

LESSON PLAN #1

SSG Alex Tedrow, staff arranger*

Students will use The U.S. Army Band "Pershing's Own" recording of Paul Hindemith's *Symphony in B-Flat* to learn about the differences between "passive" and "active" listening, then create an interpretive "Musical Road Map" using shapes, colors, pictures, and/or words to actively engage with the music as they listen. Students will discuss their road maps in groups then use their background understanding and historical context of World War II to draw conclusions about the broader cultural implications of the music.



SETTING

General Music (Grades 4-6+, middle school)

AREA OF FOCUS

Active Listening and "Musical Road Maps"

NATIONAL STANDARDS ADDRESSED

Responding

Anchor Standard #7: Perceive and analyze artistic work.

Connecting

Anchor Standard #11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding.

PRIOR UNDERSTANDING NECESSARY

Students should have a basic familiarity with the wind band genre and some background context, culture, and geography related to World War II.

LESSON OBJECTIVES

Knowledge/Skill

Students will **compare** "active" and "passive" listening.

Artistic Expression

Students will **interpret** Hindemith's *Symphony in B-Flat* using "active listening" skills and creative "Musical Road Maps."

Contextual Understanding

Students will **examine** the cultural/historical effects World War II may have had on musicians of the time period.

MATERIALS NEEDED

- Projector screen and sound system
- Chalkboard/whiteboard or electronic equivalent
- Recording of Hindemith's *Symphony in B-Flat* by The U.S. Army Band **CLICK TO LINK**
- Plain white paper (or smart devices with a drawing feature)
- Crayons, colored pencils, or markers
- **Quick Facts** handout (see end of this PDF)
- **Musical Road Map** samples (see end of this PDF)

PROCEDURES

PART I: Listening and Response

1. Play recording of 1st movement of Hindemith's *Symphony in B-Flat* as students enter the room.
2. Pass out Quick Facts handout sheet to students before class begins.
3. Ask students to write down 2-3 "adjectives," emotional responses, or questions as they listen to the recording on the back of the Quick Facts handout or a scrap piece of paper.
4. After a few minutes or a convenient stopping point in the recording, pick a few students to share what they wrote down on the handout with the class; briefly discuss their ideas/questions.
5. Introduce Paul Hindemith and *Symphony in B-Flat* to the students; reference the handout sheet as necessary; place special emphasis on his experience during World War II and include any relevant details about the history and context of this period as desired.

PART II: Active vs. Passive Listening

6. Pose question to a few specific volunteer students: "What kind of music do you like to listen to in the car, or on the bus?" Take note - write responses on the board.
7. "Do you think *Symphony in B-Flat* is good music to jam out to in the car? Maybe not... Appreciating this music requires a more 'ACTIVE' kind of listening."
8. Introduce "passive" vs. "active" listening (background enjoyment vs. focused attention). Make a simple table on the board with the two categories.
9. Ask volunteers to come up to board and write examples of kinds of music/artists/specific songs they may prefer for either "passive" or "active" listening. Discuss and emphasize that this is personal and there are no right or wrong answers.

PART III: Road Map Activity

10. Pass out blank paper and crayons/colored pencils/markers (or electronic equivalent for drawing).
11. "One way we can practice 'active listening' is by making a 'Musical Road Map' of the shape of the sounds we hear; take a look at some of these examples!" Show included Road Map examples on projector screen.

12. Have students prepare to create their own "Road Maps" of Hindemith's *Symphony in B-Flat* using shapes, colors, pictures, and/or words. This is a creative activity, the more varied the better. Students should use "active" listening to take note of changes in the music, direction/shape of melodies, loud vs. soft, instrumentation, density of texture, emotional responses, or any number of different musical parameters. Key to the activity is not the end result but the act of listening and working on the "Road Map" itself.
13. Play recording of 1st movement of Hindemith's *Symphony in B-Flat* as students work on their "Road Maps" Repeat recording multiple times as students work. Float around the room to observe their work. OPTIONAL: Teacher creates their own "Road Map" ahead of time or alongside the students.
14. At the end of the activity, have students trade "Road Maps" with their neighbors or in small groups and discuss. Float around the room and observe their discussions.
15. Have a few volunteers share their "Road Maps" with the whole class displayed on the projector screen; discuss.
16. Wrap-Up Discussion: ask students to look back at the adjectives/responses/questions they wrote down at the beginning of class alongside their "Road Maps." Do any themes emerge? Ask students to think about the context of Hindemith fleeing Germany during World War II. Does this have any broader relationship/connection with their findings?
17. Collect "Road Maps" and beginning adjectives/responses/questions as students exit.

