A Water Music Adventure

Teacher’s Resource Guide

Julia Wedman
Catherine Magowan
with materials from Connexionarts
Table of Contents

Welcome and biographies.................................................................................................................. 3
Acknowledgments.............................................................................................................................. 6
Using the Teacher’s Resource Guide................................................................................................. 7
About the Recording.......................................................................................................................... 7
Tafelmusik’s Educational Initiatives.................................................................................................. 8
What to Expect at the Concert.......................................................................................................... 9
Concert Programme......................................................................................................................... 10
A Water Music Adventure: An Introduction ..................................................................................... 11
Lessons and Activities ..................................................................................................................... 13
  Curriculum Connections Matrix.................................................................................................... 13
  LESSON I: Party with King George I
    I. Who is Handel and what is a Water Party? ........................................................................... 14
    II. Listening and creating a modern day Water Party .............................................................. 16
    Connections to Ontario Curriculum ......................................................................................... 17
  Student Sheet: Who were George Frederic Handel and King George I? ............................... 20
  Student Sheet: How to please a king ......................................................................................... 22
  Student Sheet: Water Party! ....................................................................................................... 24
  Student Sheet: Plan your own Royal Water Party! ................................................................. 26
  LESSON II: Listening and responding to Handel’s Music ............................................................ 27
    I. Listening and responding to a hornpipe ............................................................................ 28
    II. Experiencing Baroque dance ......................................................................................... 31
    Connections to Ontario Curriculum .................................................................................... 33
    Student Sheet: How do I feel about music? ........................................................................ 36
    Teacher Supplement: How do I feel about music? ............................................................ 38
    Student Sheet: Baroque dance chart .................................................................................... 40
  LESSON III: Music and our environment ..................................................................................... 41
    I. Researching the materials used to make Baroque instruments ......................................... 43
    II. What are Baroque instruments and how do they sound? .............................................. 44
    III. What materials are used to make Baroque instruments? ............................................. 46
    IV. Listening and responding to Baroque instruments ......................................................... 47
    V. Creating new instruments ............................................................................................... 48
    Connections to Ontario Curriculum .................................................................................... 49
    Student Sheet: What am I made of? .................................................................................... 54
    Student Sheet: Why am I musical? ..................................................................................... 56
    Teacher Answer Sheet: Why am I musical? ....................................................................... 57
    Student Sheet: Who am I and what am I made of? ............................................................ 60
    Teacher’s Answer Sheet: Who am I and what am I made of? ........................................... 62
    Student Sheet: Guess the instrument challenge .................................................................. 64
    Student Sheet: Conducting patterns ..................................................................................... 66
    Teacher Guide: Homemade Instruments .............................................................................. 68
  LESSON IV: Inspired by Live Performance .................................................................................. 72
  Connections to Ontario Curriculum ......................................................................................... 77
  Additional Resources ................................................................................................................... 80

Cover image: A View of the Fireworks and Illuminations at his grace the Duke of Richmond’s at Whitehall and on the River Thames, on Monday 15th May 1749 (coloured engraving) (see also 73957) by English School (18th century) Private Collection / The Bridgeman Art Library Nationality / copyright status: English / out of copyright
Welcome to Tafelmusik’s
A Water Music Adventure!

Dear Teachers,

We are looking forward to seeing you and your students at “A Water Music Adventure”. As specialists in period performance, we believe that baroque music can be as fresh as it would be if it had been written for us today. We look forward to sharing our passion for the music of the past with your students, helping them make connections between their lives and those of musicians in the 17th and 18th centuries.

The resources in this guide will help to engage your students and bring the baroque world back to life, deepening their experience of the Tafelmusik Water Music concert. The activities contained in this booklet will introduce your students to the historical figures at the time The Water Music was written, the instruments of the baroque orchestra and environmental issues affecting the future of music making. We hope that you will take time to explore the information, lessons, and activities, and that you will enjoy playing the accompanying compact disc for your students.

Music Director of Tafelmusik since 1981, violinist JEANNE LAMON has been praised by critics in Europe and North America for her strong musical leadership. Under her direction, Tafelmusik has achieved international stature and is considered one of the best ensembles in its fields.

Jeanne has received many awards and honours, including the Order of Canada. In addition to performing with and directing Tafelmusik, Ms. Lamon regularly guest directs symphony orchestras in North America and abroad. She is passionate about teaching young professionals, which she does at the University of Toronto and at the Glenn Gould School of the Royal Conservatory of Music.
Originally from Saskatoon, Saskatchewan, JULIA WEDMAN has performed all over Canada, the US, Europe, Asia and New Zealand. As a student, she developed a passion for period performance, inspired by her work at Indiana University, the University of Western Ontario and the University of Toronto. Ms. Wedman is a member of the innovative young Baroque ensemble I Furiosi (ifuriosi.com). In the summer season, Ms. Wedman is one of the directors of the Kirby Quartet Summer Chamber Music Workshop in Langley, B.C., where she performs and teaches with the dynamic Kirby String Quartet, who like to play everything from Purcell to Dvorak to John Zorn.

A Water Music Adventure Concertmaster CHRISTOPHER VERRETTE has been a member of Tafelmusik since 1993 and is a frequent soloist and leader with the orchestra. He studied at Indiana University, is guest director with the Indianapolis Baroque Orchestra and is a founding member of the Chicago Baroque Ensemble and Ensemble Voltaire (Indianapolis). Mr. Verrette collaborates with ensembles around North America, performing music from seven centuries on not only the violin and viola, but also early instruments such as the rebec, vielle and viola d'amore.

A native of California, DOMINIC TERESI plays the dulcian (an early version of the bassoon) and Baroque, Classical and Modern bassoons. His playing has been described as “lively and graceful” (New York Times) and “dazzling” (Toronto Star), “reminding us of the expressive powers of the bassoon” (The Globe and Mail). Mr. Teresi has performed and recorded all over the world with Tafelmusik and many other ensembles. He studied at Yale and Indiana Universities, and has a medaille d'or from the Conservatoire National de Region in Bordeaux, France.
About the Orchestra

Led by Music Director Jeanne Lamon, The Tafelmusik Baroque Orchestra is one of the world’s leading orchestras performing on period instruments. This means that all of their instruments were either made in Baroque times, or are reproductions of these old instruments. The members of the orchestra study how music was played in the seventeenth and eighteenth centuries, and many of them spend time researching and teaching the music as well as performing it.

Tafelmusik is the Baroque Orchestra-In-Residence at the University of Toronto Faculty of Music, and musicians from the orchestra also teach at the Royal Conservatory of Music. The orchestra regularly travels to other schools all over the world to give music workshops, and every year runs a summer music program in Toronto called the Tafelmusik Baroque Summer Institute for students studying to become professional Baroque musicians and professional musicians wanting to learn more about playing Baroque music.

The Tafelmusik Chamber Choir, directed by Ivars Taurins joins the orchestra for many concerts, and also specializes in period performance.

In the last 25 years the Tafelmusik Baroque Orchestra has played in more than 280 cities and almost 30 countries around the world, including Canada, the U.S., Central America, South America, Asia, Europe and the Middle East.

The orchestra was founded in 1979 and the choir in 1981. Tafelmusik performs over 50 concerts a year in Toronto and tours extensively around the world. There are 76 recordings, of which 9 have won Juno Awards for Best Classical Album.
Acknowledgments

_Tafelmusik_ gratefully acknowledges the participation of the following donors:

The Canada Council for the Arts

Ontario Arts Council

Toronto Arts Council

The Arts Education Initiative of the Ontario Arts Foundation

The Ontario Trillium Foundation

Anonymous (1)

J.P. Bickell Foundation

BMO Financial Group

Lynn and James Haight

Hal Jackman Fund at the Ontario Arts Foundation

The Julie-Jiggs Foundation

The Catherine and Maxwell Meighen Foundation

Bennett Family Foundation

DuPont Canada Inc.

John G. Harkness

Hospitality Tours

KPMG LLP

Newshore Capital Group

Vale Inco Limited

Thank you…

…to Alison Kenny-Gardhouse and Catherine West from Connexionarts, Alison Mackay for the use of her materials, Patrick Jordan for developing a sample menu in Lesson I-II, Leslie Magowan for contributing in Lesson I-I, and to Spy Dénommé-Welch and Carole Mandel for their input and copy-editing.
Using the Teacher’s Resource Guide

The lessons in the Lessons and Activities section provide a number of ways for students to explore the rich content in this resource and the concert program. As you begin the unit:

♫ Start a *Water Music* Portfolio for each student to collect the student sheets, individual drawings, written responses, and research materials that will be generated during the unit.

♫ Establish a *Handel’s Water Music Word Wall* and post interesting vocabulary as you come across it during the unit.

♫ Explore the CD by listening to a new selection each day, being sure to share any information from the liner notes with your students.

♫ Share the performer biographies with your students before they attend the concert, to help the students to develop a personal connection with the artists.

♫ Additionally, you may wish to work towards a *Water Music Festival* in your own school as a culmination for the unit. Plan to display the artwork and stories you will develop, perform the movement and dance pieces, and throw a King George I- style barge party.

♫ Customize this resource guide to best suit the needs of your students, using some or all of the suggested activities.

♫ A Supplement File is available for download at: http://www.tafelmusik.org/education/teacherstudy.htm. This file contains images and information cards to help enrich your students’ educational experience.

**About the Recording:**

**Water Music by George Frederic Handel**

A recording of the Handel’s three orchestral suites called the Water Music has been included as part of the Handel’s *Water Music* Adventure Resource Guide. It provides an excellent and engaging introduction to Baroque music for you and your students. The music was recorded by Tafelmusik in 1996 and was nominated for a 1997 Juno award.

Four of the selections will be played at the student concert:

♫ #3 Allegro ♫ #8 Hornpipe
♫ #5 Air ♫ #11 Alla Hornpipe
♫ #7 Bourrée

You will find more information about the Handel and his music in the following lessons, and in the helpful liner notes for the recording. Handel’s *Water Music* was at hit from its very first performance, and enjoys immense popularity all over the world to this day. It is sure to be a favourite with your students too! We hope that you will explore the whole recording with your students, and will keep these resources for future use.
Tafelmusik’s Educational Initiatives

*Tafelmusik* launched its first educational programmes in 1995 with two open rehearsals and 150 free concert tickets for regular evening performances. Since that time, these initiatives have grown to include free afternoon concerts for student audiences, downloadable preparatory materials for teachers and parents, musician visits to schools throughout North America and a Juno-award-winning children’s recording. Every year musicians are directly involved in the creation of new education concerts, in-depth workshops, Baroque Education Day, and a comprehensive Baroque music education website. We also offer special ticket prices to teachers wishing to introduce their classes to *Tafelmusik* concerts.

*Tafelmusik* also supports lifelong learning and offers several adult learning opportunities, including informal musician talkbacks following Wednesday night concerts, pre-concert lectures by knowledgeable experts in the community and free concerts in the community.

**Educator Resource Materials**

*Tafelmusik*’s vision is to be an international centre of musical excellence for generations to come. For additional resources and more information about *Tafelmusik*’s educational initiatives, visit our website at [http://www.tafelmusik.org](http://www.tafelmusik.org). From our website you can access the *Tafelmusik Baroque Learning Centre*, and download additional Educator Resource materials. To accompany many of our education programmes, *Tafelmusik* musicians have created several Study Guides to help provide teachers, parents, students and music lovers with information on Baroque and classical composers, instruments, history, culture and music.

**Coming in September 2008!**

The Quest for Arundo Donax

*The webgame*

*Tafelmusik*’s exciting new webgame based on the Juno-Award winning CD
What to Expect at the Concert

In Toronto, Tafelmusik performs in the sanctuary of the historic Trinity-St. Paul’s United Church. Your students will be interested in the striking architecture of the building, so do take time to provide some background if you are attending the concert at this venue.

