhythm and melody. The student is expected to:

- A. interpret music symbols and terms referring to notation, including fermata and coda; dynamics, including pianissimo to fortissimo; tempi, including andante, largo and adagio; and articulations, including accent, marcato, and previously known elements;
- B. notate meter, rhythm, pitch, and dynamics using standard symbols in a handwritten or computer-generated format;
- C. create increasingly complex rhythmic phrases, using known rhythms, and melodic phrases, using known pitches, within an established system of notation;
- D. read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and
- E. sight-read unison, homophonic, and polyphonic music using the appropriate clef in a minimum of three keys and three meters, including 2/4, 3/4, and 4/4.

Creative expression. The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres from notation and by memory. The student is expected to:

- A. demonstrate, alone and in groups, characteristic vocal or instrumental timbre;
- B. perform music, alone and in groups, demonstrating appropriate physical fundamental techniques such as hand position, bowing, embouchure, articulation, and posture;
- C. perform independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques;
- D. perform independently and expressively a varied repertoire of music representing various styles and cultures;
- E. sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;
- F. interpret music symbols and terms referring to previously known elements; notation, including fermata and coda; keys; clefs; dynamics, including pianissimo to fortissimo; tempi, including andante, largo, and adagio; and articulations, including accent and marcato, appropriately when performing; and
- G. create increasingly complex rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty.

Historical and cultural relevance. The student relates music to history, culture, and the world. The student is expected to:

- A. perform music such as “The Star-Spangled Banner” and “Texas, Our Texas” that is representative of diverse cultures, including American and Texas heritage;
- B. examine written and aurally presented music representative of diverse genres, styles, periods, and cultures;
- C. identify relationships of music content and processes to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences; and

D. describe music-related vocations and avocations.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performance in both formal and informal settings. The student is expected to:

- A. demonstrate appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings;
- B. apply criteria for listening to and evaluating musical performances;
- C. demonstrate processes and select the tools for self-evaluation and personal artistic improvement such as critical listening to individual and group performance recordings;
- D. identify and apply criteria for evaluating personal performances;
- E. evaluate the quality and effectiveness of musical performances by comparing them to exemplary models; and
- F. demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

Grade 8. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes music and musical sound. The student demonstrates fundamental skills appropriate for a developing young musician. The student is expected to:

- A. compare and contrast exemplary musical examples using technology and available live performances;
- B. demonstrate detailed knowledge of tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfège, absolute note names, rhythmic values, and counting systems;
- C. demonstrate knowledge of musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, syncopated patterns and corresponding rests, and varied meters, using standard terminology;
- D. analyze musical forms presented aurally and through music notation such as binary, ternary, phrasic, rondo, and theme and variations; and
- E. demonstrate health and wellness concepts related to musical practice such as hand positions, hearing protection, vocal health, hydration, and appropriate hygienic practice.

Foundations: music literacy. The student reads and writes music notation using an established system for rhythm and melody. The student is expected to:

- A. analyze music symbols and terms referring to notation; dynamics; tempi, including largo to presto; articulations, including sforzando; and previously known elements;
- B. notate meter, rhythm, pitch, and dynamics using standard symbols in a handwritten or computer-generated format;
- C. create complex rhythmic phrases, using known rhythms, and complex melodic phrases, using known pitches, within an established system of notation;
- D. read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and
- E. sight-read unison, homophonic, and polyphonic music using the appropriate clef in a variety of keys and meters.

Creative expression. The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a

variety of genres from notation and by memory. The student is expected to:

- A. model, alone and in groups, characteristic vocal or instrumental timbre;
- B. perform music alone and in groups, demonstrating appropriate physical fundamental techniques such as hand position, bowing, embouchure, articulation, and posture;
- C. perform independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques;
- D. perform independently and expressively a varied repertoire of music representing various styles and cultures;
- E. sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;
- F. interpret a variety of music symbols and terms, incorporating appropriate stylistic qualities when performing, including sforzando, largo to presto, and previously known elements; and
- G. create complex rhythmic phrases using known rhythms and complex melodic phrases using known pitches at an appropriate level of difficulty.

Historical and cultural relevance. The student relates music to history, culture, and the world. The student is expected to:

- A. perform music such as “The Star-Spangled Banner” and “Texas, Our Texas” that is representative of diverse cultures, including American and Texas heritage;
- B. compare and contrast written and aurally presented music representative of diverse genres, styles, periods, and cultures;
- C. compare and contrast relationships of music content and processes to other academic disciplines such as the relationship between music and mathematics, literature, history, sciences, and language; and
- D. describe music-related vocations and avocations.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performance in both formal and informal settings. The student is expected to:

- A. model appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings;
 - B. apply criteria for listening to and evaluating musical performances;
 - C. demonstrate processes and apply the tools for self-evaluation and personal artistic improvement such as critical listening to individual and group performance recordings;
 - D. apply criteria for listening to and evaluating personal performances;
 - E. evaluate the quality and effectiveness of musical performances by comparing them to exemplary models and offer constructive suggestions for improvement; and
- demonstrate appropriate cognitive and kinesthetic responses to music and musical performances