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A SOURCE FOR THE TEACHER ON THE PRESENTATION OF A
UNIT OF STUDY FOR THE SIXTH GRADE STUDENT
IN THE CORRELATION OF MUSIC AND ART

by

HELEN F. KAHLER

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Approved by:


Major Professor

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TABLE OF CONTENTS

	Page
INTRODUCTION.....	v
CHAPTER	
1. RENAISSANCE.....	1
Introduction to the Era.....	1
Resources for the Classroom.....	4
Teacher Guidelines.....	5
Anecdotes and Ideas.....	7
2. BAROQUE.....	12
Introduction to the Era.....	12
Resources for the Classroom.....	16
Teacher Guidelines.....	17
Anecdotes and Ideas.....	19
3. CLASSICAL.....	24
Introduction to the Era.....	24
Resources for the Classroom.....	27
Teacher Guidelines.....	28
Anecdotes and Ideas.....	30
4. ROMANTIC.....	35
Introduction to the Era.....	35
Resources for the Classroom.....	39
Teacher Guidelines.....	40
Anecdotes and Ideas.....	42

5. Contemporary.....	48
Introduction to the Era.....	48
Resources for the Classroom.....	56
Teacher Guidelines.....	57
Anecdotes and Ideas.....	59
BIBLIOGRAPHY.....	66
APPENDICES.....	68
A. A Listing of Choral Examples From Each Era.....	68
B. A Listing of Architecture Examples From Each Era....	77
C. A Listing of Sculpture and Painting Examples From Each Era.....	79
D. A Listing of Listening Examples From Each Era.....	81
E. A Reading List for the Student.....	83
F. A Listing of Art Catalogues.....	85
G. A Sample Program.....	87

INTRODUCTION

It is the purpose of this report to present a unit of study which will serve as a point of reference for the teacher in introducing the sixth grade elementary student to the Renaissance, Baroque, Classical, Romantic, and Contemporary eras through the correlation of art and music. The basic objective of the unit is to provide the teacher with (1) a useful understanding of the cultural patterns of the western world and (2) suggested guidelines and resources for teaching and encouraging the student to arrive at his own evaluation of works of music and art. It is not intended to be a detailed study of music and art, but rather a broad and generalized picture of the eras.

The eras of history covered in this unit are the Renaissance era (1450-1600), the Baroque era (1600-1750), the Classical era (1750-1810), the Romantic era (1810-1900), and the Contemporary era (1900-). The dates are used only to mark off the period of time when each of these stylistic ideals reached a peak; therefore, there is some overlap of periods, artists, and art works mentioned in this report.

A brief study of each era is followed by examples of songs suitable for the sixth grade voice, examples of

music for listening, and examples of painting, sculpture, and architecture. The selected music has been limited to unison and SA selections simple enough to be used in a classroom of approximately twenty-five students.

Studies of rock and popular music, opera and musical comedy, and electronic music are not included in this unit although suggestions for incorporating them are made in the teacher guidelines.

Guidelines for the teacher, consisting primarily of classroom-tested ideas used by the author when teaching this unit to elementary students, are included. They are not to be taken as the "correct way" to use the unit, but only as suggestions which may be helpful to the teacher.

A representative group of music and art resources for each era was selected. No pretense is made of having compiled a complete list of these materials, only an endeavor to select an exemplary list of materials of high merit for the student. The concern for practical application to teaching the sixth grade student was paramount in the selection. The art selections listed do not include nudes because some students might find them to be a source of embarrassment.

The appendices consist of listings of (1) choral examples from each era, (2) architecture examples from each era, (3) sculpture and painting examples from each era, (4) listening examples from each era, (5) reading material for the student, (6) art catalogues from which one could

purchase slides to complement this unit of study, and (7)
a sample program which may be used as a culminating activity.

Chapter 1

RENAISSANCE (1400-1600)

Introduction to the Era

Renaissance is the term used to designate the style of painting, sculpture, architecture, and other cultural expressions of the 15th and 16th centuries. The literal meaning of Renaissance is rebirth. Many artists felt their achievements were revivals of ancient Greece and Rome. However, there was also a general rebirth of human spirit. Previously, artists had primarily used religious subjects. The new humanism that was the Renaissance spirit began to reveal a gradual shift in attitude and interest; man began to see that he could make his work pleasurable to himself as well as acceptable to God.

In 1453, the Holy Roman Empire was shattered by the capture of Constantinople. The invention of printing from moveable type was the beginning of the education of the masses of people. Explorations and voyages of discovery were taking place; Columbus' discovery of America being one of many. The Roman Catholic Church was divided by the Reformation begun by Martin Luther in 1517.

The net result of these varied activities caused the Renaissance man to become an individualist. He no longer

needed to look to the church or state for leadership; he felt free to have more confidence in his own theories and intelligence.

Artists and sculptors began to concentrate more on the common man. Paintings became more realistic, and, with the discovery of the principles of perspective, there were more scenes of everyday life, portraits, and landscapes. There were still many religious scenes, but the figures were represented as realistic people. It was looked upon as a distinguished honor to be represented as a person from a Biblical scene. An example of this is the appearance of the entire Medici family in Botticelli's Adoration of the Magi.¹

Sculpture reflected a new understanding of the human anatomy, as sculptors such as Michelangelo studied the human body in an effort to make their work more realistic. Because the artist was interested in the real human form, the nude regained its place in art and lost the medieval connotation of shame. Renaissance nudity was unashamed nakedness.²

Architecture began to center on man and his needs with an increasing interest in palaces, villas, and homes of comfortable living, although buildings for religious purposes continued to hold the major attention of the architects.

¹Milo A. Wold and Edmund Cykler, An Introduction to Music and Art In the Western World (4th ed.; Dubuque, Iowa: Wm. C. Brown Co., 1972), p. 103.

²Wold and Cykler, p. 106.

Music in the Renaissance era still depended upon patronage, but was no longer under the exclusive patronage of the church. Many wealthy merchants began to employ musicians to provide entertainment and to teach their children.

One of the most important factors in the growth of music during the Renaissance was the development of music printing which resulted in an increased number of amateur musicians. Instrumental music, although used basically for accompaniment or doubling of the vocal part, was beginning to emerge as an independent style. Vocal polyphony reached its peak with the music of Josquin des Prez and Palestrina.

Resources For The Classroom

Suggested Songs:

"All Glory, Laud, and Honor"--Teschner/Bach

"Dona Nobis Pacem"--Early Latin Canon

"Come, Let's Dance"--13th Century Round

Architecture Examples:

Dome of St. Peters--Michelangelo

Villa Rotunda--Palladio

Sculpture and Painting Examples:

Adoration of the Magi--Botticelli

Mona Lisa--da Vinci

Pieta--Michelangelo

Listening Examples:

"Agnus Dei" from Veni Sponsa Christa--Palestrina

"El Grillo"--Josquin des Prez

"A Mighty Fortress Is Our God"--Martin Luther

Teacher Guidelines For The Renaissance Era

Objectives:

Discovering how art and music of this era reflected man's shift of interest from concerns of the next world to those of this world.

Materials:

1. Music and art works listed on page 4.
2. Recordings, art prints, composers' pictures.
3. Art materials (any medium desired).
4. Resonator bells, guitar, autoharp, recorder, etc.

Concepts:

1. Historical happenings of this era.
2. Biographies of composers and painters.
3. Monophonic, polyphonic, and homophonic music.

Activities:

1. Create monophonic, polyphonic, and homophonic music on any combination of instruments and/or voices.
2. Listen to recorded examples of music of this era.
3. Sing some of the listed examples.
4. List and sing examples of popular polyphonic songs heard today.
5. Make a poster or picture of someone, something, or some happening in the style of the era.

Evaluation:

1. Discuss the effect of historical happenings on the artists' outlook.
2. Acquire a "feel" of this period through singing, listening, and creating.
3. Assess student input from created art work.

Anecdotes and Ideas

In studying any era, the student should have a "feel" of what it was like to live in that particular time of history. It is wise to give an outlook of life of the wealthy ruling class as well as that of the common people. What would our lives be like if we were living in the 15th century? Would we go to school? What is apprenticeship? What would we do for fun? What were the modes of transportation?

After a general background of the era, discuss the lives of one or two artists. The individual will "come alive" if he is seen as a real person with feelings and faults. Any anecdote about the man, in addition to his accomplishments, will interest students.

In a study of art, I would suggest studying the lives of da Vinci and Michelangelo. The book Arts and Ideas by Fleming (pp. 159-83) has an excellent account of their lives.

Mention the multifaceted genius of da Vinci. Having the students research his accomplishments should bring out such interesting facts as the inventions he made (on paper), his unusual handwriting (right to left mirror writing), his unwillingness or inability to complete projects, the story behind Mona Lisa's smile (musicians were hired to keep her happy while he painted her), and his genuine curiosity.

Students should perceive Michelangelo as a hot-tempered genius who considered himself primarily as a sculptor.

Da Vinci and Michelangelo both dissected cadavers in an effort to learn more about the human body, and their sculptures reflected this knowledge. The sculpture Pieta is an excellent example for a source of study (note the blood veins and muscle formation). Some facts about the Pieta which interest students are the sheer size (5'9"--larger than life size), the pyramid shape (leading the viewer's eye to the Madonna's face), the age of Michelangelo when he completed it (twenty-three), and the incident when he angrily chiseled his name on the sculpture late one night, after he had overheard some observers giving the credit to another sculptor.

Another point of interest about Michelangelo is his feud with Pope Julius over the painting of the Sistine Chapel ceiling. Because Michelangelo considered himself to be a sculptor, rather than a painter, he was displeased by the summons of Pope Julius to paint the huge ceiling (700 square yards, 68 feet from the floor). He stubbornly insisted on painting it all himself, even though it took him four years of working under adverse conditions (lying on his back with a candle on his forehead). The book Lives of the Most Eminent Painters, Sculptors, and Architects by Vasari (pp. 112-18) is detailed, but has interesting accounts of one who knew Michelangelo.

The study of Martin Luther's life brings out the historical happenings of the Reformation. The chorales he wrote are familiar to the student and should be compared with Palestrina's work (homophonic to polyphonic).

Josquin was a figure in music comparable to Michelangelo in art. His independent attitude was coupled with very high standards. When the Duke of Ferrara needed a composer, he hesitated in making choice between Isaac and Josquin. He was advised in a letter from a friend who knew them both to choose Isaac, " . . . because he is able to get along with his colleagues and composes new pieces quicker. It is true that Josquin composes better, but he does it only when it suits him, and not when he is requested. More than this, Josquin asks 200 ducats while Isaac is pleased with 120."³ Like Michelangelo, Josquin behaved very much as the modern independent artist with high standards of proficiency, rather than as a craftsman who produced works of art on order, regardless of quality.

