



Through All Things by Stephen Paulus

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STUDENT MATERIALS

Featured readings and worksheets designed to be printed and shared with students can be found throughout this curriculum.

They are easily identifiable - each page has a border and contains an image of Rondo, the ChoralQuest™ mascot!





Teacher's Guide

INTRODUCTION & OVERVIEW

ChoralQuest™ is the newest education program of the American Composers Forum. Following the success of ACF's well received *BandQuest*® program, *ChoralQuest* was conceived and launched to present high quality new music for middle level choirs. In addition to commissioning works by some of today's leading composers, *ChoralQuest* also provides a rich curriculum with multiple resources for ensembles and music classrooms. This curriculum can be used not only to create ensemble lessons that teach students how to perform the pieces, but also to access interdisciplinary lessons that help students think critically, make connections between the music and other areas of learning, and understand the music they perform through multiple entry points.



The materials were developed using a curriculum planning strategy called the Facets Model (Barrett, McCoy, & Veblen, 1997). The Facets Model is a comprehensive approach for studying musical works in depth and helping students relate music to other disciplines in meaningful ways. The model has been used to create curriculum in many settings, but especially in designing the content of the *ChoralQuest* and *BandQuest* curricula. For in-depth information on the facets model, go the *ChoralQuest* web site at <http://www.composersforum.org/sites/default/files/ChoralQuestFacetsModel.pdf>.

The materials for each *ChoralQuest* curriculum can be downloaded. The curriculum includes:

- Lesson plans for teaching the music, exploring core elements of the piece, and creating original music
- Introduction to the composer
- Program notes
- Guided listening resources
- Interdisciplinary lessons and resources in disciplines such as Language Arts, Math, or Social Studies
- Readings prepared especially for students
- Assessment strategies
- Links to other web based resources

Through All Things was composed 2011 by Stephen Paulus. Working with students at Oak Grove Middle School in Bloomington, Minnesota, Paulus created a piece rich with tonal word painting and contrasting moods. Interdisciplinary lessons focus on the text of the work, lines drawn from William Wordsworth's most famous poem, *Tintern Abbey*, the poem's setting, writing original poetry, and Critical Listening Strategies linked with writing.

MUSICAL ELEMENTS FOUND IN *THROUGH ALL THINGS*

An analysis of the musical elements contained in *Through All Things* is provided on the following pages, along with an indication of which measures contain each element. Elaborated teaching strategies are provided for the musical elements that may require more time and attention in order for students to gain a complete understanding of the piece. Numbers in parenthesis indicate the corresponding national standards for music education¹ as found in each lesson.

RHYTHM & METER		
CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
4/4 time	mm. 1-16, 30	Rehearsing & Conducting Meter and Tempo Changes (5, 6)
3/4 time	mm. 17, 31-117	Rehearsing & Conducting Meter and Tempo Changes (5, 6)
syncopation	mm. 7 (piano), 8 (piano), 13, 16 (piano), 28, 40 (piano), 41 (piano), 43 (piano), 50 (piano), 52 (piano), 74-85 (piano), 108-110 (piano)	
dotted rhythms	mm. 17, 18, 35 (piano), 38 (piano), 39 (piano), 78, 82 (voice 2), 84-85 (voice 3)	
ostinati	74-81	Vocal Production & Improvisation (1, 2, 4, 5, 6, 7)

MELODY		
CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
melodic movement in thirds	mm. 5-6, 23-25, 107-111	
sound painting	mm. 11, 29, 32, 40, 71-87, 96, 108-110	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9), Listening & Responding to "Through All Things" (6)



¹Lessons may be incorporated into local or state comprehensive initiatives to address the following areas of study which parallel the United States of America's national voluntary standards for music education, adopted in 1994: 1) singing; 2) playing instruments; 3) improvising; 4) composing and arranging; 5) reading and notating; 6) listening to, analyzing, and describing music; 7) evaluating music and musical performances; 8) understanding relationships between music and other arts/other disciplines; 9) understanding music in relation to history and culture.

