LESSON 2
Music Then and Now
LESSON 2:
Music Then and Now

SUMMARY
In this lesson, students will investigate how and why the musical landscape has simultaneously changed for both the better and the worse. Students will examine how equity in terms of access to music has evolved, in addition to tackling challenging ethical questions addressing the difference between cultural appropriation and cultural exchange, and what defines originality and plagiarism.

LEARNING OBJECTIVE
- Students will compare and contrast the current musical landscape to that of the Classical and Romantic periods through a critical analysis.
- Students will demonstrate the ability to listen with attention and purpose to at least two interpretations of the same excerpt from the first movement of Beethoven’s Fifth Symphony before engaging in a whole-class dialogue to articulate the similarities and differences between the excerpts.
- Students will analyze and unpack a Mark Twain quote.
- Independent Work Option #1: Students will develop 1-2 discussion questions in response to an 18-minute video about the digital disruption of the music industry.
- Independent Work Option #2: Students will read a New York Times article explaining the Williams v. Gaye court case and engage in a discourse about cultural appropriation and cultural exchange in relation to this case.

LESSON CONNECTIONS

Colorado Academic Standards ............................................. 2
Learning Objective ............................................................... 3
Essential Questions ............................................................... 3
Enduring Understandings ..................................................... 3
Vocabulary ........................................................................... 3
Materials & Resources ........................................................ 4
Guiding & Extension Questions .............................................. 5

INSTRUCTIONAL FRAMEWORK (Putting lessons into practice)

Connection ........................................................................ 6
Teach ................................................................................. 6-8
Demonstration ................................................................. 6-8
Active Engagement ........................................................... 9
Independent or Small Group Work ...................................... 10
Share ................................................................................. 10
Link .................................................................................... 10
English Language Learner Tips ........................................ 11
Additional Resources .......................................................... 11
Home Practice ................................................................. 11
Optional Extensions .......................................................... 12-14
COLORADO ACADEMIC STANDARDS

GRADE 6
Colorado Academic Standards in Music: Grade Level Expectation
Standard 4. Aesthetic Valuation of Music
Grade Level Expectation:
2. Articulate and justify personal preferences as a music consumer.

2020 Colorado Academic Standards / Grade Level Expectation: Reading, Writing, and Communicating
Oral Expression and Listening
1. Employ appropriate presentation and collaboration strategies to meet the needs of a given task and purpose.
2. Develop, organize, and present ideas and opinions effectively.

GRADE 7
Colorado Academic Standards in Music: Grade Level Expectation
Standard 4. Aesthetic Valuation of Music
Grade Level Expectation:
2. Identify and describe the ways in which music is consumed by society.

2020 Colorado Academic Standards / Grade Level Expectation: Reading, Writing, and Communicating
Reading for All Purposes
1. Summarize and evaluate to show understanding of informational texts.

GRADE 8
Colorado Academic Standards in Music: Grade Level Expectation
Standard 4. Aesthetic Valuation of Music
Grade Level Expectation:
2. Identify and describe ways in which music is selected for use in society.

2020 Colorado Academic Standards / Grade Level Expectation: Reading, Writing, and Communicating
Oral Expression and Listening
1. Engage in effective collaborative discussions and analyze information presented.
LESSON CONNECTIONS

LEARNING OBJECTIVE
■ Students will compare and contrast the current musical landscape to that of the Classical and Romantic periods through a critical analysis of the following questions:
  - Who gets to listen?
  - What do we listen to?
  - Where do we listen?
  - When do we listen?
  - Why do we listen?
  - How do we listen?
■ Students will demonstrate the ability to listen with attention and purpose to at least two interpretations of the same excerpt from the first movement of Beethoven’s Fifth Symphony before engaging in a whole-class dialogue to articulate the similarities and differences between the excerpts.
■ Students will analyze and unpack a Mark Twain quote.
■ Independent Work Option #1: Students will develop 1-2 discussion questions in response to an 18-minute video about the digital disruption of the music industry.
■ Independent Work Option #2: Students will read a New York Times article explaining the Williams v. Gaye court case and engage in a discourse about cultural appropriation and cultural exchange in relation to this case.