The concert lasts 55 minutes. Please plan to arrive 15 minutes ahead of time.

Your students should use the washrooms before or after the concert as they should not leave the auditorium during the performance. Remind students that they must not bring anything to eat or drink into the performance hall.

Did you know...

Trinity-St. Paul’s United Church started its life in 1889 as the Trinity Methodist Church. It is a beautiful stone building, designed by Edmund Burke, who designed the Bloor St. Viaduct, the downtown Simpson's (now The Bay), and many other Toronto landmarks. Through the years many famous Canadians have been associated with the church, including Prime Minister Lester B. Pearson and soprano Lois Marshall. The extensive church buildings are now home to many organizations involved in neighbourhood outreach, social justice activities, educational forums, support services, and the performing arts. The organ was built in 1941 by renowned organ builders from Québec, Casavant Frères. (Visit their website at www.casavant.ca to find out more about pipe organs.)
Concert Programme

TAFELMUSIK BAROQUE ORCHESTRA
Jeanne Lamon Music Director

Education Concerts
Winter/Spring 2008

Directed by Christopher Verrette

Allegro, from Water Music
George Frederic Handel
1685-1759

Air, from Water Music
G.F. Handel

Alla Hornpipe, from Water Music
G.F. Handel

First movement of Symphony in D Minor, op. 12, no. 4
“In the house of the devil”
Luigi Boccherini
1743-1805

First movement of Concerto for 3 violins in D Major,
after BWV 1064
Johann Sebastian Bach
1685-1750
Julia Wedman, Aisslinn Nosky & Cristina Zacharias violins

First movement of Spring, from The Four Seasons
Antonio Vivaldi
1678-1741
Paricia Ahern violin

Bourée & Hornpipe, from Water Music
G.F. Handel

Programmed & scripted by Julia Wedman
**A Water Music Adventure: An Introduction**

Musicians from all eras and all cultures have been inspired by nature and the environment they live in. Some composers write songs about places they have been, or different animals, or the weather. In this unit we will discover how the environment inspired composers, musicians, and instrument makers of the Baroque era. We will learn about the *Water Music*, three orchestral suites written by George Frederic Handel. Many composers wrote music for parties, or music for kings, or music for kings’ parties, but Handel was the only one who wrote music for a king who was having a party on a boat! We will discover how writing music to be played on a boat may have influenced Handel’s musical decisions about what kind of piece he would write. Throughout this unit, we will also discover how the environment can inspire our own music making, instrument making and our enjoyment of music performed by others.

**What is Baroque music?**
The word *baroque* likely comes from the ancient Portuguese noun "barroco", which means a misshapen pearl. It was originally used as an insult to describe art or music which was overly extravagant, even slightly bizarre, and over time became a word associated with music composed between 1600 and 1750 in Europe.

**What is a Baroque orchestra?**
In Renaissance instrumental ensemble music, each part was played by one musician. Baroque composers continued to compose solo and chamber music, but they also experimented with creating a fuller sound by putting several performers on one part to form an orchestra. The Tafelmusik Orchestra has adopted the configuration of one of Bach’s orchestras, which had two oboes, bassoon, harpsichord and strings.

Baroque composers began to compose more extended instrumental pieces than before, and they created forms in which several movements could be grouped together. Sometimes these movements were in contrasting but related keys. Our modern system of major and minor keys is an invention of the Baroque period. Baroque composers were the first to think of their music as a series of chords built above a bass line, each having a relationship with the main note of the key.

**What is Water Music by George Frederic Handel?**
The famous *Water Music* was composed for a special excursion of King George I of England on the Thames River in London on July 17, 1717. The king invited his guests to sail on open barges up the river while they were entertained by about 50 musicians who also were sailing on a separate barge. A newspaper reported that the king liked the music so much that he had it performed three times at the party, and it has since become one of the most famous pieces of Baroque music ever written.

Water Music is a collection of three orchestral suites. A suite is a set of instrumental pieces based on the forms and styles of dance music. People in the Baroque era loved to dance and they loved to watch professional dancers perform. Kings, queens, princes, dukes and very wealthy

---

1 Taken from the “Go for Baroque” Tafelmusik Resource Guide by Alison Mackay
families had their own orchestras that played in the evenings for dancing. People took lessons in order to learn the steps for dances such as the bourrée, minuet, hornpipe, and rigaudon. Dancing at these evening parties wasn't as free form as it is today - you had to learn how to make basic steps, and then where to move on the floor. In the Baroque era, people loved to hear dance music even when they were just listening at concerts, so many composers created works that included all of their favourite dance pieces grouped together in one key. To get the audience's attention for the beginning of the concert, many composers begin their suites with an Overture. Overtures were introductory pieces written to be played at the beginning of staged works like operas and ballets that set the tone for the whole work, and get everyone in the mood for more music. You can hear the Overture and all of these types of dances on the Water Music CD.

**What other Baroque composers will we hear at the concert?**
We will also be playing music by Luigi Boccherini, Johann Sebastian Bach, and Antonio Vivaldi. Some of these composers, such as Handel, Vivaldi and Bach are still famous today. Boccherini is less well known today, but in his day he was very famous as a composer and a virtuoso cello player.

**Luigi Boccherini (1743-1805)**
Luigi Boccherini was the son of a cello and double bass player. He and his father played in Vienna court’s theatre orchestra, but Boccherini left soon after on a concert tour to Paris and Madrid, where he ended up staying. The Infante Don Luis in Madrid employed Boccherini as both composer and cellist. King Frederick William II of Prussia, an amateur cellist, also paid Boccherini for many years to keep him supplied with cello music to play. Boccherini composed over 100 string quintets, 100 string quartets, 100 other chamber works, several cello concertos and approximately 30 symphonies.

**Johann Sebastian Bach (1685-1750)**
Born into a famous family of musicians, Johann Sebastian Bach lived in Germany and was most famous in his own lifetime as a virtuoso organist, however today we revere him as a composer of solo instrumental music, chamber and orchestral works, and cantatas. Bach composed cantatas for the church choirs of Leipzig where he lived for the last 27 years of his life. Early in his life he worked as official composer to Prince Leopold of Cöthen, and was responsible for providing musical entertainment for the royal family. Here he composed his famous *Brandenburg Concertos* for various combinations of instruments.

**Antonio Vivaldi (1678-1741)**
Antonio Vivaldi was born in Venice, the Italian city of canals and gondolas. He spent much of his life teaching at an orphanage for girls; this establishment had a famous orchestra made up of the most talented students whose playing was an attraction for music lovers from all around Europe. Vivaldi was one of the most renowned violin soloists of his time and many of his famous violin concertos were composed for him to play with the all-girl orchestra.

---

2 “Go for Baroque” Tafelmusik Resource Guide by Alison Mackay
3 Ibid.
Lessons and Activities

The following arts-infused lessons and activities will help you to introduce Baroque music and its connection to our environment and materials that we use in our world today to your students.

Much of the music at the Tafelmusik concert you will be attending (including the music on the accompanying CD) was composed by George Frederic Handel for his life-long patron, King George I.

The following lessons are designed to meet a wide range of curricular goals, as the following chart indicates. You are encouraged to customize these lessons by incorporating your own particular curriculum expectations. Use any or all of the materials provided depending on the particular needs of your classroom.

Curriculum Connections Matrix

<table>
<thead>
<tr>
<th></th>
<th>Language Arts</th>
<th>Science and Math</th>
<th>Social Studies</th>
<th>Drama and Dance</th>
<th>Music</th>
<th>Visual Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Party with King George</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Listening and responding to Handel's Music</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Music and our Environment</td>
<td></td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Inspired by Live Performance</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
</tbody>
</table>

* Connections will vary, depending on the activities selected.
**LESSON I: Party with King George I**

**Lesson Focus**
Students are introduced to the life and music of George Frederic Handel through visual images, actively listening to music, reading a short play about his relationship with his patron, King George I, and by creating their own modern day Royal Water Party.

**Materials**
I. Who is Handel and what is a Water Party?
   - Allegro, track #3, *Water Music* [CD]
   - Student Sheet: How to please a king
   - Student Sheet: Who were George Frederic Handel and King George I?
   - Stick-on notes
   - Crown (optional, not included)

II. Listening and creating a modern day Water Party
   - Allegro, track #3, *Water Music* [CD]
   - Student Sheet: A Water Party!
   - Student Sheet: Plan your own Royal Water Party!
   - Supplement File: Pictures of Handel and King George

**Procedure**
I. Who is Handel and what is a Water Party?
   - Play the first part of the Allegro (track #3 from the *Water Music* CD). Pause CD at 00:54 to give the students a short example of the *Water Music*.
   - Begin this unit by showing pictures of King George I's Royal Water Party to the students. You may want to print out or make an overhead of one of the pictures from your Supplement File.
   - Ask the students to make predictions about what is going on in the pictures. You may want to ask the following questions:
     - *What is this a picture of?*
     - *What is happening here?*
     - *When and where does this picture come from?*
     - *How can you tell this is not a recent picture?*
     - *Is it something you might see on Lake Ontario today?*
     - *What country is this?*
   - Choose 3 students to read the short play on Student Sheet: How to please a king. The King George I character may want to wear a crown (optional, not included).
Depending on your student's reading level, you may want to read one of the roles yourself. You can also choose a student to play the musical cues. The musical cues can end when the "DJ" feels it is appropriate.

♫ Post pictures of Handel and King George I on your bulletin board (see Supplement File)

♫ Hand out the Student Sheet: Who were George Frederick Handel and King George I? and give each student a stick-on note.

♫ Have students read the information sheets and write something that they find interesting about Handel and/or King George on a stick-on note.

♫ Have the students post notes around the bulletin board pictures of Handel and King George.

♫ Over the course of the unit, add more pictures of the Baroque era to your bulletin board, such as those of Handel, King George I, historical London, Baroque instruments, and Baroque clothing. If possible, spend some class time exploring the additional resources located at the end of this guide.
II. Listening and creating a modern day Water Party

♫ Play the Allegro (track #3 from the Water Music CD). You may want to stop at the end of the A section at 00:54, or play on until 2:26.

♫ Discuss characteristics of music that make it ideal to play at a party. For example:
- Is it up-beat in character?
- Does the music put people in a good mood?
- Do people feel like dancing when they hear it?

♫ Have the students offer examples of their favourite music to play at parties.

♫ Listen to a little bit of the music again and ask the students:
- Why might this have been good music for a party in Handel’s time?
- Why might it have been good for a party on a boat?

♫ Explain that the Water Music is a collection of dances, and most of the music is up-beat and fun, just as one might expect for music at a party.

♫ Hand out or make an overhead of Student Sheet: Water Party!

♫ Read the description of the water party from the letter by the German ambassador. Note that Handel had 50 musicians playing on one boat! This is a lot, but they had to generate a lot of sound because he didn’t have microphones or speakers to amplify the sound. Notice how Handel used lots of wind instruments like oboes, trumpets and horns. These were considered loud, or "outdoor" instruments, and their sound could carry across the water. In fact, this was the first time horns were used in England - they were originally from Germany like Handel and King George! There is no harpsichord mentioned in the instrument list, because Handel's instrument was too big to fit on the boat, so he just conducted the orchestra without playing along. There were also reports that when the musicians' boat was near the king's boat, the musicians would play quieter music, and when they drifted farther away, they would play the louder music. They even had their own volume control!