HARMONY		
CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
melody/accompaniment	mm. 75-79 (Voice 1&2 vs. Voice 3)	
counter-melody	mm. 80-85 (Voice 2)	
dissonance	mm. 13-14 (piano), 34-44 (piano), 112 (Voice 2)	
major chord	mm. 17, 18, 27, 113-117	
minor chord	mm. 5-6, 17, 18, 19, 23-25, 32	
contrast major/minor	mm. 17-18	Build various major chords in the choir and then have those singing the third move their note $\frac{1}{2}$ step. Can also teach concept of a $\frac{1}{2}$ step with this exercise. (1)

FORM		
CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
through-composed	All	Listening & Responding to "Through All Things" (6)
repetition of melodic phrases	mm. 5-6 and 23-25	Listening & Responding to "Through All Things" (6)
similar melodic phrases/different lyrics	mm. 34-42 and 65-72, 73-85	Listening & Responding to "Through All Things" (6)
long phrases	mm. 16-21, 23-28, 28-33, 75-98, 107-117	Rehearsing Breath & Phrasing (1,5,6,8)
phrase length		Create a Haiku (3, 4)

TIMBRE/TEXTURE		
CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
vowel color	mm. 11-12, 20-21, 27-28, 32-33, 36-37, 40-42, 91-92, 97-98, 107-117	Vocal Production & Enunciation (1, 6, 8, 9)
unison	mm. 5-14, 23-26, 34-42, 75-79, 86-98, 107-111	Listening & Responding to "Through All Things" (6)
3-part harmony	mm. 16-21, 26-33, 80-85, 112-117	Listening & Responding to "Through All Things" (6)
solis section	mm. 65-74 (voice 3)	Listening & Responding to "Through All Things" (6)
piano interlude	mm. 43-64, 99-106	Listening & Responding to "Through All Things" (6)

EXPRESSION MARKINGS

CONCEPT	MEASURE LOCATION	POSSIBLE TEACHING STRATEGY
dynamics: soft	mm. 10, 21-26, 33-36, 58-59, 65, 75-78,	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9)
dynamics: loud	mm. 1-9, 11-20, 27-32, 37-57, 60, 66-75, 79-117	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9)
crescendo	mm. 10 -12, 17 (piano), 24, 27-28, 36-37, 40-42, 65, 71-73, 77, 80, 84-85, 115-117	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9)
decrescendo/ diminuendo	mm. 11 (piano), 14, 16 (piano), 20-21, 32-33, 55 (piano), 56, 64 (piano), 74-75, 114,	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9)
articulation: accent	mm. 3 (piano), 7 (piano), 17-19, 29 (piano), 41-44 (piano), 50-53 (piano), 60 (piano), 74, 101-103 (piano), 105-108 (piano), 111-117 (piano)	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9)
articulation: staccato	mm. 100-102 (piano), 107-108 (piano), 111-115 (piano), 117 (piano)	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9)
articulation: slur	mm. 10, 12 (piano), 29, 82, 84, 85, 91-92, 96, 97-98, 106-108	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9)
ritardando	mm. 85, 96, 102 (poco), 105, 117 (poco)	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9)
a tempo	mm. 97, 107	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9)
 = 126 (flowing)	mm. 1 – 86, 107-117	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9)
 = 144	mm. 87 - 106	Creating a Sound Painting (1, 2, 4, 5, 6, 7), Listening and Responding to a Sound Painting (6, 7, 8, 9)

THROUGH ALL THINGS REHEARSAL NOTES

The following music concepts may be incorporated into the rehearsal of *Through All Things*. Rehearsals may center around one concept at a time or they may be incorporated throughout. Discuss and rehearse:

1. Meter changes
 - starts in 4/4
 - m. 17 changes to 3/4
 - m. 30 brief change to 4/4 for one measure
 - back to 3/4 in measure 31
2. Tempo changes
 - begins at tempo marking 126 (Flowing) and increases to 144 at m.87, then “a tempo” at m.107
 - Question: What is happening in the text and music that would reflect the need for the tempo change?
3. Dynamics
 - explore the dynamic ranges from *mp* to *ff* with crescendo/decrescendo
 - Question: How does the movement from one dynamic to the next support the expressiveness of the text and melody?
4. Text/sound/interval connections for musical tone painting
 - Find places where the melody exemplifies the text such as the rise of the melody on the words “thoughts” (m.11), “air” (m.32), and “sky” (m.40)
 - notice the shift into the counterpoint of the voices when the text is “a motion and a spirit” and then back to all voices singing in unison (m.71-87)
 - practice & discuss the rolling motion of the melody throughout the word “rolls” in m. 108-110
 - Question: Why do you think the composer has the octave interval slur down on the word “all” in m. 96?
5. Contrasts and complimentary support in the accompaniment
 - notice syncopation in the accompaniment in m.108-110
 - Question: How does the accompaniment either compliment or contrast what is happening in the vocal lines throughout the piece? Does it change?
6. Vowel color (formation) on long notes
 - work toward common vowel sounds/formation on sustained notes at ends of phrases; color to enhance painting the picture of the phrase
 - hold vowels until very end of note such as in the last word “things” by holding the short “i” sound with a very brief “ng” at the cut-off (a difficult concept on a high note...)
7. Rhythm & articulation
 - quarter rest before the word “sublime” in m.13
 - accents in “something far more deep” (m. 17-19) in contrast to most of the more legato feel of the rest of the piece
8. Repetition of phrases and repeated use of the interval of thirds (major & minor)
 - opening motive of m3-M3-m3; repeated again in m.23 (see vocal warm-ups)
 - repeated phrases m.34 “the blue sky” and m.61 “the mind of man”
 - ostinati add-ons at measure 74-81
9. Timbre/Texture
 - explore song format of voicing between unison and 3-part harmony, and piano interlude