When creating monophonic, polyphonic, and homophonic music, any song could be used, preferably one students already know. Compare the three styles with the use of "Down In The Valley" (Example 1). The monophonic and polyphonic styles should be sung a cappella, adding the bells, autoharp, or guitar to chord for the homophonic example.

Partner songs and rounds are excellent examples of polyphonic music. The material in the book Partner Songs (Prentice-Hall) is challenging and fun for students. The

³William Fleming, Arts and Ideas (New York: Holt, Rinehart, and Winston, 1963), p. 284.

round Come, Let's Dance (Silver Burdett, Grade IV, p. 6) is not a Renaissance round, but is simple and a good example of early polyphony.

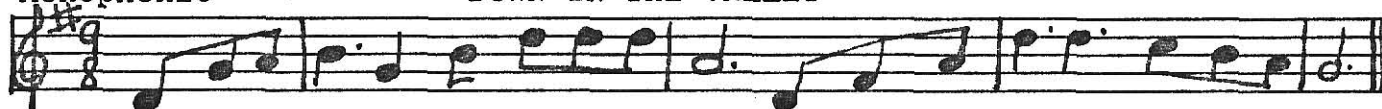
Rock or popular music often has sections of polyphony that the students and teacher can discover together. Some examples of popular songs which use the polyphonic style are It's A Small World, Sing, and I'd Like to Teach the World to Sing. The student needs to know that polyphony is still a part of our music world today.

Have the students make a poster depicting the Renaissance era, using any medium they choose. Some mention should be made about the medium which was used in the Renaissance period. Renaissance painters used egg-tempera (which produced very flat colors) until the van Eycks began experimenting with oils and found the colors to be more lustrous and easier to blend, thus giving a more realistic look to the subject.

Example 1

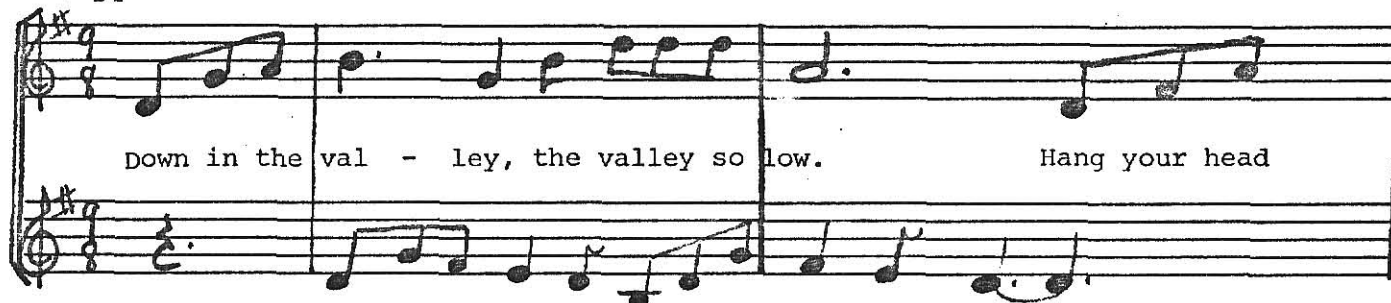
Monophonic

DOWN IN THE VALLEY

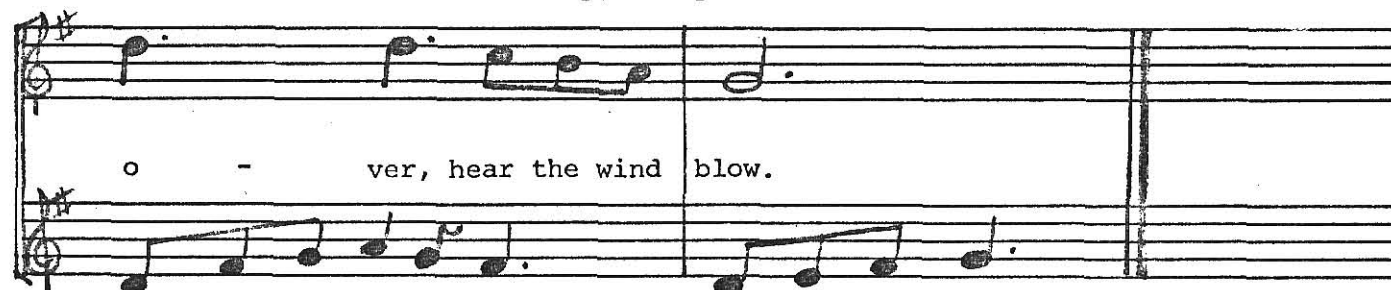


Down in the valley, the valley so low. Hang your head over, hear the wind blow.

Polyphonic



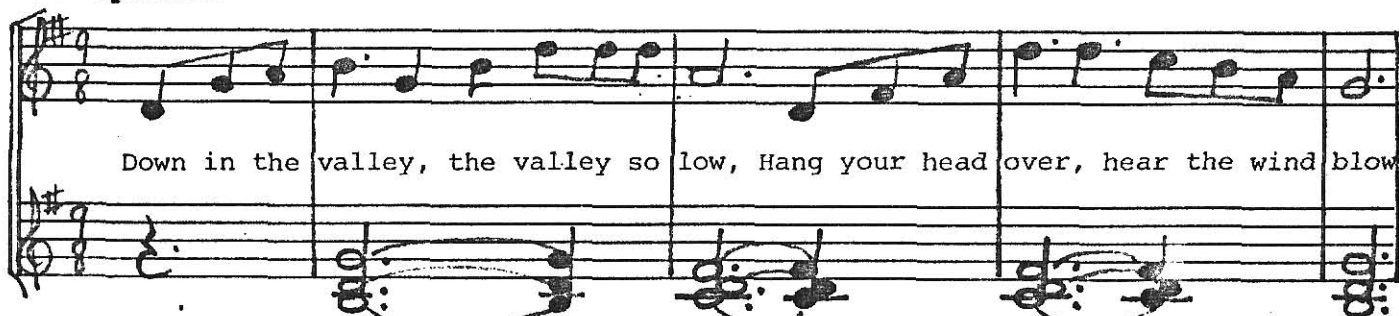
Down in the valley, valley so low



Hang your head over dear

Hear the wind blow.

Homophonic



Hmm

Chapter 2

BAROQUE (1600-1750)

Introduction to the Era

The Baroque spirit of grandiose concepts and heavy elaboration of design was a rebellion against the restraint, orderliness, and balance of the Renaissance. Most sources agree that the original term Baroque was taken from the Portuguese term barocco which means irregular, contorted, and grotesque. However, Van de Bogart mentioned the possibility of the Italian word Baroco which is a philosophical word meaning contradictory or paradoxical as being a source. She stated that, although all terms were used in a derogatory sense at first, scholars still are not certain of the etymology of the term Baroque.¹

The Baroque style of painting was a dynamic personal expression for the painter and led the observer to feel he, too, was participating in the action. Painting became restless and high spirited, and it seemed to extend action beyond the frame of the canvas. The lines were diffused, with one form melting into another. Painters became more concerned

¹Doris Van de Bogart, Introduction to the Humanities: Painting, Sculpture, Architecture, Music, and Literature (New York: Barnes and Noble, Inc., 1968), p. 152.

with capturing feelings of space and movement than with painting individual forms for their own sake. All aspects of life were depicted in art, from everyday business to religion.

There was a sense of great activity and movement with Baroque sculpture. This active relationship with space made Baroque sculpture unique. Janson stated, "If one asked what makes Bernini's David Baroque, the simplest answer would be: 'the implied presence of Goliath.' The space between David and his invisible opponent is charged with energy."²

Baroque architecture introduced no new structural elements, but became bigger and grander with more elaborate trimming and embellishments. This contributed to a feeling of vigor and motion. It combined some of the elements of Renaissance with more elaborate curves of dynamic motion which led the eye to the spiraling height of the uppermost part of the building and/or ceiling.³

The Baroque spirit pervaded music in the same way it pervaded the visual arts. It was manifested in large-scale productions, spectacular music, contrasts, and over-all grandeur. The length of compositions increased, and shorter

²Horst W. Janson, History of Art (New York: Abrams, 1973), p. 410.

³Patrick D. Delong, Robert Thomas, and Robert E. Egner, Art and Music In the Humanities (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 139.

pieces were strung together in larger forms. Nobility and the upper classes everywhere took a greater interest in music, and, consequently, secular music took precedence over sacred music.

Tonality was a basis for musical organization in the Baroque era. The works reflected a key feeling instead of the modal harmony of the Renaissance. With the growing importance of chordal harmony, there came the firm establishment of regular metrical rhythm and, by 1650, the use of regular accents set off by barlines. For the first time in music history, the harmonic or vertical approach overshadowed the contrapuntal or horizontal approach.

Because complex polyphony obscured the text of music, there developed a new idea which was called figured bass. The treble vocal line and bass line were written out, but the harmony (inner parts) was left to the discretion and talent of the performer to ornament and embellish, with only a figure to indicate the essential chord (harmony).

Another important characteristic of Baroque music was the dramatic element. Opera became the most characteristic form of the Baroque because it satisfied the taste for luxury and extravagant display. It fused drama and music together and began to use the new device, recitative, to clearly project the story to the audience by textual declamation.

The oratorio developed in Rome as the sacred counterpart to the opera. Its name comes from the fact that it was performed in the oratory (prayer hall) of the church.⁴

The development of instruments expanded until composers began to write in a specific instrumental idiom. The rise of opera contributed much to the increased interest in instruments. The two most important keyboard instruments were the harpsichord and organ.

⁴Alan Rich, Music: The Mirror of the Arts (New York: F. A. Praegar, 1969), p. 116.

Resources For The ClassroomSuggested Songs:

"Alleluia! Sing Praise to the Lord"--Bach

"Hosanna"--Gregor

"Lord God, We Worship Thee"--Bach

Architecture Examples:

Plaza of St. Peters--Bernini

Palace of Versailles (Interior)--Hardouin-Mansart

Monastery of Melk--Prandtauer

Sculpture and Painting Examples:

Lion Hunt--Rubens

Night Watch--Rembrandt

David--Bernini

Listening Examples:

"Hallelujah Chorus" from the Messiah--Handel

"Bouree" from Water Music--Handel

"Little Fugue In G Minor"--Bach

Teacher Guidelines for the Baroque Era

Objectives:

Discovering how art and music reflected the rebellion against the orderliness of Renaissance to the movement and grandeur of Baroque.

Materials:

1. Music and art works listed on page 16.
2. Recordings, art prints, pictures of composers.
3. Art materials (any medium desired).
4. Resonator bells.
5. Staff paper and pencils.
6. Filmstrips.

Concepts:

1. Historical happenings of the era.
2. Biographies of composers and painters.
3. Review of polyphonic and homophonic styles.

Activities:

1. Listen and discover the polyphonic and homophonic sections of the Hallelujah Chorus.
2. Discuss and create rhythmic polyphony.
3. Define fugue and listen to Little Fugue in G Minor for the "flights."
4. Listen to the rock group Deep Purple use a fugue.
5. Listen to any selection from Switched On Bach.
6. Discuss the differences between the harpsichord and piano.