ESSENTIAL QUESTIONS
■ How does music change as society changes?
■ Does originality exist? If so, how is it possible to determine if something is truly original?
■ What is the difference between cultural exchange and cultural appropriation?
■ How has the digital age blurred the lines of originality, inspiration, and plagiarism?

ENDURING UNDERSTANDINGS
■ Music and society influence each other.
■ The existence of originality is dependent upon how it is defined.
■ Cultural exchange and cultural appropriation are distinct phenomena.
■ The lines of originality, plagiarism, and inspiration have become blurred in the digital age.

VOCABULARY
• Adaptable
• Authenticity
• Crescendo
• Dynamics
• Exploitation
• Plagiarism
• Timbre
• Affluent
• Benefactor
• Decrescendo
• Empowerment
• Innovation
• Resourcefulness
• Transparency
• Appropriation
• Commission
• Digital piracy
• Entrepreneurship
• Intent
• Sampling (a.k.a. “Lifting” or “Quoting”)
• Zeitgeist
• Aristocracy
• Copyright
• Digital revolution
• Ethics
• Nexus
• Articulation
• Copyright infringement
• Disruption
• Excerpt
• Patronage system
• Tempo
LESSON CONNECTIONS

MATERIALS & RESOURCES

- Devices with Internet access
- The Salaries of Famous Composers
  adzuna.co.uk/blog/2016/05/27/do-you-make-more-money-than-mozart/
- Highlights of the Beethoven anniversary year 2020 announced
dw.com/en/highlights-of-the-beethoven-anniversary-year-2020-announced/a-42898389
- Beethoven Pastoral Project: A Global Statement for the Preservation of Nature
  beethoven-pastoral-project.com
- John Eliot Gardiner’s Revolutionary and Romantic Orchestra
  youtube.com/watch?v=Iltb-ly11_k
- A Fifth of Beethoven by Walter Murphy (from Saturday Night Fever)
youtube.com/watch?v=2C5g3iHJ_A
- Intel commercial from 2016 remixes Beethoven’s Fifth Symphony
  youtube.com/watch?v=IU9LoDd_Sbo
- Swarm of 100 Drones Dance to Beethoven’s ‘Symphony No. 5’ In The Night Sky
  huffpost.com/entry/drones-beethoven-intel-world-record_n_5693ae9de400a2b6f70b643
- New York Times article ‘Blurred Lines’ Verdict Upheld by Appeals Court
  nytimes.com/2018/03/21/business/media/blurred-lines-marvin-gaye-copyright.html
- The Disrupters: How digital is changing the music industry (18 minute video)
ey.com/en_gl/digital/the-disrupters--how-digital-is-changing-the-music-industry
GUIDING & EXTENSION QUESTIONS