ASSESSMENT

Informal

Listen to student verbal responses, group discussions, and recorded answers on the whiteboard. (Procedures 4, 6, 9, 14, 15, and 16)

Formal

Collect completed "Road Maps" and introduction adjectives/questions at the end of class. (Procedure 17)

NOTES/FEEDBACK/SUGGESTIONS

Please let us know how this went in your classroom! Email our educational outreach coordinator: SFC Sonia Dell'Omo: sonia.c.dell'omo.mil@army.mil

**SSG Alex Tedrow is a Staff Arranger at The U.S. Army Band "Pershing's Own." He frequently works as a composer and clinician of early educational music. He holds dual master's degrees in Music Education and Composition from the Indiana University Jacobs School of Music.*

THE U.S. ARMY BAND

PERSHING'S OWN

PAUL HINDEMITH *SYMPHONY in B-FLAT* for BAND (1951)

QUICK FACTS

Ssg Alex Tedrow, staff arranger*

PAUL HINDEMITH LIVED FROM 1895-1963

That means he lived through the invention of the airplane (1903), both World Wars (1914-1945), the first human in space (1961), and the release of The Beatles famous hit, "Twist and Shout" (1963).

LEFT HANAU, GERMANY FOR NEW HAVEN, CONNECTICUT, U.S.A.

- Hindemith's music was outlawed in Germany during World War II
- In 1940 he moved to the United States to teach at Yale University



SYMPHONY IN B-FLAT (1951)

- Composed for The United States Army Band "Pershing's Own" in Washington D.C.
- Written for wind instruments and percussion.
- One of the most influential and difficult pieces for band of all time!

