

NTI

Non-Traditional Instruction

Arts & Humanities

Days 1-10

****Work will be modified according to each student's IEP or 504 plan**

NTI:

Arts and Humanities (Visual & Performing Arts) Music and Dance:

Day 1- Read the Rudiments of music two page handout and study the terms.

Day 2- Define the terms. Use the Rudiments of music handouts to help you answer the terms.

Day 3- Define the terms. Use the Rudiments of music handouts to help you answer the terms.

Day 4- Read the Renaissance worksheet. Answer the questions that follow.

Day 5- Read the Baroque worksheet. Answer the questions that follow.

Day 6- Read the Classical worksheet. Answer the questions that follow.

Day 7- Read the Romantic worksheet. Answer the questions that follow.

Day 8- Read and study the Dance terms

Day 9- Answer the questions that correspond with the dance definitions from day 8.

Day 10- Answer the questions that correspond with the dance definitions from day 8.

Once completed with assignments, or if you have any questions, contact Mrs. Edwards or Ms. Lee at:

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Handout for Review & Study: READING MUSIC - THE BASICS

RUDIMENTS OF MUSIC

*The ability to read, write, and perform music requires certain skills and knowledge.
The most basic of these are known as the **Rudiments** of Music.*

The Staff the five lines and four spaces on which music is written

The "G" Clef also known as the *treble clef* (contains the higher sounds)

The "F" Clef also known as the *bass clef* (contains the lower sounds)

Musical Alphabet A B C D E F G

Treble Clef Lines E G B D F

Bass Clef Spaces A C E G

The Great or Grand Staff bass and treble clefs combined

Ledger Lines lines extended above and below the regular staff

Note and Rest Values the primary values are: *whole, quarter, eighth, sixteenth, etc.*

Time Signature (also known as *meter signature*) appears as a fraction at the beginning of the music (a top number and a bottom number). Top number indicates the number of beats in each measure; bottom number indicates the type of note that gets one beat (usually 2/whole note; 4/quarter note; 8/eighth note; etc.)

The Dotted Note a dot placed *after* a note indicates the value or length of the note is increased by half of its original. (ex.: A quarter note may receive one beat; the dot placed after the notes increases it by half the original value – half a beat. Total value becomes one and one-half beats.)

Syncopation accented beats or parts of beats that ordinarily are not accented

Flat a symbol that lowers the note or pitch by half a step

Sharp a symbol that raises the note or pitch by half a step

Rhythm patterns related to the beat or pulse of the music

Handout for Review & Study: READING MUSIC - THE BASICS

NOTES ON THE STAFF

To read music you must be able to understand notes and directions pertaining to them.
Here are some illustrations and examples that might help.

Treble Clef

Treble Clef Symbol

C D E F G A B C D E F G A

Every Good Boy Does Fine

Treble clef lines:
Every Good Boy Does Fine
or
Every Good Boy Deserves Fudge

Treble clef Spaces spell FACE

Bass Clef

Bass Clef Symbol

E F G A B C D E F G A B C

Good Boys Do Fine Always

Bass clef lines:
Good Boys Do Fine Always
or
Good Boys Deserve Fudge Always

Bass clef spaces:
All Cows Eat Grass

Repeat sign

Go all the way back to the beginning and repeat to the end.

Key Signature

Note in a space

Ledger Line

Clef Symbol

Time Signature

Note on a line

Double Bar Line

Ledger Lines

Heavy Double Bar Line

Most Common Note Lengths (values)

Whole Note

Half Note

Quarter Note

Eighth Note

Sixteenth Note

One Whole Note = Two Half Notes = Four Quarter Notes = Eight Eighth Notes = Sixteen Sixteenth Notes etc.

4 beats in a measure

4 quarter notes = two half notes = one whole note = 2 quarters and 4 eighths, etc.