- How has the composer-performer-audience relationship evolved from Beethoven to present day? What factors have contributed to this change? How has it remained the same? (Consider cellist Yo-Yo Ma’s quote, “I think the purpose of a piece of music is significant when it actually lives in somebody else. A composer puts down a code and a performer can activate the code in somebody else. Once it lives in somebody else, it can live in others as well.”)
- How have changes in the composer-performer-audience relationship resulted in unlikely collaborations and hybrid, fusion, or cross-genres? (e.g. Broadway play Hamilton)
- Is musical borrowing a form of plagiarism or inspiration?
- How can one be certain if something is an example of plagiarism or coincidence?
- How does a composer’s intention contribute to whether or not he or she is deemed a plagiarizer?
- Do you agree or disagree with Pablo Picasso’s philosophy that “Good artists copy, great artists steal”? (Discuss the idea of “transformative imitation,” or assimilating a good idea and transforming it into something novel.)
- How has the business side of the musical ecosystem changed since Beethoven’s time? (Consider traditional record labels representing artists, commissions, entrepreneurship, digital income, and exponential increase in musical business transactions as a result of streaming and downloading services.)
- How has the digital age disrupted the traditional music industry model?
- How has the digital age both economically helped and hurt new musicians? Seasoned musicians?
- Have musicians earned greater creative control and independence since Beethoven’s time? If so, how? If not, why?
- Since Beethoven’s time, has music become more inclusive and accessible? Explain.
- Is it possible to listen to Beethoven’s Fifth Symphony with “19th century ears”?
- Does Beethoven’s Music sound different 250 years later? Explain.
- Has some of Beethoven’s music become a cliché as a result of rampant appropriation?
- Why does Beethoven’s 5th Symphony continue to have such broad appeal and application?
- How has Beethoven’s 5th Symphony been subject to adaptations over time?
- How has the way we listen to music fundamentally changed since Beethoven?
- How did the rising middle-class during the Romantic era contribute to the changing role of music in society?
- Does musical borrowing (“sampling”) help music evolve, or is it merely a form of cultural appropriation, or outright plagiarism?
- Johannes Brahms was a German-born composer whose compositions were heavily influenced by a wide range of folk and gypsy music after meeting Hungarian refugee and violinist Eduard Remenyi in 1850. Should his incorporation of folk and gypsy music be considered cultural appropriation? Why or why not?
- How has digital sampling technologies and social media shifted the modes of cultural transmission through music?
- Why is music sampling particularly common among hip-hop and electronic producers?
- How can sampling without permission infringe copyright?
- How might sampling strengthen the transmission and memory of musical traditions?
- What is your reaction to Moby’s quote (from his 2017 interview with Thought Economics entitled The Role of Music in Human Culture): “One of the really fascinating things about music is that technically-in a very literal way- it doesn’t exist. A painting, a sculpture or a photograph can physically exist, while music is just air hitting the eardrum in a slightly different way than it would randomly. If you were a space alien trying to define music-you would define it as humans manipulating the way in which air molecules hit someone’s eardrum. Somehow that air—which has almost no substance whatsoever when moved and when made to hit the eardrum in tiny subtle ways—can make people dance, cry… move across country, go to war, and more. It’s remarkable that something so subtle can illicit profound emotional reactions in people.”
- What is the relationship between the digital age and piracy?
- How has streaming music changed music’s sound, reach, and overall impact?
- How have musical borrowings helped to create new genres? Give an example.
- To what extent does intent matter when determining whether something was plagiarized?
I. CONNECTION

“What care I about you and your bloody fiddles?” was Beethoven’s contemptuous reply when musicians from the Schuppanzigh Quartet refused to play the last movement of his String Quartet No. 13 because of its extreme technical difficulty.

The Schuppanzigh Quartet was not alone in their frustration. Many musicians griped that Beethoven’s music was too difficult to play. But, this did not trouble Beethoven. He knew that he was composing for posterity, and made it known to his contemporaries: “Don’t worry, this is music for the future.”

Even prominent music critics at the time objected to Beethoven’s departure from the traditional forms of Haydn and Mozart. One such critic from Germany’s Allgemeine Musikalische Zeitung (General Music Newspaper) wrote: “Herr von Beethoven goes his own gait; but what a bizarre and singular gait it is!...a heaping up of difficulties on difficulties till one loses all patience and enjoyment.”

Perhaps Beethoven realized that his musicians and audience needed to move outside of their comfort zone to “where the magic happens.”

II. TEACH

According to biographer, Edmund Morris, Beethoven was resolved never to imitate anyone, including himself and would boast that each of his pieces was unique. Although it is indisputable that Beethoven’s music was in many ways distinctive and unprecedented, it seems that he was not above borrowing musical ideas. For example, Mozart had considerable influence on Beethoven. He composed several variations on Mozart’s themes and used some of Mozart’s compositions as a model for his own.

a) Who gets to listen?

During the Romantic period, the rise of a middle class was an important social development that enabled more people to have exposure to music that had previously been reserved for the aristocracy.

Since Classical composers relied on the patronage, or financial support of the wealthy, their audience was almost exclusively comprised of a small circle of affluent individuals.

The early part of the Romantic era was a time of continuous strife, with the French Revolution (1789-1799) followed by the Napoleonic Wars (until 1815). Many aristocrats could no longer afford to financially support composers, orchestras, and private opera houses. This financial distress forced Romantic composers to find alternative ways to earn money. This resulted in composing more works for the middle class and contributing to more public concerts and festivals, comprised of larger, paying audiences.

Today, music is much more readily accessible to the masses because of advancements in recording technology and the Internet for downloading and streaming music.

b) What do we listen to?

