Musical Time Periods:
The Baroque Period

Science
Strand 1 Concept 1 PO 1 (Grade 5): Formulate a relevant question through observations that can be tested by an investigation.
Strand 5 Concept 5 PO 2: Describe characteristics of waves; PO 3: Quantify the relationships among the frequency, wavelength, and speed of light.

Music
Strand 2 Concept 1 PO 1 (Grade 6): Identifying/describing ways in which the principles and subject matter of other disciplines are related to music; PO 2 (Grade 7): Identifying and explaining the basic concepts behind the science of sound; PO 3 (Grade 1-3): Recognizing composers' motivations for creating music.
Strand 2 Concept 3 PO 1 (Grade 2): Drawing a picture that is inspired by listening to a specific piece of music.
Strand 3 Concept 1 PO 4 (Grade 1-2): Demonstrating/responding to various moods heard in music through facial expression, body posture, and/or movement.

Art
Strand 2 concept 3 PO 001: Identify visual/tactile characteristics of artworks from a diverse culture, different place, or time.
Strand 2 Concept 4: Discuss themes in artworks that illustrate common human experiences that transcend culture, time, and place.

Compiled by Suzie Berndt, Education Intern
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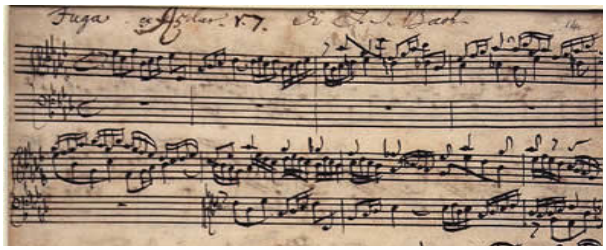
The Baroque Period (C.1600-1750 AD)



The Renaissance period in arts and culture focused on the realism, clarity, and simplicity that had disappeared throughout the Middle Ages, but the Baroque Period went in a completely different direction. Many innovations in science, economy, and international affairs caused people to mimic those changes with the arts. The resulting period was characterized by drama, emotion, and embellishment in all artistic mediums as a response to the previous era.

Galileo Galilei was first to observe the heavens with a telescope, but his lenses would be considered very poor quality by today's scientific standards.

Throughout the 17th and 18th centuries, scientists and scholars were very interested in breaking away from traditional scientific theories and practices. Taking tradition as the final word was no longer useful nor beneficial for scientists. In 1609, Johannes Kepler discovered that the planets in our solar system actually revolve around the sun, not the earth. Galileo Galilei established the laws that control motion and used a telescope to observe Jupiter. In addition to these discoveries, Francis Bacon and Rene Descartes discovered and developed new approaches to science, math, logic, and reasoning, in which they determined that experiments were more beneficial in making discoveries than relying on the findings of old, outdated scientists. The 17th century in particular demonstrated a heightened interest in usefulness and effective exploration in many areas.

At the time, music was already being supported by wealthy families and royalty known as patrons. The Church also financially supported music that focused people's attention on God. Musicians who were employed by patrons played the style of music that was appropriate and enjoyable by the household, so music styles and practices varied from region to region throughout Europe. Patrons like King Louis XIV used music and the arts as a symbol of their power, wealth, and importance. Other musicians that were not supported by patronage played musical instruments and sang songs for enjoyment at home.

This painting portrayed King Louis XIV to the public as a magnificent patron of music and knowledge.

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Around the mid-1600s, musicians began performing in public. The kind of music they performed drew inspiration from the style of art and poetry that was popular throughout Europe. While art in the Renaissance period was clean and stately, meant to be admired from a distance, Baroque-period art was significantly more dramatic and aimed to evoke some kind of emotion out of the viewer. Europeans believed that everyone had "affections", or basic emotions, that were normally complex, but were brought into balance though music. For this reason, Baroque-era music (and art) explored the range of emotions that people could feel, through words in songs, embellishments (playing *around* a note instead of simply playing the note) in instrumental music, and through performing their music for the public in order to share the emotional experience. Composers like Johann Sebastian Bach and Georg Frederich Handel wrote in two very different styles of music, but both composed music that used a variety of techniques and ideas to express emotions. Musicians and music theorists (people who study how music works) even changed the "rules" of music in order to draw the audience in to the emotional experience of the music, and called their new rule system *seconda practica*, or the Second Practice. In the new Second Practice, the power of the music controlled how the performer interpreted the text; that is, instead of the *words* dominating how the music should be written and played, the *music* itself influenced how the words were read or sung.

