



## WELCOME AND INTRODUCTION

This Curriculum Guide is designed to prepare, reinforce, and extend learning concepts and ideas from the MPR Class Notes video *What's in a Title?*

The information and activities in this Guide are intended to make music come alive and align with Minnesota Standards in Music Education. We hope you will personalize, modify, or adjust content to meet the needs of your unique classroom.

In this curriculum, you will find a number of activities both directly and indirectly related to content from *What's in a Title?*

## PREPARING TO WATCH THE VIDEO

Just as literacy teachers use pre-reading strategies, music teachers can use pre-listening/pre-watching strategies. This helps students create a mental framework to organize new ideas, relate new content to prior knowledge, and make connections. What you bring to a listening experience will affect what you hear and take away from that experience.

Here are activities to prepare students for concepts and ideas in the video.

1. Listen to String Quartet No. 53 in D Major, "The Lark," Op. 64, No. 5.  
DO NOT tell students the title of the piece before listening. Tell them that their job is to listen to the piece and create a title solely based on what they hear.
2. Repeat this activity using a few different works. Here are some suggestions. Listen ahead of time and choose an excerpt, as several of these are quite long.
  - a. *Waltz c#, Op. 64, No. 2*, F. Chopin
  - b. *Symphony No. 38 in D major, "Prague"*, K. 504, W. A. Mozart
  - c. *Orchestral Set No. 1: Three Places in New England*, Charles Ives
  - d. *Trio for Piano, Clarinet, and Cello in a minor, Op. 114*, Johannes Brahms
  - e. *Black, Brown, and Beige*, Duke Ellington
  - f. *Three Romances for Piano and Violin, Op. 22*, Clara Schumann
3. After listening to a selection, and asking students to volunteer some of their ideas, reveal the actual title. This will help build interest and curiosity. Some aspects of the title might be obvious, other parts less so.

**REINFORCE IDEAS AND CONCEPTS FROM THE VIDEO THROUGH ACTIVE LEARNING**

In *What's in a Title?*, the narrator breaks down the title of Haydn's String Quartet No. 53 in D major, "The Lark"), Op. 64, No. 5 into six parts. The process is similar to a grammar teacher diagramming sentences. The table below shows the different elements that may be included in a title.

Ensemble identification	Number	Key	Thematic Name	Opus/Catalog	Number
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There will be many exceptions, but this table serves as an excellent framework. Return to listening examples above and ask students to enter each title into the grid.

Ensemble identification	Number	Key	Thematic Name	Opus/Catalog	Number
String Quartet	No. 53	D Major	"The Lark"	Opus 64	No. 5
Waltz	N/A	c# minor	N/A	Opus 62	No. 2
Symphony	No. 38	D Major	"Prague"	K. 504	N/A
Orchestral Set	No. 1	Not identified in the title	Three Places in New England	N/A	N/A
Black, Brown, and Beige	N/A	Not identified in the title	N/A	N/A	N/A
Three Romances for Violin and Piano	N/A	Not identified in the title	N/A	Opus 22	N/A

A completed grid will create as many questions as it answers, which is great fodder for classroom discussion. For example, *Black, Brown and Beige* doesn't really belong in "Ensemble identification." Would it be more appropriate to put that under "thematic name?" Why or why not? Ask students to defend their answers.

### EXTEND LEARNING WITH PROJECTS AND ACTIVITIES

Dissecting the title of a piece is a great jumping off point for extended research projects. This is a great way to integrate curriculum and skills from other academic areas. For example.

1. Choose a composer and create a spreadsheet of all of his or her works. Categorize according to ensemble identification. This exercise helps students break down and categorize large amounts of information. It also breeds appreciation for the scope of a composer's work- and the hard work that goes into cataloging it.

Below is a chart detailing and categorizing a very prolific composer, Franz Josef Haydn. Anthony van Hoboken created a catalog of Haydn's work that breaks down as follows.

Symphonies	108
String Quartets	83
Trios	21
Divertimentos	58
Concertos	44
Masses	14
Overtures	16
Piano Sonatas	52
Other solo piano works	12
Dances	29
Operas	13
Marches	7
Other	293

# CLASS NOTES VIDEOS

2. Once the information is gathered, create a visual representation like a pie graph representing the breakdown by type of work.
3. If your students have a deep knowledge of composers, this chart is a great conversation starter. Classical music aficionados know Haydn wrote a lot of symphonies and string quartets, but who knew he wrote opera?
4. Compare Hoboken's methods with other famous classical composer catalogs, such as Otto Erich Deutsch's catalog of Schubert's work or Ludwig von Köchel's Mozart catalog. Köchel and Deutsch don't use quite the same system as Hoboken. Compare and contrast and see if students can figure out the difference. (Answer: The latter two catalog chronologically as opposed to Hoboken's method of categorizing by type.)
5. If a student is really ambitious, ask him or her to create a catalog system for a composer or musician whose works are not yet cataloged.

## STANDARDS

The activities in this guide address the strand of "Artistic Process: Respond or Critique" across all grade levels. The complete standard is listed below for the highest level applicable. Teachers of lower grades can find the correlating benchmark for their grade level.

Grades 9-12. 3. Artistic Process: Respond or Critique: 1. Respond to or critique a variety of creations and performances using the artistic foundations. Music. 9.4.1.3.1. Analyze, interpret and evaluate a variety of musical works or performance by applying self-selected criteria within the traditions of the art form.



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Music

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