Quarter note gets one beat

Most Common Rests

Whole rest

Half rest

Quarter rest

Eighth rest

Sixteenth rest

Top Number = how many beats in one measure

Bottom Number = type of note that gets one beat

Sharp

Flat

Natural

"D sharp"

"D flat"

"D natural"

Gradual Dynamic Markings

p

cresc.

f

decresc.

p

p

f

p

Day 2

0-2-5-11

1. rhythm
2. treble clef
3. key signature
4. syncopation
5. sharp
6. flat
7. rest
8. ledger lines
9. staff
10. bass clef

Day 3

MUSIC Vocabulary Practice 2

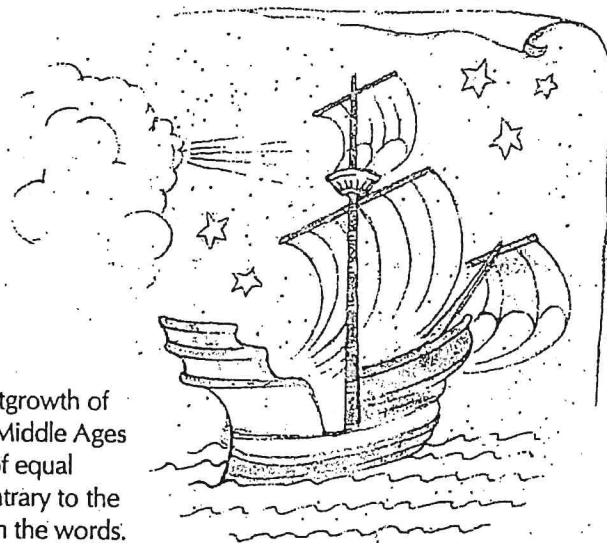
On this sheet, define the following musical terms:

1. melody
2. EGBDF
3. FACE
4. ACEG
5. GBDFA
6. F clef
7. G clef
8. natural
9. major scale
10. minor scale
11. contour

THE RENAISSANCE

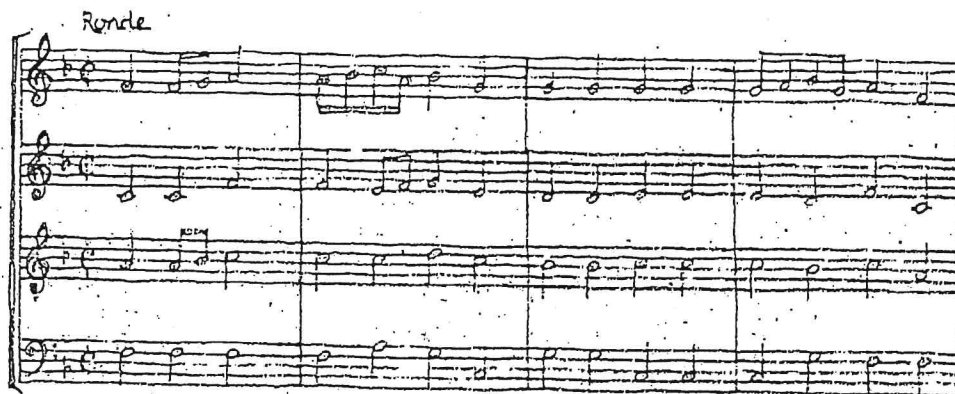
Day 4

The *Renaissance* (1400-1600) was an exciting time in world history. It was a time of advances in science by Copernicus and Galileo. It was a time of exploration by Columbus, Sir Francis Drake, Cortez, Magellan, and DeSoto. It was a time of achievements in the arts, with artists Leonardo da Vinci and Michelangelo and playwright William Shakespeare on the scene.



SACRED MUSIC

The sacred music of the Renaissance was a natural outgrowth of plainsong. The simple two-line polyphony of the late Middle Ages was expanded to use up to four different vocal parts of equal importance. This new vocal form was the *motet*. Contrary to the Middle Ages ideal, the music was more important than the words. Josquin des Prez and Giovanni Palestrina were the most famous Renaissance composers of motets.



Around 1500, many people broke away from the Roman Catholic Church. This era was called the *Reformation*. The new Protestant churches that formed had songs written for singing by the whole congregation, not just the choir. This new *chorale* style was the basis for many hymns that are still sung today.

