

TEACHING & LEARNING SUPPORTS

Activity Sequencing and Curriculum Mapping

Embedding Juilliard Creative Classroom activities into your class curriculum can follow a variety of models. This section offers suggestions for sequencing and tools for categorizing activities.

Creating Activity Sequences

Concept-Based Unit Model

This three-lesson sequence demonstrates how activities from different Core Works can be used together to explore a specific concept in a unique and comprehensive way.

Topic: Timbre, Ages 6-8

Goals:

- To hear many kinds of timbres—vocal and instrumental—in different musical contexts
- To build up an expressive vocabulary of timbre-related words
- To connect timbre to musical character and feeling

Lesson 1

Gershwin: Identifying Timbre

Learning Goal

Students will create and identify different vocal timbres, as they relate to singing.

Possible homework

Ask your students to notice the vocal timbres of the different people they encounter after leaving the classroom.

- *What kind of different voices do you notice in your family? Your friends? Voices on television or movies?*
- *How does the sound of a person's voice help make him or her special?*

Lesson 2

Stravinsky: Exploring the Timbre of the Bassoon

Learning Goal

Students will experiment with their vocal ranges to investigate the idea of typical and unusual ranges, making connections to Stravinsky's bassoon solo.

Have your students compare their findings from this session to the previous session on vocal timbres.

- *How is an instrument voice like a human voice? How is it different?*
- *What words match the sound of your favorite instruments?*

Lesson 3

Ligeti: Mixing Sounds

Learning Goal

Students will explore the timbre of different instruments and their combinations.

Afterwards, have your students reflect on the idea of combining timbres.

- *Which instrument combinations are you curious to hear?*
- *What do you think it would be like to combine a voice and an instrument?*
- *Which instruments and/or voice would you combine to produce a [bumpy, dark, thick, etc.] timbre?*

Now that the class has studied three very distinct Core Works, which feature different types of ensembles and pieces of music, discuss:

- *What are some new, favorite timbre words you've learned?*
- *If you were a composer, which instruments or voices would you want for your music?*

Core Work Unit Model

This four-lesson sequence demonstrates how combining multiple Core Work activities can serve a deep and focused exploration of the piece.

Topic: Beethoven Symphony No. 5, Mvt. 2 Andante con moto, Grade 3

Goals:

- To prepare for a full listening of the second movement using the lens of rhythm

Lesson 1

Dotted Rhythms and Character

Learning Goal

Students will compare the expressive capacity of dotted rhythms to even rhythms.

Lesson 2

Complexity through Rhythmic Variation

Learning Goal

Students will perform a melodic phrase with different rhythmic subdivisions.

Review understandings from Sessions 1 and 2, using these questions:

- *What kind of feelings do the dotted rhythms give the music?*
- *How do the rhythmic subdivisions change the feeling of the music?*

Lesson 3

Keyboard Skills

Learning Goal

Students will experiment with the physicality and character of dotted rhythms and rhythmic subdivisions by playing them on keyboard.

Using a scale or a short melodic fragment your students know, guide them in “stretching” the notes to create a dotted rhythm. Have them first experiment with walking their fingers on their desks in a dotted rhythm before trying on keyboards.

- *How does it feel to play the “stretched” version?*
- *Does the stretched version feel more ____ or ____ compared to the straight version?*

Repeat the same sequence, this time inviting students to now double, triple, or quadruple the notes of the original fragment.

- *What kind of feeling does the [doubled] version give the music? Why do you think?*
- *How does it feel to play the [quadrupled] version? What things did you try in your hands to help you play this version?*

Lesson 4

Listening and Final Reflection

Learning Goal

Students will listen to an extended excerpt from Beethoven's second movement, using the **Music Thinking Habit: Hear-Think-Wonder**.

Prior to listening, revisit the ideas of dotted rhythms and rhythmic subdivisions, using some of the below questions:

- *What does it mean to stretch the notes?*
- *Why do you think Beethoven might have stretched the notes in his piece?*
- *How did we change the way we sang "Happy Birthday"? And how did that make the song feel different?*

Display three images on the board—an ear, a thought bubble, and a question mark.

1. Hear

Play a section of music, and then have student volunteers say what they noticed in the music, guiding them to give **descriptions instead of interpretations**. Write their noticings under the ear image. Listen again to another section with a focus on dotted rhythms and rhythmic subdivisions.