7. View the Filmstrip Now Sound of the Classics
(Man and His Music, Keyboard Publications).
8. Make a poster or picture of someone, something,
or some happening in the style of the period.

Evaluation:

1. Consider the effect of historical happenings on
artists' outlooks.
2. Experience the Baroque characteristic of movement
through singing, listening, and observing art.
3. Assess student input from created art work.

Anecdotes and Ideas

In studying this period, the students should review the background of the Renaissance. They should consequently discover how, as the rise of the wealthy middle class grew, a desire for grandeur led to ornamentation in architecture, art, and music, and the Baroque era was begun.

Beginning with the Baroque era, it is suggested that the teacher make references to life in America as compared to life in Europe. Were the Baroque characteristics and the wealth as prevalent in America as in Europe?

A general discussion of the mood of the period should be followed by a discussion of composers and painters. Rubens and Rembrandt (the two "R's") are exemplary Baroque painters. The Wold and Cykler book An Introduction to Music and Art In the Western World (pp. 135-40) is an excellent source. However, I would spend less time on the painters, and more time on the composers of the Baroque era.

A comparative study of the life styles of Rubens and Rembrandt is interesting. Rubens was very popular. He was valued at court, not only as an artist but as a confidential advisor. He became so popular that he hired a veritable "factory" of artists to work in his studio in order to keep up with commissions.

Rembrandt was very popular during the first part of his life. He excelled in portraiture and landscapes. He

was a master in the use of light (chiaroscuro) as an interpretive medium. Rembrandt did not care to travel or study the classics, and he shifted to the bourgeois people near the end of his life. His sixty-two self-portraits are a good study of his growth as an artist. While studying Rembrandt's Night Watch, note the use of light, and compare to a Rubens' painting. Point out the movement in Rubens' The Lion Hunt. The eye can hardly find a focal point.

Pictures of palaces and interiors, depicting the ornateness of wealthy dwellings, should be shown when discussing architecture of the Baroque era. Exemplifying the Baroque characteristic of movement, architects made extensive use of curves and swirls.

Before studying J. S. Bach's music, the teacher might want to discuss some facts about his musical background. His first job, at eighteen, was as an organist and choirmaster. He composed from necessity (music for church services), and he was respected more as an organist than as a composer. He was a "test pilot" for newly-built organs, and organ builders would "quake in their boots" while waiting for Bach's opinion on one of their organs. He was a common, straight, family-loving, religious man who had twenty children and two wives. He was not well-known outside of Germany until one hundred years after his death.

George Frederic Handel was born the same year as Bach, but the two never met. He was a talented child, but his father

insisted that he become a lawyer. Only after his father's death did he study music as a profession. Handel was popular, famous, and sought after, and he wrote to please people. He was primarily an opera composer until the last period of his life, when he turned to oratorios. The Messiah, his most famous oratorio, was completed in just twenty-four days.

A comparison of these two composers might make each of them more realistic to the students. Bach was an introvert, lover of home, church and family, and he never traveled far. Handel was an extrovert and very cosmopolitan. Bach married twice and had twenty children; Handel never married. Bach composed for the glory of God and as a part of his job. Handel composed music for the whole world to enjoy.⁵

Listen to Handel's Hallelujah Chorus and pick out the polyphonic and homophonic sections. Note which sections combine both. Also, note the rise of importance in instruments (overture, instrumental interludes).

Briefly discuss a fugue. Since fugue means "flight," one might compare each entrance of the theme as an airplane taking off. For example, after the first plane (subject) leaves the ground, a second (second statement) goes to look for him, then a third, then a fourth. They wander around the

⁵Van de Bogart, p. 176.

sky trying to find each other (development), with each getting a glimpse of the other at times. Finally, all four find each other and land in formation together.

Play a Bach organ fugue and listen for the "planes." The students will easily pick out the themes (and the sizes of airplanes by pitch). The recurring themes and anticipation of reuniting to land will focus their listening.

If the teacher chooses to relate the classic to rock, listening examples of a fugue in Deep Purple's Anthem or Switched On Bach could be played.

The filmstrip Now Sound of the Classics (Man and His Music, Keyboard Publications) is an excellent source of observing how rock musicians "borrow" from the classics, particularly when using the synthesizer. The filmstrip also depicts the mechanical aspects of the harpsichord.

Another stimulating activity for students is to create their own polyphony. The following is just one of many ways students can experiment.

1. Divide the class into four groups.
2. Have each group write a four-measure rhythm pattern and play it.
3. Using the rhythm patterns and bells for the C pentatonic scale, have each group create a melody to be played with the other groups.
4. Have each group notate their melody.

5. Have each composition played separately, then simultaneously with the other groups.

6. Decide upon a form for the composition, i.e. Introduction, A (monophonic), B (polyphonic), etc.

At the conclusion of studying this era of history, have the students make a poster (from magazine pictures, collage, crayon, tempera, etc.) of the Baroque era, to be displayed in the room or hallway. Their artwork is a good indication of their understanding of the style of the era.

Chapter 3

CLASSICAL (1750-1810)

Introduction to the Era

The Classical era can be described as one of order, balance, simplicity, and refinement. It resulted from a reaction against the exuberance of the Baroque period, and gradually became a revolution in all phases of life. The philosophy of reason was thought to be the key that would open the doors in every field and endeavor. It was, in a sense, a return to Renaissance ideals.

Man began to question the authority of aristocracy and the inequality between the common people and aristocracy; he began to participate in a new freedom of rational thinking and social criticism. Freedom in every aspect of life-- artistic, political, spiritual, intellectual, and economic-- became his goal. This struggle for freedom climaxed with the French and American Revolutions.

By the end of the 18th century, the power of kings was greatly reduced. This change in affairs had its effects on musicians. At the beginning of this era, musicians were, for the most part, still dependent on aristocratic patrons and the church, and they were considered to be in the servant

class. Gradually, they began to exert their independence and began writing primarily for the public.

Art met the demands of the Classical society with insistence upon luxurious display and elegance. Within these demands of refinement and polish, there prevailed the characteristics of the ancient Greeks: balance, symmetry, and emotional restraint. Pictorial art also responded to the new revolutionary ideas in Europe; however, there was not a clearly Classical style in American art. American painting was still so young that the works of these artists appear to be individual expression, rather than examples of a current style.¹

In sculpture, style ranged from a playful spirit of frivolity to a Classical Greek goddess or Roman emperor, depending upon the sculptor and the time within the era.

Classical architecture also recaptured the simplicity of the Greek and Roman buildings with balance and symmetry.

Court life was elegant, polite, and formal. The people dressed in wigs, laces, and brocades. The furniture was designed not for comfort, but for formal beauty. It was natural, then, that the music would reflect this mood. The music was often light and gay with subtle rhythms and bright melodies. The harmony lacked the prolonged tension

¹Paul Zucker, Styles In Painting (New York: Dover Publications, 1963), p. 320.

of the Baroque. It was not "heavy" music. Its nature was pure melody, homophonic texture, and balanced form. Music was supposed to please and move, but not astonish or puzzle the listener. It reflected a well-regulated society.

In vocal music, the Classicist used a lyric melody that had clarity and simplicity, thus replacing the long lines and figurations of the Renaissance and Baroque melodies. Opera was also simplified. Its reform was to reduce the number of characters, omit complicated sub-plots, strengthen the role of the orchestra and chorus, and write simpler melodies.

The Classical era was the first to see the rise of public concerts which brought the birth of music criticism. As the common man inquired and questioned, the formation of a public opinion which demanded attention was begun. By the end of the period, the mood of music, as well as the other arts, reflected the dramatic struggle for freedom of the Romantic era.

Resources For The Classroom

Suggested Songs:

"The Alphabet"--Mozart

"Spacious Firmament"--Haydn

"Joyful, Joyful, We Adore Thee"--Beethoven

Architecture Examples:

Monticello--Jefferson

Arc de Triomphe--Chalgrin

Sculpture and Painting Examples:

Oath of the Horatii--David

The Blue Boy--Gainsborough

Washington--Houdon

Listening Examples:

Symphony No. 6 ("Surprise"), 1st movement--Haydn

Symphony No. 40, 1st movement--Mozart

Symphony No. 5, 1st movement--Beethoven

Teacher Guidelines For The Classical Era

Objective:

Discovering how art and music reflected the rebellion from Baroque grandeur and movement to one of balance and symmetry.

Materials:

1. Music and art works listed on page 27.
2. Recordings, art prints, composers' pictures.
3. Art materials.
4. Paper and pencils.
5. Filmstrips and/or films.

Concepts:

1. Historical happenings of the era.
2. Biographies of composers and painters.
3. Absolute music, sonata-allegro form.

Activities:

1. Listen to a symphony and hear the sonata-allegro form.
2. Listen to a rock version of a symphony.
3. Sing listed songs and American folk songs of the era.
4. View the film The Magnificent Rebel (Walt Disney).
5. Make a Classical poster.

Evaluation:

1. Discuss the effect of historical happenings on artists' outlooks or vice versa.
2. Experience the order and structure of this period through singing and listening.
3. Assess student input from created art work.

Anecdotes and Ideas

Students should begin to realize how the pendulum swings from order to movement, and back to order; how tastes and ideas change through the years.

Students should discover that society was dominated by aristocracy up to this time; the ruling class claimed their power as a hereditary right. All people except royalty were considered servants. The artist (painter, composer, or performer) worked under the patronage system and had status only a little better than that of a servant. His role was to supply art which reflected the elegant formality and good taste of his patron. The artist who pleased his patron was secure. Beneath the surface of this beautiful aristocratic world, however, was the new middle class who would eventually make their voices heard in revolution.

After acquiring a general picture of the era, I would suggest studying the artists David and Gainsborough. The book Arts and Ideas by Fleming (pp. 435-37) or Adventures In Art by Mari-Ibanez (pp. 473-74) have good accounts of their lives.

David was the revolutionary of the two painters. He was of common bourgeois birth and addressed his art to the middle class people. The student should know him not only as an artist, but as an influential political figure.

His pictures were not mere paintings, but a commentary on social action. In studying the Oath of the Horatii, the students will see the balance and order of the painting. In the return to Greek ideals, David's figures look like sculpture, and the background like a stage set. He became Napoleon's official painter.

Gainsborough was English, and his paintings are much different in subject matter than David's paintings. Some facts about Gainsborough which interest students was his natural gift as a child, his frequent absence from school (he forged his father's signature on excuses), his apprenticeship to a silversmith (at age 14), and his painting of the Blue Boy as a challenge (chief rival had stated that the main mass of painting could not be blue).

When studying Classical architecture, note American Classicism in the work of Thomas Jefferson's Monticello. Compare it with the Classical architecture of France.