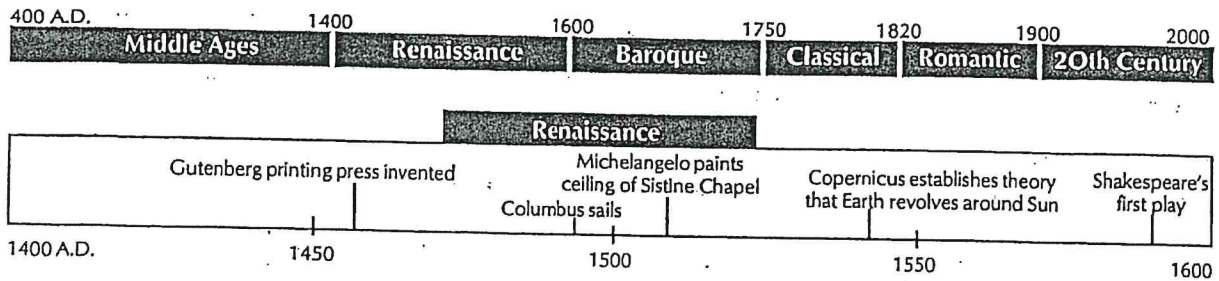
FILL IN THE BLANKS

In the Renaissance, the most important sacred vocal form was the _____. It had up to _____ parts of equal importance. Two famous composers of sacred motets were _____ and _____.

The era of the break with the Roman Catholic Church was called the _____. New Protestant churches sang hymns written in _____ style.

Day 4

7H



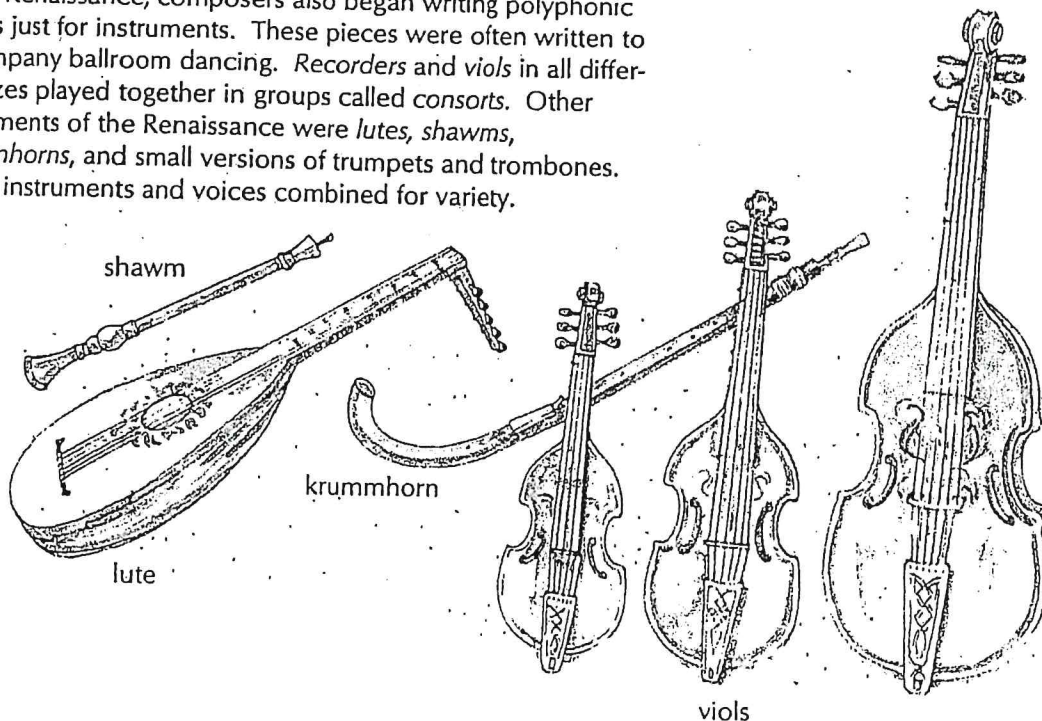
The Renaissance saw the rise of the middle class. No longer did all of the wealth belong to the nobility. People moved to cities, and spent more time seeing plays and concerts. Music was now part of any good education. With the invention of the printing press around 1450, sheet music was printed and made available to everyone. By 1600, popular music of the day was available across Europe, and the middle class learned to play instruments using method books for recorder, lute, and guitar.

SECULAR MUSIC

Madrigals, songs for small groups of voices without instruments, were the most popular form of secular music. Usually about love, madrigals became an important part of special occasions. King Henry VIII of England was a fan of madrigals, and had them sung at feasts and weddings. They often had verses with repeated choruses like popular music today.

INSTRUMENTAL MUSIC

In the Renaissance, composers also began writing polyphonic pieces just for instruments. These pieces were often written to accompany ballroom dancing. *Recorders* and *viols* in all different sizes played together in groups called *consorts*. Other instruments of the Renaissance were *lutes*, *shawms*, *krummhorns*, and small versions of trumpets and trombones. Often instruments and voices combined for variety.