2. Think

Listen to another couple of sections. Ask students to turn and talk about what they were **thinking about** or **imagining**. Have volunteers share with the group, guiding them to support responses with concrete musical observations. Write their responses under the thought bubble image.

3. Wonder

Ask students what they are curious about:

- *What would you want to ask Beethoven?*
- *What instruments do you want to know more about?*

Collect their questions under the question mark image.

High School Unit Model

This sequence demonstrates how elements of different Core Work activities can be adapted and combined for high school-age students to explore a music topic.

Topic: The Blues

Goals:

- To understand the origin and themes behind sung blues
- To create opportunities for students to express themselves within the blues form
- To see, hear, and experience the kind of interactions that take place within a jazz ensemble
- To practice improvisatory skills
- To encourage the exploration of other styles of improvisation (besides the blues)
- To listen to great examples of blues, jazz, and improvisatory music

Session 1

The Blues as a Theme

Framing Question

How do the blues express struggle and emotion?

1. Brainstorming

Activate student thinking about the cathartic or therapeutic effects of the blues. Give students three to five minutes, working independently or in small groups, to write down as many open-ended questions as possible, based on the following provocative prompt:

music as medicine

Reflect on the process, but leave their questions unanswered for the time being and use them throughout the unit for generating meaningful discussion.

2. Listening to the Blues

Lead students in the below adaptation of Step #1 from **Monk: Playing the Blues**.

Listen to Muddy Waters' "The Blues Before Sunrise," and discuss the meaning of the song using some of the questions contained in the activity.

Follow this by listening to 1–2 other examples of blues songs:

- Eric Clapton: "Ramblin' on My Mind"

- Robert Johnson: “Cross Road Blues”
- Junior Wells: “Give Me One Reason”
- Big Mama Thornton/ Elvis Presley: “Hound Dog”

Reflect, comparing these songs to “The Blues Before Sunrise”:

- *What are they singing about? What is the tone?*
- *What are some themes they have in common?*
- *Why might people sing these songs?*

3. Noticing Patterns and Changes

Listen again to “Blues Before Sunrise,” asking students to pay attention to the structure of the melodies and lyrics. Reflect using questions suggested in the activity **Monk: Repetitions and Resolutions**:

- *Given that the lyrics are the same in the first two phrases, how does Muddy Waters sing the two lines differently?*
- *How does the melody change?*
- *What differences do you hear in the accompanying instruments?*

4. Writing Blues Lyrics

Guide students in composing their own blues lyrics that follow the same A-A'-B form. Refer back to the brainstorm prompt from Step #1—music as medicine. Have students share their lyrics with partners.

Next, have students experiment with speaking their lyrics over a 12-bar blues progression, performed on keyboards. If students are not yet familiar with performing the progression, play it for them during their spoken-word performances.

Reflect on the experience:

- *How does the background music affect the way you experience the lyrics?*
- *In what way do your lyrics feel therapeutic or cathartic?*
- *How do your lyrics have a sense of resolution?*

Possible homework assignment

Use passages from the **Teacher Study Guide and Timeline**, as well as other sources, to investigate the social climate around the year 1900.

Prompt students with one or more of the following questions:

- *What kind of social and political issues were people facing?*
- *Why do you think people turned to music as a way of expressing their feelings?*

To transfer learning and make personal connections, consider:

- *What other inventions, developments, or advancements have been brought about in response to difficult times?*
- *When have you experienced personal growth through adversity?*

Session 2

The Blues Form

Framing Question

How can students express their personal and musical ideas within the blues form?

1. Sharing Findings

Invite students to share their findings from the homework assignment.

2. Composing Instrumental Blues Melodies

Lead students in the below advanced version of **Monk: Repetitions and Resolutions**.

Using keyboards or other melodic instruments, guide students in composing their own blues melodies using the ideas of repetition and resolution—A-A'-B form—over the blues chord progression used in the previous lesson.

Encourage students to express their own point of view in their melodies. Students may choose to set their previously written lyrics to music or to simply compose a melody inspired by their lyrics or research findings.

Use **Music Thinking Habit: What If/How Else** to help students refine their work. If desired, students may use phones or tablets to record their melodies, listen back, and revise.