A good source for anecdotes about composers is The Lives of the Great Composers by Schoenberg. It tends toward the sensational, but gives a good look at them as personalities.

In studying music, I would suggest the study of Haydn, Mozart, and Beethoven. However, this may be a "heavy dose" for the students, and the teacher may prefer to choose just one. The following brief sketches may be a source from which to choose.

The students should know Haydn as an even-tempered, industrious, generous, and good-humored man. However, his childhood was not pleasant (more floggings than food); he never had proper teachers (learned primarily from listening to compositions); he was not handsome (short and dark with a pitted complexion); his wife was no help to him (disliked music and was an ugly shrew); but he had a good patron (Esterhazy), and was well-known and loved during his lifetime.

Mozart's genius as a child is fascinating to students. They should be aware of how his father exploited his genius by taking him and his sister, Nannerl, on concert tours when Wolfgang was six years old. Mozart played for royalty and composed symphonies (six by age 11), and had an excellent ear (he could copy music after hearing it once). As an adult, his life was far from ideal. He was a complicated man and not very popular with fellow composers. He never succeeded in getting a good position, so he left the patron system and tried to make it on his own. Not being a good financial manager (he was always borrowing money), he died penniless, although he was a success artistically.

The difference between Beethoven and all other musicians before him was that Beethoven considered himself as an independent artist, and he expected to be treated as an equal to aristocracy. He was short (5'4"), thick-set, with a massive head, and a wild crop of hair (he wouldn't wear a wig). He was rude, had deplorable manners, and

was messy and disorganized in everything except his music. He was an untamed personality. He was the first major composer to earn a living independently of a specific individual patron. His benefactor was the concert system. Financially, he did very well. He wrote, "My compositions bring me in a good deal . . . people no longer come to an arrangement with me. I state my price and they pay."³ In spite of his rude nature, he understood the value of publicity and the importance of the press, and he was skilled in his relations with influential critics. He began going deaf at the age of thirty; however, even after he was completely deaf (at age 47), he composed by letting sight substitute for hearing. His compositions were long and dramatic. He was a master at unifying large amounts of contrasting materials, although writing did not come easy for him (he wrote and rewrote). His later works served as a "bridge" into the Romantic era.

Discuss absolute music and sonata-allegro form and then listen, for example, to Mozart's Symphony No. 40, 1st movement. Listen for the theme of the exposition, the development, and the recapitulation. Think of sonata-allegro form as a huge ABA form. There is a rock version of the symphony from the album Sinfonias by Waldo De Los Rios which illustrates the "borrowing" from the classics.

³Harold C. Schonberg, The Lives of the Great Composers (New York: W. W. Norton and Co., 1970), p. 92.

Any of the songs listed in this era could be chosen for a singing experience. If Ode to Joy is used, it might be interesting if some students wrote serious new words for it, i.e. peace, brotherhood, ecology, bicentennial theme, etc.

At this point, I would suggest that the teacher also use some American folk songs and/or spirituals. It is a nice change of pace and yet continues to fit into the unit of study. The teacher may want to branch off with a mini-unit in American music of this era.

The Walt Disney film about Beethoven, The Magnificent Rebel, is an excellent conclusion to a study of this era. As an art project, have students make a Classical poster or a picture in sonata-allegro form. The results should be interesting and informative.

Chapter 4

ROMANTIC (1810-1900)

Introduction to the Era

After the revolutions in America and France, the common man found, possibly for the first time in history, that he had a right to express his own opinions, to reveal his own emotions, and especially to exercise his own imagination. The revolutions were not the cause of Romanticism, but they gave momentum to the movement.¹

The term Romantic was derived from the medieval romance, literary tales of heroic persons and events written in one of the Romance (vernacular) languages.

In contrast to the Classicists' ideals of logic, refinement, and controlled emotion, the Romantics placed great emphasis on personal feelings and emotions. Individualism, emotional expression, personal feeling, sentimentality, and nationalism were the key words during this era. The Romanticist did not completely ignore the Classical design; however, personal freedom was of primary importance

¹Doris Van de Bogart, Introduction to the Humanities: Painting, Sculpture, Architecture, Music, and Literature (New York: Barnes and Noble, Inc., 1968), p. 217.

and design was of secondary importance. The realization of man as an individual, with the right to agree or disagree, was an integral part of the Romantic spirit.

The Industrial Revolution, which began in Great Britain and spread across Europe during this period of history, prompted the growth of factories and a shift from agrarian to urban economy. Many opportunities for the expansion of the arts resulted from the Industrial Revolution. The new mechanical printing press made the mass distribution of newspapers, novels, and sheet music possible.

Artists began to reject the formalism of the Classical era. Subjects and experiences previously considered to be in bad taste now found artistic expression.

Landscapes became a popular theme, as they were in the 17th century. Adventurous themes from history were often used, because such subjects gave more opportunity for the projection of strong emotions. Because Romantic art expressed the individual temperament of its creators, each work of art was associated with the personal life of the artist. It was no longer enough for an artist to be a master of his craft; he also had to be a great man and leader. There was an obligation of the artist to be as Romantic as his work.²

For the first time, artists, on a large scale, were able to exist by selling their works without the benefit of

²William Fleming, Arts and Ideas (New York: Holt, Rinehart, and Winston, 1963), p. 469.

a patron. Low cost reproductions made it possible for artists to find a much wider distribution for their works.

Near the end of the Romantic period of history, there was an increasing effort of all artists toward "feeling," instead of passion and drama. This new feeling was realistic and objective; it attempted to portray the subject as seen through the eyes of the artist at a particular moment and under particular conditions. Its final aim was to evoke an image, to suggest an emotion. There was no passion, no deep feeling; it was a cult of suggestive colors, lines, and light fused together. The view supplied the details and completed the picture. The term Impressionism was coined for this late Romantic art.

Impressionism was launched by a few daring young French painters: Renoir, Degas, and others. After working together for several years, they held an exhibition in the 1870's. It was a marked departure from the art of the time, and was not well received. In writing a satirical review of the exhibit, a journalist insultingly called the exhibitors impressionists. The label he had given them was taken from the title of a canvas by Monet called Sunrise--An Impression. The writer used the term because Monet's painting appeared to be unfinished--a mere impression. Flaunting the intent of the critic, the group accepted the name.³

³Patrick D. Delong, Robert Thomas, and Robert E. Egner, Art and Music In the Humanities (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 85.

There was no significant development of sculpture in the Romantic era until the end of the period, with the advent of Rodin's works.

Nineteenth century architecture was known as a period of eclecticism, defined as a freedom of choice. Architects used a freedom to choose from the styles of the past. The interest in various styles resulted in the adoption of certain styles as suitable for certain types of buildings: Gothic for churches, Baroque for theaters, Renaissance for government buildings, etc. Therefore, there was no specific Romantic style of architecture.⁴

Music of the early Romantic era was, like the painting, characterized by emphasis on personal feelings and a spirit of nationalism. Romantic composers were concerned with self-expression. They either created new forms or modified existing ones, infusing them with descriptive qualities and with a richness of tone color. The exploration of dynamics, color, and sheer masses of sound were used to achieve musical tension and emotional response.

A characteristic Romantic trait was the tendency to mix the arts (make music poetical and picturesque and write poetry musically). There was increased interest in art songs which depended upon the balance of poetry, vocal line, instrumental color, and the dramatic opera which fused all of the arts into one emotional response.

⁴Fleming, p. 491.

Instrumental music entered the realm of program music: music recreating a story or scene in terms of melody, rhythm, and harmony. The use of chromatic harmony lessened the distinction between major and minor tonalities and increased the possibility of modulation from one key to another. This new harmony was the principal achievement of the Romantic movement.

In the late Romantic era, musicians protested the exuberance of the early period. Directly influenced by painting and literature, musicians tried to suggest the same kind of feelings in music as the artists did on canvas. They sought to express the shimmering effects of light and shades with tone color and chordal structure. Like the art, Impressionism was the term used to describe this style of music.

Resources For The Classroom

Suggested Songs:

"O Lord Most Merciful (Panis Angelicus)"--Franck

"Prayer" from Hansel and Gretel--Humperdinck

"Wandering"--Schubert

Architecture Examples:

Bibliotheque Ste-Geneviere (Reading Room), Paris--

Labrouste

Eiffel Tower--Eiffel

Paris Opera House--Garnier

Sculpture and Painting Examples:

Arab Rider Attacked by Lion--Delacroix

Starry Night--Van Gogh

Prima Ballerina--Degas

The Thinker--Rodin

Listening Examples:

"Prelude," Act III, Lohengrin--Wagner

"In the Hall of the Mountain King," from Peer Gynt

Suite--Grieg

"1812 Overture"--Tchaikovsky

"Nuages"--Debussy

Symphony No. 5 ("From the New World")--Dvorak

"The Moldau"--Smetana

Teacher Guidelines For The Romantic Era

Objectives:

Discovering how art and music rejected the balance and symmetry of the Classical era and placed primary importance on personal expression.

Materials:

1. Music and art prints listed on page 39.
2. Recordings and pictures of composers.
3. Art materials.
4. Pencil and paper.
5. Filmstrip.

Concepts:

1. Historical happenings of the era.
2. Biographies of composers and painters.
3. Program music.

Activities:

1. Listen to program music and write a story or poem describing it.
2. Discuss and listen to an art song and discover how the text, melody, and accompaniment are fused together.
3. Sing songs listed on page 39.
4. Discuss how folksongs were incorporated into symphonies.
5. View the filmstrip New World Symphony (Bowmar).
6. Illustrate program music.

Evaluation:

1. Discuss the effect which personal feelings and freedom had upon the artists' outlook.
2. Experience the freedom of the period through singing and listening.
3. Assess student input from created poetry and illustrations.

Anecdotes and Ideas

In studying this era, students should review the characteristic traits of the Classical era and note the seeds of change leading into a new era.

In discussing the historical happenings of the era, students should be aware of the effects of revolution. The shift of power from royalty to the new industrial middle class initiated the emergence of a new spirit in the 19th century. The formality of the Classical era gave way to the unashamed expression of emotion and a call for liberty and equality.

There are many painters who exhibit the Romantic spirit. I would choose the lives of Delacroix and Van Gogh as exemplary Romantic personalities whom students would enjoy learning about. Janson's book History of Art (pp. 480-83 and 508-9) is a source for information.

Delacroix became the leader of the movement in painting. He was regarded as a flagrant revolutionary. His paintings were not accepted and brought down storms of protest which helped immeasurably to bring the young artist to critical attention. His works abounded in the whole scale of human passion. His aim was one of unrestricted movement and color. His friends included poets and musicians, and he used some of their subjects to paint. He began the trend of painting outside the studio, instead of inside. In studying

his Lion Attacking An Arab Rider, the students will see the similarity of his style and Rubens' style in the use of color and movement.