♫ Hand out the Student Sheet: Plan your own Royal Water Party. Have the students describe a party they might throw if they were a king, queen or celebrity today. Have them look at King George I’s menu on Student Sheet: Water Party! Would they serve that kind of food at their party? Where would they sail for their party? What kinds of musicians or other celebrities might they invite to entertain them? Have the students share their ideas with each other in groups of 4 when they have completed the assignment.
Connections to Ontario Curriculum

This lesson supports the delivery of the following expectations from The Arts K-8: Music.

Grade 4

Overall Expectations
By the end of Grade 4, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through visual arts, drama, creative movement, language).

Specific Expectations
By the end of Grade 4, student will:
Knowledge of Elements
- identify the individual instruments of the woodwind, brass, string, and percussion families;
- identify tone colours (the specific sounds of individual instruments or voices) in familiar music;

Critical Thinking
- express their response to music from a variety of cultures and historical periods (e.g., "Frère Jacques", "Waltzing Matilda");
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a word-processing program, storytelling, a collage);
- explain, using appropriate musical terminology, their preference for specific songs or pieces of music;
- describe how a composer can manipulate the elements of music to create a specific mood (e.g., in The Sorcerer’s Apprentice by Dukas);
- explain the effects of different musical choices.

Grade 5

Overall Expectations
By the end of Grade 5, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Specific Expectations
By the end of Grade 5, student will:

Knowledge of Elements

- recognize different kinds of tone colour in pieces of music (e.g., the sound of steel drums);
- recognize and classify various instruments (e.g., as woodwind, brass, stringed, or percussion instruments);

Critical Thinking

- describe how various elements of music are combined to create different moods;
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., computer graphics, charcoal drawings);

Grade 6

Overall Expectations

By the end of Grade 6, student will:

- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Specific Expectations

By the end of Grade 6, student will:

Knowledge of Elements

- identify different kinds of tone colour in various performing ensembles (e.g., Inuit singing group, Mariachi band, string quartet);

Critical Thinking

- describe how the various elements of music are used to create mood in two pieces of music in different styles;
- describe, through listening, the main characteristics of pieces of music from the Baroque and Classical periods (e.g., Water Music by Handel, Clarinet Concerto in A, K.622, by Mozart);
- describe briefly the construction and use of an instrument (e.g., European flute, gong in a Javanese gamelan);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., painting, computer animation).

Grade 7

Overall Expectations

By the end of Grade 7, student will:

- demonstrate an understanding of the basic elements of music specified for this grade
(see below) through listening to, performing, and creating music;
- communicate their understanding and knowledge of music in appropriate ways (e.g.,
  through an oral presentation of research, through creative movement);
- identify and perform music of a variety of cultures and historical periods.

**Specific Expectations**

By the end of Grade 7, student will:

**Knowledge of Elements**
- identify tone colours in various performing ensembles (e.g., brass trio, string quartet,
  marching band);

**Critical Thinking**
- describe how changes in texture alter the mood in a piece of music (e.g., "Hava Nagila",
  Clair de lune by Debussy);
- communicate their thoughts and feelings about the music they hear, using language and
  a variety of art forms and media (e.g., a short essay, a dance drama);
- describe the history, construction, and use of an instrument (e.g., historical or period
  instrument such as the sackbut, or the instrument they play in class);
- identify ways in which the music industry affects various aspects of society and the
  economy (e.g., hair styles, clothing styles, values).

**Grade 8**

**Overall Expectations**

By the end of Grade 8, student will:
- demonstrate an understanding of the basic elements of music specified for this grade
  through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this
  grade;
- communicate their understanding and knowledge of music in appropriate ways (e.g.,
  compare the characteristics of music of different historical periods; represent their
  response to music through painting);
- identify and perform music of a variety of cultures and historical periods.

**Specific Expectations**

By the end of Grade 8, student will:

**Critical Thinking**
- describe some aspects of the historical context of music that they sing, play, or listen to
  (e.g., identify some major political events, social or philosophical movements,
  architectural or painting styles);
- communicate their thoughts and feelings about the music they hear, using language and
  a variety of art forms and media (e.g., videotape, improvisation, watercolour paintings);
George Frederic Handel was born in Germany in the same year as another very famous Baroque composer, J.S. Bach - in 1685. Although the two composers never met they both suffered from failing eyesight in old age, and both went blind after botched eye operations by a shady English eye doctor named John Taylor.

Unlike Bach, who came from a long line of professional musicians, Handel was the son of a barber-surgeon (a common combination at the time) who was determined that his musical son should become a lawyer. He forbade Handel from playing any instruments, but the boy smuggled a quiet keyboard into the attic and secretly learned to play it. On a visit to the duke who employed his father, Handel gave a dazzling performance on the organ and was then allowed to take lessons in violin, harpsichord and composition, as long as he promised to study law as well.

**Handel's Musical Career**

At the age of 18 Handel went to the north of Germany to play violin and harpsichord in the orchestra of the Hamburg opera theatre. This experience inspired a life-long love of opera, which later took him to Italy. In Florence, Venice and Rome he had great success with his church compositions and instrumental music as well as his operas. For *Rodrigo*, his first Italian opera, the grand duke of Florence paid him 100 "sequins" and a set of silver knives and forks.

In 1704 when Handel was 19 he dueled with his friend Johann Mattheson after a performance of Mattheson's opera, *Cleopatra*. Handel decided he wanted to play the harpsichord for the entire opera, but Mattheson wanted to take over as he usually did after the character he was playing, Antonius, dies near the end. They were goaded into dueling in the market place and Handel would've likely died had it not been for a metal button on his coat, which shattered at being struck by Mattheson's sword. Both Handel and Mattheson left the fight relatively unscathed, and they reconciled less than a month later.

When he was 25, Handel returned to the north of Germany to become the official court composer to Georg Ludwig of Hanover, who later became King George I of England. During his time in Georg Ludvig's employ, Handel made many trips to London, where he became a famous organist. He often went to St. Paul's Cathedral in the evening after the services were over to improvise on the organ. Afterwards he went to the nearby Queen's Arms tavern to eat, drink and play the harpsichord!

**Did you know...**

Handel was a famous organist and often went to St. Paul's Cathedral in the evening after the services were over to improvise on the organ. Afterwards he went to the nearby Queen's Arms tavern to eat, drink and play the harpsichord!

He also composed music for the choir of Westminster Abbey, including the famous anthems for the coronation of George II in 1727. The music was performed by a choir of 40 singers and a huge orchestra of 160 players.
idolized for his Italian operas and keyboard performances and was entertained and housed in the mansions of the rich and famous.

He found London a much more pleasant place than Hannover, the city where he was supposed to be working. When Georg Ludwig came to England to become the king in 1714, Handel was able to stay in London permanently, and he lived there for the rest of his life.

Handel also wrote hundreds of instrumental works. The most famous of these is the orchestral suite known as Water Music.

Did you know... 
As a composer of dramatic works, Handel was closely associated with two theatres in the centre of London – the King’s Theatre in the Haymarket, and the Covent Garden Theatre, so-called because it was built on the site of a former convent.

What was London like when Handel lived there?
Handel first arrived in London on a chilly day in the autumn of 1710. Visitors at this time often remarked on the thick black smoke which hung over the city from the coal which people used to heat their homes.

Did you know...
Handel often visited at St. James Palace, the main residence of King George and Queen Caroline, to attend social functions, to perform concerts and to give music lessons to the two princesses. He composed music for national occasions such as victories in war and royal funerals. His most famous royal commission was the music for the water party that took place on the Thames river on July 17, 1717.

Like modern Toronto, eighteenth-century London was a city of contrasts. Although it was a time of great prosperity, many people lived in extreme poverty and some had to sleep on the streets. Well-to-do people gathered in coffee houses to drink the new hot beverage which had just arrived from Turkey. They also loved to attend the opera, and it was this audience which first attracted Handel to the city.

After 13 years of living as a long-term guest in various mansions around the city, Handel moved to his own house on Brooke Street, which was within walking distance of Hyde Park. He spent his time in a variety of London buildings, depending on what kind of music he was composing.

King George I
King George I of England was actually born a German prince in 1660. His grandmother was an English princess, and he inherited the throne of Great Britain and Ireland through her and his mother. He was unpopular in England because he didn't speak English when he arrived and he was shy and awkward in public, but he did a good job of running the country. He loved music and his favourite composer was George Frederic Handel. He supported Handel and commissioned many works from him, including the Water Music.
Student Sheet: How to please a king

I-I

Cast of Characters

♫ Narrator
♫ King George I of England
♫ [Baron] Kilmanseck, the king's brother-in-law
♫ [Madame] de Kilmanseck, the king's sister, and wife of the Baron
♫ Also needed - a DJ to play the musical cues

♫ Cue music: first couple of phrases of Andante (track #9 on the Water Music CD) ♫

Narrator: It was a hot and rainy July in London England. The year was 1714 and the new King of England, King George the First, was pacing around his throne room at St. James Palace. He was feeling very grumpy being cooped up in the big, stuffy castle, listening to the rain on the rooftop.

King George: (shouting in a thick German accent) Baron!

Baron: Yes your majesty?

King George: Vere eez zat scoundrel Handel? Vy is he hidink from me?

Narrator: (aside) He means "Where is that scoundrel Handel and why is he hiding from him?

King George: Vy eez he never here to entertain me? And vy does eet always rain in zis country?

Baron: Your majesty, I am sure Handel will be along shortly. He is probably composing some new music for you as we speak...

King George: Composink? Composink?! All zat scoundrel ever does is take vacations in Italy! And ven he is here, he eats and drinks in ze taverns with those opera zingers!

Baron: Now calm down Your Majesty, I am sure there is a perfectly logical explanation...

King George: (interrupting the Baron) Explanations! Explanations! No more excuses! When I moved here from Germany, I paid for zat scoundrel to come to England to work! Not to drink my money away in ze taverns! I demand someone to find him and bring him to me at once! And when will zis horrible rain ever stop? Zis city smells even worse when it rains! Send for ze Royal Meteorologist! At once!

Baron: Yes, Your Majesty, right away sir. I will go at once.

♫ Cue music: a few phrases from Bouree (track #7 on the Water Music CD) ♫

Narrator: Later that day, at the king's sister's house...

Baron: ...I don't know what to do with him. He gets grumpier every day. I am at my wit's end!
Madame: I know dear. He has been in a rotten mood ever since he had that big fight with the Prince over who was going to be the new baby's godfather at the christening. I think the Prince should be able to choose whomever he wants to be his son's godfather, but George is used to making all of the decisions in the family...

Baron: We need to do something to lift his spirits. But what?

Madame: Hmm...What does George like to do?

Baron: Well, he likes to eat.

Madame: Yes...

Baron: He likes to drink.

Madame: That's true.

Baron: He really likes to dress up in his fancy clothes.

Madame: You said it.

Baron: But mostly he loves listening to music.

Madame: I've got it! Remember last summer we had a party with all of the boats out on the water? Let's have an even bigger one this year!

Baron: Great idea my dear! He had a lot of fun last year! I will find Handel and get him to write some new music.

Madame: I will have the Royal Chef prepare a feast of all of George's favourite foods! And of course everyone we know will want to be on the guest list. It will be the party of the season!

Baron: And I will consult the Royal Meteorologist to make sure it doesn't rain! This is sure to put him in a better mood. Phew. I feel much calmer now.

*Cue music: A couple of phrases from Air (track #5 on the Water Music CD)*

Narrator: And so Baron and Madame de Kilmannseck put on the biggest and best water party that England had ever seen. No one had ever seen so many boats on the Thames River! Of course, the King's boat was the biggest and best of them all. The second biggest boat was the musician's barge, where King George's favourite composer, George Frederic Handel stood conducting over 50 musicians! The musicians played every kind of instrument including horns that no one had ever seen or heard before. King George loved the music so much that he made Handel and his musicians play it three times - once before supper and twice after! He stayed up until 3:00 in the morning, and didn't once notice that his son didn't show up to the party...

