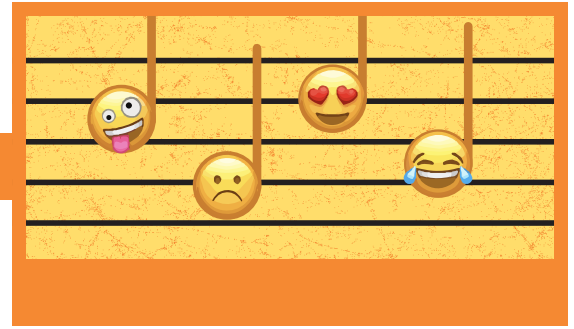


# Music and Emotion

Grades 5-8



## Lesson 1 — *The Musical Shape of an Emotion*

### Objective

Students will understand the characteristics of two musical genres; the march and the waltz. They will explore how rhythm, meter and tempo can alter the intent or mood of a piece of music, using selections by Mendelssohn, Beethoven, Strauss II and Copland. Students will conduct in duple/triple meter and identify macro/micro beat within the music.

### Suggested Materials

- Recording of Felix Mendelssohn's "Wedding March" from *A Midsummer Night's Dream* (audio links can be found at [youtube.com/user/BfloPhilharmonic](https://www.youtube.com/user/BfloPhilharmonic))
- Recording of Ludwig van Beethoven's *Symphony No. 3*, movement 2 (audio links can be found at [youtube.com/user/BfloPhilharmonic](https://www.youtube.com/user/BfloPhilharmonic))
- Recording of Johann Strauss' "Blue Danube" (audio links can be found at [youtube.com/user/BfloPhilharmonic](https://www.youtube.com/user/BfloPhilharmonic))
- Recording of Aaron Copland's "Saturday Night Waltz" from *Rodeo* (audio links can be found at [youtube.com/user/BfloPhilharmonic](https://www.youtube.com/user/BfloPhilharmonic))
- Word Bank (provided)

### New York State Arts Standards

MU:Re7.1.5a	MU:Re7.1.6a	MU:Re7.1.7a	MU:Re7.1.8a
MU:Re7.2.5a	MU:Re7.2.6a	MU:Re7.2.7a	MU:Re7.2.8a
MU:Re8.1.5a	MU:Re8.1.6a	MU:Re8.1.7a	MU:Re8.1.8a
MU:Cn10.1.5b	MU:Cn10.1.6b	MU:Cn10.1.7b	MU:Cn10.1.8b

### Common Core Learning Standards for ELA & Literacy

Reading, CCR 1, 2, 4, 6 and 7

Writing, CCR 11

Speaking & Listening, CCR 1, 2, 4 and 6

Language, CCR 1, 3, 4, 5 and 6

### Procedure

- 1) Introduce the topic of musical genre: One possible definition- a category of music that shares similar characteristics in technique, style, form, and context. When writing music, a composer may be influenced by the characteristics of the genre to make particular musical choices. What kinds of musical genres can the students name? (Ex: Broadway song, march, national anthem, symphony, lullaby, dance, etc.) If you were creating music for a particular occasion or purpose, why might you choose one genre over another?
- 2) Play Felix Mendelssohn's "Wedding March" from *A Midsummer Night's Dream* for students. After listening for a little while, ask them to describe the music. Have they heard it before? In what context? What is the tempo of this music? How might they move to this music? Now think about the meter – is it in duple or triple? Show the students a two conducting pattern and a three conducting pattern and ask them to see which one fits the music.
- 3) Ask students what genre this music might fit in, and why they think that. After receiving some responses, share some information: Mendelssohn's *Wedding March* is music written to accompany the Shakespeare play called *Midsummer Night's Dream*. It depicts a wedding within the play. It has become widely used at weddings over the last 150 years as the bride and groom make their exit as an official married couple. This piece is a march. What do students think the mood of this music is, especially knowing when this music is usually performed?

## Lesson 1 — *The Musical Shape of an Emotion* (continued)

- 4) Now play the beginning of Beethoven's Symphony No. 3, movement 2. Ask students the same questions about it: Describe how this music sounds. What is the tempo of this music? How might they move to this music? Try conducting the two-pattern to this music. How does it sound and feel differently from the first piece?
- 5) What musical genre does this music fit in? They might be surprised to learn that this is also a march; a funeral march. How is this march different from the wedding march that Mendelssohn wrote? What musical choices did Beethoven make to create the mood of a funeral march? Discuss how tempo, rhythm and character all affect the mood.
- 6) Now, we will look at a different musical genre, the waltz. Play Strauss' "Blue Danube" for students. After listening for a little while, ask them to describe this music. Have they heard it before? What is the tempo of this music? How might they move to this music? Now think about the meter – is it in duple or triple? Show the students a two conducting pattern and a three conducting pattern and ask them to see which one fits the music. How would they describe the mood?
- 7) What genre of music does this fit in? Share some information about this piece. Johann Strauss' "Blue Danube" is one of the most famous waltzes ever written. A waltz is a dance form in three that was widely used in Vienna at the time the composer was writing. When this is performed by orchestras, the conductor actually conducts a single beat for each bar instead of three. This macro beat helps give the waltz a graceful feel, which makes it easy to dance to. See if the students can feel the macro beat in one and the micro beat in three.
- 8) Finally, play Copland's "Saturday Night Waltz" starting at the 35 second mark. Ask the same questions about this piece while students listen. How is this different from the previous selection? How is it the same? What is the meter? What is the mood of this music? Can they tell what musical genre this is? Can they conduct it in three?

### Extended learning:

Take a look back at the four pieces that were just compared. These composers used the march and the waltz to evoke completely different moods by changing the tempos, rhythms, and dynamics of the music.

Pick a familiar melody or song that the students know and sing or play it using different tempos, rhythms and moods. See how each version of the song changes the way that it feels while listening.

Lesson 1 — *The Musical Shape of an Emotion* (continued)

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**LOUD!**

**FAST**

*Choppy*

**Bright**

**Major**

Duple

*Busy*

**HOT**

Quiet

**Slow...**

Smooth

**Dark**

**Minor**

Triple

**Still**

**Cold**