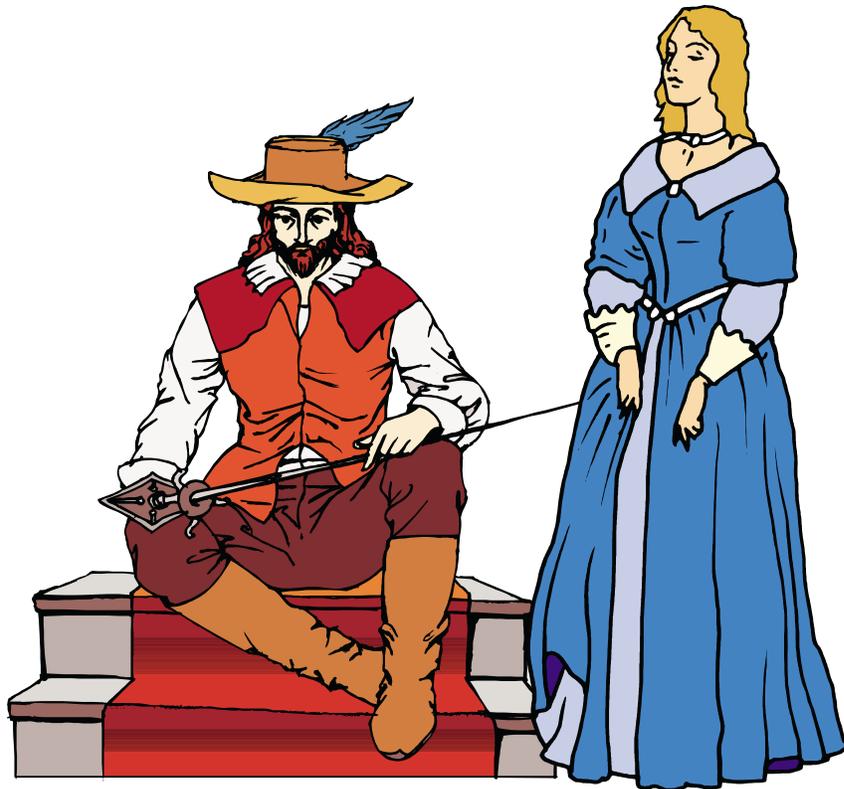


Land of Music Part 4: “Journey Through the Land of Music”

Sample Lesson



Sample from the Land of Music® Teaching Series

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LESSON 1

Items You'll Need for Lesson 1:

- *Music period time line*
- *Music notation activity (AP-1)*

Goals for Lesson 1:

- *Begin to understand that the history of music has made it what it is today.*
- *Learn the basic time periods of music.*
- *Understand that we didn't always have a written tradition in music.*

Music notation is generally universal in scope. Music in and of itself is a foreign language. Your students should know how to compose and arrange at this point using musical notation. However, it's interesting to note that most of the notation we use today wasn't developed until the 12th century.

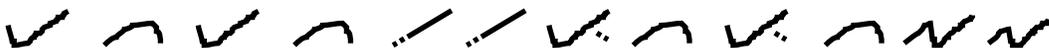
Read the following to your students as an introduction to early music.

Originally, music was an oral tradition, which means that it was handed down from generation to generation simply by performing it. It was not written down.

The written tradition we enjoy today began as musicians realized that they needed a way to learn new sounds. This early written music wouldn't help you learn a new song -- it would help you remember a song you already knew! The early notation didn't represent pitches, as it does today. Instead it represented individual sounds or groups of sounds. It didn't even indicate the length of those sounds. These developments came much later.

The early Greeks used **neumes**, which were signs that represented individual notes, but not duration or rhythm.

Put the following example of Greek neumes on the board. One of the problems with neumes is that the distance between notes is not obvious, and there is no indication of rhythm. Can any of the students guess what this song might be, just by looking at the neumes? Probably not. Do you go up or down? How long do you sing one mark?

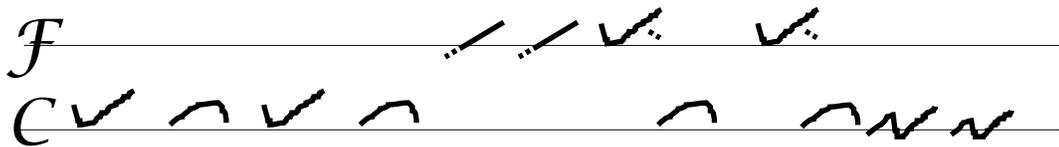


After seeing the neumes, you can see that more information was needed if a songwriter wanted to reproduce his/her music so others could play it. Keep in mind, however, that at this time in history there was little material that was published, music or literature.

First, more exact ways of representing pitches were needed. Lines were added to the neumes already in use. But it still didn't help to identify pitches or durations.