3. Thinking Like a Performer

Facilitate a class jam session. Have students take turns playing their blues melodies, while ensemble members provide a rhythmic and harmonic foundation.

Reflect with students on their choices:

- *How did your lyrics inspire your melody?*
- *How can we answer a musical idea? What musical characteristics contribute to a feeling of resolution?*

Session 3

Improvisation

Framing Question

What is the experience of improvising in jazz, and what inspires a performer while improvising?

1. Warm-Up

To get students thinking creatively about rhythm, lead a brief warm-up based on **Monk: Improvisation Building Blocks**. Invite students to improvise rhythmic solos on a single pitch, while you play the 12-bar blues progression underneath.

2. Using Prompts

Lead an adapted version of **Monk: Improvisational Modes of Expression**.

Offer specific emotional or technical prompts to inspire improvisations. Give students time to experiment individually with improvising on keyboards or other melodic instruments based on the prompts. Students may draw on their previously written blues melodies as raw material. In keeping with the idea of improvisation, do not allow students to notate or write down any of their experiments!

3. Thinking Like a Performer

Break students into quartets to have a jam session! Students will take turns improvising, while ensemble members provide the rhythmic and harmonic foundation. Distribute an improvisation prompt to each student that s/he must respond to during their solo. Have students coordinate the order and timing of solos by considering:

- *How can we repeat a phrase while adding slight variation and personal style?*

4. Listening Reflection

Choose and listen to a piece from the **Improvisatory Music Extension Works**. Ask students to describe the solos they hear.

- *What ideas might be guiding the solos?*
- *What questions do you have about this kind of music?*

Session 4

In a Jazz Ensemble

Framing Question

What makes a jazz ensemble “click,” and how can we describe the way the players interact?

1. Considering Roles

Watch videos of Juilliard musicians (piano, bass, sax, drums) performing their individual parts for “Blue Monk.” Ask students to consider:

- *How would you describe the role of each musician?*
- *How would you describe the rhythmic qualities? Melody? Tempo?*
- *What are some other ways you might think of using these instruments to maximize expression?*

2. Viewing “Blue Monk”

View the full performance of “Blue Monk.”

Incorporate the **Music Thinking Habit: Your Part/My Part** by having students reflect on the interaction between the soloist and the rest of the ensemble. Consider:

- *How did accompanying musicians help to support the solo?*
- *Did there appear to be one leader throughout or did the role change? How were you able to identify that person?*
- *How did the musicians’ roles stay the same or change over the course of the piece?*

3. Thinking Like an Ensemble

Lead students through this advanced version of Step #4 of **Monk: Supporting a Jazz Solo**. Build on previous performance experiments by shifting focus to the ensemble members. Facilitate a similar jam session as in Session 2, but this time challenge ensemble members to try various melodic and rhythmic ideas as accompaniments.

Use the **Music Thinking Habit: What If/How Else** to assist their creative process.

Reflect on the experience of playing in a jazz ensemble:

- *When accompanying a soloist, what ideas do you listen for?*
- *How can musicians communicate non-verbally?*
- *In what ways can you influence the solo from the background (as an accompanist)?*

4. Final Listening

Compare different musicians’ performances of “Blue Monk”:

- Live at the Five Spot with Johnny Griffin on alto sax
- Monk playing with Coltrane at Carnegie Hall

- Art Blakey performing with Thelonious Monk
- *How do the recordings differ? How does each group make the song their own?*
- *How do the different performers change the head of “Blue Monk”? How does this affect the feeling of the piece?*
- *What differences do you hear in Thelonious Monk’s playing in the different recordings?*

Discuss these interpretations by drawing on some of the listening reflection questions from **Gershwin: Making a Song Your Own**.