*Cue music: Hornpipe (track #8 on the Water Music CD)*
Royal Water Party
Lord Ranelagh's villa, Chelsea, July 17, 1717

Menu

I

Pottage Profiterole pullet
A hot soup made with chicken stock and vegetables, with savoury chicken-filled dumplings

Beef Hotch Pott
A thick and hearty beef dish, made by sealing the ingredients in an earthenware jug and boiling

Fricandoes white
Slices of veal braised in a light and creamy sauce

II

Chickens and pease
Roasted chicken served with green peas

Chyne of Lamb
A succulent center roast of lamb served with bacon and pickled mushrooms

Capon Enfans
Tender roasted male chicken

Squobbs Fricassay
A stew of young pidgeons made with onion, carrots and parsley
III

Salmon
Poached salmon served with a white oyster and lemon sauce

Pullets with Eggs
Boiled female chickens served with poached eggs sitting on nests of boiled spinach with vinegar sauce

Ducks and Pheasants potts
A selection of duck and pheasant patés

Carpes gr'y
Boiled white freshwater fish served with a white wine sauce

Artichokes
Fresh steamed artichokes, served with butter

French beans
Long thin green beans served with a lemon-pickle and mushroom ketchup sauce

Calf's Head Surprize
The skin of a calf's head stuffed with calf brains, tongue and other sweetmeats

Supper will be served with a selection of the King George's finest wines and ales, followed by Walnuts, Stilton cheese and Port wine

From a report sent to Berlin by Friedrich Bonet, the German Ambassador to London:
A few weeks ago the king expressed his desire to have a concert on the river. The necessary orders were given and the entertainment took place the day before yesterday. About eight in the evening the King repaired to His barge, into which were admitted the Duchess of Bolton, Countess Godolphin, Mad. de Kilmameck (sic. Kilmansecke), Mrs Were and the Earl of Orkney, the Gentleman of the Bedchamber in Waiting. Next to the King's barge was that of the musicians, about 50 in number, who played on all kinds of instruments, to wit trumpets, horns, hautboys (oboes), bassoons, German flutes, French flutes, violins, and basses; but there were no singers. The music had been composed especially by the famous Handel, a native of Halle, and His Majesty's Principal Court Composer. His Majesty approved of it so greatly that he caused it to be repeated three times in all, altogether each performance last an hour -- namely twice before and once after supper. The evening was all that could be desired for the festivity, the number of barges and above all of boats filled with people desirous of hearing was beyond counting. In order to make this entertainment the more exquisite, Mad. de Kilmameck had arranged a choice supper in the late Lord Ranelagh's villa at Chelsea on the river, where the King went at one in the morning. He left at three o'clock and returned to St. James's about half past four. The concert cost Baron Kilmameck £150 for the musicians alone. Neither the Prince nor the Princess (of Wales) took any part in this festivity.

*This menu is inspired by a dinner which was served to King George I at St. James' Palace on July 1, 1721. From Stephen Mennell's All Manners of Food, 1985, Oxford: Basil Blackwell. Ltd
Imagine you are a king or queen today. You want to throw a Royal Water Party for all of your friends and family. *Where would you sail? How many people and who would attend? What kind of entertainment would you have? Would you invite any famous musicians or other celebrities to entertain your guests? What would you serve for supper?* Write an invitation, and don't forget to tell your guests where to go and what time they should be there!
Lesson Focus
Students are introduced to the elements of Baroque music through Handel's *Water Music*, and discover ways to respond physically and emotionally to his music.

Materials
I. Listening and responding to a hornpipe
- 🎵 Hornpipe, track #8, *Water Music* [CD]
- 🎵 Student sheet: How do I feel about music?
- 🎵 Teacher Supplement: How do I feel about music?

II. Experiencing Baroque dance
- 🎵 Bourrée, track #7, *Water Music* [CD]
- 🎵 King and Queen crowns (optional, not included)
- 🎵 Student Sheet: Baroque dance chart
- 🎵 Dance criteria chart
- 🎵 Graph paper and pencils
- 🎵 Tambourine or small drum (optional, not included)

I. Listening and responding to a hornpipe
- 🎵 Play the Hornpipe (track #8 up to 00:48 on the *Water Music* CD). Ask students to find a quiet way to keep the beat as they listen. *What movement seems to fit this music?* After students offer suggestions, share with them that it is a hornpipe - a sailor's dance. It was named after the instrument that was used to accompany this dance - essentially a small reedpipe with a bell made of an animal horn. For more information and pictures about the hornpipe, you may want to visit the website: www.pibydd.fsnet.co.uk/pibgorn.htm, which has several pictures of the Welsh *pibgorn* (a similar instrument to a hornpipe which is still played today).

- 🎵 Share the following information:
  *Music in the Baroque period was frequently based on movement. Handel's *Water Music* is a set of three orchestral suites - a collection of dances and other short pieces played by an orchestra. People in Baroque times loved to dance. Kings, queens, princes, dukes and very wealthy families had their own orchestras that played in the evenings for dancing. People took lessons in order to learn the steps for dances such as the bourrée, the minuet, and the hornpipe. You can hear all these types of dances on the *Water Music* CD. Dancing at parties wasn't as free form as it is today – you had to learn how to make basic steps, and then where to move on the floor. It is more like the old fashioned version of the dances that the celebrities learn on the TV show *Dancing with the Stars.*
A hornpipe was a lively English dance, often in 3/2 time with intricate dancing steps. Like most Baroque dances, it has two sections, each of which is repeated. If you listen to the piece while counting along in three you will hear some cross rhythms or syncopations which give this music its characteristic flavour.

Listen to the Hornpipe again. Have the students clap along in time with the music. In Baroque music, the first beat of every measure usually gets an extra emphasis. Have the students clap (or tap) beats one more loudly than beat two and three to get a nice dance-like swing!

The form of this piece is in four short sections, AABB, and the whole piece is played three times - once with strings and harpsichord, once with winds alone, and once with everyone together. Challenge them to hear the beginning of the second time through the piece (00:47), where the winds play instead of the strings. Have them stand and walk around the room when they hear the winds instruments start playing. Encourage the students to change direction when they come to the end of a section. Notice when the strings play again on the third time through (01:34 on the Water Music CD). This time, have the students clap their hands while walking AND changing direction after each short section.

A hornpipe was a sailor's dance. You may want to try listening and responding one more time, miming the movements sailors of this period might make as they work on a ship. Encourage repetitive beat-based movements (swabbing decks, pulling on anchor lines, climbing rigging, polishing deck rails and so on). Switch to a different movement for the second time through, and try another one again for the third time through. If one of the motions involves walking around (like swabbing a deck), encourage the students to change direction for each small section. If they are staying in one place, encourage them to make a bigger, more emphatic gesture on beat one to go with the strong emphasis in the music on beat one, while their motions on beats two and three can be smaller and weaker.

Hand out the Student Sheet: How do I feel about music? Divide class into “home” groups of 5 students. Number off the “home groups” to form ”expert groups” that will receive one Information Card: How do I feel about music?.

- Expert Group 1 – Tempo
- Expert Group 2 – Dynamics
- Expert Group 3 – Affect
- Expert Group 4 – Texture
- Expert Group 5 – Emotional Response

The new expert groups will discuss the information on the Information Cards: How do I feel about music? and report back to their ”home” groups to fill in all of the categories on Student Sheet: How do I feel about music? Encourage the students to be creative in their descriptions in all categories (for example: the
hornpipe might be a moderately fast tempo, medium loud, with an energetic and boisterous character. The texture would be strings, winds and then both together, but it might make them feel relaxed and content). You may want to play the hornpipe again as they work.
II. Experiencing Baroque dance

The following is best performed in a large open area such as the school gym. If necessary, push the desks back in the classroom to create space.

Listen to the Bourrée (track #7 on the Water Music CD) What kind of dance do you think this is? Students will probably identify that the music is very lively and quick. They may also recognize that this bourrée has the same form as the hornpipe they listened to - four short sections (AABB) that get played three times - the first with strings and harpsichord, the second with winds, and the third winds, strings, and harpsichord.

Ask students to pat this pattern on their knees as they listen to the music: pat, pat, pat, pause. Once they are comfortable with this rhythm, ask them to move to the music, stepping in that rhythm. The pattern becomes right, left, right, pause, left, right, left, pause. You may wish to reinforce the rhythm on a tambourine or small drum.

Move sideways, backwards, diagonally and in a circle, using the same Bourrée step pattern.

Share the following information:

Baroque social dances were mostly partner dances. At the beginning of the dance, the pair faced the "presence" (king or other high-born person), bowed or curtsied, and then they bowed or curtsied to each other. The dance was performed in symmetrical patterns, and always ended exactly where it started, with another bow or curtsey to the presence.

Print out or make an overhead of Student Sheet: Baroque dance chart, which comes from a Baroque dance manual. Identify the symbols for man, woman, body-facing, bar-line, starting point, foot-direction. Explain that the movements on the diagram are linked directly to the music printed at the top of the page. Notice that the pattern for the man and woman are completely symmetrical.

Ask students to work with a partner to create their own symmetrical patterns (mirror images), still using the bourrée step. Post the following criteria on a chart:
1. Start and end your dance with a bow/curtsey to the “presence” and your partner.
2. Move in symmetrical patterns (mirror images) throughout your dance.
3. End your dance in the same place that it started.

♪ Give each pair of students a piece of graph paper to draw their symmetrical bourrée patterns. Post and compare the diagrams.

♪ Now it is performance time. Ask students to imagine that they are in a grand reception room. At one end of the room is a pair of thrones. Line the students up in contra dance position (so that partners are across the alley from each other). Ask one pair to sit in the thrones, and one pair to be the first dancers. You may wish to provide crowns for the royal couple (optional, not included), or drape their chairs with a red cloth. Everyone stands formally – insist on royal court behaviour!

♪ Using a rotation system, each pair of students presents their symmetrical dance pattern. When they finish back at their starting place, they bow/curtsey to the ‘presence’ and then take their turn on the thrones. The king and queen join the lines of dancers, and the next dancers begin their dance at the foot of the room. Within a few repetitions of the music, all students will have had the opportunity to share their dance and sit on the throne.

Rotation after each pair of dancers performs

♪ Ask students to identify some performances they enjoyed, and why. Encourage them to identify criteria such as: staying in role, symmetry of the dance, sense of style, steps that match the music. Repeat the presentation another day, asking students to focus on these areas.

Extension: Students who are very comfortable with the dance step may like to try a more authentic version: step up onto the toes on beat one, perform beats two and three by walking on toes, then lower the heel to the floor again on beat four (the pause), bending the knee. Perform these steps twice as quickly. See the video clips on the websites suggested in Additional Resources for modeling of this step.
Connections to Ontario Curriculum

This lesson supports the delivery of the following expectations from The Arts K-8: Music.

Grade 4

Overall Expectations
By the end of Grade 4, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through visual arts, drama, creative movement, language).

Specific Expectations
By the end of Grade 4, student will:

Knowledge of Elements
- identify the form verse-chorus [= parallel to AABB form used in this lesson];
- identify the individual instruments of the woodwind, brass, string, and percussion families;
- identify tone colours (the specific sounds of individual instruments or voices) in familiar music.

Creative Work
- perform simple rhythmic patterns.

Critical Thinking
- express their response to music from a variety of cultures and historical periods communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media;
- explain, using appropriate musical terminology, their preference for specific songs or pieces of music;
- describe how a composer can manipulate the elements of music to create a specific mood;
- explain the effects of different musical choices.