Beethoven made considerable contributions to the expansion of the orchestra. During the Classical period, the standard orchestra was usually comprised of:

Classical Orchestra Seating Chart

- Timpani
- Flute
- French Horn
- Trumpet
- Oboe
- Bassoon
- Violin
- Viola
- Double Bass
- Cello

1. 1-2 flutes
2. 2 oboes
3. 2 bassoons
4. 2 horns
5. 2 trumpets
6. Timpani
7. Strings
8. Clarinets (were introduced during the last few symphonies by Mozart and Haydn)
Beethoven's orchestra for the 1824 performance of his 9th Symphony included:

- 3 flutes
- 2 piccolos
- 2 oboes
- 2 clarinets
- 2 bassoons
- Contrabassoon
- 4 horns
- 2 trumpets
- 3 trombones
- Timpani
- Bass drum
- Cymbals
- Triangle
- Strings

conductorscorner.com/Beethoven/Entries/2016/5/29_Beethoven_Innovations.html

Beethoven also introduced modernized versions of instruments to the orchestra including horns with valves, which was made technologically possible during the 19th century Industrial Revolution. Woodwinds were no longer merely sprinkled into the musical score to add color, as had been traditionally done during the Baroque and Classical periods; they were also given increasingly prominent and technically demanding parts. As brass and woodwind instruments became more reliable and easier to play, musicians were able to consistently produce louder, richer, and more in-tune sounds.

Even the modern piano as we know it today may also be credited in part to meet Beethoven’s demand for a more versatile instrument. The piano replaced the harpsichord in many future compositions.

As technology continues to evolve, new instruments and musical styles emerge, expanding the types of sounds we hear.

Below are samples of orchestral seating charts from the Classical and Romantic periods. Students may compare and contrast these diagrams.
Optional: Have students listen to what 108 beats per minute sounds like. Download a free metronome app on your phone. For reference, 60 is one beat per second.

• How do you think the advent of the metronome influenced musical compositions (thereby influencing what we listen to)?

c) Where do we listen?
Although the Internet and the advent of digital music undeniably changed the accessibility and distribution of music, let’s not overlook the impact of earlier technologies. For example, the mass production of pianos suddenly gave middle-class families access to pianos in their home, affording many more people the opportunity to learn how to play. This changed the musical landscape because composers started writing music that could be played by people at home, which was quite different from the music composed for professional performances.

Today, we have the privilege of attending concerts in many unique settings (i.e. Red Rocks, libraries, parks, etc.), or paying a monthly service to stream music from our phones.

d) When do we listen?
The first machine that could record sound and play it back was the phonograph. Thomas Edison invented it in 1877, approximately 27 years after the Romantic era ended.

Although the sound quality was terrible and each recording only lasted for one play, imagine how this device could have changed the possibility space for both the Classical and Romantic composers and listeners!

Today, we take advantage of the luxury of being able to listen to any type of music, anywhere, at anytime. Studies report that we listen from anywhere between 2 and 4.5 hours of music each day!

e) Why do we listen?
Why we listen to music defies simple explanation.
The following questions may serve as a guide for a class think-aloud:

■ Have the reasons why we listen to music changed over time?
■ Have your musical preferences changed? If so, how have they changed? Why might they have changed?
■ Even though people experience music differently, what motivates us to listen?
■ How does your mood influence what you choose to listen to?
■ How can music be like a time capsule, giving you a nostalgic feeling?
■ How is music functional? (i.e. promotes well-being, self-expression, social connection, community strengthening, celebration, nostalgia, imagination, inspiration, creativity, productivity, focus/feelings of “flow”, distraction, escapism, health benefits)

f) How do we listen?
In Beethoven’s day, if you wanted to hear music, you needed to attend a live performance. The first rudimentary recording device was not invented until 50 years after Beethoven’s death.

Although Beethoven was not around to enjoy modern recording technology, it evolved with him in mind. Compact discs are 74 minutes because the famous conductor, Herbert Von Karajan would not endorse Sony and Philips new technology unless listeners could hear Beethoven’s Ninth Symphony in its entirety. Sony searched for the longest recorded version of the Symphony, which was 74-minutes!

Today, we listen to a wide range of musical genres from the past and present, using many different platforms, services, and devices, but the length of CDs remains at 74 minutes!