BACKGROUND INFORMATION:

COMPOSER BIOGRAPHY: STEPHEN PAULUS

Stephen Paulus has been hailed as "...a bright, fluent inventor with a ready lyric gift." (The New Yorker) His prolific output of more than two hundred works is represented in many genres, including music for orchestra, chorus, chamber ensembles, solo voice, keyboard and opera. Commissions have been received from the New York Philharmonic, Cleveland Orchestra, Atlanta Symphony Orchestra, Minnesota Orchestra, Dallas Symphony Orchestra, The Houston Symphony and St. Paul Chamber Orchestra, with subsequent performances by the orchestras of Los Angeles, Philadelphia, the National Symphony Orchestra, and the BBC Radio Orchestra.



He has served as Composer in Residence for the orchestras of Atlanta, Minnesota, Tucson and Annapolis, and his works have been championed by such eminent conductors as Sir Neville Marriner, Kurt Masur, Christoph von Dohanyi, Leonard Slatkin, Yoel Levi, and the late Robert Shaw.

Paulus has been commissioned to write works for some of the world's great solo artists, including Thomas Hampson, Hakan Hagegard, Doc Severinsen, William Preucil, Cynthia Phelps, Evelyn Lear, Leo Kottke and Robert McDuffie. Chamber music commissions have resulted in works for The Chamber Music Society of Lincoln Center, Friends of Music at the Supreme Court, the Cleveland Quartet and Arizona Friends of Chamber Music. He has been a featured guest composer at the festivals of Aspen, Santa Fe, Tanglewood, and, in the U.K., the Aldeburgh and Edinburgh Festivals.

As one of today's pre-eminent composers of opera, Paulus has written nine works for the dramatic stage. *The Postman Always Rings Twice* was the first American production to be presented at the Edinburgh Festival, and has received nine productions to date. Commissions and performances have come from such companies as the Opera Theatre of St. Louis, Washington Opera, Boston Lyric Opera, Florida Grand Opera, Berkshire Opera Company, Minnesota Opera, and Fort Worth Opera, among others, as well as universities and colleges.

His choral works have been performed and recorded by some of the most distinguished choruses in the United States, including the New York Concert Singers, Dale Warland Singers, Los Angeles Master Chorale, Robert Shaw Festival Singers, New Music Group of Philadelphia, Master Chorale of Washington DC, Vocal Arts Ensemble of Cincinnati, Mormon Tabernacle Choir, and dozens of other professional, community, church and college choirs. He is one of the most frequently recorded contemporary composers with his music being represented on over fifty recordings.

A recipient of both Guggenheim and NEA Fellowships, Paulus is a strong advocate for the music of his colleagues. He is co-founder of the American Composers Forum and serves on the ASCAP Board of Directors as the Concert Music Representative.

Paulus' music has been described by critics and program annotators as rugged, angular, lyrical, lean, rhythmically aggressive, original, often gorgeous, moving, and uniquely American. He writes in a musical language that has been characterized as "...irresistible in kinetic energy and haunting in lyrical design." (Cleveland Plain Dealer) "Mr. Paulus often finds melodic patterns that are fresh and familiar at the same time....His scoring is invariably expert and exceptionally imaginative in textures and use of instruments." (The New York Times)

From the composer's website: <http://www.stephenpaulus.com/>

BACKGROUND INFORMATION:

PROGRAM NOTES FOR *THROUGH ALL THINGS*

Written by Stephen Paulus

Through All Things is one of the first commissions in the Choral Quest™ program of the American Composers Forum. It is an upbeat work for soprano, alto, and baritone voices designed for young singers in middle school. Music written for this age group often suffers from texts that are not up to the sophistication of this group of developing singers. I chose a poem by William Wordsworth that conveys some deeper thoughts – specifically a reference to “a motion and a spirit that runs through all things.” It speaks of “the joy of elevated thoughts;” and also refers to many nature images such as “the light of setting suns” and “the round ocean and the living air.” The poem is a ‘thinking’ poem that is an excerpt taken from Wordsworth’s longer poem, *Tintern Abbey*.

Additionally, I wanted to create a short work for voices and piano that would be fairly upbeat and energetic in nature. Rhythm makes up a huge part of young people’s musical tastes and I felt that a contribution was needed in the area of the repertoire that would reflect that.