For Further Exploration

Consider other works by Thelonious Monk:

- “Round Midnight”
- “Straight, No Chaser”
- “Bemsha Swing”
- “Thelonious”

Explore other important (non-blues) jazz standards:

- Miles Davis: “So What”
- Charles Mingus: “Jelly Roll”
- Charles Mingus: “Better Git It Into Your Soul”
- Duke Ellington: “In a Sentimental Mood”
- Billy Strayhorn: “Take the A Train”

PDF High School Unit Model

Categorization Tools

Index of Music Activities and Key Ideas

Ambush from Ten Sides

accelerando	<u>Accelerando: Sounds and Feelings from Slow to Fast</u>
ensemble, accelerando	<u>Accelerando: Creating a Group Accelerando</u>
sound painting	<u>Bringing a Story to Life with Sound Effects</u>
notation systems	<u>Inventing Notation</u>
melodic theme	<u>Telling a Story through Melodic Themes</u>
ornamentation	<u>Comparing Ornamentation</u>

Bach

contrasts: range, articulation	<u>Introduction to Cello Sounds</u>
melodic contour	<u>Prelude — Exploring Bach’s Scale Shapes</u>
ensemble, melodic contour	<u>Prelude — Exploring Bach’s Scale Shapes II</u>
ensemble, melodic contour	<u>Prelude — Exploring Bach’s Scale Shapes III</u>
sequences	<u>Prelude — Connecting Sequences</u>
articulation	<u>Courante — The Articulation Decision</u>
rhythmic pattern	<u>Bourrées I & II — Exploring Bach’s Dance Rhythms</u>
phrase structure	<u>Bourrée I — Gesture and Phrase</u>
phrasing	<u>Bourrées I & II — Interpretation and Style</u>
suspensions	<u>Sarabande — Tension and Release in Suspensions</u>

Bartók

counterpoint	<u>27 Two- and Three-Part Choruses — Contour and Counterpoint</u>
--------------	---

Beethoven

rhythmic motive	<u>Mvt. 1 — Learning Beethoven’s Four Famous Notes</u>
melodic contour	<u>Mvt. 1 — Exploring Contour in Music</u>
duration	<u>Mvt. 1 — The Short and Long of It</u>
crescendos	<u>Mvt. 1 — Crescendos and Meaning</u>
motive/Seed idea	<u>Mvt. 1 — Motives: Planting a Musical Seed</u>
motivic development	<u>Mvt. 1 — Four Famous Notes: Developing Beethoven’s Motive</u>
ensemble, choral	<u>Mvt. 1 — Developing Choral Themes</u>
rhythmic character	<u>Mvt. 2 — Dotted Rhythms and Character</u>
rhythmic subdivision	<u>Mvt. 2 — Complexity through Rhythmic Variation</u>
accompaniment, climax	<u>Mvt. 2 — Building Toward a Climax</u>
articulation	<u>Mvt. 3 — Articulating a Melody</u>
ensemble, articulation	<u>Mvt. 3 — Articulating a Melody II</u>
ensemble, articulation	<u>Mvt. 3 — Articulating a Melody III</u>
dynamics	<u>Mvt. 3 — Dynamic Transitions</u>
scherzo	<u>Mvt. 3 — The Evolution of a Musical Form</u>
hypermeter, phrasing	<u>Mvt. 3 — Hypermeter and Direction</u>

hypermeter, phrasing

Hypermeter in Symphony No. 9

Berio

layers, voice

Sequenza V — One Performer, Two Sounds

audience awareness

Sequenza V — Prepare for the Unexpectedextended technique,
tromboneSequenza V — Exploring Extended Techniques

Cachao

dialogue, improvisation

Let's Jam, Descarga!

interpretation, improvisation

Laying Back

dialogue, improvisation

Jam Session Riffs!rhythmic patterns,
improvisationIntro to Cuban Rhythms

Chopin

modes, ternary form

Minor-Major Sandwich

phrasing

The Piano Sings

polyrhythm

Polyrhythm Fantasy

Ellington

sound expression

Developing a Personal Sound

improvisation, narrative

Storytelling through Improvisation

chord voicing, orchestration

Voicings à la Duke

Gershwin

pitch direction

Notes that Repeat, Go Up, and Go Down

timbre

Identifying Timbre

lyrics/text

The Meaning of the Lyrics

interpretation

Making a Song Your Own

ensemble, interpretation	<u>Making a Song Your Own II</u>
ensemble, interpretation	<u>Making a Song Your Own III</u>