Van Gogh was the first great Dutch master since the 17th century. He studied for the ministry, worked with the poor, and did not begin painting until the last ten years of his life. He felt that color, not form, determined the expressive content of his pictures. His paintings were strong, simple, and vibrant. He lived in poverty and was not physically or mentally well. His work, like that of so many artists, was not critically acclaimed until after his death. The student should compare Van Gogh's paintings to Degas and Delacroix, noting their similarities and differences.

Rodin was the first sculptor of genius since Bernini. He redefined sculpture during the same years the Impressionists redefined painting. His first work, Man With The Broken Nose, was rejected by critics for its unfinished look. Rodin was, by instinct, a modeler, not a carver like Michelangelo. Michelangelo carved his Pieta and other sculpture from marble. Rodin first modeled his figures, such as The Thinker, in clay or wax and had them cast in bronze. He refrained from giving The Thinker a specific name, for the statue fit

no preconceived identity and, hence, could fit any man pondering his individual thoughts.⁵

In architecture, the material used, not the design, was the factor in making the buildings functional and different. Cast iron has been used structurally since the latter part of the 18th century, but it was usually combined and covered with brick or stone. Labrouste's Reading Room and stacks of the Bibliotheque Nationale used no ornamentation except the cast iron which is purely functional. Glass was used more and more in a daring, beautiful, and inexpensive manner. The Eiffel Tower was constructed as a bridge into the sky.

There are so many composers from which to choose that the teacher must select individuals whom their classes will enjoy and, perhaps, identify with. I have chosen Wagner, Tchaikovsky, and Debussy.

Wagner was a man who radiated power; one who had a great belief in himself and in his genius. Although he had little training, he decided to become a composer at the age of fifteen. In many respects, he developed into a self-taught composer. He had no professional skill on any instrument. He revolutionized opera with his idea of having unbroken drama expressed in unbroken music. He increased the

⁵Horst W. Janson, History of Art (New York: Abrams, 1973), p. 504.

size of the orchestra and made it an equal part of the drama. Singers had to learn to project over an operatic orchestra of unprecedented size. He became well known as a prose writer, and his active participation in the French Revolution (1848) forced him to live in Switzerland for fifteen years. During these years in exile, his artistic powers reached their maturity. Like many other composers, he ran up enormous debts and augmented his income by conducting. He became a very influential conductor of his time.

Although Tchaikovsky was largely successful in hiding his emotions from most of the persons with whom he came into contact, his music reflected this quality. He was a striking figure--tall, handsome, wore elegant clothes, and had impeccable manners. He was a precocious, intelligent child, and he did not study music in school until he was 20 years old. His music had a great deal of personality and emotional melodic appeal. It is full of color, originality, and, although the public loved it, it was discounted by connoisseurs and other musicians as being too emotional and weepy.

Like the French painters, Debussy's music protested against the exuberance of Romanticism. Just as the Impressionistic painters developed new theories of light and color, Debussy tried to capture the same feelings in his music. He sacrificed lyric melody, traditional form, and polyphonic complexities for suggestive harmonic progressions.

His harmonic and melodic innovations led to the break-up of the scale as used in the 18th century. Tonality was not abandoned, but it did verge on dissolution. As a child, he was a brilliant pianist and entered the Conservatory at the age of ten. He was a natural rebel, had no close friends, and fellow students disliked him. As an adult, he did not like to appear in public, hated to conduct, and disliked playing the piano at concerts. He preferred cats to people! He is considered by many to be the greatest French composer who ever lived; he was the revolutionary who, with Prelude to the Afternoon of A Faun, in 1894, set 20th century music on its way.

While discussing program music, relate the story of Peer Gynt and listen to In the Hall of the Mountain King. The students could later listen to the same composition and write a short story or poem.

When defining the art song, listen to a Schubert example. Although The Erkling is long and dramatic, the students do enjoy it when given a copy of the text, and they are fascinated at how the story unfolds.

In singing the listed songs, point out to the students the antiphonal section in Panis Angelicus and review other songs sung from other eras which used the antiphonal effect, i.e. Hosanna from the Baroque era.

A strong sense of nationalism was prevalent during the Romantic era, and nationalism was reflected in music by the use of folk songs as themes of symphonies. Symphony No. 5 ("From the New World") by Dvorak is an excellent example to illustrate the use of folk songs in a symphony. The film-strip New World Symphony (Bowmar) points out this fact, gives excellent illustrations visually showing sonata-allegro form, and has a good narrative on Dvorak's life.

For a change of pace, discuss historical happenings in America during this period of history, and choose folksongs and spirituals to sing.

As an art project, have students draw a series of illustrations for The Moldau or other program music, and make a presentation correlating the illustrations and the music.

Chapter 5

CONTEMPORARY (1900-)

Introduction to the Era

Never in history has a seventy-five year period produced such drastic changes in man's way of life as the last seventy-five years. Almost all of these changes can be attributed to technological and scientific advances. One is conscious that we do live in an age almost entirely given over to technical experiments and developments that have resulted in a scientific concept of life.

The facility of modern travel, the flood of art exhibits and picture books, paperbacks and recordings, and the proliferation of television, radio, phonographs, and motion pictures have brought greater accessibility to the arts for an infinitely larger audience than any previous age has known. The 20th-century man is innundated with all aspects of the arts, and they reflect the attitudes of man caught up in the shifting intellectual and social patterns of their time.

Mass communication has made it possible for millions of people to see and hear experts in all fields of artistic and intellectual endeavor, and this has created a large and

increasingly discriminating audience. However, the mass media is sometimes used, not for enlightenment or even pleasure, but merely to fill the gaps in otherwise blank aural spaces.

After the turn of the century, man began to question the emotionalism and sentimentalism of the Romantic era, and he sought an artistic explanation of the scientific phenomena of the new contemporary man. The artists tried to make of art some sort of universal vision, freed from physical appearances, and, at the same time, a truthful mirror of their age.

Artistic growth is essential. This growth, as depicted in previous chapters, is usually made by breaking down old boundaries and changing traditions. The Baroque was a revolt against Renaissance; the Classical, a revolt against Baroque; and the Romantic, a revolt against the Classical. Modern art was also a revolt. It was a revolt against the sentimentality of Romanticism and, at the same time, an affirmation of the scientific attitude. Artists were looking for some expression that would show these results in a new conception of the world based on inward, not outward, appearances. The Impressionists had opened the door for this thinking with their paintings which allowed the viewer to look at something without being forced to ask, "What is it?" or "What does it mean?" They had rejected the Renaissance theory that art must be based on natural representation.

There has been no single or unified movement in modern art; instead, a great many experimental styles have left their marks. There has been such a general overlapping of styles that one can hardly separate them chronologically. The revolt of modern art appears so diverse and, at times, contradictory, that it often seems to be without direction. It may be difficult for the viewer to grasp because of a lack of perspective in time.

The Contemporary artist may intend to delight or irritate, to surprise or excite, to soothe or shock. He may be deliberately trying to achieve disorder rather than order. The act of creating sometimes replaces the importance of the object created.¹

Cubism, which was created about 1908 by Picasso and Braque, was a style of Contemporary art that reduced nature to its basic geometric patterns, such as circles, squares, and rectangles, and to volumes of mass, such as the cone, sphere, and cube. Just as the discovery of the rules of linear perspective had revolutionized the expression of the Renaissance, Cubism brought about a new way of looking at the 20th century.²

The final step away from nature was taken by the Abstract school, which was begun in about 1910 by Kandinsky,

¹William Fleming, Arts and Ideas (New York: Holt, Rinehart, and Winston, 1963), p. 504.

²Fleming, p. 513.

Arp, and Mondrian. The term abstract can be defined as considered apart from any concrete existence. The modern artists felt that free distortion of shapes and colors, not subject, were the expressive elements in painting. They, therefore, eliminated subject. Nothing appeared on the canvas but a "pure design," an arrangement of color and form sequences entirely unrelated to the perceivable world.

After Abstract art had eliminated content, the reaction to it was a highly figurative style called Surrealism. It started some years after the Abstract movement, but has followed a parallel course since about 1930. It returned to realism in content. However, unlike the previous types of realism, its aim was to portray the reality of the subconscious. It utilized the liberating of the unconscious, the reality of the dream and fantasy, and resulted in an art of fantastic and unreal forms. Dali is the best-known and most sensational of the Surrealists.³

In the decades since World War II, there have been two movements in the world of art which have attracted wide attention of the public: Op art with its emphasis on the psychological effects of visual experience, and Pop art with its emphasis on objects of the mass media and man-made

³Milo A. Wold and Edmund Cykler, An Introduction to Music and Art In the Western World (4th ed.; Dubuque, Iowa: Wm. C. Brown Co., 1972), p. 261.

objects.⁴ Pop art actually began in London in the mid-50's, but its imagery was largely based on American mass media, which had flooded England since the end of the Second World War. It is not surprising, therefore, that the new art had a special appeal for America, and that it reached its fullest development here during the following decade. It is almost the exact opposite of Abstract art. It presents the common, man-made subjects--soup cans, comic strips, and other objects of everyday existence with photographic realness; it is, therefore, not as serious as other art. Op art is more serious as it explores the optical illusions generated by color and line. It is a form of action painting, but the action takes place in the viewer's eye. Op art alters the sense of visual perception.⁵

Sculptors reacted to the Contemporary scene in much the same manner as the painters. They, like painters, experimented with new techniques and new materials, such as aluminum, chrome, and plastic, in seeking new expressiveness. The viewer of Contemporary sculpture is asked to understand the work, not only for its natural appearance but for its inner expressiveness.

Kinetic sculpture, sculpture which employs movement, opened new ways of creativity for the modern sculptor.

⁴Wold and Cykler, p. 265.

⁵Horst W. Janson, History of Art (New York: Abrams, 1973), p. 541.

Alexander Calder invented the mobile, a form of kinetic sculpture made out of wire, string, and small light objects.

The scientific and mechanical influences of the twentieth century have had their most obvious and practical effects in architecture. Architects have subscribed to the motto: "Form follows function." The criterion for a successful building, then, is no longer what it looks like, but how well it fulfills its purpose.⁶

As in modern art, there has been no single movement in Contemporary music. Breaking with the nineteenth century traditions, the composer attempted to find new ways to express himself. Composers, tiring of the traditional tonic-dominant relationship, began to experiment with bitonality and polytonality. Unlike the Romantic composers who used dissonance in chains of sequence that eventually resolved, the 20th-century composer used dissonance for the mere sake of dissonance with neither preparation, anticipation, or resolution. In the area of rhythm, many composers began also to experiment with polymeters and polyrhythms. Although these rhythmic complexities were difficult for performers, most listeners were not as disturbed by them as they were by dissonance.