I am grateful to Fred and Ann Moore as well as the American Composers Forum for initiating this commissioning program as well as this particular commission. It is always a joy to write for voices and it is an additional joy to be attempting to add to the musical life of young people.

- Stephen Paulus



Choir Director Bryan Blessing with singers from Oak Grove Middle School, 2011

Before composer *Through All Things* for the ChoralQuest project, composer Stephen Paulus spent time with the Oak Grove Singers of Oak Grove Middle School in Bloomington and their director Bryan Blessing. After conversations about music and what students liked to sing, and listening to the voices in the chorus, Paulus created this new work with their enthusiastic support.

BACKGROUND INFORMATION:

ANALYSIS OF *THROUGH ALL THINGS*

	THE TEXT SAYS....	WHAT YOU NOTICE? DESCRIBE WHAT YOU HEAR.
mm 1-5 CD 0:00 to 0:08	Introduction (No text)	<ul style="list-style-type: none"> • Active, restless, flowing piano • Piano moves up from lower pitches; answered by a sparkling high note pattern played twice.
mm 5-16 CD 0:08 to 0:28	And I have felt A presence that disturbs me with the joy of elevated thoughts; a sense sublime	<ul style="list-style-type: none"> • Voices sing together in unison • Piano continues upward moving patterns • Voices also move upwards on “with the joy of elevated thoughts” • Piano now plays chords
mm 17-23 CD 0:28 to 0:37	Of something far more deeply interfused,	<ul style="list-style-type: none"> • Lower voice join – harmony in 3 parts • The rhythm changes –the meter shifts from a reflective 4/4 to a more active 3/4) • Voices are louder; move in downward steps; a syncopated melody • Each syllable is accented • Melody turns upwards on “interfused” and holds a very long note that gets softer. • Piano weaves in an out with many eighth notes – like sparkling water. Is it the sun on the river?
mm 24-33 CD 0:37 to 0:53	Whose dwelling is the light of setting suns, And the round ocean and the living air,	<ul style="list-style-type: none"> • Back to unison voices until the words “setting sun” • 3 parts on “suns,” a high, long note • “round ocean” reaches even higher • 4/4 meter for one measure, then back to 3/4 • Piano continues to weave and sparkle with many eighth notes
mm 34-44 CD 0:53 to 1:07	And the blue sky,	<ul style="list-style-type: none"> • All voices join in unison – big, bright, wide open sound • Crescendo to <i>forte</i> • “blue sky” words are repeated; piano changes the harmony from minor to major the second time it is sung • Chords in right hand of the piano with eighth notes in the left
mm 45-64 CD 1:07 to 1:35	(No text)	<ul style="list-style-type: none"> • Piano interlude which continues with chords in the right hand and eighth notes in the left • Gets softer and lower as it continues, then gently leads to the next part of the poem.
		(cont.)

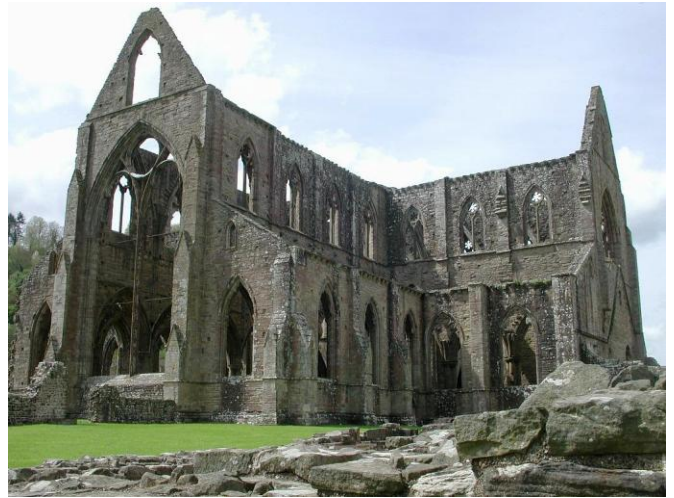
	THE TEXT SAYS....	WHAT YOU NOTICE? DESCRIBE WHAT YOU HEAR.
mm 65-72 1:35 to 1:45	...and in the mind of man:	<ul style="list-style-type: none"> • Low voices sing the phrase twice on long notes
mm 73-85 CD 1:45 to 2:03	a motion and a spirit	<ul style="list-style-type: none"> • Low voice start an ostinato pattern on one note • Over this, the higher voices sing a melody with lots of movement that soon breaks into two parts. • The music rings with movement and energy fitting the text.
Mm 86-101 CD 2:03 to 2:25	That impels All thinking things, all objects of all thoughts,	<ul style="list-style-type: none"> • The music picks up steam • Chorus back to a unison passage of mostly long, dotted half notes that propels the music forward. • Piano carries the music forward to the closing section
mm 101- end CD 2:25 to the end	And rolls through all things.	<ul style="list-style-type: none"> • Chorus sings forte with a crescendo to the end. • The word “rolls” is carried through for 3 full measures – as it rolls along in unison. • Chorus breaks into harmony for the final notes and a ff conclusion.