BRAIN BUSTER

List two reasons why the middle class became interested in music during the Renaissance.

1. _____

THE BAROQUE PERIOD

Day 5

The *Baroque Period* (1600-1750) was an important time in the history of the world. The thirteen American colonies were formed. Galileo, Kepler, and Newton were discovering new ways to explain the universe. In music, art, architecture, and fashion, fancy decoration and ornamentation became the rule. Men and women wore wigs and coats with lace. Highly ornate trim decorated buildings.

BAROQUE MUSIC

Baroque composers like Johann Sebastian Bach reacted to these trends by creating complex polyphonic music consisting of elaborate melodies layered on top of each other. Often these melodies contained trills and fast-moving notes. The idea of using *chords* to accompany one or more melody lines also became common. In addition, composers began to write dynamics and tempo markings in their music. *Improvisation* (making up the music as you play) also became common, even in church. Finally, composers began to use their music to express emotions such as joy and anger.

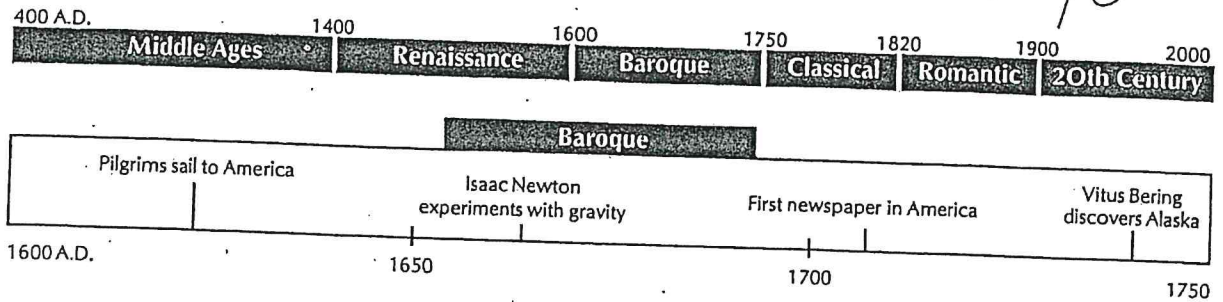
Throughout the Baroque Period, composers continued to be employed by the church and the wealthy ruling class. This system of employment was called the *patronage system*. Usually one wealthy person or *patron* paid the composer for each work and decided what kind of piece the composer should write. In many ways, this limited the creative freedom of the composers.



FILL IN THE BLANKS

The most famous composer of the Baroque Period was Johann Sebastian _____. Making up the music as you play is called _____. This practice was common, even in _____. Baroque composers began to use music to express _____. They also began to write _____ and _____ into their music. Employment of a composer by a church or wealthy person was known as the _____.

Day 5



VOCAL MUSIC

The Baroque Period saw the birth of a new form of vocal music called *opera*. Opera combines music, acting, scenery, costumes, and props. Actors and actresses sing the script, or *libretto*. Some operas are serious, and some are funny. The first opera was *Orfeo*, by Claudio Monteverdi.

INSTRUMENTAL MUSIC

During the Baroque Period, instrumental music became as important as vocal music. The Baroque Period saw a rise in music for flute, oboe, bassoon, trombone, valveless trumpets and horns, harpsichord, and organ. Recorders became less popular, and viols were gradually replaced by *violins*, *violas*, and *cellos*. Timpani was the only percussion instrument used in serious music.

Much of the music written for instruments contained several contrasting sections or movements. One example is the *concerto grosso*. Concerto grossos were written for a group of solo instruments and orchestra, and usually contained three movements (fast-slow-fast). Important Baroque composers of instrumental music were Antonio Vivaldi, Johann Pachelbel, George Frideric Handel, and Johann Sebastian Bach.

MYSTERY MESSAGE

Use the designated letters in the terms to fill in the secret message.