The most extreme innovation of the 20th-century tonal practices was atonality, which implied a complete negation

⁶Fleming, p. 534.

of any tonal feeling at any time in a composition. The technique used to achieve this was the twelve-tone system formulated by Schoenberg in the early 1920's. In the twelve-tone row, all of the twelve half-tones of the scale are equal in importance, and no note has the power to attract any other note. The composer sets up an arbitrary sequence of these twelve tones. He can use this sequence in its original form, retrograde, inverted, or retrograde inverted. He can begin on any tone of the row, but cannot change the sequence or repeat any tone until all have been heard. The function of the row is to establish order and unity in the composition. The four forms of the sequence can be used in transposition to any step of the scale. Mathematically, this system gives the composer forty-eight different ways of using the row without affecting the unity.⁷

Perhaps no other phenomenon is so characteristic of the 20th century as jazz, which had its beginnings in New Orleans at the end of the 19th century. This music originated from the songs, dances, religious shouts, laments, and work songs of the Negro people. Jazz is a musical practice and not a form. Its essential nature is improvisation. The performer of jazz sought to establish himself as the true

⁷Doris Van de Bogart, Introduction to the Humanities: Painting, Sculpture, Architecture, Music, and Literature (New York: Barnes and Noble, Inc., 1968), p. 293.

creative musician so typical of Baroque performers. Jazz has had a wide-spread influence upon serious or non-popular music. This influence is seen in instrumentation, certain harmonic devices, rhythmic styles, and in the use of blues. Evidence of the use of the jazz style in serious works is found, for example, in Stravinsky's Rite of Spring, Debussy's Golliwogs Cakewalk, and Gershwin's Rhapsody In Blue.⁸

Another development which has taken place mainly in the post-World War II era is that of electronic music. Most electronic music is made up of experimental exercises with the use of manipulated sounds and created sounds gathered from various sources. Others use sound combinations created by the synthesizer with traditional instruments and/or voices. However, many of these composers are going back to the classics for the music, and reproducing it on the synthesizer to create a new sound from a traditional source.

⁸Hugh M. Miller, History of Music (New York: Barnes and Noble, Inc., 1975), p. 175.

Resources For The Classroom

Suggested Songs:

"A Joyous Psalm"--Butler
 "Gaudeamus Hodie"--Sleeth
 "A Child's Book of Beasts"--Berger
 "Little Miss Muffett (in the style of Handel)"--Hopson
 "Rats"--Korte
 "Younger Generation"--Copland

Architecture Examples:

Guggenheim Museum, New York--Wright
 Gateway Arch, St. Louis--Saarinen
 United Nations Building, New York--Harrison
 U. S. Pavillion at Expo '67, (Geodesic Dome), Montreal--
 Nervi

Sculpture and Painting Examples:

The Three Musicians--Picasso
 Persistence of Memory--Dali
 Composition in White, Black, and Red--Mondrian
 Lobster Trap and Fishtail (mobile)--Calder

Listening Examples:

"March" from Serenade Op. 24--Schoenberg
 "Variations On America"--Ives
 "Dance of the Adolescents" from Rite of Spring--
 Stravinsky
 "American In Paris"--Gershwin
 "March" from Billy the Kid--Copland
 "Gloria Patri" from Mass--Bernstein

Teacher Guidelines For The Contemporary Era

Objectives:

Discovering how art and music reacted against the traditional styles and the experimentation to express the mechanized, scientific world of the 20th century.

Materials:

1. Music and art prints on page 56.
2. Recordings and composers' pictures.
3. Resonator bells.
4. Rhythm instruments.
5. Tape recorder.
6. Filmstrips.
7. Art materials.

Concepts:

1. Historical happenings of the era.
2. Biographies of composers and painters.
3. Tone row.

Activities:

1. Experiment with a twelve-tone row.
2. Listen to a twelve-tone row composition.
3. Perform the serial composition Axis (Example 2).
4. Sing songs listed on page 56.
5. Sing folk songs and/or popular songs of this era.
6. Discuss how folk songs were incorporated into concert music.

7. Show the filmstrip Billy the Kid (Educational Audio Visual).
8. Discuss how jazz was incorporated into concert music.
9. View the filmstrip Rhapsody In Blue (Educational Audio Visual).
10. Create modern art in sculpture, paintings, or mobiles.
11. Quiz.

Evaluation:

1. Consider the effect that the mechanized world had on artists' outlook and their products.
2. Experience the varied styles of this period through singing and listening.
3. Assess input from created art work.
4. Student understanding of the styles of various eras through their evaluation of art prints and music used in the quiz.

Anecdotes and Ideas

In studying this period, students should perceive how ideas changed gradually near the end of the Romantic era, and paved the way for the radical changes of the Contemporary era.

The character of life in the 20th century is greatly different from that of any other time in history. The first half of the century brought an unparalleled rapid development. By making a list of some outstanding happenings, discoveries, and inventions, the student can bring into focus just how much has developed during the past seventy-five years, primarily because of a desire for experimentation and exploration in all aspects of life. The outcome of this era is, of course, unknown to us. The experiments and developments of this era, however, will have a great effect on the world of the future.

Students should be aware of the difficulty in judging works that have not stood the test of time. They should remember that new contemporary works were often dismissed by the public in past eras, and were not seen as creative contributions until many years later.

The 20th-century art movements are many, and a group of representative pictures should be displayed for the students' scrutiny. I would choose Picasso and Dali as interesting and creative personalities for the students to study. Van de Bogart's book Introduction to the Humanities

(pp. 297-302) and Wold and Cykler's book An introduction to Music and Art In the Western World (pp. 260-64) give good accounts of their lives and styles of painting.

The best-known name in Contemporary painting is Pablo Picasso. His father was an art teacher and he started painting in early childhood. He did not limit himself to any one aspect of art, but experimented and changed his style many times. He was a painter, a sculptor, and set-designer for ballets. Like painters in past eras, his painting Guernica was a social comment on the atrocities of war. It is significant that after a period spent on one of the modern aspects, he went back to a Classical style of painting with its order, restraint, and poise. Picasso made notable advances in the technique of Cubism. In addition to breaking natural forms into geometric design, he expressed a new kind of space relationship by creating instead of imitating. Picasso rejected all rules of perspective and showed several points of view at the same time. In studying his Three Musicians, students will note the flat two-dimensional arrangement and the bright, gay colors. They should see the figure on the left playing a violin is a Harlequin, the center figure with the clarinet is a Pierrot, while the solemn monk on the right plays what appears to be an accordian.

Salvador Dali is the best-known and most sensational of the Surrealists. He described his pictures as "hand-painted dream photographs" and adorned them with symbols of

various phobias, delusions, complexes, and other trappings of abnormal psychology. In studying Persistence of Memory, students should note the photographic realism of every detail. The limp watches, dead fish, and crawling ants seem to symbolize time and eternity. All were painted with the greatest detail. Although the students may not understand all that Dali symbolized, they probably will find it unforgettable.⁹

The innovations in architecture have been possible only because of the materials and processes which have been developed in recent years. Steel, aluminum, ferroconcrete (reinforced concrete), glass, plywood, and plastics are a few of the new materials used today. The skyscraper, which has become the architectural symbol of the 20th century, was made possible by steel-cage construction and the elevator. The Wainwright Building in St. Louis was the first skyscraper built. The congestion of cities made it necessary to build vertically in order to house more operations on a small piece ground. Frank Lloyd Wright was America's most renowned architect. He believed that organized architecture was based on the unity of site, structure, and decoration. Students should study various styles of modern architecture to perceive how architects followed the motto: "Form follows function."

⁹Fleming, p. 521.

The composers which the teacher chooses for study should represent a variety of styles. I have chosen Stravinsky, Copland, and Gershwin. Igor Stravinsky has unquestionably been the most successful of the 20th century composers in winning acceptance from the general public. As a child, he showed some talent, but he did not pursue musical studies until he was in his mid-20's. The Firebird premiered in 1910, when he was 28, and he became famous overnight. His Rite of Spring is undoubtedly the most noted composition of the early 20th century. Its first performance provoked a riot in Paris. The audience laughed and whistled, and pandemonium reigned. Critics and audiences called it a blasphemous attempt to destroy music. The initial reaction of the public elsewhere was voiced by a jingle which appeared in a Boston newspaper after the first performance there in 1924: "He who could write the Rite of Spring, if I be right by right should swing."¹⁰ Its novelty consisted of previously unheard orchestral effects, dissonances, and rhythms. He explored forms of the Baroque and Classical eras, but gave them an ultramodern treatment. As he wrote different styles of music, his audiences had difficulty identifying with him. He wrote, "What moves and delights me leaves them indifferent,

¹⁰Donald J. Grout, A History of Western Music (New York: W. W. Norton, 1960), p. 631.

and what still continues to interest them holds no further attraction for me."¹¹

Aaron Copland was born in Brooklyn and studied in Paris. Jazz idioms and dissonances were prominent in some of his earlier works. The need to appeal to a larger audience motivated him to turn toward simplicity, diatonic harmonies, and folk song material. During this period, his most famous works such as Appalachian Spring, Billy the Kid, and Rodeo were premiered.

George Gershwin began his career as a composer of popular songs. At the age of nineteen, he had written Swanee, which sold over two million records. He was one of the few composers to successfully cross from popular to the serious idiom. He made concert jazz a true American musical style with Rhapsody In Blue, American In Paris, and the important opera Porgy and Bess.

After defining the tone row, students should be given an opportunity to experiment with it. First, select the twelve different resonator bells within the octave of C. Use only one C, the lower one. With eyes closed, mix up the twelve bells and then arrange them in a row. Open your eyes and play the bells in the order in which you have placed them. If you hear three or more consecutive tones

¹¹Harold C. Schonberg, The Lives of the Great Composers (New York: W. W. Norton and Co., 1970), p. 327.

that seemed to move toward a tonal center, rearrange the bells so that no group of tones suggests a tonal center. Now play your arrangement of tones first from left to right, then from right to left. Add a rhythm of your choice to make the row of tones more interesting. If your arrangement of tones pleases you, copy down the names of the tones in the row and experiment further with rhythm and form. Listen to Schoenberg's tone row composition March.

Perform the sound piece Axis (Example 2). Axis is to be performed left to right, by eight groups of singers. The score looks more like a bingo card than a musical composition. Each number is to be given a sound. All aspects of the sound--range, duration, attack, decay, color, etc.--are to be decided upon in advance. Any sounds are acceptable as long as they appeal to the performers. The eight sounds must have contrast with one another (i.e. 1. hiss, 2. tongue click, 3. explosive "bah" sound, 4. descending whistle, 5. whistle ascending, 6. rattle, 7. tom-tom beat one-two, 8. tone cluster on the piano). The conductor then initiates attack points as the chorus produces the sounds. Tape the results of the performance. While the students are experimenting with sounds and timbre, the teacher may wish to define the term musique concrète and introduce an electronic unit.