BACKGROUND INFORMATION:

TINTERN ABBEY

The complete title of the poem is “Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour. July 13, 1798.” It is probably English poet William Wordsworth’s most famous poem. Wordsworth wrote during the British Romantic Period (more or less around 1785-1820). The name was not given because their works were about romantic love. What Wordsworth and other poets (Blake, Colerage, Lord Byron, Shelley, Keats) wrote about were the emotions and sentiments around some very big ideas such as nature, truth, and beauty. And the era was not only a literary movement; artists, and philosophers were also moved by the same ideals of the Romantic era.

Tintern Abbey²



Wordsworth was a popular poet and a commercial success during his lifetime (pretty rare for a poet). In 1798 he published a small collection of poems with his friend, Samuel Coleridge Taylor. The collection was called Lyrical Ballads. It included the famous Coleridge poem, “The Rime of the Ancient Mariner” and Wordsworth’s “Tintern Abbey.” This publication was a milestone for the Romantic movement. It was a big hit. Wordsworth’s introduction was viewed as almost a manifesto for what Romantic poets were striving to do. In it, he related that their ideals included writing in the “real language of men,” instead of the grandiose language and pompous metaphors usually found in poems across the ages. Poetry was thought to be written only for the rich. The Lyrical Ballads changed many peoples’ ideas about what poetry could and should be about. The poems in this book were about everyday people and places that many people inhabit.

The Big ideas

"Tintern Abbey" is a memoir in blank verse and the poet is the speaker. He is out in nature, enjoying its beauty with his sister, but remembering the past and how this place looked five years earlier. He muses on how he has changed in those five years, and the immense impact the Natural World can have as it influences, sustains, and comforts one’s mind and soul. Deeply woven into the poem are his thoughts about the way we can change over time as we grapple with figuring out the meaning of our lives and how we become this



Wye River Valley³

different person. And how the person you are today is related to who you use to be.

² Photo from <http://www.castlewailes.com/tintern.html> . There are many additional photos at this site.

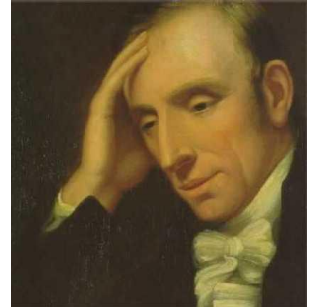
³ The Wye River Valley, Wales, UK. The Daily Mail, “Best British Holiday Breaks for 2009.” <http://www.dailymail.co.uk/health/index.html>

As the poem continues, the poet writes of his responses to nature. Its breathtaking beauty fills him with awe, leading to an epiphany about the divine presence or in all of nature. In his words:

A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.

The Lines Used in *Through All Things*

Composer Stephen Paulus selection nine lines from "Tintern Abbey" as his text. When asked why he chose a complex text, Paulus said that he thinks middle school students want to be challenged. They are capable of thinking large thoughts and working with strong ideas. Below are the lines of "Through All Things" with analysis from the Educator & Student site, Schmoop.



Lines 93-99

And I have felt

***A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man;***

When he hears the "still, sad music of humanity," the speaker says that he feels some kind of "presence" – of what, we're not sure. Nature with a capital "N"? God? Some indefinable force of good?

The "presence" (whatever it is) "disturbs" the speaker, but in a good way. The "presence" makes the speaker lift his "thoughts" to higher things.

The "presence" also gives the speaker a sense that there's "something" like a divine presence that exists "deeply interfused," or blended in with everything around it.

This "something" lives in "the light of setting suns" (97), in "the round ocean and the living air" (98), in "the blue sky" (99), and even "in the mind of man" (99).

This "something" sounds an awful lot like the "Force" in *Star Wars*. It exists in everything in nature, surrounding us, filling us, and binding the universe together. Only we're not sure that Wordsworth's "something" has a dark side.

Lines 100 - 102

***A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.***

The speaker defines the "something" with a little more detail. It's "a motion and a spirit," that "impels," or animates, all things that think, and that "rolls through all things" (102).

He repeats the word "all" four times in two lines. He really wants to emphasize that this "spirit" connects *everything*.

The more we read, the more we're convinced that George Lucas read "Tintern Abbey" before writing *Star Wars*.⁴

USEFUL RESOURCE

Schmoop is a site for teachers and students working in AP and honors classes.