Ligeti

pitch class	<u>Mvt. 1 — Composing with Restrictions</u>
articulation, rhythmic layers	<u>Mvt. 1 — Articulating Rhythmic Layers</u>
repetition	<u>Mvt. 1 — Repetition as a Tool</u>
musical conversation	<u>Mvt. 2 — Musical Conversation</u>
instrumentation, orchestration	<u>Mvt. 2 — Expanded Palette</u>
layers	<u>Mvt. 3 — Playing with Layers</u>
timbre	<u>Mvt. 3 — Mixing Sounds</u>
counterpoint	<u>Mvt. 3 — Dialogues in Chamber Music</u>
ensemble, counterpoint	<u>Mvt. 3 — Dialogues in Chamber Music II</u>
ensemble, counterpoint	<u>Mvt. 3 — Dialogues in Chamber Music III</u>
instrumentation	<u>Mvt. 3 — The Great Arranger</u>
dynamic shifts	<u>Mvt. 4 — Quick-Change Dynamics</u>
orchestration	<u>Mvt. 4 — When Sharing Is Better</u>
inspiration, homage	<u>Mvt. 5 — Homage and Inspiration</u>
syncopation	<u>Mvt. 6 — Fun with Offbeats!</u>
musical expression	<u>Mvt. 6 — Beyond the Notes</u>



Mendelssohn

emotions	<u>Mvt. 1 — Following Musical Feelings</u>
ensemble, choral, emotions	<u>Mvt. 1 — Following Musical Feelings in Chorus</u>
melodic contour, virtuosity	<u>Mvt. 1 — Following Virtuoso Contours</u>
virtuosity	<u>Mvt. 1 — The Virtuoso Violin</u>
dramatic arc	<u>Mvt. 1 — Creating a Dramatic Arc with Form</u>
transitions	<u>Mvt. 1 — Cadenzas: Emotional Transitions</u>
phrasing	<u>Mvt. 2 — Phrasing Choices</u>
dotted rhythms	<u>Mvt. 3 — What a Dot Can Do</u>
accompaniment	<u>Mvt. 3 — One Versus Many</u>
ensemble, accompaniment	<u>Mvt. 3 — One Versus Many II</u>
ensemble, accompaniment	<u>Mvt. 3 — One Versus Many III</u>
accompaniments	<u>Mvt. 3 — Repeating Melodic Themes, Changing Accompaniments</u>

Monk

improvisation	<u>Play What We Know, or Make Something Up?</u>
rhythm section/ accompaniment	<u>Supporting a Jazz Solo</u>
melodic contour	<u>Blue Contours</u>
12-bar blues	<u>Playing the Blues</u>
ensemble, 12-bar blues	<u>Playing the Blues II</u>
improvisation	<u>Learning to Improvise with Rhythm</u>
ensemble, improvisation	<u>Tackling Difficult Rhythms Using Improvisation</u>
A A' B form	<u>Developing a Melody for a 12-Bar Blues</u>
improvisation	<u>Improvisational Modes of Expression</u>

Mozart

leitmotif	<u>"Der Vogelfänger" — Papageno's Birdcall (Simple Ascending Scale)</u>
leitmotif	<u>"Der Vogelfänger" — Creating a Magic Animal Call</u>
mood/atmosphere	<u>Overture — Setting the Scene</u>
theme, ensemble	<u>Overture — Passing a Melody Around the Orchestra</u>
function of overture	<u>Overture — Composing a Musical Preview</u>
interpretation, lyrics, voice	<u>"Dies Bildnis" — Arias and Aha Moments</u>
expression, lyrics, voice	<u>"O Zittre nicht" — Musical Manipulation as a Character Device</u>
character, timbre, voice	<u>"Der Hölle Rache" — Voice and Character Connection</u>
imitation, dialogue	<u>"Pa, Pa, Pa" — Papageno Imitator</u>
vocal expression, dialogue	<u>"Pa, Pa, Pa" — Conversations One Syllable at a Time</u>
ensemble, dynamics, tempo	<u>"Pa, Pa, Pa" — Musical Expression One Syllable at a Time II</u>
ensemble, dynamics, tempo	<u>"Pa, Pa, Pa" — Musical Expression One Syllable at a Time III</u>
dialogue, anthropomorphism	<u>"Pa, Pa, Pa" — Creating a Bird-Like Dialogue</u>
diminished 7th Chords	<u>"Nur stille, stille" — Fully Diminished 7th Chords: Structure and Effects</u>

