

**Prelude & Fugue in G Minor BWV 558**  
Johann Sebastian Bach arr. by R. Moehlmann  
Remick Music Corp./Carl Fischer  
Full Band Transcription  
Grade III

Richard Tengowski  
CMP Teaching Plan  
Fall 2015

Heart of piece: The tension and release created by the sophisticated polyphonic texture creates a sense of disorder and disarray followed by powerful and moving resolutions.

*For the purpose of this exercise and presentation, note that this CMP Teaching Plan is connected to the WMEA State Standards Ensemble Strand.*

## **OUTCOMES & STRATEGIES**

*(My Outcomes & Strategies are a blend of School Curriculum Outcomes and Performance Standards found within the WMEA State Standards.)*

**Skill Outcome:** Students will develop and perform a consistently full and focused tone quality.

*Warm-ups.* Students will focus on the fundamentals of tone production during warm-ups. Some of the warm ups will be long tones, intervallic relationships (1-2-1), and groupings of instruments during scales to create harmony and blend.

**ASSESSMENT:** *Warm-ups.* Observation and listening. Thumbs up/down will determine acceptance of full and focused tone quality.

*Artistic Process=Performing + Process Component=Present*

*Good Tone/Band Tone.* During the rehearsal, students will first play an excerpt from the music with proper sound quality, then experiment with a beginner's sound, then return to the best tone quality possible. Students should notice the difference in both technique and sound produced.

**ASSESSMENT:** *Good Tone/Band Tone.* Using performance assessment, determine if students perform with both poor versus proper technique.

*Artistic Process=Performing + Process Component=Present*

*Balance Game.* During warm ups, have the upper voices play too loud and the low voices play too soft. Notice the poor unbalanced ensemble tone quality. Reverse with proper balance and notice the foundational low voices support the upper voices and how it improves tone.

**ASSESSMENT:** *Balance Game.* Using performance assessment, determine if students perform with proper balance.

*Artistic Process=Performing + Process Component=Present*

**Knowledge Outcome:** Students will learn, describe and identify how composers use compositional design and devices.

*Composer's Toolbox.* Create a list of what composers do to make their music interesting, exciting and engaging. Guide them by giving examples of previous music titles or music performed, movie music, commercial music, or even pop music.

**ASSESSMENT:** *Composer's Toolbox.* Students will generate a list of what composers do to make their music interesting, exciting and engaging.

*Artistic Process=Connecting + Process Component=Personalize-Literacy Connection*

*YouTube Video 1:* What is a Fugue? Good use of visual references and explanation of a basic fugal technique. [https://youtu.be/3tUIPDS9kyI?list=PL7pE\\_HSvQ6Sh9yWFcntyozfo2smn4tndB](https://youtu.be/3tUIPDS9kyI?list=PL7pE_HSvQ6Sh9yWFcntyozfo2smn4tndB)

**ASSESSMENT:** *YouTube Video 1 & 2:* Through discussion, determine if students are beginning to understand how fugues are created.

*Artistic Process=Responding + Process Component=Analyzing*

*YouTube Video 2:* Crab Canon on a Mobius Strip. The enigmatic Canon from JS Bach's Musical Offering (1747) depicts a single musical sequence that is to be played front to back and back to front.

[https://youtu.be/xUHQ2ybTejU?list=PL7pE\\_HSvQ6Sh9yWFcntyozfo2smn4tndB](https://youtu.be/xUHQ2ybTejU?list=PL7pE_HSvQ6Sh9yWFcntyozfo2smn4tndB)

**ASSESSMENT:** *YouTube Video 1 & 2:* Through discussion, determine if students are beginning to understand how fugues are created.

*Artistic Process=Responding + Process Component=Analyzing*

*Canon vs. Fugue.* By rote, teach Row Row Row Your Boat. Perform a simple round. Determine if this is the same as a fugue. Derive at the fact that canons are repetitious in nature and repeat the same theme with the same notes. Canons lay the ground work for complex polyphony. The fugue take that idea one step farther and creates a musical conversation not with repetition but with imitation.

**ASSESSMENT:** *Rehearsal observation.*

*Artistic Process=Performing + Process Component=Analyzing*

*Identify the Subject.* Isolate the subject of the fugue and identify it's locations in the music. Then perform each subject (and only the subject) noticing if they are the same or if they are different. Noticing they are different, ask why they aren't the same. Derive at the notion that there is a subject and an answer and that they are engineered to work in tandem with one another much like a musical conversation.

**ASSESSMENT:** *Identify the Subject.* Using performance assessment, students will identify and perform only the subject of the fugue.

*Artistic Process=Performing + Process Component=Analyzing*

*Pair & Share.* Describe places in the music where Bach uses imitation. Ask the question why a composer would use imitation. Derive at the notion that there is comfort in hearing something familiar yet subtle difference like a baroque sequence can provide musical variety, interest, excitement and even direction to a musical line.

**ASSESSMENT:** *Pair & Share.* Students will identify where Bach uses imitation and share their findings with one another.

*Artistic Process=Responding + Process Component=Analyzing*

*Perform, Compare and Identify.* Sightread Bach's Prelude and Fugue in Bb. This is an easier version compared to the Prelude and Fugue in G minor. Notice any similarities or differences.

**ASSESSMENT:** *Perform, Compare and Identify.* Using performance assessment, students will sightread Bach's Prelude and Fugue in Bb. Through discussion, students will compare and contrast their similarities and differences on an index card.

*Artistic Process=Performing + Process Component=Interpret*

*Listen Compare and Identify.* Listen to Bach's "Little" Fugue in G minor, BWV 578 orchestral transcription. Notice any similarities and differences.