<http://www.shmoop.com/tintern-abbey/>

⁴ The summary is an extract from an analysis of "Tintern Abbey" posted on Schmoop <http://www.shmoop.com/tintern-abbey/>

BACKGROUND INFORMATION:

POETRY OF *THROUGH ALL THINGS*

**Lines Composed a Few Miles above Tintern Abbey,
on Revisiting the Banks of the Wye during a Tour, July 13, 1798**

by William Wordsworth

FIVE years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur. – Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view
These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
'Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild: these pastoral farms,
Green to the very door; and wreaths of smoke
Sent up, in silence, from among the trees!
With some uncertain notice, as might seem
Of vagrant dwellers in the houseless woods,
Or of some Hermit's cave, where by his fire
The Hermit sits alone.

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye:
But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration: – feelings too
Of unremembered pleasure: such, perhaps,
As have no slight or trivial influence
On that best portion of a good man's life,
His little, nameless, unremembered, acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burthen of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world,
Is lightened: – that serene and blessed mood,

In which the affections gently lead us on, –
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul:
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

If this
Be but a vain belief, yet, oh! how oft –
In darkness and amid the many shapes
Of joyless daylight; when the fretful stir
Unprofitable, and the fever of the world,
Have hung upon the beatings of my heart –
How oft, in spirit, have I turned to thee,
O sylvan Wye! thou wanderer thro' the woods,
How often has my spirit turned to thee!

And now, with gleams of half-extinguished thought,
With many recognitions dim and faint,
And somewhat of a sad perplexity,
The picture of the mind revives again:
While here I stand, not only with the sense
Of present pleasure, but with pleasing thoughts
That in this moment there is life and food
For future years. And so I dare to hope,
Though changed, no doubt, from what I was when
first

I came among these hills; when like a roe
I bounded o'er the mountains, by the sides
Of the deep rivers, and the lonely streams,
Wherever nature led: more like a man
Flying from something that he dreads, than one
Who sought the thing he loved. For nature then
(The coarser pleasures of my boyish days,
And their glad animal movements all gone by)
To me was all in all. – I cannot paint
What then I was. The sounding cataract
Haunted me like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me
An appetite; a feeling and a love,

That had no need of a remoter charm,
 By thought supplied, nor any interest
 Unborrowed from the eye. – That time is past,
 And all its aching joys are now no more,
 And all its dizzy raptures. Not for this
 Faint I, nor mourn nor murmur, other gifts
 Have followed; for such loss, I would believe,
 Abundant recompence. For I have learned
 To look on nature, not as in the hour
 Of thoughtless youth; but hearing oftentimes
 The still, sad music of humanity,
 Nor harsh nor grating, though of ample power
 To chasten and subdue. **And I have felt
 A presence that disturbs me with the joy
 Of elevated thoughts; a sense sublime
 Of something far more deeply interfused,
 Whose dwelling is the light of setting suns,
 And the round ocean and the living air,
 And the blue sky, and in the mind of man;**

**A motion and a spirit, that impels
 All thinking things, all objects of all thought,
 And rolls through all things.** Therefore am I still
 A lover of the meadows and the woods,
 And mountains; and of all that we behold
 From this green earth; of all the mighty world
 Of eye, and ear, – both what they half create,
 And what perceive; well pleased to recognise
 In nature and the language of the sense,
 The anchor of my purest thoughts, the nurse,
 The guide, the guardian of my heart, and soul
 Of all my moral being.

Nor perchance,
 If I were not thus taught, should I the more
 Suffer my genial spirits to decay:
 For thou art with me here upon the banks
 Of this fair river; thou my dearest Friend,
 My dear, dear Friend; and in thy voice I catch
 The language of my former heart, and read
 My former pleasures in the shooting lights