SECRET MESSAGE:

- | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|----|----|----|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | ! |
|---|---|---|---|---|---|---|---|---|----|----|----|---|
1. Johann Sebastian _____
 2. The script from an opera _____
 3. A piece for a group of solo instruments and orchestra (two words) _____
 4. Period from 1600-1750 _____
 5. Famous Monteverdi opera _____

THE CLASSICAL PERIOD

Day 6

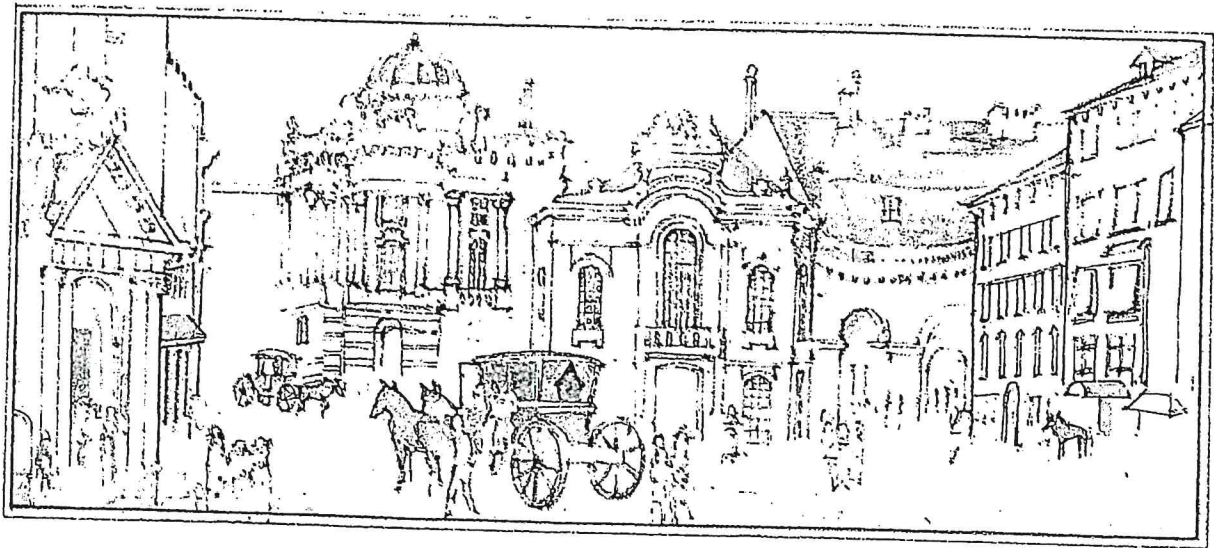
The years of the *Classical Period* (1750-1820) saw many changes in the world. The French Revolution and the Napoleonic Wars changed the face of Europe. The American Revolution and the signing of the U.S. Constitution and Bill of Rights shaped the democracy of America. In Europe, it was more and more possible for the public to enjoy and participate in leisure activities. In the music world, the patronage system began to die out, and the Classical Period saw the first public concerts where people paid admission to attend.

CLASSICAL MUSIC

Instead of the ornate Baroque music with trills and sudden changes in style, the music of the Classical Period was simple, balanced, and non-emotional. Music had straightforward titles like "Symphony No. 1" instead of flowery, descriptive titles. This music was called *absolute music*, because it was music for its own sake, not for dancing or special occasions. It was performed in the recital or concert hall.

THE SYMPHONY ORCHESTRA

For the first time, instrumental music was more important than vocal music. The modern symphony orchestra was born, with fuller sounding strings, plus clarinets, bassoons, oboes, and flutes. Although trumpets and horns were still valveless, they acquired the harmony role which made the harpsichord obsolete in the orchestra. Trombones, tubas, and the extensive percussion we use today were not yet introduced to the orchestra setting. The most important composers of the period were Franz J  seph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. Vienna was the musical center of Europe, and most serious composers spent part of their lives there.



BRAIN BUSTER

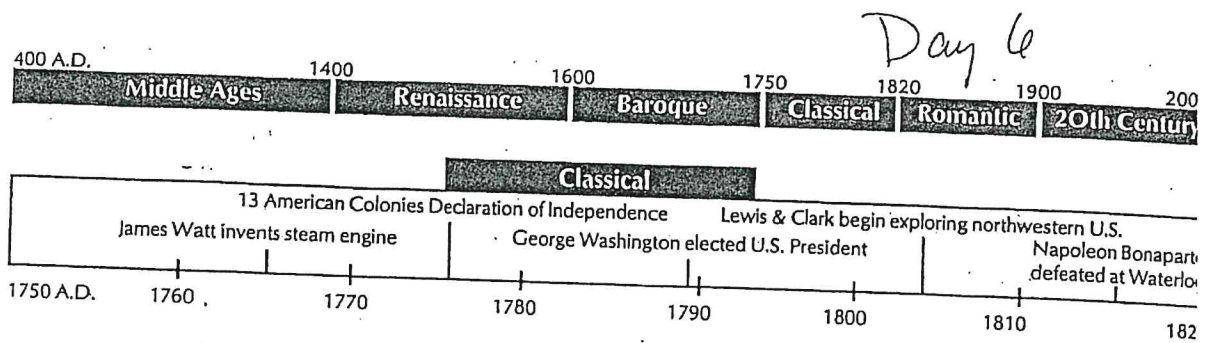
Make up titles for music, one list for Baroque titles, and one list for Classical titles. Use your imagination.

