



CLASSICAL REVOLUTIONS, PT. 3: FROM IMPRESSIONISM TO MODERNISM

Meets National Core Arts Standards 9, 11

OBJECTIVES

- Apply criteria to evaluate artistic work (*Re9*)
- Relate artistic ideas and works with societal, cultural and historical context to deepen understanding (*Cn11*)

MATERIALS

- *Music Alive!* magazines (March 2018)
- *Music Alive!* Classroom Worksheet #5: Music Review Journal (download at musicalive.com)
- Computer or mobile device with Internet access

START

1. Ask your students to read "Classical Revolutions, Pt. 3: From Impressionism to Modernism" on pages 6-9. Then, go over the following highlighted words. [**This reinforces comprehension and vocabulary.**]

THWART—to prevent someone from accomplishing something

STIPULATED—demanded or specified a requirement

DOUR—relentlessly severe, stern, or gloomy in manner or appearance

VIABLE—capable of working successfully

NOVEL—new or unusual in an interesting way

DEVELOP

► **1. Play** Erik Satie's *Gymnopédie No. 1* (Hear the Music **track 2** on musicalive.com).

ASK

What is the piece's time signature? (3/4.)

Does it have a fast or slow tempo? (Slow.)

What instrument do you hear? (Solo piano.)

Is it in a major or minor key? (Major—D major.)

It's not so obvious that this piece is in a major key. Why is that? (It uses many complex chords.)

What is the left hand doing? (Playing different chords in a repeated pattern.)

Would you describe this piece as tightly or loosely structured?

Why or why not? (More loosely structured; the left hand keeps tempo with its repeated pattern, but the right hand is almost jazz-like in its phrasing.)

How would you describe the mood of the piece? (Dreamlike; contemplative.)

From your reading, can you tell which period of classical music this piece belongs to? (Impressionist.)

What would this piece look like if it was a painting? (Subjective—something Impressionist in style.)

Do you like this piece? Why or why not? (Subjective.)

► **2. Play** Arnold Schoenberg's *Fünf Klavierstücke, 5. Walzer* (Hear the Music **track 3** on musicalive.com).

ASK

Can anyone tell what time signature this is in? (It alternates between 2/8, 3/8, 4/8, and 5/8.)

Is it in a major or minor key? (As an atonal piece, it has no key.)

How can you tell it's atonal? (It's extremely dissonant.)

How would you describe the mood of this piece? (Chaotic.)

Based on your reading, can you name the style of composition? (Serialism.)

Are you able to guess the composer? (Arnold Schoenberg.)

Was this piece written to capture a mood? (No—it was written based off of a 12-tone scale pattern and the rules of serialism.)

What purpose does music have if it challenges the listener? (Subjective—Many experimental composers create works to challenge listeners' accepted definition of music or art.)

Do you like this piece? Why or why not? (Subjective.)

► **3. Play** Igor Stravinsky's *The Rite of Spring—Part One: The Adoration of the Earth—Introduction* (Hear the Music **track 5** on musicalive.com).

ASK

What is the piece's time signature? (It alternates between 2/4, 3/4, and 4/4.)

What instrument opens this piece of music? (Bassoon.)

Based on your reading, are you able to identify the piece? (The opening to *The Rite of Spring*, by Igor Stravinsky.)

Is this piece considered Impressionist or Modernist? (Modernist.)

Is it a serialist composition? (No.)

Would you describe it as tightly or loosely structured? (More loosely structured—its patterns are somewhat unpredictable.)

Does this piece have any short, catchy melodies that you can sing along to? (No—the melodies are very meandering and hard to remember.)

Why is it so short? (It's an excerpt from a much larger work—a ballet.)

Can you guess why this piece would incite riots at its debut?

(At the time, it was very outside the norm—perhaps because it is very dissonant and lacks predictable structure.)

What do you picture while listening to this piece? (Subjective.)

Do you like it? Why or why not? (Subjective.)

CLOSE

Pass out copies of the Music Review Journal and have students fill them out based on their reactions to the pieces. Have them split into groups of three to discuss their reactions with one another. Then, go around the room and have the groups share with the class their general thoughts on the music and concepts behind the pieces. Afterwards, collect the worksheets and review their answers for credit.

ASSESS

Did the students read the article?

Did they answer the supplementary questions?

Did they fill out the Music Review Journal worksheets?

Did they participate in group discussions about their answers?