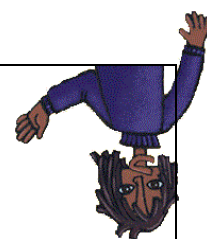
Of thy wild eyes. Oh! yet a little while
 May I behold in thee what I was once,
 My dear, dear Sister! and this prayer I make,
 Knowing that Nature never did betray
 The heart that loved her; 'tis her privilege,
 Through all the years of this our life, to lead
 From joy to joy: for she can so inform
 The mind that is within us, so impress
 With quietness and beauty, and so feed
 With lofty thoughts, that neither evil tongues,
 Rash judgments, nor the sneers of selfish men,
 Nor greetings where no kindness is, nor all
 The dreary intercourse of daily life,
 Shall e'er prevail against us, or disturb
 Our cheerful faith, that all which we behold
 Is full of blessings. Therefore let the moon
 Shine on thee in thy solitary walk;
 And let the misty mountain-winds be free
 To blow against thee: and, in after years,
 When these wild ecstasies shall be matured
 Into a sober pleasure; when thy mind
 Shall be a mansion for all lovely forms,
 Thy memory be as a dwelling-place
 For all sweet sounds and harmonies; oh! then,
 If solitude, or fear, or pain, or grief,
 Should be thy portion, with what healing thoughts
 Of tender joy wilt thou remember me,
 And these my exhortations! Nor, perchance –
 If I should be where I no more can hear
 Thy voice, nor catch from thy wild eyes these gleams
 Of past existence – wilt thou then forget
 That on the banks of this delightful stream
 We stood together; and that I, so long
 A worshipper of Nature, hither came
 Unwearied in that service: rather say
 With warmer love – oh! with far deeper zeal
 Of holier love. Nor wilt thou then forget,
 That after many wanderings, many years
 Of absence, these steep woods and lofty cliffs,
 And this green pastoral landscape, were to me
 More dear, both for themselves and for thy sake!

THROUGH ALL THINGS GLOSSARY

abbey	a church that is connected to other buildings where monks or nuns live or once lived
antonym	A word that means the opposite in meaning compared to another word; ugly is the opposite of beautiful. The opposite of a synonym.
changing meters	A change from one metric unit or meter to another; for example, moving from 3/4 triple meter to 4/4 duple meter in a single piece. In the 20 th century, switching meter within a composition became more common
commission	(verb) an order to a composer for a new piece of music (noun) the fee paid to a composer a new musical work
counterpoint	two or more independent melodies that combine to make a single harmonic texture
crescendo	musical term (Italian) for music growing louder
decrescendo	musical term (Italian) for music getting softer; same as diminuendo
diminuendo	musical term (Italian) for music getting softer; same as decrescendo
duple meter	music felt in groups of two beats; grouping of strong and weak beats into sets of two
dynamics -pianissimo -piano -mezzo piano -mezzo forte -forte -fortissimo	the degree of loudness or softness of the music; the volume levels of music very soft (pp) soft (p) medium soft (mp) medium loud (f) loud (f) very loud (ff)
embellish	to improve upon or decorate a melody or rhythm by adding notes or modifying rhythms
ensemble	(noun) a group of two or more musicians who perform instrumental or vocal music together; (adjective) a focus on the musical quality of the sound of all musicians performing together, emphasizing the whole rather than individual performances
enunciation	the act of speaking or singing a series of words or sounds clearly and precisely

genre	a category of artistic, musical, or literary composition characterized by a particular style, form, or content
haiku	a Japanese form of poetry that usually has three lines containing five, seven, and five syllables respectively
haiku twist/ haiku cutting	a surprise in the final line of a haiku poem that changes the meaning, sound, or tone/mood of the work
improvise/ improvisation	creating music while performing it without a score; spontaneously inventing music
interlude	a shorter section of music played in between two other larger sections
intervals	The distance between two pitches. For example, two pitches next to each other are referred to as being an interval of a second; two pitches that are three tones apart is called a third.
lyrics	the words of a song
melodic contour	the shape of a melody as it moves up, down, or repeats tones
melodic phrase	a group of measures of music (which might include a single measure) that has some degree of <i>structural completeness</i>
metronome	a device used to help keep a steady beat and set the tempo of a composition
ostinato	a short rhythm or melody that is constantly repeated
program notes	written information that informs listeners about the music they will hear in a concert and which also assists them in appreciating the music and understanding its context
Romanticism	The period of musical history that included most of the 19th century. Composers of the Romantic era were interested in expressing emotions in music, rather than following specific forms.
scat singing	vocal improvisation in jazz music; singing with wordless syllables, a jazz practice that gives singers the ability to improvise melodies and rhythms; similar to an instrumentalist improvising a jazz melody
sound painting/ tone painting/ word painting	Writing music that reflects the literal meaning of a song; for example, writing an upward melody for text about a bird taking flight, or a low, dark, minor melody for a song about death.

synonym	a word that has the same or nearly the same meaning as another such as song, tune, melody or happy, glad, exuberant; opposite of antonym
tableau	a group of motionless figures representing a scene from a story or from history
tempo/tempi	the speed of the music
Tintagel	A peninsula located on the north Cornish coast in the west of England; also a monastery and castle from the period A.D. 470 to 500. Today it is a ruin that draws many tourists. Location of stories about King Arthur.
triple meter	music felt in groups of three beats; grouping of strong and weak beats into sets of three
unison	simultaneous sounding of the same note by two or more singers or players
vocal cords	Also known as vocal folds; composed of twin infoldings of mucous membrane stretched horizontally across the larynx. When they vibrate they modulate the flow of air from the lungs. They are open when one inhales, closed when one hold's her breath, and vibrating when one sings or speaks.