Baroque Titles

1. _____
2. _____
3. _____

Classical Titles

1. _____
2. _____
3. _____



OPERA MUSIC

In the Classical Period, the number and importance of operas declined in comparison to instrumental music. Without a wealthy patron it was difficult to fund an opera. Nevertheless, many operas were written and were enjoyed mostly by the wealthier part of society.

INSTRUMENTAL MUSIC

The concerto of the Baroque period evolved into the popular Classical concerto. The soloist was featured as the rest of the orchestra provided accompaniment. All of the instruments of the orchestra had concertos written for them. These works comprise the standard solo literature for many instruments today.

An outgrowth of the Baroque concerto grosso was the Classical *symphony*. The word *symphony* means "sounding together" and it applies to the full orchestra all playing at the same time. The first Classical symphonies were three movements (fast-slow-fast). Soon after, composers started adding a movement in $\frac{3}{4}$ time before the final movement. Hundreds of symphonies were written and performed in public concerts. Haydn alone wrote 104 symphonies.



NOTE ABOUT CLASSICAL MUSIC

When we think of "classical music" we often are referring to any music played by an orchestra or any opera music. However, when studying music history, the word "Classical" refers to the music written from 1750-1820.

FILL IN THE BLANKS

A Classical piece for solo instrument and orchestra is called a _____.

The word *symphony* means _____. The first symphonies had three _____. _____ wrote 104 symphonies.

THE ROMANTIC PERIOD

Day 7

The *Romantic Period* (1820-1900) represented change. Individual expression became important to composers, and therefore the types of pieces composed had a lot of variety. There were no restrictions on the length of a piece, or on the instruments used. The operas of Richard Wagner (Vog-ner) sometimes last 6 hours. Ludwig van Beethoven's *Ninth Symphony* requires an oversized orchestra, a full choir, and vocal soloists.

INSTRUMENTS

It was during the Romantic Period that most of the band instruments came into being as they are today. The invention and widespread use of valves changed the abilities of the trumpet, French horn, baritone, and tuba. New key systems added to the woodwind instruments made them much easier to play. These improvements made composers more interested in writing music for these instruments.



TIME TABLE

Below is a list of words. If the word or phrase goes along best with the Classical Period, write a "C." If the word or phrase goes along best with the Romantic Period, write an "R."

formality _____

emotion _____

valves _____

simplicity _____

Franz Joseph Haydn _____

individual expression _____

absolute music _____

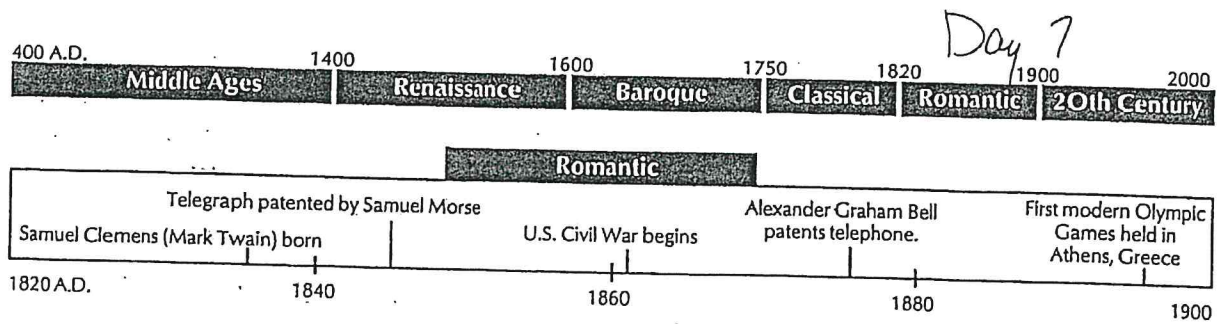
percussion _____

American Revolution _____

Wolfgang Amadeus Mozart _____

large orchestra _____

Richard Wagner _____



ORCHESTRAL MUSIC

Three main types of orchestral music were developed during the Romantic Period: the Romantic symphony, the tone poem, and the concert overture.