As we mentioned, music is accessible pretty much anytime and anywhere. But the technologies we use to listen will continue to change.
III. DEMONSTRATION

Compare and contrast at least two recordings of the first movement of Beethoven’s 5th Symphony. One of the recordings should include John Eliot Gardiner’s Revolutionary and Romantic Orchestra because the musicians played “transitional” instruments, which were neither baroque, nor modern.

- John Eliot Gardiner’s Revolutionary and Romantic Orchestra
  youtube.com/watch?v=Inw-ly11_k

Other possible interpretations could include:

- A Fifth of Beethoven by Walter Murphy (from Saturday Night Fever)
  youtube.com/watch?v=2CSg3isHj_A

- Intel commercial from 2016 remixes Beethoven’s Fifth Symphony
  youtube.com/watch?v=JU9LoDd_Sbo

- Swarm of 100 Drones Dance to Beethoven’s ‘Symphony No. 5’ In The Night Sky
  huffpost.com/entry/drones-beethoven-intel-world-record_n_5693ae9de4b0a2b6b70b843

Lead a class dialogue around the similarities and differences between the excerpts.
Address characteristics of the music. Define the following to enrich the discussion:

- Articulation: how a note (or pitch) is played (e.g. short or long)
- Dynamics: the variation in volume (includes crescendos and decrescendos)
- Tempo: the speed or underlying beat measured in beats per minute (i.e. one beat every second is 60 beats per minute)
- Timbre: perceived sound quality of a note

Ask students:

- How can one interpretation of the same piece sound radically different from another?
- Which interpretation did you enjoy the most? Why?

IV. ACTIVE ENGAGEMENT

Unpack the following Mark Twain quote with students through a whole-class discussion:

“There is no such thing as a new idea. It is impossible. We simply take a lot of old ideas and put them into a sort of mental kaleidoscope. We give them a turn and they make new and curious combinations. We keep on turning and making new combinations indefinitely; but they are the same old pieces of colored glass that have been in use through all the ages.”

(Mark Twain’s Own Autobiography: The Chapters from the North American Review)

Ask students:

- How do you think Mark Twain felt about the idea of plagiarism? What makes you think this way?
- Do you agree with Mark Twain’s statement? Why or why not?
V. INDEPENDENT OR SMALL GROUP WORK

Option #1
Have students watch *The Disrupters: How digital is changing the music industry* (18 minute video):


Ask students to record 1-2 discussion questions in response to the video to discuss with a partner.

Option #2
As a class, read the New York Times article about the Williams v. Gaye court case:

■ New York Times article 'Blurred Lines' Verdict Upheld by Appeals Court
[nytimes.com/2018/03/21/business/media/blurred-lines-marvin-gaye-copyright.html](nytimes.com/2018/03/21/business/media/blurred-lines-marvin-gaye-copyright.html)

Lead a class discussion addressing the following questions:

■ Do you agree with this case's verdict? Justify your response.
■ In your opinion, is the Williams v. Gaye case an example of artistic appropriation or an example of a genuine cultural exchange (promoting pluralism)? Defend your response.
■ What does true cultural exchange look like?
■ Is a true cultural exchange necessarily an equal and mutually beneficial exchange? Why or why not?
■ How can music be used as a collaborative tool to learn more about cultures and social issues beyond the negative images often seen in the media?
■ What is appropriation in music?
■ Is musical appropriation ethical?
■ Who has the right to decide what appropriation is and what it is not?
■ What are other forms of cultural appropriation?
■ Is there such a thing as musical “authenticity”? If so, who decides what is authentic?
■ Does musical plagiarism exist in today’s digital world? If so, in what context?
■ Do you agree or disagree with Mark Twain’s belief that “…all ideas are second-hand, consciously and unconsciously drawn from a million outside sources…”? Explain.

VI. SHARE

If you chose Option #1, select several students to share their questions in response to the video.

If you chose Option #2, the discussion questions will serve as the share portion of the lesson.

VII. LINK

Cellist Yo-Yo Ma’s advice serves as a guide to intelligently and respectfully interact with and learn from others: “When you learn something from people, or from a culture, you accept it as a gift, and it is your lifelong commitment to preserve it and build upon it.”