**ASSESSMENT:** *Listen Compare and Identify.* Listen to Bach's "Little" Fugue in G minor, BWV 578 orchestral transcription. Note any similarities and differences on an index card

*Artistic Process=Performing + Process Component=Interpret*

*Life and Times of a Composer.* Speculate what it must have been like to be a church organist, a composer or Kapellemeister back in the 1700. Ask what was going on in history, society and technology. What historical or cultural connections impacted how music was created? Derive at the fact that organs have different manual that organist would use to imitate musical line yet create a variety of sounds by using different stops. "Pulling out all the stops" is really an organ reference. Journal on what people 300 years from now will say about today's music and how composers create music.

**ASSESSMENT:** *Life and Times of a Composer.* Use journals to capture student's perspectives on how they believe past composers created music as well as how composers of the future will create music.

*Artistic Process=Connecting + Process Component=Personalize-Human Connection*

*Compose.* In small groups, students will compose a simple two measure fugal subject and create a mini-fugue demonstrating comprehension of fugal technique. See Composition Unit D.3.

**ASSESSMENT:** *Compose.* In small groups, students will create their own mini-fugue demonstrating understanding of how fugues are created.

*Artistic Process=Creating + Process Component=Imagine, Plan & Make, Evaluate & Refine*

**Affective Outcome:** Students will understand the complexities of how and why tension and release exist in music and the other arts and make connections with life and one's surroundings.

*Composer's Toolbox.* Examine all the music being rehearsed for the upcoming concert and determine exactly where there is the greatest amount of tension. Write individual answers on a post-it pad.

**ASSESSMENT:** *Composer's Toolbox.* Students will write their name and answer on a post-it pad for each song. Teacher will create an area on the wall/whiteboard for each song and students will then post their answer on the wall. After all are posted, students can then review what others posted. Leave post-it pads on wall for some students to review.

*Artistic Process=Responding + Process Component=Evaluate*

*Movie Talk.* Students will share some of their experience with tension and release. Individually identify the most intense movie that you've seen. Share the name of the movie with your neighbor along with scene and determine what it was about the music that created the tension and the subsequent released or resolution.

**ASSESSMENT:** *Movie Talk.* Through pair/share, students will share their movie experiences. Open the floor for discussion regarding the impact tension and release.

*Artistic Process=Connecting + Process Component=Personalize-Personal Connection*

*Personal Reflection.* This is teacher led "think time." Allow time for students to ponder questioning: Think about a time when you had a disagreement with your parents. What did you do? Did you instigate the tension? Did you create the tension and/or did you resolve the tension? Did your parents create the tension? Like two polyphonic lines in music, were there two differing ideas or themes that did not align or agree with one another? Was there periodic agreement through the discussion? Some music never resolves its tension. Have you experienced a moment where a disagreement went unresolved? How did that feel? Tension can be mild or it can be powerful. How do artist use tension to express themselves?

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*Artistic Process=Connecting + Process Component=Personalize-Personal Connection*

*Listen & Describe No. 1:* Watch and listen to a similar Bach prelude and fugue with an organ soloist (from YouTube) and draw connections/difference between the band arrangement and how an organist performs the Bach original. Collectively fill out a Venn diagram on the white board with student input.

**ASSESSMENT:** *Listen & Describe No. 1:* After watching and listening to a similar Bach Prelude and Fugue, have the students determine the similarities and difference between the band arrangement and how an organist performed the Bach Prelude and Fugue. Collectively fill out a Venn diagram on the white board with student input.

*Artistic Process=Connecting + Process Component=Personalize-Affective & Broaden-Musical Connection*

*Listen & Describe No. 2:* Watch and listen to a performance of Taps (from YouTube) and draw conclusions on how tension is created and how it feels to listen to Taps.

**ASSESSMENT:** *Listen & Describe No. 2:* Watch and listen to a performance of Taps (from YouTube) and draw conclusions on how tension is created and how it feels to listen to Taps. Allow students to journal as they may need to express themselves.

*Artistic Process=Connecting + Process Component=Personalize-Affective*

*Live Performance.* Bring in an organist (W.Wildman) or harpsichord player (A. Anderson) to perform this prelude and fugue or similar Bach work. Let the performers share their thoughts and ideas on Bach and the music that he created.

**ASSESSMENT:** *Live Performance.* Bring in an organist (W.Wildman) or harpsichord player (A. Anderson) to perform this prelude and fugue or similar Bach work. Let the performers share their thoughts and ideas on Bach and the music that he created. After the performance, ask for a simple thumbs up/thumbs down if they learned or experienced something new from the performance.

*Artistic Process=Connecting + Process Component=Personalize-Affective*

*Journal Time 1:* Determine the most intense piece of music you have on your iPod. Write about how this artist/group or song uses tension and release to expresses themselves.

**ASSESSMENT:** *Journal Time 1:* Determine the most intense piece of music you have on your iPod. It could be a love song, a celebratory song, a song about longing, etc. Write about how this artist/group or song uses tension and release to expresses themselves. Allow students time to journal; then pair/share. Open the floor for students to share their experiences.

*Artistic Process=Connecting + Process Component=Personalize-Literacy*

*Journal Time 2:* Going beyond the music and make new connections. Think of items, people, society, events or even the media. Think of the tension and release that surrounds us on an everyday basis.

What are some of the real-life moments where tension and release exist? What do you notice?

**ASSESSMENT:** *Journal Time 2:* Going beyond the music and make new connections. Think of items, people, society, events or even the media. Think of the tension and release that surrounds us on an everyday basis. What are some of the real-life moments where tension and release exist? What do you notice? Using a “snowball” teaching strategy, have students write their initials and viewpoint on a piece of paper and throw them into a pile. Take out several of them and read only the viewpoint.

*Artistic Process=Connecting + Process Component=Broaden-Human*