Key Composers of the Romantic Period

Franz Schubert – songs (*lieder)*

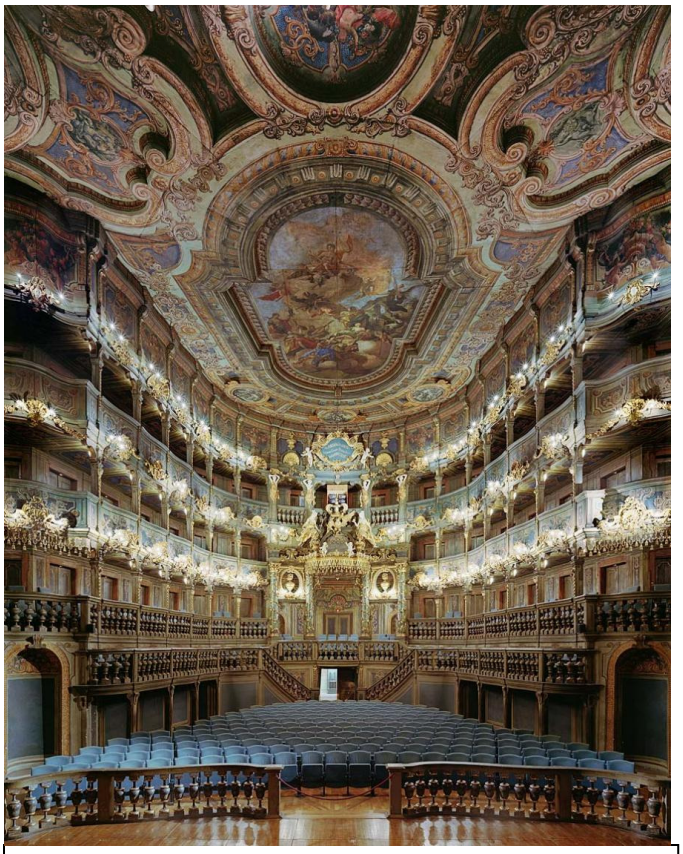
Richard Wagner - orchestra

Franz Liszt - piano

Ludwig von Beethoven - orchestra

Musicians explored many different ways to evoke the many "affections" in a human being. They embellished melody lines in order to extend and emphasize moments when the music was particularly moving. Doing so in vocal music was especially popular. In the 17th century, opera came to prominence and remained the most popular genre of music in Europe through almost the 20th century. Opera is a musical genre in which a story is told dramatically through vocal and instrumental music. It famously featured solo pieces called arias, where a singer (normally female) would passionately embellish upon the given tune.

Although the Baroque style served a purpose, it fell out of fashion relatively quickly as people became tired of its heavy emotional aspect. For the next one hundred years, music and art transformed in style, grew in popularity, and spread all over the world.



Opera houses from the Baroque era reflected the ornate nature of the music they feature.

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Lesson Plan 1: Baroque Period – Experimenting with Sound Waves

Grade Level: 5-12
Ideal Classroom: general/science; to be incorporated with lessons on waves (borrow necessary instruments from music class)
Subject Areas: Science, Music

Standards:
Science:
Strand 1 Concept 1 PO 1 (Grade 5): Formulate a relevant question through observations that can be tested by an investigation.
Strand 5 Concept 5 PO 2: Describe characteristics of waves; PO 3: Quantify the relationships among the frequency, wavelength, and speed of light.
Music:
Strand 2 Concept 1 PO 1 (Grade 6): Identifying/describing ways in which the principles and subject matter of other disciplines are related to music; PO 2 (Grade 7): Identifying and explaining the basic concepts behind the science of sound

Materials:
Slinky
Accessible computer/projector to display Youtube video
Different musical instruments
"Longitudinal Waves in Music" worksheet (see attachment)

Objective:
Students will be able to identify the nature of sound produced by musical instruments by observing the physical motion of a slinky.

Procedure:
1. Have two students firmly hold either end of a Slinky, stretched about 3-4 yards on a table or the floor. Have one of the students quickly push his/her end toward the other student, and quickly bring it back. Discuss with students:
    What happened?
    What part of the Slinky is moving?
    Did the Slinky move backward?
2. Explain to students *that this is a wave of energy. The Slinky shows the way energy moves through a solid, liquid, or gas. These three mediums contain molecules, which are evenly spaced apart. The molecules compress when the molecules vibrate as a result of the source's energy, and then return to their original position. This video shows sound waves in a different way: click here. Ask students, can you think of other ways we can "see" waves?* (i.e. ripples in a pond when a stone is tossed in)
    We can pretty accurately recognize sounds in our world, but we can get a better understanding of them by interpreting their sound waves. Scientists in the early 1600s (Baroque era) chose to gain understanding through experiments and reasoning instead of relying on the discoveries and truths from past generations. Today, we will be Baroque scientists by experimenting and hypothesizing with sound waves. We cannot see sound waves in action, but we can use information about the sound to figure out what the wave would look like. Frequency *defines the intensity of the sound, which determines if the sound is "high" or "low." This video shows the difference between loud and soft sounds' compression waves: click here. We see that low sounds have separated, low-frequency compressions, while high-pitched sounds have closer-together, high-frequency compressions.*
3. Prior to the lesson, set up 5 or 6 instrument stations in the classroom, where an instrument and its stick or mallet are placed on a desk or table with the name of the station and the name of the instrument. Distribute "Longitudinal Waves" data worksheet. Place students in groups of 2 or 3. Have students spend about five to ten minutes at each instrument station, playing the instrument and determining its relative pitch (high or low) and to draw what they think the compression wave might look like for each instrument. You can use a timer to regulate the time spent at each station.
    Suggested instruments:

-one note from a glockenspiel
-large suspended cymbal and mallet
-woodblock (or several different pitched ones)
-low-pitched drum
-triangle
-log drum

If possible, you can bring in a student musician play their instrument (cello, clarinet, etc) as one of the instrument stations.