When we borrow something, such as a musical style, from another culture, we need to put in the time and effort to understand that culture. It’s about coming from a place of reverence and gratitude to make important decisions, and relate to others’ perspectives. Debates can address any contentious or controversial topic. Today, we had the opportunity to sharpen our research, writing, and presentation skills, all while learning more about musical history.
ENGLISH LANGUAGE LEARNER TIPS

- Music’s cross-cultural connections highlight similarities and foster understanding among students from different cultural backgrounds. These connections may include similarities in style, instrumentation, musical structure, or purposes that the music serves (e.g., advocating for social justice and reform).
- Music helps students gain greater mastery of their second language, especially when students work in collaborative settings. Music lowers the affective filter, (the invisible, psychological filter that either encourages or discourages the language acquisition process.) A low affective filter fosters increased confidence and self-efficacy.


ADDITIONAL RESOURCES

- Blog post from The Daily Beethoven
  lbandmore.blogspot.com/2010/08/813-how-much-was-beethoven-paid.html
- Does Beethoven’s Music Sound Different 200 Years Later?
  bbc.co.uk/guides/294pm39
- Concerto: A Beethoven Journey (may be viewed for free with Amazon Prime membership)
- Beethoven: The Innovator
  cdoq.blogspot.com/2013/03/beethoven-innovator.html
- Why is a CD 74 minutes long? It’s because of Beethoven
  classicfm.com/discover-music/why-is-a-cd-74-minutes/
- Williams v. Gaye court case
- Theft: A History of Music (Free download of the graphic novel, which illustrates a 2000 year history of musical borrowing from Plato to rap)
  law.duke.edu/sites/default/files/centers/cspd/musiccomic/Theft.pdf (Published the Duke Center for the Study of Public Domain)
- Who sampled: Ludwig van Beethoven
  whosampled.com/Ludwig-Van-Beethoven/

HOME PRACTICE

Have students read The Man Who Dared to Challenge Beethoven to a musical duel in Vienna:
classicfm.com/composers/beethoven/guides/daniel-steibelt/

Ask students to compose a written response to the following question:
- How did Beethoven skillfully outmaneuver his musical opponent, Steibelt?
OPTIONAL EXTENSION #1

Check out Beethoven's compensation for specific pieces. Work with students to determine what these commissions would be worth today in U.S. dollars. Have students look up the net worth of their favorite musicians. What would the net worth of their favorite musicians be if they lived during Beethoven's time (1770-1827)?

http://lvbandmore.blogspot.com/2010/08/813-how-much-was-beethoven-paid.html

Here are the salaries of other famous composers from several time periods:
https://www.adzuna.co.uk/blog/2016/05/27/do-you-make-more-money-than-mozart/

Below is an excerpt from the above site:

"Beethoven was paid 4,000 florins a year from 1809 on the condition that he remained in Vienna for the rest of his life. This allowance was originally paid by three patrons, but after the death of Prince Lobkowitz and Prince Kinsky, Archduke Rudolph paid the amount in full until Beethoven died in 1827."

OPTIONAL EXTENSION #2

Discuss the upcoming national Beethoven jubilee in Germany:

One of the planned festivities is the Beethoven Pastoral Project (www.beethoven-pastoral-project.com), a global initiative to raise awareness of climate change. International artists and ensembles are invited to develop their own interpretations of Beethoven's Symphony No. 6, the 'Pastoral' to be performed on earth Day (April 22, 2020), or United Nations World Environment Day (June 5, 2020).

Have students listen to 'Pastoral' and come up with a way to represent the Symphony through either a musical or other artistic medium.
Conductors directly influence what music sounds like because they are tasked with interpreting the score and infusing it with a personality. Conductors must craft the nuanced relationships between notes through a complex synthesis of both discrete and indiscreet movements, gestures, posture, and facial expressions.

Composers featured in Colorado Symphony’s Beethoven Birthday Youth concert include Hector Berlioz and Richard Wagner, who were also highly accomplished conductors. (The first conductors were also composers.) Both wrote two of the earliest essays about the art of conducting. Before the late 1700s, conductors served more as timekeepers than musical interpreters. Their main role was to keep a steady tempo and mark the beat, similar to a metronome.

During the Romantic period, as ensembles grew in size, making it difficult for the musicians to hear one another, and as the scores became structurally more complex with fluctuating tempos and dynamics, the role of the conductor expanded out of necessity.