Grade 5

Overall Expectations
By the end of Grade 5, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Specific Expectations
By the end of Grade 5, student will:
Knowledge of Elements
- identify the form of ...music that they sing, play, or hear;
- recognize different kinds of tone colour in pieces of music (e.g., the sound of steel drums);
- recognize and classify various instruments (e.g., as woodwind, brass, stringed, or percussion instruments).

Critical Thinking
- describe how various elements of music are combined to create different moods (e.g., compare tempo and melody....);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media.

Grade 6

Overall Expectations
By the end of Grade 6, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Specific Expectations
By the end of Grade 6, student will:
Knowledge of Elements
- identify simple structural patterns in music that they sing, play, or hear;
- identify the type of texture in music from a variety of cultures and historical periods;
- identify different kinds of tone colour in various performing ensembles.

Critical Thinking
- describe how the various elements of music are used to create mood;
- describe, through listening, the main characteristics of pieces of music from the Baroque and Classical periods (e.g., Water Music by Handel);
- describe briefly the construction and use of an instrument;
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media.

Grade 7

Overall Expectations
By the end of Grade 7, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- communicate their understanding and knowledge of music in appropriate ways (e.g., through an oral presentation of research, through creative movement);
- identify and perform music of a variety of cultures and historical periods.
Specific Expectations
By the end of Grade 7, student will:
Knowledge of Elements
- identify simple ...triple metre
- demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they sing and play;
- identify the type of texture in music appropriate for the grade;
- recognize binary form (AB) and ternary form (ABA) in music they perform and hear;
- identify tone colours in various performing ensembles;

Critical Thinking
- describe how changes in texture alter the mood in a piece of music;
- describe the history, construction, and use of an instrument (e.g., historical or period instrument);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a short essay, a dance drama).

Grade 8

Overall Expectations
By the end of Grade 8, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- communicate their understanding and knowledge of music in appropriate ways (e.g., compare the characteristics of music of different historical periods; represent their response to music through painting);
- identify and perform music of a variety of cultures and historical periods.

Specific Expectations
By the end of Grade 8, student will:
Knowledge of Elements
- identify metres
- demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they play or sing;
- identify the type of texture in music appropriate for the grade;
- recognize binary ...form ...in music they perform and hear.

Critical Thinking
- describe some aspects of the historical context of music that they sing, play, or listen to (e.g., identify some major political events, social or philosophical movements, architectural or painting styles);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media.
### Student Sheet: How do I feel about music?
II-I/III-IV/III-V

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Overture from Water Music</td>
<td>Slow</td>
<td>Mostly loud with some soft parts</td>
<td>Solemn and majestic</td>
<td>Thick - oboes, strings and harpsichord</td>
<td>Invigorated</td>
</tr>
</tbody>
</table>

Name: ____________________________

Tempo
How fast is it?

Dynamics
How loud is it?

Affect or Composer's intent
What emotion or character is it?

Texture
Who is playing?

Emotional Response
How does it make me feel?
**Teacher Supplement: How do I feel about music?**
for Tempo, Dynamics, Affect, Texture, and Emotional Response
II-I/III-IV/III-V

**Tempo:**
The Italian word for "time", *tempo* is the word for musical speed or pacing. If one were to walk along to the beat of the music, a normal walking speed would be a medium tempo. If you feel like you might need to break into a run, that would be a fast tempo, and if you find yourself dragging your feet, that is definitely a slow tempo! You may be familiar with other Italian words that musicians use to describe tempo like Allegro (fast and happy), Adagio (slow and at ease), Presto (very fast), Andante (walking tempo), and Grave (very slow). Baroque composers sometimes use these terms as well, but more often they give no tempo marking at all, or they give the names of a dance. Since dancing was so popular in those days, everyone knew that a Minuet was a graceful, medium tempo dance, but a Sarabande was much slower and Bourrées and Gigues were quick and lively.

**Dynamics:**
This is the word that musicians use for the intensity of volume with which notes and sounds are expressed. A loud dynamic (musicians use the Italian words forte, pronounced *fore-tay*) would be like speaking in an outdoor voice. Very loud (fortissimo) would be shouting. If someone else would need to listen very carefully in order to hear you, you would be speaking softly (piano). Very soft (pianissimo) would be like whispering. A normal speaking voice would be medium loud (mezzo forte, pronounced *met-zo fore-tay*) or medium soft (mezzo piano).

**Affect** (pronounced Ah-fect):
In Baroque music, this is the word for the emotion or character of a piece of music. Music can describe many feelings such as sadness, anger, hate, joy, love and jealousy. Composers use all of their musical skills to describe their own emotions, or those of others. They can try to write joyful, festive sounding music, or fearful, sneaky sounding music. Be creative in your descriptions of the composer's intentions! If a piece sounds sad, try to think of a more descriptive word - is it sad and tired? Sad and lonely? Sad and miserable? Sad and weepy? Sad and fed-up? How sad is it? Is it mournful? Tragic? Tortured? Gloomy?

**Texture:**
The texture of music refers to who is playing and how many people are playing at the same time. A thin texture might be two oboes playing together. A thick texture would be a whole orchestra with many violins, violas, cellos, double bass, harpsichord, oboes, bassoons and horns all playing together, with many of them playing different parts. Try to describe how many people are playing and what instruments they are playing. For example: one horn with one violin, then one oboe with the low sounding strings and harpsichord, then one horn and one violin again. You will become better and better at listening for texture the more you do it!

**Emotional Response:**
This category is your own personal response to the music. There is no right or wrong answer here, and music can make you feel different things on different days. Your own personal response may mirror your answer in the Affect category, but it doesn’t have to. If a composer writes a piece that is lighthearted and joyful, it may lift your spirits too! However, music affects us in different ways at different times. One day a piece that is noisy and fast and joyful might make you feel energized, but on another day you might be in a quiet and thoughtful mood, so it may make you feel annoyed and jittery. How does this piece of music make you feel right now?
This page intentionally left blank
Student Sheet: Baroque dance chart

II-II

la Bourée d’Achille.
LESSON III: Music and our environment

Students make connections between music and the environment through learning about the instruments of a Baroque orchestra, the materials they are made from and some of the environmental hazards they face, as well as creating new instruments from 21st Century materials.

Materials
I. Researching the materials used to make Baroque instruments
   - Handel Water Music [CD]
   - Student Sheet: What am I made of?
   - Teacher Answer Sheet: Who am I and what am I made of?
   - Student Sheet: Why am I musical?
   - Teacher Answer Sheet: Why am I musical?

II. What are Baroque instruments and how do they sound?
   - Handel Water Music [CD]
   - Student Sheet: Who am I and what am I made of?
   - Teacher Answer Sheet: Who am I and what am I made of?
   - Supplement File: Colour photos of Baroque instruments

III. What materials are used to make Baroque instruments?
   - Handel Water Music [CD]
   - Student Sheet: Why am I musical?
   - Teacher Answer Sheet: Why am I Musical
   - Student Sheet: Guess the instrument challenge
   - Supplement File: Information Cards: Why am I musical? [if no internet access]
   - Supplement File: Colour photos of Baroque instruments

IV. Listening and responding to Baroque instruments
   - Minuet, #4 from Handel Water Music [CD]
   - Student Sheet: Conducting patterns
   - Student Sheet: How do I feel about music?
   - Supplement File: Information Cards: How do I feel about music?

V. Creating new instruments
   - Materials for homemade instruments (see Teacher Guide: Homemade Instruments for options)
   - Student Sheet: Homemade instrument guide
   - Student Sheet: How do I feel about music?
Procedure

I. Researching the materials used to make Baroque instruments

If your students have computer or library access, the following short activity should be completed the day before the following sections. If computer or library access is not available, the research component of this lesson can be incorporated as part of Section III, What materials are used to make Baroque instruments? using Supplement File: Information Cards: Why am I musical?

♪ Make an overhead or handout of Student sheet: What am I made of?

♪ Listen to the quick section of the Overture (track #1 from 01:16 to 02:17 on the Water Music CD). Make predictions with the students as to which instrument matches up with each list of materials on Student sheet: What am I made of? (see Teacher Answer Sheet: Who am I and what am I made of? for correct answers)

♪ Divide the class into “home” groups of five. Number off the home groups to form “expert” groups for the following materials:
   - Expert Group 1 – Maple
   - Expert Group 2 – Brass
   - Expert Group 3 – Sheep gut (Sheep)
   - Expert Group 4 – Ivory (Elephants)
   - Expert Group 5 – Ebony

♪ Hand out Student Sheet: Why am I musical? Have each student do computer or library research to answer the questions on the student sheet. The following day, they will share their findings with the other students who were assigned the same materials, forming 5 "expert" groups.

♪ If the students have computer access, they can research these materials using www.wikipedia.com, or another appropriate website. If the students do not have computer access, this information is readily available in library encyclopedias. If computer or library access is not available, you can use Supplement File: Information Cards: Why am I musical?, and this section can be completed in Section III - What materials are used to make Baroque instruments?
II. What are Baroque instruments and how do they sound?

🎵 In the next class, discuss the Baroque instruments that the students will see when they come to the Tafelmusik concert (see the Teacher’s Guide to Baroque Instruments available online at http://www.tafelmusik.org/education/teacherstudy.htm for more information).

🎵 Hand out Student Sheet: Who am I and what am I made of? Talk about the two types of instruments in a Baroque orchestra: Winds (instruments that you blow into like oboes, bassoons and horns) and Strings (instruments with strings that are bowed or plucked like violins, violas, cellos, double basses, and harpsichords). Note: percussion instruments are only used on special occasions, such as the timpani in Handel’s famous oratorio, The Messiah. Be sure to discuss how size relates to sound (the bigger the instrument, the lower the sound), as well as the differences in sound. Your students may be familiar with many of the instruments on the student sheet, but others may be new.

🎵 Have the students label each instrument in the blank space next to the corresponding picture. (see Teacher Answer Sheet: Who am I and what am I made of?) There are certainly other Baroque instruments that occasionally play in Baroque orchestras, like percussion instruments, flutes or recorders. Have your students write the names of other instruments they know at the bottom of the page. (see the bottom of the teacher answer sheet for a list of these instruments)

🎵 Help your students connect the visual images of the instruments with the sounds they make. Play some short excerpts to demonstrate the sound of different instruments. Give examples for each instrument (see list below). Encourage them to use verbal descriptions of the sounds, such as “The oboe sounds ___, a violin sounds ____”

**Musical Instrument Examples**

From the Water Music CD:

**Violins alone**

♫ track #1 from 01:15-01:29
♫ track #1 from 02:17-02:25

**Strings and harpsichord**

♫ track #5
♫ track #6 from 00:37-01:35 (*This is a good one to pick out the lower string sound*)
♫ track #7
♫ track #8
♫ track #13
♫ track #28
Oboe

(track #2 (The oboe starts at 0:03. There is string and harpsichord accompaniment on this one, but you can hear the oboe very clearly here))

Oboes and bassoon

(track #9 (The first note on this track is played by the bassoon, which makes it easier to hear. This one is just oboes and bassoon until the strings come in at 0:25))

(track #7 from 00:38-01:15)

(track #8 from 00:47-01:33)

Violin and oboe

(track #1 from 01:42-01:55 (There is some string and harpsichord accompaniment at the beginning of this one, but you can hear the oboe and violin duet more clearly by the end of the excerpt))

Oboes, Bassoon, Strings and Harpsichord

(track #1)

(track #4)

(track #28)

(track #29 (These ones are difficult to pick out the bassoon because its colour blends so well with the rest of the continuo section. One knows it is there because the bassoon always plays the continuo part if the oboes are playing))

Horns

(track #4 from 0:11-00:19)

(track #4 01:01-01:08)

Horns, Strings and Harpsichord

(track #3)

(track #4)

(track #6)

Bonus Questions

Piccolo Flute, Strings and Harpsichord

(track #17)

Recorders, Strings and Harpsichord

(track #20)

If the students are hearing the differences in sounds well, you can play a short game of Guess the Instrument? Play a short musical selection from the list above, and have the students guess which instrument(s) are playing. Have them write down their guesses, and find out who guessed the correct answer!
III. What materials are used to make Baroque instruments?