Sing the songs listed on page 56, noting the differences in styles. For example, note the changes of tempo, meter, and mood in Joyous Psalm, the modern harmonies

**THIS BOOK WAS
BOUND WITH TWO
PAGES NUMBERED
65. THESE PAGES
ARE DIFFERENT.**

**THIS IS AS
RECEIVED FROM
CUSTOMER.**

in A Child's Book of Beasts, and the percussive accompaniment and rather unmelodic melody in Rats. Sing any folk songs of the early 20th century, i.e. Woody Guthrie, and also some of the 1960's, i.e. Bob Dylan. Discuss how Aaron Copland used folk melodies in Billy the Kid and view the filmstrip (Educational Audio Visual). The teacher may incorporate a mini-unit on the beginnings of ragtime and jazz at this point in the unit. A discussion on how this jazz style was used by Gershwin in his music, and the filmstrip Rhapsody In Blue (Educational Audio Visual) should follow.

The students should be given an opportunity to create a modern art sculpture, painting, or mobile.

As an evaluation of the entire unit, I would suggest showing paintings of various eras. Using their knowledge of characteristics of each era, the students should discover the representative era. Repeat the same technique of evaluation by playing music from various eras, followed by discussion and discovery.

I would encourage the teacher of this unit to make a time-line, consisting of terms, composers' pictures, art prints, and historical happenings. As each era is complete, the items studies should be color coded and put up in the room or in the hall. Having these pictures and terms before the students each day has proven to be a successful method of reinforcing concepts, in addition to being a colorful and decorative display.

Example 2

AXIS
George Burt

1	2	3	4	5	6	7	8
5	1	6	2	7	3	8	4
2	4	1	3	6	8	5	7
6	4	7	1	8	2	5	3
3	5	2	8	1	7	4	6
7	5	8	6	3	1	4	2
4	8	3	7	2	6	1	5
8	7	6	5	4	3	2	1

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APPENDIX A

A LISTING OF CHORAL EXAMPLES FROM EACH ERA

Renaissance (1450-1600)

1. All Glory, Laud, and Honor
Teschner/Bach
Unison, with descant
E. C. Schirmer 1547
2. Dona Nobis Pacem
Early Latin Canon
Three part
Spectrum of Music, Book 6
Macmillan, 1974 ed.
3. Greensleeves
English 16th century
SA
Making Music Your Own, Book 6
Silver Burdett, 1968 ed.
4. Hear Thou My Prayers, O Lord
Arcadelt/K. K. Davis
SA
E. C. Schirmer 1559
5. Messalina's Monkey
Weekles/Shipp
SA
Lawson-Gould 51576
6. Now All the Woods Are Sleeping
Isaac/Bach
SA
E. C. Schirmer 1567
7. Psalm 150
Purcell/Hadler
SA
Lorenz Junior Classic Anthems Collections

8. Viva la Musica
Praetorius
SA
Making Music Your own, Book 6
Silver Burdett, 1968 ed.
9. Come, Let's Dance
13th Century French Round
Four part Round
Making Music Your Own, Book 4
Silver Burdett, 1968 ed.

Baroque (1600-1750)

1. Alleluia! Sing Praise to the Lord
Bach/Kjelson
SA
Belwin 2020
2. Come, Let Us Sing Unto The Lord
Couperin/Vree
SA
Lawson-Gould 51346
3. Hear Me, O Lord
Schutz/McAfee
SA
Capella Music Inc. 159
4. He Hath Filled the Hungry
Vivaldi/Harris
SA
Lawson-Gould 51708
5. Holy Shepherd, Lead Us
Handel/James
SA
Lorenz Junior Classic Anthems Collection
6. Hosanna
Gregor/Rasley
SA (antiphonal)
Lorenz Junior Classic Anthems Collection
7. I Will Extol Thee, My God
Handel/Hines
SA
Lawson-Gould 51461
8. Jesu, Joy of Man's Desiring
Bach/Mattfeld
SA
E. C. Schirmer 2508

9. Let the People Sound His Praise
Handel/Hines
SA
Lawson-Gould 51258
10. "Lord God, We Worship Thee" from Cantata 129
Bach/Hopson
Unison
Harold Flammer, Inc. FA5006
11. My Heart Ever Faithful
Bach/Lorenz
SA
Lorenz Junior Classic Anthems Collection
12. Oh Jesu, So Sweet
Bach/K. K. Davis
SA
E. C. Schirmer 1570
13. Save Me, O God, By Thy Name
de Lalande/Hines
SA
Lawson-Gould 51306
14. Sound the Trumpet
Purcell/Erb
SA
Lawson-Gould 787

Classical (1750-1810)

1. Alleluia
Hayes
Four-part Round
Making Music Your Own, Book 6
Silver Burdett, 1968 ed.
2. Alleluia
Mozart/Lorenz
SA
Lorenz 8551
3. Alphabet, The
Mozart/Hardwicke
SA
Alfred Pub. Co. 6114
4. Ave Verum
Mozart
SA
E. C. Schirmer 484

5. Chester
Billings
Unison
Making Music Your Own, Book 5
Silver Burdett, 1968 ed.
6. Five Canons
Mozart/Trotter
Equal Voices
G. Schirmer 2620
7. Hear Our Supplication
Mozart/Hilton
SA
Mercury Music Co. 352-004
8. Joyful, Joyful We Adore Thee
Beethoven/Van Dyke
SSA
Spectrum of Music, Book 6
Macmillan, 1974 ed.
9. Merry Metronome Round, The
Beethoven
Four-part Round
Lorenz Junior Classic Anthems Collection
10. Spacious Firmament, The
Haydn/K. K. Davis
Unison, with Descant
E. C. Schirmer 1829
11. Twenty-four Canons
Haydn
SA
Peters 6999

Romantic (1810-1900)

1. Barn Owl, The
Schumann
Unison
Making Music Your Own, Book 4
Silver Burdett, 1968 ed.
2. Dearest Saviour, Watch Over Us
Berlioz/Gordon
SA
Skidmore Music Co. SK 4003

3. Echo, The
Schubert/Rider
SA
Lawson-Gould 789
4. "Holy, God of Sabaoth" from Te Deum
Dvorak/Hines
SA
Lawson-Gould 51389
5. Little Children, Come to Jesus
Prichard/Pooler
Unison
Augsburg ACL 1527
6. Look Upon Thy Children
Hopkins/Marth
SA
Belwin 10685
7. O Lord Most Merciful (Panis Angelicus)
Franck/K. K. Davis
SA
E. C. Schirmer
8. "Prayer" from Hansel and Gretel
Humperdinck/Lorenz
SA
Lorenz Junior Classic Anthems Collection
9. Sanctus
Schubert/Tolmage
SA
Staff Music Pub. Co. 476
10. Lift Up Your Songs of Praise
Saint-Saens/Landon
SA
Lorenz Junior Classic Anthems Collection
11. Wandering
Schubert
SA
Shawnee Press Rise and Shine Collection

Contemporary (1900-)

1. Buy Me Chocolate
Mysels/Ades
Five Equal Voices
Shawnee Press E101

2. Child's Book of Beasts, A
Berger
SA
J. Fischer Set 1-9562, Set 2-9796
3. Corn Song, The (In Dorian Mode)
Holst
SA
E. C. Schirmer 1898
4. Friday Afternoons
Britten
Unison or SA
Boosey and Hawkes 19288
5. Gaudeamus Hodie
Sleeth
Three Equal Voices
Carl Fischer Cm 7776
6. Haste Makes Waste
Berger
SA
Shawnee Press E80
7. Hymn to the Virgin
Casals
SA
Alexander Broude Inc.
8. I Believe In Music
Davis/Cassey
SA
Screen Gems-Columbia Music Inc.
9. It's A Wonderful Thing To Be Me
Besig
SA
Shawnee Press D170
10. Joyous Psalm, A
Butler
Unison
Chorister Guild Anthem Series A-74
11. Jubilate Deo
Dirksen
SA
Lawson-Gould 51068
12. Light
Ahrold
SA
Lawson-Gould 51068

13. Little Miss Muffet (In the Style of Handel)
Hopson
SA
Shawnee Press
14. Parade: A Spoken Fugue
Eisman
Three-part
Making Music Your Own, Book 7
Silver Burdett, 1968 ed.
15. Rats
Korte
SA with Optional Instrumentation
Julliard Book of Music
16. Sing Alleluia
Page
Unison with Instruments
Choristers Guild
17. Spread Joy
Sleeth
SSA
Fischer CM 7781
18. Sweet Baby, Sleep (Wither's Rocking Hymn)
Vaughn-Williams/Peter
SA
Lawson-Gould 51344
19. Three Limericks in Canon Form
Frackenpohl
Two-part
Edward B. Marks 14264-10
20. Two Stevenson Songs
Floyd
Unison
Boosey and Hawkes 5627
21. Voice From A Dream, A
Eilers
SA
Schmidt Music Co.
22. What Would We Do Without Music?
Sleeth
SA
Carl Fischer CM 7877
23. Younger Generation
Copland
SA
Chappell 5506

Spirituals and Folk Songs

1. Follow the Drinkin' Gourd
Spiritual/Campbell
Unison
Exploring Music, Book 5
Holt, Rinehart, and Winston, 1974 ed.
2. Goober Peas
Civil War Marching Song
SA
Shawnee Press, A Singing Bee Collection
3. If I Had A Ribbon
Folk Song/de Cormier
SA
Lawson-Gould 51756
4. Lord, Lord, I've Got Some Singing To Do
Spiritual
SA
Exploring Music, Book 5
Holt, Rinehart, and Winston, 1968 ed.
5. Oh Freedom
Spiritual/Best
SA
Shawnee Press E111
6. On My Journey
Spiritual/Eisman
SA
Making Music Your Own, Book 7
Silver Burdett, 1968 ed.
7. Pop! Goes the Weasel
American Folk Song/Vance
SA
Belwin 2132
8. School Room-1840, The
Early American Rounds/Jonson
Skidmore SK 2
9. Simple Gifts
Shaker Song/Copland
SA
Boosey and Hawkes, BH17115
10. Si Pilemon
Phillipine Folk Song
Exploring Music, Book 5
Holt, Rinehart, and Winston, 1968 ed.

