



Lesson: Listening & Responding to a Sound Painting

OVERVIEW

Students will explore composers' choices in a composition in order to express meaning and emotion. This lesson correlates with the lesson "Creating a Sound Painting" found in the Lesson Plans for Creating Music folder of this curriculum.

LEARNING GOAL

Students will analyze the composer's musical choices based on their response to the music.

RESOURCES & MATERIALS

- Recording of *The Moldau* or a similar piece to depict sound painting. (You may only want play a segment of the eleven-minute piece.)
- Drawing paper and markers/colored pencils or white board with markers

Student copies of:

- [Reflection of Sound Painting in *Through All Things*](#) worksheet

PROCESS

1. Without any explanation of what the piece is about, give each student a piece of drawing paper and markers/craypas and have students listen to a piece such as "The Moldau". Ask them to draw what they think the music is about or represents. It can be an abstract or literal interpretation. You may play the piece several times for them if needed.
2. On the back of their paper have them write down words, phrases or a story that they envisioned while listening to the piece.
3. Have them find a partner to share their picture/response/interpretation, discussing whether they had similar or different ideas of what the composer was trying to convey.
4. Then, have students share with the class, leading a discussion on how a composer's choices impact the interpretation of a piece and support the meaning of lyrics when present.
5. Sing *Through All Things* and ask students to point out how Stephen Paulus uses sound painting and dynamics to express the lyrics and paint a picture. For assistance, see the Musical Elements and Rehearsal Notes in the Teacher's Guide of this curriculum.

EXTENSIONS

- Students could create visual arts works that correlate with *Through All Things* which could then be displayed at the concert through an exhibit or a slide show
- Utilize the PBS Kids website on creating moods with music
http://pbskids.org/jazz/lesson/can_you_hear_story.html

LINKS

- *The Moldau* <http://flaglerlive.com/4540/smetana-fatherland-moldau>
- Websites on dynamics in music
<http://www.music.vt.edu/musicdictionary/appendix/dynamics/dynamics.html>
[http://en.wikipedia.org/wiki/Dynamics_\(music\)](http://en.wikipedia.org/wiki/Dynamics_(music))

REFLECTION ON SOUND PAINTING IN *THROUGH ALL THINGS*

Name: _____ Class: _____

1. How does the movement from one dynamic to the next support the expressiveness of the text and melody?



2. Why do you think the composer has the octave interval slur down on the word “all” in m. 96?

3. How does the accompaniment either compliment or contrast what is happening in the vocal lines throughout the piece? Does it change?

4. What other expressive techniques did Stephen Paulus use to amplify the meaning of the lyrics?