Baroque instruments are made from many different interesting and often surprising materials, including exotic and common materials, plants, animals, and minerals.

Divide the class into “home” groups of five students. Number off the home groups to form “expert” groups for the following materials:

1. Expert Group 1 – Maple
2. Expert Group 2 – Brass
3. Expert Group 3 – Sheep gut (Sheep)
4. Expert Group 4 – Ivory (Elephants)
5. Expert Group 5 – Ebony

Each member of the expert group researches their material using the internet, library or Supplement File: Information Cards: Why am I musical? Once the research is complete, the expert groups disband and everyone returns to their home group to share their findings – this way each home group should have one expert for each of the five materials.

Home groups complete the Student Sheet: Why am I musical? Students try to figure out which materials the Baroque instruments might be made from. Experts within each home group will help make identifications. For example, the ebony expert in the group may have noticed that it is a black wood, and s/he might notice that all of the stringed instruments have black fingerboards. Discuss the student predictions as a class and have students fill in the Materials space on Student Sheet: Who am I and what am I made of? (see Teacher Answer Sheet: Who am I and what am I made of?)

Play the Guess the instrument challenge game. This game can be played individually or in groups. Hand out Student Sheet: Guess the instrument challenge.

Play musical selections from the Musical Examples List in Section II, and have the individual students or teams guess the instruments playing AND the materials used to make them. A correct answer for each instrument gets a point. A correct answer for each material used to make that instrument gets another point. After 4 or 5 musical selections, each student or team will give their answer sheet to another person or team to tally and determine if the student or group is more “Musical” or “Environmental”.
IV. Listening and responding to Baroque instruments

🎵 Listen to the opening of the Minuet (track #4 on the Water Music CD).

🎵 Share the following with your students:
* A Minuet is a graceful dance in 3 beats to a bar. It is usually danced by a couple and has two contrasting parts. Listen for the horns and strings playing together in the first Minuet, and then the strings playing with the harpsichord alone on the second minuet. Then the first Minuet is played again with horns, strings and harpsichord.

🎵 Listen to the whole piece. Instead of clapping or tapping, you may want to learn how to conduct! (see Student Sheet: Conducting patterns). Conducting is a simple, quiet, yet very effective way to respond to the music. Conducting with two hands in mirror image is often the simplest way to begin. Encourage the students to conduct with dynamics, using bigger motions for louder music, and smaller motions for softer music. Conduct with character! Encourage the students to match the affect of the music to their hand gestures.
  - Is the music energetic? Smooth? Sad?
  - How would you reflect that in your conducting?

🎵 Make sure your conducting changes character for the second minuet, and then returns to the opening character for the first minuet! When Handel was conducting the first performance of Water Music, he would play louder pieces when the musicians’ boat was further away from the king’s boat, and softer music when they were closer. You may want to pretend you are far away (conducting in big motions) for the first minuet and close to the king’s boat for the second minuet (conducting in tiny motions).

🎵 This minuet has many sections where the horns are playing. For an extra challenge, encourage your students to change their action when they hear the horns playing. They could switch from conducting to clapping, snapping or even doing a separate action for each beat, like clap, left-hand snap, right-hand snap. Be sure to start conducting again when the rest of the orchestra starts playing!

🎵 Have students complete Student Sheet: How do I feel about music? Was it easier to fill in the texture box today?

🎵 We encourage you to try this exercise several times over the weeks leading up to the Tafelmusik performance. Choose any selections from the CD that are appropriate. Many of the dance pieces (like the Rigaudons, other Minuets, and the Country Dance) follow a very similar form. We also encourage you to do this exercise using music your students bring in or other music found in the classroom.
V. Creating new instruments

Many Baroque instruments were made from materials that were easily found in everyday 17th and 18th Century life. We encourage you to create music in your classrooms using materials easily found in everyday 21st Century life. Instruments can be made from very simple and surprising materials, such as a home-made double reed instrument made from a straw and a Styrofoam cup!

Create and decorate new instruments with your students using everyday materials from our environment. (see Teacher Guide: Homemade Instruments)

Have a "rehearsal" with your new instruments. Look again at Student Sheet: How do I feel about music? Practice playing your instruments using elements of music found on the sheet. Try different tempos (slow, medium, fast). Do an accelerando (slow getting faster). Do a ritardando (fast getting slower) Try different dynamics like piano, forte, crescendo (getting louder) and decrescendo (getting softer). Try out some different affects - how can you play your new instrument in a joyful, tired, or angry way? What about texture? Try having one person play alone, or small groups. Encourage the students to choose musical elements to rehearse. Try combining elements such as a fast tempo, with a soft dynamic and a sneaky character! Start with one person, and then add more and more people until everyone is playing.

Compose a new piece of music. Choose a simple Baroque form like AABB, or ABA. Use ideas from your rehearsal to create the structure. In Baroque music, there is often one affect for each piece, or section of a piece. Choose an affect or create a simple narrative for each section. Add all of the other musical elements. For example, the A section might be a beautiful morning. The instruments might represent animals coming out to play. You may start with one or two "animals" (instruments), and gradually add to the texture until everyone is playing at a medium tempo in a medium dynamic, in a contented or playful affect. The B section might be a storm in which all of the animals scamper away and there is terrible thunder and lightning. Everyone might play loudly, quickly and aggressively for a short time, and then quickly decrescendo to silence. Then the A section might come again. Encourage the students to choose their own ideas and musical elements to represent those ideas.

Give your new composition a title and don't forget to perform your new piece of music!
Connections to Ontario Curriculum

This lesson supports the delivery of the following expectations from the The Arts K-8: Music.

Grade 4

Overall Expectations
By the end of Grade 4, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- create and perform music, using a variety of sound sources;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through visual arts, drama, creative movement, language).

Specific Expectations
By the end of Grade 4, student will:
Knowledge of Elements
- identify the individual instruments of the woodwind, brass, string, and percussion families;
- identify tone colours (the specific sounds of individual instruments or voices) in familiar music;
- demonstrate their understanding of beat through conducting ...using the standard conducting pattern.

Creative Work
- ...perform simple rhythmic patterns in 4/4 time;
- sing or play expressively, giving particular attention to using suitable dynamics and tempi;
- create musical compositions that show appropriate use of some of the elements of music (e.g., tempo, dynamics, pitch, beat, rhythm, tone colour), and perform them.

Critical Thinking
- express their response to music from a variety of cultures and historical periods;
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media;
- explain, using appropriate musical terminology, their preference for specific songs or pieces of music;
- describe how a composer can manipulate the elements of music to create a specific mood
- explain the effects of different musical choices.

Grade 5

Overall Expectations
By the end of Grade 5, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
• create and perform music, using a variety of sound sources;
• use correctly the musical terminology associated with the specific expectations for this grade;
• identify and perform music from various cultures and historical periods;
• communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Specific Expectations
By the end of Grade 5, student will:

Knowledge of Elements
• conduct ...using standard conducting patterns;
• identify the form of ...music that they sing, play, or hear;
• recognize different kinds of tone colour in pieces of music (e.g., the sound of steel drums);
• recognize and classify various instruments (e.g., as woodwind, brass, stringed, or percussion instruments);

Creative Work
• sing or play expressively, showing awareness of different tone colours;
• create musical compositions that show appropriate use of various elements of music (e.g., tempo, dynamics, melody, form, tone colour), and perform them;

Critical Thinking
• describe how various elements of music are combined to create different moods;
• communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media.

Grade 6

Overall Expectations
By the end of Grade 6, student will:
• demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
• use correctly the musical terminology associated with the specific expectations for this grade;
• identify and perform music from various cultures and historical periods;
• communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Specific Expectations
By the end of Grade 6, student will:

Knowledge of Elements
• identify simple structural patterns in music that they sing, play, or hear (e.g., the pattern AABA in a simple four-lined folk song);
• identify the type of texture in music from a variety of cultures and historical periods (homophonic, polyphonic);
• identify different kinds of tone colour in various performing ensembles (e.g., Inuit singing group, Mariachi band, string quartet).
Creative Work
- sing or play expressively, giving particular attention to using suitable dynamics, tempi, and phrasing;
- create musical compositions that show appropriate use of various elements of music (e.g., tempo, dynamics, melody, rhythm, form, texture, tone colour), and perform them;
- conduct pieces in 3/4 time, using standard conducting pattern.

Critical Thinking
- describe how the various elements of music are used to create mood...in music;
- describe, through listening, the main characteristics of pieces of music from the Baroque and Classical periods (e.g., Water Music by Handel);
- describe briefly the construction and use of an instrument (e.g., European flute, gong in a Javanese gamelan);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media.

Grade 7

Overall Expectations
By the end of Grade 7, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- communicate their understanding and knowledge of music in appropriate ways (e.g., through an oral presentation of research, through creative movement);
- identify and perform music of a variety of cultures and historical periods.

Specific Expectations
By the end of Grade 7, student will:
Knowledge of Elements
- identify simple ...triple metre and the corresponding time signature (3/4) in music they sing or play;
- identify the upbeat and downbeat, as well as conducting patterns for 3/4 metre, in pieces studied;
- demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they sing and play;
- identify the type of texture in music appropriate for the grade;
- recognize binary form (AB) and ternary form (ABA) in music they perform and hear;
- identify tone colours in various performing ensembles (e.g., brass trio, string quartet, marching band);

Creative Work
- create and perform musical compositions that make use of elements of music studied in pieces learned in this grade;

Critical Thinking
- describe how changes in texture alter the mood in a piece of music;
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a short essay, a dance drama);
• describe the history, construction, and use of an instrument (e.g., historical or period instrument such as the sackbut, or the instrument they play in class).

Grade 8

Overall Expectations
By the end of Grade 8, student will:
• demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
• use correctly the musical terminology associated with the specific expectations for this grade;
• communicate their understanding and knowledge of music in appropriate ways (e.g., compare the characteristics of music of different historical periods; represent their response to music through painting);
• identify and perform music of a variety of cultures and historical periods.

Specific Expectations
By the end of Grade 8, student will:

Knowledge of Elements
• identify metres and the corresponding time signatures in the pieces they play or sing;
• conduct 3/4 time, correctly using standard conducting pattern (e.g., indications of upbeats, downbeats, and entries);
• demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they play or sing;
• identify the type of texture in music appropriate for the grade;
• recognize... form in music they perform and hear.

Creative Work
• create musical compositions that make use of elements of music studied in this grade, ...and perform them.

Critical Thinking
• describe some aspects of the historical context of music that they sing, play, or listen to (e.g., identify some major political events, social or philosophical movements, architectural or painting styles);
• communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media.
This page intentionally left blank
Student Sheet: What am I made of?

III-I
Connect the instrument on the left with its matching list of materials.