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2024

Woodwinds

BIG Hits

Soft WW

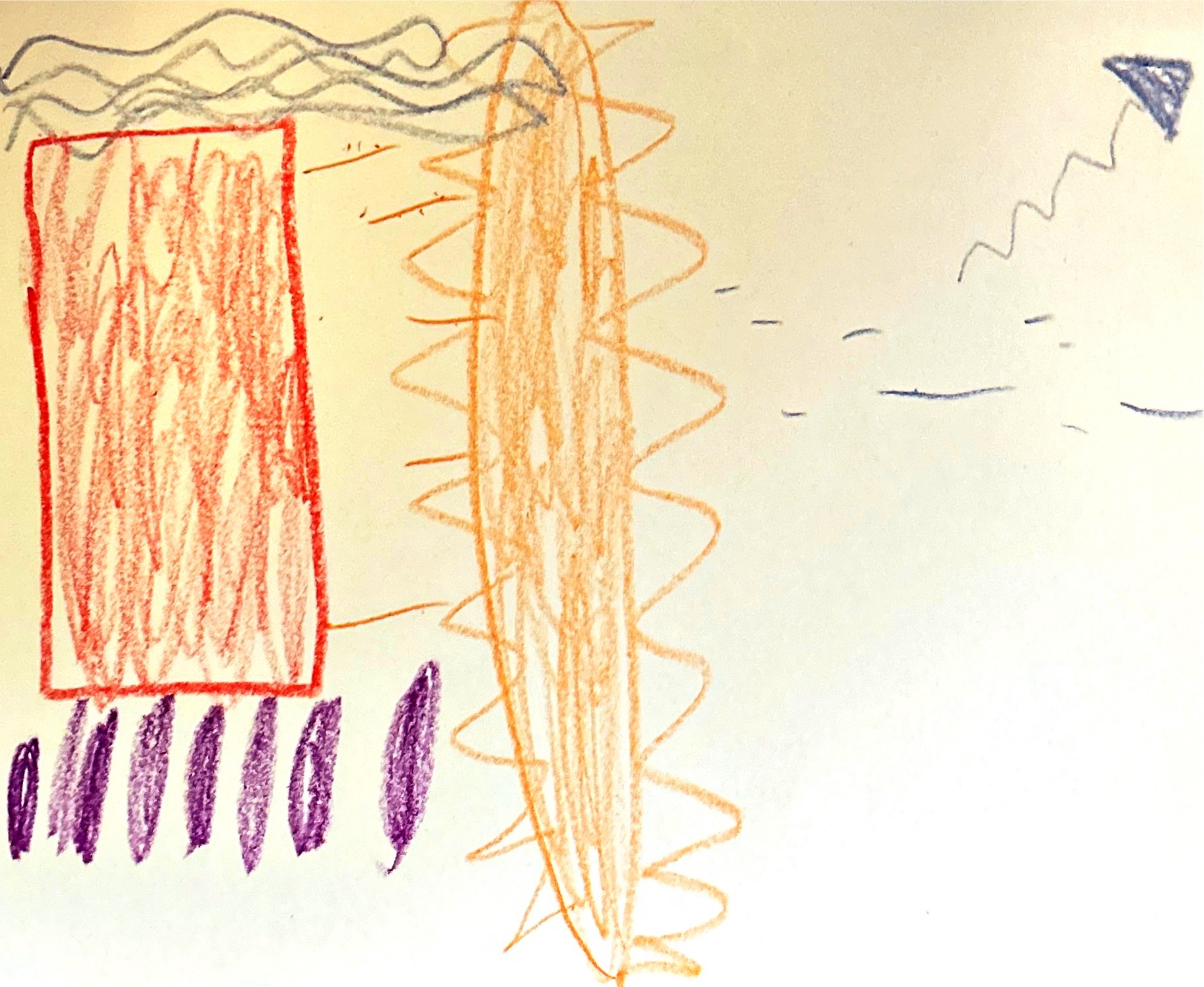
Staccato

Flowing

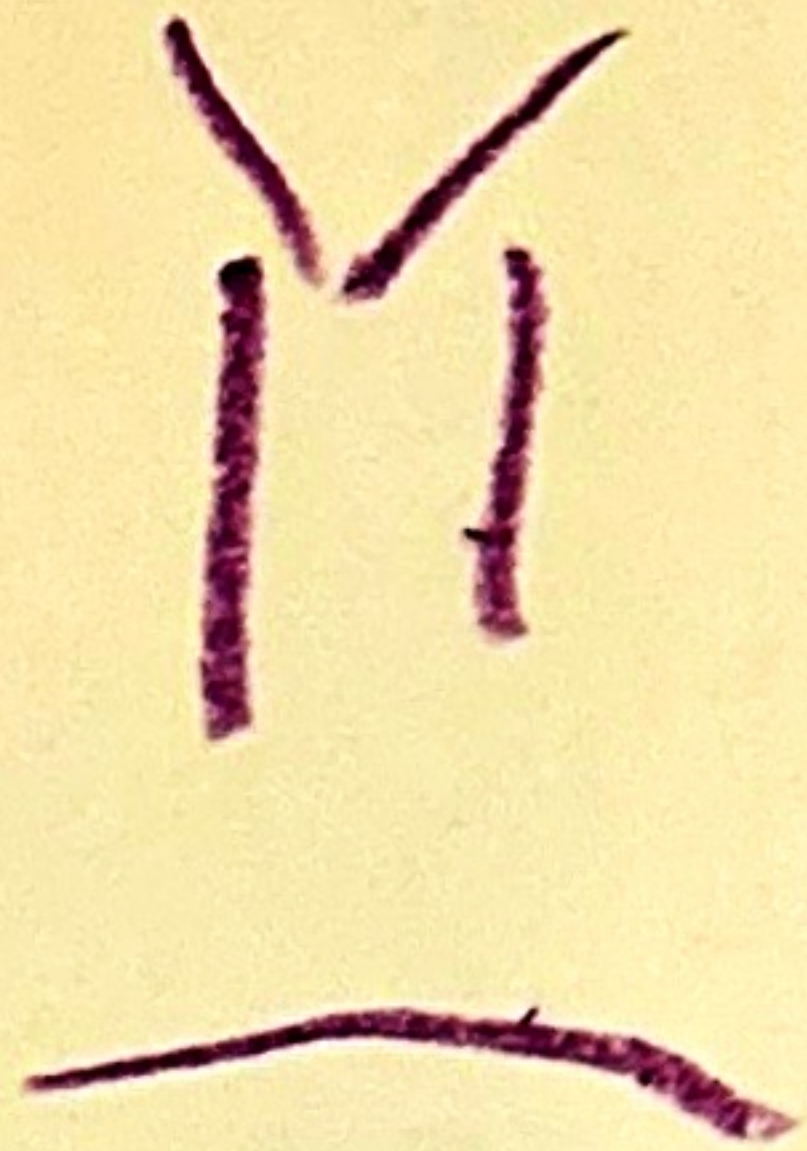
Brass

Lows

ff



Trumpets



Loud

Oboe



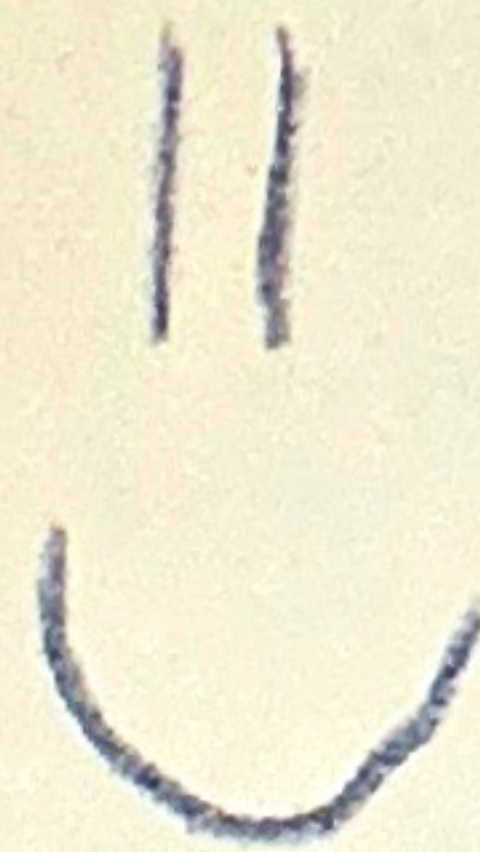
Soft

WW/
Horns



Loud
Medium

Clarinets



Soft

Everyone!



LOUD