4. After the students have completed the worksheet, review the results.

Assessment: Students will complete "Longitudinal Waves" worksheet and share their results.

Longitudinal Waves in Music ((((((((((((((((((((((((((((((((((

Group Members: _____ _____ _____

For each instrument station, play the instrument, listen to its pitch (high or low), and draw its compression wave in the box.

Station: _____

Instrument: _____

Station: _____

Instrument: _____

Station: _____

Instrument: _____

Station: _____

Instrument: _____

Station: _____

Instrument: _____

Station: _____

Instrument: _____

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Lesson Plan 1: Baroque Period – Vivaldi

Grade Level: 1-3
Ideal Classroom: general or music
Subject areas: Art, Music

Standards:
Art:
Strand 2 concept 3 PO 001: Identify visual/tactile characteristics of artworks from a diverse culture, different place, or time.
Strand 2 Concept 4: Discuss themes in artworks that illustrate common human experiences that transcend culture, time, and place
Music:
Strand 2 Concept 1 PO 3 (Grade 1-3): Recognizing composers' motivations for creating music
Strand 2 Concept 3 PO 1 (Grade 2): Drawing a picture that is inspired by listening to a specific piece of music.
Strand 3 Concept 1 PO 4 (Grade 1-2): Demonstrating/responding to various moods heard in music through facial expression, body posture, and/or movement

Materials:
Computer with internet
Vivaldi's Four Seasons (pub. July 2012)
Recording of Vivaldi's *Spring: Allegro*
Paper and crayons/markers/pencils
ribbons/ribbon sticks

Objective: Students will be able to create movement based on indicative sounds they hear in a recording of the *Allegro* movement of Vivaldi's *Spring*.

Procedure:
1. Explain to students, *The Baroque period lasted about a hundred years, and was a time when people wanted to express their deep emotions through art and music. They liked very elaborate and intricate designs, rich colors, and fast notes in music that reminded people of the elaborate designs in buildings. The Notre Dame castle in France has many different columns, windows, spires, even gargoyles!* (show students pictures here) *Even the clothes people wore were very fancy, compared to our clothes today.* Show this photo, ask students to identify parts of the woman's outfit that they do not see on people today, and how they would describe these clothes to someone who had never seen them.
2. Explain to students, *In the Baroque period, music was just like the art, buildings, and clothes: very fancy and very detailed. Antonio Vivaldi was one very famous composer from the Baroque period who wrote music that was fancy and detailed, but also very beautiful (people still consider it very beautiful today, over 400 years later!). One of his most popular works is actually a group of pieces called "The Four Seasons."*
3. Read Vivaldi's Four Seasons to students.
4. Ask students if they have ever heard music that reminds them of a place, a person, an object, etc. Ask them to share their experiences.
5. *Vivaldi was inspired by artwork created to show the four seasons. Parts of the music he wrote were to make listeners imagine scenes, animals, and nature.*
6. Pass out paper and crayons/markers/colored pencils. Have students illustrate a picture of what they imagine Vivaldi was trying to create through music. Play recording of Vivaldi's *Spring*, but do not tell students which season they are illustrating to.
7. Once the recording ends, ask students to share what they imagined, and show the class their drawing.
   Ask students if they could identify what season Vivaldi wrote music for. You can have the class take a vote if possible.
   Read Vivaldi's accompanying sonnets to the students (listed below). Ask students if they were able to hear any specific sounds that made them think of specific animals, scenes (such as a river or wind), etc.

Allegro
Springtime is upon us.
The birds celebrate her return with festive song,

and murmuring streams are softly caressed by the breezes.
Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven,
Then they die away to silence, and the birds take up their charming songs once more.

Largo
On the flower-strewn meadow, with leafy branches rustling overhead, the goat-herd sleeps, his faithful dog beside him.

Allegro
Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance beneath the brilliant canopy of spring.

8. Tell students, *Music inspires us to do something instead of simply listen, so we are going to use ribbons to put some movement to Vivaldi's beautiful string music.* Read the sonnet for *Allegro* to the students again. Have students choose object words from the sonnet that they believe were represented by music (i.e. birds, thunderstorms, breezes). Distribute ribbons, and have students brainstorm to create movement to accompany the sounds that are represented to the music. As a class, listen to the recording once again, and have them listen for the moments that they hear these sounds. Have students perform movement with recording.

Assessment: Students will create movement based on indicative sounds they hear in a recording of the *Allegro* movement of Vivaldi's *Spring*.