- Many different types of wood
- Brass
- Iron
- Quills from crow feathers

- Maple
- Brass
- Bamboo (Arundo Donax)
- Beeswax

- Spruce
- Maple
- Sheep gut
- Ebony
This page intentionally left blank
Name: ________________________________

**Student Sheet: Why am I musical?**

III-I
Materials used to make Baroque instruments

1. What am I? ________________________________

2. Am I a plant, animal or mineral? ________________________________

3. Am I found in Canada? (if not, where?) ________________________________

4. What do I look like? Describe at least 2 characteristics of my appearance and properties such as colour, size, texture, etc. ________________________________
    ________________________________
    ________________________________

5. What am I used for? Name at least 3 uses, including a musical use if you can find one! ________________________________
    ________________________________
    ________________________________
    ________________________________

6. Guess which Baroque instrument(s) are made from me! ________________________________
    ________________________________
    ________________________________

7. Draw a picture of me in my original form (for brass, draw a picture of something I am used for):
### Materials used to make Baroque instruments

<table>
<thead>
<tr>
<th>1.</th>
<th>Maple</th>
<th>Brass</th>
<th>Sheep Gut</th>
<th>Ivory</th>
<th>Ebony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Plant</td>
<td>Mineral</td>
<td>Animal</td>
<td>Animal</td>
<td>Plant</td>
</tr>
<tr>
<td>3.</td>
<td>Canada</td>
<td>Canada</td>
<td>Canada</td>
<td>Africa</td>
<td>India &amp; Sri Lanka</td>
</tr>
</tbody>
</table>
| 4. | - Medium brown wood  
- “tone wood”  
- Good for carrying sound  
- Decorative “flamed maple” grain | - Gold appearance  
- Turning slightly reddish  
- Germicidal  
- Non-magnetic | - Tough cords that last a long time | - Hard  
- White  
- Opaque | - Heavy  
- Black  
- Fine-grained wood |
| 5. | - Maple syrup  
- Musical instruments  
- Bowling pins  
- Butcher’s blocks  
- Baseball bats | - Musical instruments  
- Locks  
- Screws  
- Gears  
- Ammunition  
- Plumbing & electrical  
- Doorknobs | - Strings for musical instruments  
- Hanging clocks  
- Bow-strings  
- Surgery  
- Tennis racquets | - Decorative pieces on musical instruments  
- Billiard balls  
- Buttons | - Furniture  
- Musical instruments  
- Chess pieces |
| 6. | - All string instruments, including harpsichord  
- Bassoon | - Horn  
- Bassoon keys  
- Harpsichord strings | - All strings except harpsichord | - Ornaments on oboe  
- Frogs and tips of bows of string instruments | - Fingerboards  
- Tuning pegs  
- Tailpiece for strings (except harpsichord)  
- Harpsichord keys only* |
| 7. | ![Tree](image1)  
![Doorknob](image2)  
![Sheep](image3)  
![Elephant](image4) | | | | |

* *Tafelmusik’s* harpsichord is black, but it is not ebony. It is made of various other types of wood (like maple) that have been painted black.
**Student Sheet: Who am I and what am I made of?**

<table>
<thead>
<tr>
<th>Name: __________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I am the most famous stringed instrument. I am the smallest and have the highest voice. My players hold me under their chins, and modern versions of me even have a chinrest! I have been known to play all kinds of music from Baroque to Country and Western to Rock and Roll.</strong></td>
</tr>
<tr>
<td><strong>Materials:</strong> ___________________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name: __________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I am a little bigger than my famous string cousin. I have a slightly lower, warmer and mellower voice. I play the middle part in an orchestra - neither the highest nor the lowest, but many say the most heartfelt.</strong></td>
</tr>
<tr>
<td><strong>Materials:</strong> ___________________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name: __________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I am held upright, between the legs. I have a low, deep voice and am a very important member of the continuo &quot;team&quot;. The continuo players play almost continuously in Baroque music and we all play the same part - the bass line!</strong></td>
</tr>
<tr>
<td><strong>Materials:</strong> ___________________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name: __________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I am the largest stringed instrument - I am so big that my players have to stand up to hold me! I play the lowest notes in the orchestra and am also a member of the continuo &quot;team&quot;.</strong></td>
</tr>
<tr>
<td><strong>Materials:</strong> ___________________</td>
</tr>
</tbody>
</table>
I am a keyboard instrument kind of like a piano, but I have many long strings that are plucked. I am a member of the continuo “team” too, but my players are required to improvise chords while reading the bass line along with the rest of the team.

Materials: ________________________________

I am a beautiful wind instrument that uses a double reed to make a sound. My players hold me out in front of them in full view! Sometimes Baroque composers have me play together with the violins, but on special occasions, my sound soars above the orchestra.

Materials: ________________________________

I am a double reed wind instrument, but I make a much lower sound and my players hold me on the side because I am so big. I am the wind family’s contribution to the continuo “team”. You can hear me the most clearly when other wind instruments are playing because I am usually the lowest sound you will hear.

Materials: ________________________________

I am made out of one really long tube that is wound in a circle, with a bell on the end. I was considered an “outdoor” instrument because I can make a really loud noise! Many hunters have used me to call to other hunters. The first time instruments like me were played in a concert in England was in Handel’s Water Music.

Materials: ________________________________

Can you think of any other instruments you might hear playing in a Baroque orchestra on special occasions?
### Teacher's Answer Sheet: Who am I and what am I made of? III-I/III-II

<p>| Name: Violin | I am the most famous stringed instrument. I am the smallest and have the highest voice. My players hold me under their chins, and modern versions of me even have a chinrest! I have been known to play all kinds of music from Baroque to Country and Western to Rock and Roll. Materials: Spruce (front), Maple (back sides and scroll), Ebony (finger board, tuning pegs and tailpiece), Ivory (button on bottom sometimes, and also frog of bows), sheep gut (strings), bows made of snakewood and horsehair |
| Name: Viola | I am a little bigger than my famous string cousin. I have a slightly lower, warmer and mellower voice. I play the middle part in an orchestra - not the highest, nor the lowest, but many say the most heartfelt. Materials: same as violin |
| Name: Cello | I am held upright, between the legs. I have a low, deep voice and am a very important member of the continuo &quot;team&quot;. The continuo players play almost continuously in Baroque music and we all play the same part - the bass line! Materials: same as violin |
| Name: Double Bass | I am the largest stringed instrument - I am so big that my players have to stand up to hold me! I play the lowest notes in the orchestra and am also a member of the continuo &quot;team&quot;. Materials: same as violin |</p>
<table>
<thead>
<tr>
<th>Name: Harpsichord</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I am a keyboard instrument kind of like a piano, but I have many long strings</em></td>
</tr>
<tr>
<td><em>that are plucked. I am a member of the continuo “team” too, but my players are</em></td>
</tr>
<tr>
<td><em>required to improvise chords while reading the bass line along with the rest of</em></td>
</tr>
<tr>
<td><em>the team.</em></td>
</tr>
<tr>
<td>Materials: Many different woods including Spruce and Maple (frame and sound board,</td>
</tr>
<tr>
<td>keys), Ebony (keys), Brass and Iron (for strings), Quills from Crow or Seagulls</td>
</tr>
<tr>
<td>(used to pluck strings)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name: Oboe</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I am a beautiful wind instrument that uses a double reed to make a sound.</em></td>
</tr>
<tr>
<td><em>My players hold me out in front of them in full view! Sometimes Baroque</em></td>
</tr>
<tr>
<td><em>composers have me play together with the violins, but on special occasions,</em></td>
</tr>
<tr>
<td><em>my sound soars above the orchestra.</em></td>
</tr>
<tr>
<td>Materials: boxwood (body), Ivory (decorates joints), bamboo (Arundo Donax) for</td>
</tr>
<tr>
<td>reed, beeswax and thread (fastener for reeds)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name: Bassoon</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I am a double reed wind instrument, but I make a much lower sound and my</em></td>
</tr>
<tr>
<td><em>players hold me on the side because I am so big. I am the wind family's</em></td>
</tr>
<tr>
<td><em>contribution to the continuo “team”. You can hear me the most clearly when the</em></td>
</tr>
<tr>
<td><em>other wind instruments are playing because I am usually the lowest sound you</em></td>
</tr>
<tr>
<td><em>will hear.</em></td>
</tr>
<tr>
<td>Materials: Maple (body), brass (keys and tube to mouthpiece), bamboo (reed),</td>
</tr>
<tr>
<td>beeswax and thread (fastener for reeds)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name: Horn</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I am made out of one really long tube that is wound in a circle, with a bell</em></td>
</tr>
<tr>
<td><em>on the end. I was considered an “outdoor” instrument because I can make a</em></td>
</tr>
<tr>
<td><em>really loud noise! Many hunters have used me to call to other hunters. The</em></td>
</tr>
<tr>
<td><em>first time instruments like me were played in a concert in England was in</em></td>
</tr>
<tr>
<td><em>Handel's Water Music.</em></td>
</tr>
<tr>
<td>Materials: Brass</td>
</tr>
</tbody>
</table>

Can you think of any other instruments you might hear playing in a Baroque orchestra on special occasions?

Recorder, flute, piccolo, oboe d’amore, trumpet, sackbut (an early trombone), percussion instruments like timpani and tambourines, organ, lute, theorbo (a large lute), Baroque guitar (used in some Italian and Spanish music), viola da gamba (held between the legs like a cello but tuned and fretted like a guitar). Instruments that they would definitely NOT hear might be clarinet (only starting being used in orchestras around 1750 at the earliest - Tafelmusik uses clarinets for music of the Classical era, like Mozart’s opera The Magic Flute). They would not hear pianos, saxophones, tubas, any metal percussion instruments like cymbals or xylophone, or electric instruments like electric guitar and electric bass.
**Student Sheet: Guess the instrument challenge**

This game can be played by individual students or in groups.

1 point for each correct instrument, 1 point for each material that's used to make the instrument, and a bonus point for stating if the material is endangered! Record your total number of points at the bottom. If you scored higher under “Instruments Playing”, you’re Musical! If you scored higher under “Materials”, you’re Environmental! Are you both? How many Musicians and Environmentalists are in your classroom?

<table>
<thead>
<tr>
<th>Musical Selection</th>
<th>Instruments playing</th>
<th>Materials</th>
<th>Bonus</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Totals**

<table>
<thead>
<tr>
<th>Musical</th>
<th>Environmental</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
This page intentionally left blank
### Student Sheet: Conducting patterns

#### III-IV

<table>
<thead>
<tr>
<th>Time signature</th>
<th>Number of beats per measure</th>
<th>Beat pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>3</td>
<td><img src="http://lds.org/em/ecourse/Lessons/ConductCourse33619000_05.pdf" alt="Diagram" /></td>
</tr>
<tr>
<td>4/4</td>
<td>4</td>
<td><img src="http://lds.org/em/ecourse/Lessons/ConductCourse33619000_05.pdf" alt="Diagram" /></td>
</tr>
<tr>
<td>2/4</td>
<td>2</td>
<td><img src="http://lds.org/em/ecourse/Lessons/ConductCourse33619000_05.pdf" alt="Diagram" /></td>
</tr>
<tr>
<td>6/8</td>
<td>6</td>
<td><img src="http://lds.org/em/ecourse/Lessons/ConductCourse33619000_05.pdf" alt="Diagram" /></td>
</tr>
</tbody>
</table>
This page intentionally left blank
Teacher Guide: Homemade Instruments

III-V
Instruments that Imitate Animal Sounds

Kazoo

Materials needed:
- Comb
- Waxed Paper

Directions:
1. Fold a small piece of the waxed paper in half over the comb with the teeth of the comb in the fold.
2. Play by placing your mouth over the toothed edge and humming. Move the comb from side to side.

OR

Materials Needed:
- Empty Paper Towel Roll
- Waxed Paper
- Rubber Band
- Something sharp to poke holes in the paper like a pin or a sharp pencil
- Crayons or Markers

Directions:
1. Place a piece of waxed paper over one end of the roll and secure it with a rubber band.
2. Poke 2 or 3 small holes into the waved paper allowing sound to be produced.
3. Decorate the outside of the kazoos with crayons or markers.

Double Reed Instrument

Materials needed:
- Drinking straw
- Styrofoam cup
- Masking tape
- Scissors

Directions:
1. Pinch one end of the straw to flatten it.
2. Hold the pinched end and cut a small piece off each corner.
3. Take the other end of the straw and cut a small hole one inch from the bottom. The easiest way to do this is to pinch the area where you want the hole before cutting.