The *Romantic symphony* is an expanded version of the Classical symphony, with many more instruments and a flexible number of movements. Many romantic symphonies were examples of *program music* (music that tells a story). One example is Hector Berlioz' *Fantastic Symphony*.

From these program symphonies emerged the *tone poem*. Tone poems are long, one-movement works that tell a story. *Till Eulenspiegel's Merry Pranks* by Richard Strauss is an example of a famous tone poem.

The third type of orchestral music developed from the overture. Overtures traditionally began operas and set the mood for the audience. In the Romantic period, composers began writing overtures without attaching them to operas. These pieces were called *concert overtures*. One example is *Fingal's Cave Overture* by Felix Mendelssohn.

NATIONALISTIC MUSIC

Until the Romantic Period, most composers, regardless of their nationality, borrowed musical styles from Germany, France, and Italy. A new trend called *nationalism* inspired composers to incorporate native folk songs and styles into their music. Russia was the leader of the nationalistic movement, with composers such as Alexander Borodin, Modeste Mussorgsky, and Nicolai Rimsky-Korsakov. A good example of a nationalistic Russian opera is *A Life for the Tsar* by Michael Glinka. In Czechoslovakia, Antonin Dvořák's *Slavonic Dances* derived from folk songs and rhythms.

FILL IN THE BLANKS

Three main types of orchestral music developed during the Romantic Period were the

_____, the _____, and the _____. During the Romantic Period, a trend called _____ inspired composers to incorporate native _____ and styles into their music. An example of a nationalistic piece is Antonin Dvořák's _____.

Day 8

Axial movement- Movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed to travel from one location to another. Examples include stretching, bending, turning in place, gesturing.

Balance- a state of equilibrium referring to the balance of weight or the spatial arrangement of bodies.

Ballet- A form of Western classical dance that originated in the Renaissance courts of Europe. The dance form was formally codified by the time of King Louis XIV (mid-1600's), who was accomplished dancer, responsible for extensive notation as well as support for dance.

body knowledge- A wareness of one's body and its possibilities, capabilities and limitations

Choreography- creation and composition of dances by arranging or inventing steps, movements, and pattern of movements.

Contrast-to set side by side to emphasize difference in dance, two movements that differ in energy, space, (size, direction, level), design (symmetrical/asymmetrical, open/closed), timing (fast/slow, even,uneven, themes or patterns.

Dynamics-energy of movement expressed in varying intensities, accent and quality

Folk/traditional-dance associated with a nationalistic purpose, usually performed today as surviving portion of a traditional celebration and done for social gatherings or as recreation

Force/energy- an element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. Examples of movement qualities are: sustained, percussive, suspended, swinging and collapsing.

Genre- a particular kind or style of dance, such as, ballet, jazz, modern, folk, tap, hip-hop, etc.

Improvisation- movement created spontaneously, which ranges from freeform to highly structured environments, always including an element of chance.

Isolated movement-movement executed with one body part or a small part of the body. Examples are rolling the head, shrugging the shoulders and rotating the pelvis.

Jazz dance- dance marked by movement isolations and complex polyrhythms found in African American music such as, ragtime, jazz, spirituals, blues, work songs and is considered an American style of dance.

Kinesthetics- Physics principles that govern motion, flow, and weight in time and space including: the law of gravity, balance and centrifugal force.

Locomotion- a form of physical movement progressing from one place to another. Walking, running, grapevine, galloping, leaping, jumping, hopping, skipping, sliding, etc.

Modern dance- a type of dance that began as a rebellion against steps and positions and values, Expressive and original or authentic movement. Alvin Ailey and Martha Graham

Partnering/group skills- skills requiring cooperation, coordination and dependence, including imitation, lead and follow, echo, mirroring and call and response

Pathways- a line along which a person or part of the person such as an arm or head, moves. Pathways can be linear, in circles, zigzags, etc.

Principles of composition- similar to the principles of visual art. Refers to the presence of unity, continuity (transitions) and variety (contrasts and repetition-patterns) in the choreography

Projection- the ability of the dancer to present their body with confidence and the required energy to communicate movements clearly to an audience.