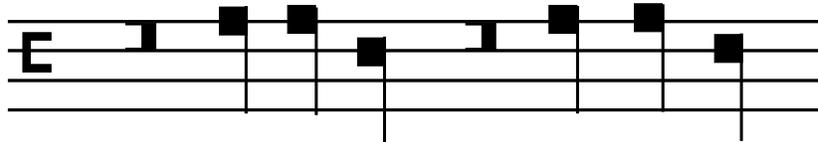
Put the following example of the second type of neume writing on the board. It's the same song as shown previously.

Does it make it any easier to play?



Around 1200, a four-line staff appeared. Many years later, the five-line staff first appeared.

Place the following on the board as an example of early notation.



Gradually, people became aware that the length of a note could be written in relationship with the other notes around it. Here's an example of a rhythm written in the 14th century.

Put the following example on the board. Have students try to write it using current notation.

H = ◊ ◊

◊ = | ◊ |



This is an example of an "Alleluia" taken from the early liturgy written in "square note" neumes, the next generation of notation.

The image shows a musical score for an Alleluia, written in square neumes on a four-line staff. The lyrics are: "Alle-lia. * ij. V. Páscha nostrum immo-lá tus est * Chrí- stus." The notation consists of square notes with stems, some with flags, and some with dots above them, indicating pitch and rhythm. The score is divided into four lines of music, each corresponding to a line of lyrics.

Historians believe music changed as it became a more important aspect of life. Even though it's taken over 1,200 years for notation to develop into its present form, the journey isn't over yet. Composers are still changing the way our music looks and feels. That's because changes in music reflect changes in society. And our world is always changing!

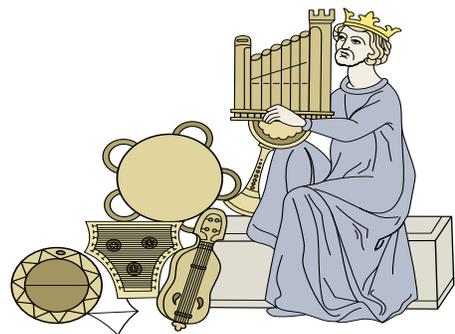
The history of music has been divided into general categories. These categories reflect when the music was written and what was going on in the world at that time.

Using the student booklet and history time line, introduce the following musical periods:

- **Medieval (or early) Music - (pre-1500)**
 - Very simple
 - Little music was written down
 - Most music was performed by troubadors
 - Mostly monophonic (one voice)
 - Simple rhythms based on speech

- **Renaissance Music (1500 - 1650)**
 Contrapuntal music was introduced (different voices went in different directions)
 Lots of imitation
 Use of modes (scales)
 Mainly polyphonic (more than one voice)
 Usually performed by instruments of the same family
- **Baroque (1650 - 1750)**
 Full of ornaments and decoration (trills are an example)
 Use of antiphonal effects (one side or voice echoing the first)
 Often accompanied by the harpsichord
 Most often named as the birth period of the modern orchestra
- **Classical (1750 - 1810)**
 Music began to be written in regular-length phrases
 Harmonies were pretty, usually around the tonic or dominant tones
 Famous composers include Mozart, Beethoven and Hadyn
 The beginnings of symphony, concerto, string quartet and opera
- **Romantic (1810 - 1900)**
 More instruments used and much larger orchestra
 Variety of harmony, some dissonance
 Music was used to tell stories or create emotions
 Famous composers include Tchaikovsky, Shubert and Verdi
 Contrasts in dynamics, instruments and pitch
- **Modern (1900 - present)**
 The acceptance of complete harmonies (dissonance is prevalent)
 Combinations of instruments
 Composers became much more aware of national heritage
 Famous composers include Stravinsky, Berlin,
 Copeland and Weber

Hand out the Notation Activity Sheet (A-1)



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Who Are We?

Note Family, Inc. is a small business that produces big results.

As a music educator, concept creator **Mary Buddemeyer-Porter** began developing the Land of Music story-based system in 1975 for use in her own music classes. She has a master's degree in Music/Arts Education from Webster University.

Bob Buddemeyer, graduate of the Central Methodist Conservatory of Music, molded the Land of Music's theory-rich musical effectiveness.

Karla Harris, a professional vocalist, writer, and graduate of the University of Missouri-St. Louis, wrote the wonderful stories, plays, video, and some of the songs in the Land of Music system.

Linda O'Heron earned her master's degree from Lindenwood University and is the organizational and creative force behind Land of Music Parts 3 and 4.

Dr. Lana Richard, accomplished pianist and Washington University Graduate, developed the child-friendly Land of Music keyboarding system.

Lisa Ducioame, the main artist responsible for the hundreds of delightful Land of Music characters and playful scenes, earned her B.F.A. from Midwestern State University in Texas.

Roman Buddemeyer earned a B.F.A. from Maryville University and a master's degree in Education from Lindenwood University in St. Louis, and contributes to the artwork. He also is Director of Marketing.

Ronald Porter, Director of Product Development and Computer Graphic Design, adds technological expertise that has been essential to creating the Land of Music materials.

There are many others who have contributed in part, including the many great teachers already using this system.