SUMMATIVE ASSESSMENT OF

Concepts in Through All Things Lessons

NAME: _____ Date: _____

1. Name a slow tempo marking (Italian word). _____
2. Name a fast tempo marking (Italian word). _____
3. Give an example of a ternary meter time signature. _____
4. Give an example of a binary meter time signature. _____
5. When a composer writes for singers, what are two things they need to keep in mind (physical parameters)?
 - a. _____
 - b. _____
6. Describe how vocal cords are like stringed instrument. _____
7. Name three expressive concepts that composers use to convey meaning and mood in a song.
 - a. _____
 - b. _____
 - c. _____

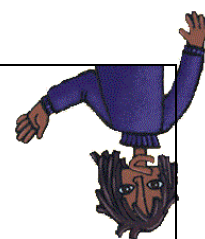
8. What is a symbol that represents a soft dynamic in music? _____

9. What is a symbol that represents a loud dynamic in music? _____

10. What is an ostinato?

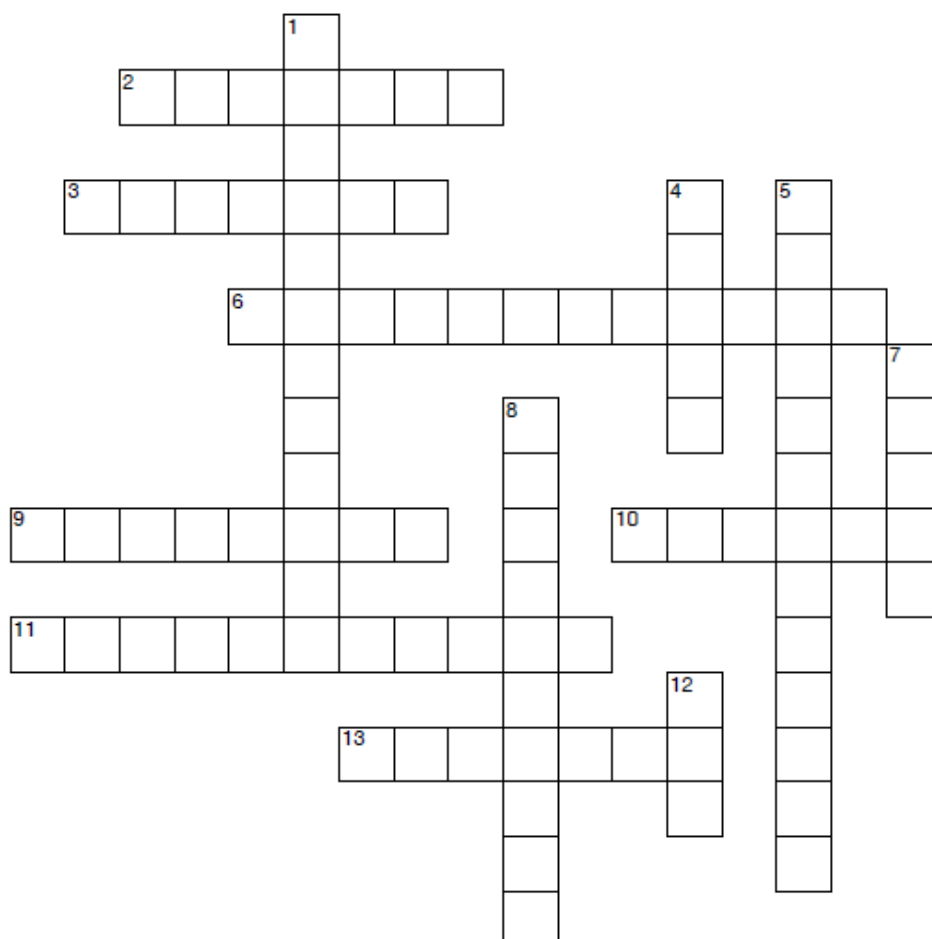
11. Describe Sound Painting.





SUMMATIVE ASSESSMENT OF

Concepts in *Through All Things* Lessons



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ACROSS

- 2 An orchestra for which Paulus worked as composer in residence
- 3 Name of composer's college concert series
- 6 Title of the poem
- 9 Composer's job in high school
- 10 Poet witnessed the Revolution in this country
- 11 Literary movement 18th/19th century
- 13 Poet's sister

DOWN

- 1 Area of England where poet lived
- 4 monastery church
- 5 Composer of "Through All Things"
- 7 Country on border with England
- 8 Poet who wrote the lyrics
- 12 River mentioned in the poem