Rhythm- a structure of movement patterns in time; the pattern produced by emphasis and duration of notes in music.

Shape- a position of the body in space, such as curved, straight, angular, twisted, symmetrical, asymmetrical, etc.

Social dance- dance performed in a social setting; traditionally referred to as ballroom, but includes all popular social dances performed with or without partners

Space- an element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, pathway, range of movement and level of movement (Low, middle, high).

Tap dance- a type of dance that concentrates on footwork and rhythm. This type of dance grew out of American popular dancing, with significant roots in African American, Irish and English clogging traditions.

Tempo- the speed of the music or dance

Time- the element of dance involving rhythm, phrasing, tempo, accent and duration. Time can be metered as in music or based on body rhythms such as breath, emotions, and heartbeat.

Transition- when a movement phrase or section progresses to the next.

Unison- dance movement that takes place at the same time across the whole group of dancers

Unity- a feeling of completion or wholeness in a dance achieved when all parts work well together.

Variety- a quantity or range of different things. Helps maintain the audience's interest and helps the choreographer to develop the dance. Contrasts in the use of space (open/closed), force (smooth/sharp) and spatial designs (straight lines/ curves/zigzags)

Work- a piece of choreography or dance

5 Written questions

1. when a movement phrase or section progresses to the next.

2. Physics principles that govern motion, flow, and weight in time and space including: the law of gravity, balance and centrifugal force.

3. an element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. Examples of movement qualities are: sustained, percussive, suspended, swinging and collapsing.

4. a type of dance that concentrates on footwork and rhythm. This type of dance grew out of American popular dancing, with significant roots in African American, Irish and English clogging traditions.

5. Awareness of one's body and its possibilities, capabilities and limitations

5 Matching questions

1. _____ projection

2. _____ folk/traditional

3. _____ social dance

4. _____ improvisation

5. _____ isolated movement

A. movement executed with one body part or a small part of the body. Examples are rooting the head, shrugging the shoulders and rotating the pelvis.

B. dance performed in a social setting; traditionally referred to as ballroom, but includes all popular social dances performed with or without partners

C. dance associated with a nationalistic purpose, usually performed today as surviving portion of a traditional celebration and done for social gatherings or as recreation

D. the ability of the dancer to present their body with confidence and the required energy to communicate movements clearly to an audience.

E. movement created spontaneously, which ranges from freeform to highly structured environments, always including an element of chance.

5 Multiple choice questions

10/9/2017

Test: Dance Vocabulary The Quiz / Quizlet

Day 10

1. a piece of choreography or dance

- A. unity
- B. work
- C. genre
- D. tempo

2. a position of the body in space, such as curved, straight, angular, twisted, symmetrical, asymmetrical, etc.

- A. genre
- B. rhythm
- C. space
- D. shape

3. Movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed to travel from one location to another. Examples include stretching, bending, turning in place, gesturing.

- A. improvisation
- B. isolated movement
- C. modern dance
- D. Axial movement

4. dance marked by movement isolations and complex polyrhythms found in African American music such as, ragtime, jazz, spirituals, blues, work songs and is considered an American style of dance.

- A. social dance
- B. tap dance
- C. locomotion
- D. jazz dance

5. a particular kind or style of dance, such as, ballet, jazz, modern, folk, tap, hip-hop, etc.

- A. genre
- B. unity
- C. balance
- D. shape

5 True/False questions

1. the element of dance involving rhythm, phrasing, tempo, accent and duration. Time can be metered as in music or based on body rhythms such as breath, emotions, and heartbeat. → time

- ☐ True
- ☐ False

10/9/2017

Test: Dance Vocabulary The Quiz | Quizlet

Day 10

2. to set side by side to emphasize difference in dance, two movements that differ in energy, space, (size, direction, level), design (symmetrical/asymmetrical, open/closed), timing (fast/slow, even/uneven, themes or patterns). → contrast

- ☐ True
- ☐ False

3. dance movement that takes place at the same time across the whole group of dancers → unity

- ☐ True
- ☐ False

4. a quantity or range of different things. Helps maintain the audience's interest and helps the choreographer to develop the dance. Contrasts in the use of space(open/closed), force(smooth/sharp) and spatial designs(straight lines/ curves/zigzags) → ballet

- ☐ True
- ☐ False

5. a state of equilibrium referring to the balance of weight or the spatial arrangement of bodies. → balance

- ☐ True
- ☐ False