Prestini

range, repetition	<u>Repetition Makes a Melody</u>
musical layers	<u>Depth in a Musical Landscape</u>
perfect intervals	<u>Layering Perfect Intervals</u>
beds of sounds	<u>A Bed for the Melody</u>
inspiration, music technology	<u>Mixing Technology and Composed Melodies</u>

passacaglia	<u>Cycles and Ground Bass</u>
inspiration, child-friendly sounds	<u>Journeying through Sound</u>
word painting	<u>Hearing Meaning</u>

Rose

call and response	<u>Introducing “One” and “Many”</u>
rhythm and movement	<u>Moving to Senegalese Drum Rhythms</u>
rhythm patterns and layers	<u>Changing Energy through Changing Rhythmic Textures</u>
call and response	<u>Celebrating with Call and Response</u>
ensemble, call and response	<u>Ear Training Through Call and Response</u>
composite rhythms	<u>“Cheikh Anta Diop” — Creating Composite Rhythms</u>

Schubert

word-painting	<u>“Der Atlas” — Word-Painting: Accompanying a Song</u>
---------------	---

Schumann

character and gestures	<u>Carnaval — Portraying Character with Repetition</u>
character and representation	<u>Carnaval — Musical Self-Portraits</u>

Shepherd

inspiration	<u>Tuolumne, “Water Over Rock” — The Water’s Journey</u>
ensemble, choral, inspiration	<u>Tuolumne, “Water Over Rock” — The Water’s Journey for Chorus</u>
compositional “ingredients”	<u>Tuolumne, “Winter Sunrise” — Inspiring Musical Ingredients</u>
motivic development	<u>Metamorphoses, “An Excursion” — Composing and Developing a Three-Note Motive</u>
ensemble, motivic development	<u>Metamorphoses, “An Excursion” — Composing and Developing a Three-Note Motive II</u>
ensemble, motivic development	<u>Metamorphoses, “An Excursion” — Composing and Developing a Three-Note Motive III</u>
timbre and texture	<u>Metamorphoses, “An Excursion” — The Sounding of the Bells</u>
musical color	<u>Metamorphoses, “Illumination” — Adding Some Shine</u>

form and instrumentation	<u><i>Metamorphoses</i>, “Exclamations” — A Series of Events</u>
layers, texture	<u><i>Metamorphoses</i>, “In Closing” — Whose Turn to Move?</u>

Stravinsky

timbre and register	<u>Introduction — Exploring the Timbre of Bassoon</u>
texture and melodic layers	<u>Introduction — Exploring Melodic Layers</u>
ornamentation	<u>Introduction — Grace Notes, Trills, and Turns</u>
accents	<u>“Augurs of Spring” — Exploring Accents and Unpredictability</u>
ostinato	<u>“Augurs of Spring” — Transforming an Ostinato</u>
heavy and light sounds	<u>“Spring Rounds” — The Light (and Heavy) of Spring</u>
melodic development	<u>“Spring Rounds” — Developing a Melodic Fragment</u>
melody and incantation	<u>“Spring Rounds” — Incantation and Russian Ritual</u>
musical tension	<u>“Spring Rounds” — Musical Oppositions</u>
thematic contrasts	<u>“Rival Tribes” — Competition Melodies!</u>
repetition and interruption	<u>“Rival Tribes” — Energizing with Repeats and Interruptions</u>
ensemble, orchestration	<u>“Rival Tribes” — Battling Instruments II</u>
ensemble, orchestration	<u>“Rival Tribes” — Battling Instruments III</u>
fragmentation and extension	<u>“Rival Tribes” — Fragmented Interactions</u>
timbre	<u>“Mystic Circle” — Changing Instruments, Changing Mood</u>
accompaniment	<u>“Mystic Circle” — Accompanying a Melody</u>
dissonance	<u>“Mystic Circle” — Dissonant Intervals</u>
harmonic dissonance	<u>Introduction to Part 2 — Delicious Dissonance</u>

Vivaldi

sequences	<u>Mvt. 1 — Following Musical Sequences</u>
-----------	---

Wolfe

layers, motive	<u>“The States” — In the Land of Minimalism</u>
accompaniment, lyrics	<u>“The Race” — Musical Narrators</u>

PDF Index of Music Activities and Key Ideas