From the 19th and into the early 20th centuries, some conductors took the liberty to rewrite parts of scores, alter instrumentation, and make edits to accommodate the available instrumentation.

Today, some conductors have reverted back to a stricter adherence to the printed score, following a more literalist school of conducting. Tensions continue between the conservative and the more progressive school of conducting, especially with the rise of superstar conductors, who are known for their hallmark interpretations of certain scores. (Compare the tensions between the conservative and progressive school of conducting to the War of the Romantics, explored in Lesson 1.)

Have students read the first three articles, either independently or in partnerships. Provide advanced readers with an additional, more challenging article from the New York Times, entitled Maestro’s Mojo. Have students preview the questions below before they start reading, so they read with a purpose. If possible, provide each student with a highlighter.

- What does a conductor actually do?
  bbc.com/culture/story/20141029-what-do-conductors-actually-do
- Why do orchestras need a conductor?
- Do orchestras really need conductors?
  npr.org/sections/deceptivecadence/2012/11/27/165677915/do-orchestras-really-need-conductors
- The Maestro’s Mojo

QUESTIONS
- When did it become common for orchestras to be lead by a conductor? Why?
- Why do most orchestras have a conductor leading them, rather than a metronome?
- What are the responsibilities of the conductor?
- What strategies could the conductor use to lead the orchestra and shape the music that the audience hears?
- How could the same piece sound very different depending on how the conductor conducts?
OPTIONAL: 8TH GRADE EXTENSION #1

A.) Lead a classroom discussion to unpack writer Maisha Z. Johnson’s explanation of cultural appropriation;

“In short: Cultural appropriation is when somebody adopts aspects of a culture that are not their own.

But that’s only the most basic definition.

A deeper understanding of cultural appropriation also refers to a particular power dynamic in which members of a dominant culture take elements from a culture of people who have been systematically oppressed by that dominant group.

That’s why cultural appropriation is not the same as cultural exchange, when people share mutually with each other – because cultural exchange lacks that systemic power dynamic.

It’s also not the same as assimilation, where “marginalized people adopt elements of the dominant culture in order to survive conditions that make life more of a struggle if they don’t.”

everydayfeminism.com/2015/06/cultural-appropriation-wrong/

B.) Divide the class into groups of 3-4 students to read the Student Opinion New York Times article “Is a Chinese-Style Prom Dress Cultural Appropriation?” Provide each student with a copy of the article.

Is a Chinese-Style Prom Dress Cultural Appropriation?
nytimes.com/2018/05/08/learning/prom-dress-cultural-appropriation.html

Have students discuss the questions printed at the end of the article. One student from every group will record their group’s answers in note form. Then, each group may share and compare their responses with the other groups.

OPTIONAL: 8TH GRADE EXTENSION #2

Have students listen to the following pieces and then ask:

Have these adaptations and samplings of Beethoven’s work helped keep his music relevant in today’s culture, or have they made his music less impactful on the listener?

- A Fifth of Beethoven by Walter Murphy (based on Beethoven’s Fifth Symphony)
youtube.com/watch?v=4MFbo8EBB4k

- I Know I Can by Nas (based on Beethoven’s Fur Elise)
youtube.com/watch?v=b24ovPwKnE

- Duet from Beethoven’s Symphony No. 7 by Pete Seeger
youtube.com/watch?v=pS8yvYE49m0

- Hymn to Nations Chorale from Beethoven’s Symphony No. 9 by Pete Seeger
youtube.com/watch?v=glm_V092yd

- Beethoven’s 9th Symphony by Billy Joel (from his 2000 Years The Millennium Concert)
youtube.com/watch?v=EvaTCK0PoWg

- Beethoven’s Fifth Symphony reworked in the style of Chopin – it’s absolutely exquisite
classicfm.com/composers/beethoven/news/symphony-5-style-of-chopin/

- Ode to Joy: Muppet Music Video
youtube.com/watch?time_continue=3&v=VnT7p76cCa

- Rachmaninoff “Fate” Op.21/1 - Sergei Leiferkus (based on the opening measures of Beethoven’s Fifth Symphony)
youtube.com/watch?v=L2OmrueBfNA