11. So Long
Guthrie
Unison
Exploring Music, Book 5
Holt, Rinehart, and Winston, 1972 ed.
12. Sounds of the Singing School
American Round
Four-part
Discovering Music Together, Book 6
Follett, 1966 ed.
13. Sourwood Mountain
American Folk Song/Ehret
SA
Boosey and Hawkes 5497
14. Wayfaring Stranger
American Folk Song/de Cormier
SA
Lawson-Gould 51626

APPENDIX B

A LISTING OF ARCHITECTURE EXAMPLES FROM EACH ERA

Renaissance (1450-1600)

Brunelleschi (1377-1446)	Church of S. Lorenzo, Florence
Bramante (1444-1514)	Tempietto, Rome
Michelangelo (1475-1564)	Dome of St. Peters, Rome
Vignola (1507-1573)	Il Gesu, Rome
Palladio (1518-1580)	Villa Rotunda, Viencza

Baroque (1600-1750)

Bernini (1598-1680)	Plaza of St. Peters, Rome
Hardouin-Mansart (1646-1708)	Palace of Versailles, Paris
Fischer von Erlach (1656-1723)	St. Charles Borromaeus Church, Vienna
Prandtauer (1660-1726)	Monastery of Melk, Austria
Neumann (1687-1753)	Episcopal Palace, Wurzburg (Kaisersaal)
Wren (1632-1723)	St. Pauls Cathedral, London

Classical (1750-1810)

Langhans (1722-1808)	The Brandenburg Gate, Berlin
Chalgrin (1729-1811)	Arc de Triomphe, Paris
Jefferson (1743-1826)	Monticello, Charlottesville, Virginia
Vignon (1762-1820)	Facade, La Madeleine, Paris

Romantic (1810-1900)

Barry (1795-1860)	House of Parliament, London
Paxton (1801-1865)	Crystal Palace, London
Labrouste (1801-1875)	Bibliotheque Ste-Genevieve, Reading Room, Paris
Garnier (1825-1898)	Paris Opera House
Eiffel (1821-1923)	Eiffel Tower, Paris
Sullivan (1856-1924)	Wainwright Building, St. Louis

Contemporary (1900-)

Gaudi (1852-1926)

Casa Mila Apartment House,
Barcelona

Wright (1869-1959)

Guggenheim Museum, New York

Nervi (1891-)

Palazzetto dello Sport, Rome

Fuller (1895-)

Geodesic Dome, U. S. Pavillion
at Expo '67, Montreal

Saarinen (1910-1961)

Gateway Arch, St. Louis

TWA Terminal, Kennedy International
Airport, New York

Harrison & Advisors

United Nations Building, New York

APPENDIX C

A LISTING OF PAINTING AND SCULPTURE EXAMPLES FROM EACH ERA

Renaissance (1450-1600)

Botticelli (1440-1510)	Adoration of the Magi
da Vinci (1452-1519)	Mona Lisa
Michelangelo (1475-1564)	Sistine Chapel ceiling
	Pieta (sculpture)
Raphael (1483-1520)	Sistine Madonna
	(Madonna del Granduca)

Baroque (1600-1750)

Rubens (1577-1640)	Portraits of Rubens' Sons
	La Coup de Lance (Crucifixion)
	Lion Hunt
Bernini (1598-1680)	David (sculpture)
Rembrandt (1606-1669)	Night Watch

Classical (1750-1810)

Falconet (1716-1791)	Punishment of Cupid (sculpture)
Gainsborough (1727-1788)	The Blue Boy
Houdon (1740-1828)	Washington (sculpture)
Goya (1746-1828)	Executions of the Third of May, 1808
David (1748-1825)	Oath of the Horatii

Romantic (1810-1900)

Gericault (1791-1824)	Mounted Officer of the Imperial Guard
Delacroix (1798-1863)	Arab Rider Attacked by Lion
Bingham (1811-1879)	Fur Traders On the Missouri
Millet (1814-1875)	The Gleaners
Degas (1834-1917)	Prima Ballerina
Rodin (1840-1917)	The Thinker (sculpture)
Van Gogh (1853-1890)	Sunflowers
	Starry Night

Contemporary (1900-)

Mondrian (1877-1944)
 Klee (1879-1940)
 Leger (1881-1955)
 Picasso (1881-)

Chagall (1887-)
 Duchamp (1887-)
 Calder (1898-)
 Dali (1903-)
 Pollock (1912-1956)

Composition in White, Black, and Red
 Twittering Machine
 The City
 The Old Guitarist
 The Three Musicians
 I and the Village
 Tu'm
 Lobster Trap and Fishtail (Mobile)
 Persistence of Memory
 Convergence

APPENDIX D

A LISTING OF LISTENING EXAMPLES FROM EACH ERA

Renaissance (1450-1600)

Palestrina (1524-1594)	"Agnus Dei" from <u>Veni Sponsa Christa</u>
des Prez, Josquin (1450-1521)	El Grillo
Luther, Martin (1483-1546)	A Mighty Fortress Is Our God
Lassus (1532-1594)	"Hosanna" from <u>Mass: Puisque J'ay Perdu</u>

Baroque (1600-1750)

Handel (1685-1759)	"Hallelujah Chorus" from the <u>Messiah</u>
Bach (1685-1750)	Water Music Little Fugue in G Minor Jesu, Joy of Man's Desiring

Classical (1750-1810)

Haydn (1732-1809)	Symphony No. 6 ("Surprise"), 2nd movement
Mozart (1756-1791)	Symphony No. 40, 1st movement Eine Kleine Nachtmusic, K. 525, 4th movement
Beethoven (1770-1827)	Symphony No. 5, 1st movement Symphony No. 9, 4th movement

Romantic (1810-1900)

Schubert (1797-1828)	Erlking
Rossini (1792-1868)	"Largo al Factotum" from <u>The Barber of Seville</u>
Mendelssohn (1809-1847)	"Scherzo" from <u>Midsummer Night's Dream</u>
Wagner (1813-1883)	Prelude, Act III, Lohengrin
Moussorgsky (1835-1881)	"Ballet of the Unhatched Chicks" from <u>Pictures At An Exhibition</u>
Tchaikovsky (1840-1893)	"Trepak" and "Waltz of the Flowers" from <u>Nutcracker Suite</u>

Grieg (1843-1907)

"In the Hall of the Mountain King"
from Peer Gynt Suite

Debussy (1862-1918)

Nuages
"Golliwogs Cakewalk"
from Children's Corner Suite

Contemporary (1900-)

Schoenberg (1874-1951)

"March" from Serenade, Op. 24

Ives (1874-1954)

Variations on America

Stravinsky (1882-1971)

"Dance of the Adolescents"

from Rite of Spring

Gershwin (1898-1937)

American In Paris

Copland (1900-)

"March" from Billy the Kid

Menotti (1911-)

Amahl and the Night Visitors

Britten (1913-)

Young Persons Guide to the Orchestra

Bernstein (1918)

"America" from West Side Story

"Alleluia" from Mass

"Gloria Patri" from Mass

APPENDIX E

A READING LIST FOR THE STUDENT

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Invitation to the Dance (Weber)
Swan Lake (Tchaikovsky)
Coppelia (Delibes)
Hansel and Gretel (Humperdinck)
Nutcracker (Tchaikovsky)
Peer Gynt (Grieg)
William Tell (Rossini)
Night On Bald Mountain (Moussorgsky)
Joey the Clown (Kabelevsky)
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- Wheeler, Opal and Sybil Deucher. Franz Schubert and His Merry Friends. New York: W. P. Dutton and Co., 1961.

APPENDIX F

A LISTING OF ART CATALOGUES

Educational Audio Visual, Inc.
Pleasantville, New York 10570

This catalogue contains sets of slides from all periods, including sets of folk art and a large section of American art. No single prints available. 1974.

Rosenthal Art Slides
Edited by Patricia E. Skale
5456 S. Ridgewood Court
Chicago, Illinois 60615

This catalogue, of over 10,000 slides, may be purchased for \$2.50. Individual slides are available for \$1.50 each. Slides cannot be ordered on preview. A catalogue from the Art Institute of Chicago, listing approximately 1,300 slides is available for \$1.00. Reproduction fee is \$25.00 per slide. There is a good selection of art, architecture, sculpture, photography, crafts, Indian and African art, and minor art (weaving, furniture tapestry, etc.).

American Library Color Slide Catalogue of World art
Teachers Manual for the Study of Art History and Related
Subjects

American Library Color Slide Co., Inc.
305 E. 45th St.
New York, New York 10017

Encyclopedic coverage of architecture, sculpture, painting, and minor arts from Paleolithic to the present. Very complete. It is cross-referenced, lecture cards are available, integrated sets are available in all periods plus sets in world history, and miscellaneous surveys (science, music in our heritage, etc.). Lists approximately 70,000 slides. Cardboard mounts are \$1.10 each and glass mounts are \$1.60 each. The catalogue is \$10.00 per copy. 1970 printing.

APPENDIX G

A SAMPLE PROGRAM

Come, Let's Dance.....13th Century French Round
All Glory Laud and Honor.....Teschner/Bach
Dona Nobis Pacem.....Early Latin Canon

Alleluia, Sing Praise To The Lord.....Bach/Kjelson
Holy Shepherd, Lead Us.....Handel/James
Hosanna.....Gregor/Rasley

The Alphabet.....Mozart/Lorenz
Chester.....Billings
Joyful, Joyful We Adore Thee.....Beethoven/Van Dyke

Prayer from Hansel and Gretel.....Humperdinck/Lorenz
Wandering.....Schubert
The Sounds of the Singing School.....19th Century American
Partner Song

A Child's Book of Beasts.....Berger
 The Yak
 The Dromedary
 The Hippopotamus

A Joyous Psalm.....Butler
Younger Generation.....Copland/Swift
Spread Joy.....Sleeth

A SOURCE FOR THE TEACHER ON THE PRESENTATION OF A
UNIT OF STUDY FOR THE SIXTH GRADE STUDENT
IN THE CORRELATION OF MUSIC AND ART

by

HELEN F. KAHLER

B.M.E., Kansas State Teachers College, 1956

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1975

ABSTRACT

It is the purpose of this report to present a unit of study which will serve as a point of reference for the teacher in introducing the sixth grade elementary student to the Renaissance, Baroque, Classical, Romantic, and Contemporary eras through the correlation of art and music. The basic objective of the unit is to provide the teacher with (1) a useful understanding of the cultural patterns of the western world and (2) suggested guidelines and resources for teaching and encouraging the student to arrive at his own evaluation of works of art. It is not intended to be a detailed study of music and art, but rather a broad and generalized picture of the eras.

The eras of history covered in this unit are the Renaissance era (1450-1600), the Baroque era (1600-1750), the Classical era (1750-1810), the Romantic era (1810-1900), and the Contemporary era (1900-). The dates are used only to mark off the period of time when each of these stylistic ideals reached a peak; therefore, there is some overlap of periods, artists, and art works mentioned in this report.

A brief study of each era is followed by examples of songs suitable for the sixth grade voice, examples of music for listening, and examples of painting, sculpture, and

architecture. The selected music has been limited to unison and SA selections simple enough to be used in a classroom of approximately twenty-five students.

Guidelines for the teacher, consisting primarily of classroom-tested ideas used by the author when teaching this unit to elementary students, are included.

A representative group of music and art resources for each era was selected. No pretense is made of having compiled a complete list of these materials; only an endeavor to select an exemplary list of materials of high merit for the student. The concern for practical application to teaching the sixth grade student was paramount in the selection.

The appendices consist of listings of (1) choral examples from each era, (2) architecture examples from each era, (3) sculpture and painting examples from each era, (4) listening examples from each era, (5) reading material for the student, (6) art catalogues from which one could purchase slides to complement this unit of study, and (7) a sample program which may be used as a culminating activity.