Did you know...
...that double reed instruments have been around for thousands of years in many countries? Scottish bagpipes, Moroccan ghaytas, Japanese hichirikis are but a few examples. And not surprisingly, given the piercing quality of a double reed, many double reeds are used at out-of-door events such as wrestling matches (Turkish zurna) and bull fights (Spanish chirimia).
4. Cut a second hole an inch above the first hole.
5. Punch a hole in the bottom of the Styrofoam cup. It should be no bigger than the circumference of your straw.
6. Push the bottom of the straw into the hole about 1/4”.
7. Tape the straw to the Styrofoam with a small piece of masking tape.

**Playing Your Double Reed Instrument:**

♫ ♩ ♬ Put the top of the straw between your lips. Press lips together and smile slightly. Don’t pinch the straw completely shut - your lips must be tight but still leave a small bit of space to allow air through.
♫ ♩ ♬ Take a breath and blow. It may take several tries before you get a sound.
♫ ♩ ♬ To change the pitch, place a finger over the first hole and a second finger over the second hole. Is the sound higher or lower? How many different sounds can you make?

---

**Instruments that Imitate Weather Sounds**

**Tambourine**

**Materials needed:**
♫ ♩ ♬ 2 Paper Plates
♫ ♩ ♬ Stapler
♫ ♩ ♬ Rice or Dried Beans
♫ ♩ ♬ Crayons or Markers

**Directions:**
1. Place rice or dried beans between the plates.
2. Staple the paper plates together.
3. Shake to produce a sound.
4. Decorate with crayons or markers. *(This can also be done before the plates are stapled together)*

**Rain Stick**

The rain stick is an unusual instrument that was created by native peoples in the rain forest. They took a hollowed out branch from a tree, covered both ends and used it to carry their seeds and precious items from one place to another as they traveled. Inside the branch were thorns or sticks that would "catch" the seeds as they fell, creating a noise that sounded like the slow drizzle of rain.

**Materials needed:**
♫ ♩ ♬ A long tube (a mailing tube from the post office, cardboard tubes from gift wrap, paper towels, or even toilet paper for a tiny one!)
♫ ♩ ♬ Aluminum foil, felt, fabric or strong paper to seal ends of tube
Strong tape like masking tape or duct tape

Materials for decorating like crayons, markers, pictures from magazines, glitter, glue, yarn, feathers, string, fabric, etc.

Toothpicks

Filler materials like birdseed, macaroni, beads, lentils, unpopped popcorn, buttons, or just about anything else that is small (Try a variety of things for the best effect)

**Directions:**

1. Seal one end of the tube with foil or other material. Use strong tape like masking tape or duct tape.
2. Decorate your stick. Use whatever you like and can find around your classroom.
3. Create the rain stick effect. To create this effect, push toothpicks through the mailing tube. Of course, this part of the project is best with bigger kids or with grown-ups around. For smaller children, focus on the decoration and performance because you'll probably want to omit this step.
4. Fill your rain stick with your “filler materials”. You can use a whole bunch of things here! When doing this project with a group of children, set up a “filler buffet” and have the children go down the line while they fill their rain sticks.
5. Seal the other end of the rain stick now.
6. Play your rain stick! Turn your rain stick from side to side and upside-down. Do this at different speeds to listen to the rain!

For more information on homemade instruments there are many helpful websites on the internet, including:

http://songsforteaching.com/articles/makingmusicalinstrumentsathome.htm
LESSON IV: Inspired by Live Performance

Focus
To articulate a verbal, literary, or artistic response to attending a live performance of Tafelmusik.

Materials
- Handel’s Water Music CD
- Spring by Antonio Vivaldi overhead or photocopies ((optional)

Procedure
Soon after attending the live concert by Tafelmusik at Trinity St. Paul’s church, invite the students to have a group discussion about what they saw and heard. You may want to ask the following questions:

- How was attending a live performance different than listening to the CD?
- Was the performance what you were expecting? How was it different? Did it sound different?
- Was it easier or more difficult to pick out the different instruments that were playing?
- What was your favourite instrument?
- If you played a Baroque instrument, what would it be? Why?
- What was your favourite part of the concert? Why? What was your least favourite part of the concert? Why?
- What was your favourite piece? Why?

Share the following with the students.
At the Tafelmusik concert, we heard the first movement of the famous Italian Baroque violinist Antonio Vivaldi’s concerto called “Spring”. It had bird sounds, wind and thunder in it. This violin concerto is part of a group of 4 concertos (pieces for a solo instrument and orchestra), each one inspired by a season. Spring is the first concerto, followed by Summer, Autumn and Winter. Vivaldi was so inspired by nature and the seasons that he composed poetry to go along with the music, which he wrote into the music at various places. His poetry gives the performers information about his thoughts and ideas, and more clues on how to interpret his music.

Make an overhead or copies of the following poem so students can read along:
This page intentionally left blank
Spring
by Antonio Vivaldi

Spring has come, and joyfully the birds welcome it with cheerful song, and the streams at the breath of zephyrs*, flow swiftly with sweet murmurings. But now the sky is cloaked in black and thunder and lightning announce themselves; when they are silenced, the little birds return to fill the air with their sweet song.

*warm, summer winds
Invite the students to choose a literary or artistic response to the concert and their experiences with Baroque music. Play a favourite track from the *Water Music* CD for some inspiration.

The following are some suggested activities:

- Compose a poem or a short story about your experiences with *Tafelmusik*. The subject might be Baroque music, the life and times of Handel, an emotional response to music or a particular instrument, or how nature and music are connected.

- Write a review of the concert. Look again at the German ambassador's report of the first Water Music performance from *Student Sheet: Water Party!* (from Lesson I-II). A review should include where and when the performance took place, by whom, who was in attendance, and what music was performed. Add some background information on Handel and the *Water Music*, as well as positive and negative aspects of the concert and the concert experience.

- Choose a partner and write a TV or radio interview about your experiences. One person is the interviewer and asks questions about Baroque music and the *Tafelmusik* concert. The other person answers the questions. Perform your interview for the class. Be sure to prepare both the questions and the answers!

- Write and perform a dramatic monologue from the point of view of an audience member at a *Tafelmusik* concert. Did you enjoy the concert? How do you feel about Baroque music?

- Create a poster advertising the Handel's *Water Music*. Make a poster that *Tafelmusik* might use today, or one that would invite people to King George's Royal Water Party in 1717.
Connections to Ontario Curriculum

This lesson supports the delivery of the following expectations from the *The Arts K-8: Music*. Specific expectations will vary, depending on the activities selected.

**Grade 4**

**Overall Expectations**
By the end of Grade 4, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through visual arts, drama, creative movement, language).

**Specific Expectations**
By the end of Grade 4, student will:

**Knowledge of Elements**
- identify the individual instruments of the woodwind, brass, string, and percussion families;
- identify tone colours (the specific sounds of individual instruments or voices) in familiar music.

**Critical Thinking**
- express their response to music from a variety of cultures and historical periods;
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a word-processing program, storytelling, a collage);
- explain, using appropriate musical terminology, their preference for specific songs or pieces of music;
- describe how a composer can manipulate the elements of music to create a specific mood (e.g., in *The Sorcerer’s Apprentice* by Dukas);
- explain the effects of different musical choices.

**Grade 5**

**Overall Expectations**
By the end of Grade 5, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

**Specific Expectations**
By the end of Grade 5, student will:
Knowledge of Elements
- recognize different kinds of tone colour in pieces of music (e.g., the sound of steel drums);
- recognize and classify various instruments (e.g., as woodwind, brass, stringed, or percussion instruments).

Critical Thinking
- describe how various elements of music are combined to create different moods;
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., computer graphics, charcoal drawings);

Grade 6

Overall Expectations
By the end of Grade 6, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Specific Expectations
By the end of Grade 6, student will:
Knowledge of Elements
- identify different kinds of tone colour in various performing ensembles (e.g., Inuit singing group, Mariachi band, string quartet).

Critical Thinking
- describe how the various elements of music are used to create mood in ...music in different styles;
- describe, through listening, the main characteristics of pieces of music from the Baroque and Classical periods (e.g., Water Music by Handel);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., painting, computer animation).

Grade 7

Overall Expectations
By the end of Grade 7, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- communicate their understanding and knowledge of music in appropriate ways (e.g., through an oral presentation of research, through creative movement);
- identify and perform music of a variety of cultures and historical periods.

Specific Expectations
By the end of Grade 7, student will:

Knowledge of Elements
- identify the type of texture in music appropriate for the grade;
- identify tone colours in various performing ensembles (e.g., brass trio, string quartet, marching band).

Critical Thinking
- describe how changes in texture alter the mood in a piece of music (e.g., "Hava Nagila", Clair de lune by Debussy);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a short essay, a dance drama);
- describe their response to a musical performance in their community.

Grade 8

Overall Expectations
By the end of Grade 8, student will:
- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- communicate their understanding and knowledge of music in appropriate ways (e.g., compare the characteristics of music of different historical periods; represent their response to music through painting);
- identify and perform music of a variety of cultures and historical periods.

Specific Expectations
By the end of Grade 8, student will:

Knowledge of Elements
- identify the type of texture in music appropriate for the grade.

Critical Thinking
- describe some aspects of the historical context of music that they sing, play, or listen to (e.g., identify some major political events, social or philosophical movements, architectural or painting styles);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., videotape, improvisation, watercolour paintings);
- describe their response to a musical performance in their community.
**Additional Resources**

**Websites**

- **Tafelmusik Educational Programmes**: [http://www.tafelmusik.org/education/index.htm](http://www.tafelmusik.org/education/index.htm)
- **Tafelmusik Resource Guides**: [http://www.tafelmusik.org/education/teacherstudy.htm](http://www.tafelmusik.org/education/teacherstudy.htm)
- **Tafelmusik Online Baroque Learning Centre**: [http://www.tafelmusik.org/flash/learningcentre/index.html](http://www.tafelmusik.org/flash/learningcentre/index.html)

- If students are interested in finding out more about dance steps and patterns, explore the complete original Dance Manuals from the period linked to: [http://memory.loc.gov/ammem/dihtml/diessay4.html](http://memory.loc.gov/ammem/dihtml/diessay4.html). This page provides the full dance notation for the Bourrée d’Achille: [http://www.hallvord.com/dance/bouree/](http://www.hallvord.com/dance/bouree/)
- **George Frederic Handel**: [www.gfhandel.com](http://www.gfhandel.com)
- **London in the early 18th Century**: [www.hrionlin.ac.uk/oldbailey/history/london-life18th.html](http://www.hrionlin.ac.uk/oldbailey/history/london-life18th.html)
- **For more information on homemade instruments**: [http://songsforteaching.com/articles/makingmusicalinstrumentsathome.htm](http://songsforteaching.com/articles/makingmusicalinstrumentsathome.htm)

**Movies**

- **The Man in the Iron Mask** [1976]: a swash-buckling fictional adventure set the court of Louis XIV that is appropriate for student viewing. The video (available from the public library) has a short Baroque dance sequence showing the very elaborate costuming and setting. All Baroque dance was influenced by the virtuosic and elegant dance at Versailles, including the Bourrée, which was originally a French dance.
- **Handel's Last Chance** (1996), a 51 minute children's movie about a young boy who befriends Handel in Dublin in 1742, where he is premiering his new oratorio *The Messiah*

**Books**

- **“George Handel (Getting to know the World’s Greatest Composers)”** by Mike Venezia is an excellent children's book about Handel. It has wonderful illustrations of the Royal Water Party, and is available from the Toronto Public Library