



Lesson: *Listening & Responding to Through All Things*

OVERVIEW

Students will listen to sections of Stephen Paulus' *Through All Things* and describe what they hear in the music.

MATERIALS

- Student copies [What's Going on in The Music](#) with the blank listening grid
- Pencils
- Recording of [Through All Things](#) (click link to download or email choralquest@composersforum.org for a free Catalog CD)
- [Completed Listening Grid](#) for your information

PROCESS

1. Explain the activity to students.
 - Working in partners or small groups, they will listen to each section of the piece, then engage in a conversation focused on describing what they noticed about the music.
 - One member of each group will serve as the scribe and summarize the groups' main ideas in that section of the grid.
2. Play the recording and use the pause button after each section to allow time for small group discussion and summarizing comments on the form.
3. After listening to all sections, reconvene and ask students to report on what they heard in the music.
4. Consider collecting the responses on charts or chalkboard and line them up with the text. When rehearsing *Through All Things*, encourage students to return to the summary chart of the music and add more details.
5. Save the descriptive charts as a resource for writing program notes.

OPTION

If time is short, have students follow the completed Listening Grid included in this lesson instead of creating their own.

THROUGH ALL THINGS LISTENING GRID (TEACHER COPY)

	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 and 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.
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.

What's going on in the music?

(an informal analysis)

Listen to sections of Stephen Paulus' *Through All Things*. Describe what you notice in the music and figure out "what's going on." Your teacher will pause between sections so you can jot down your thoughts.



	THE TEXT SAYS....	WHAT YOU NOTICE? DESCRIBE WHAT YOU HEAR.
mm 1-5 CD 5:41 to 5:50	Introduction (No text)	
mm 5-16 CD 5:50 to 6:10	And I have felt A presence that disturbs me with the joy of elevated thoughts; a sense sublime	
mm 17-23 CD 6:10 to 6:35	Of something far more deeply interfused,	
mm 24-33 CD 6:20 to 6:35	Whose dwelling is the light of setting suns, And the round ocean and the living air,	

(Cont.)





mm 34-44 CD 6:35 to 6:47	And the blue sky,	
mm 45-64 CD 6:47 to 7:15	(No text)	
mm 65-72 7:15 to	...and in the mind of man:	
mm 73-85 CD 7:28 to 7:44	a motion and a spirit	
Mm 86-101 CD 7:44 to 8:01	That impels All thinking things, all objects of all thoughts,	
mm 101- end CD 8:01 to the end	And rolls through all things.	

Do you have any questions about this music?
Write your questions and any things you wonder about in this space.