

JANUARY 2004, VOL. 90 / NO. 3

# Music

## EDUCATORS

### JOURNAL

A photograph of a man with glasses and a white shirt, smiling and playing a double bass. The background is a warm, orange-toned image of a city street at night with blurred lights and trees.

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# High School Music Studies and Social Studies: An Interdisciplinary Approach

By Adam F. Rosenbloom

*Music and social studies have many natural connections that teachers can use to enhance learning in both subjects.*

A continuing debate in the field of education asks whether music should be taught as a separate discipline, having value in and of itself, or in conjunction with other subjects, valued only to the extent that it complements the learning of other material. Many contend that music is a frill and that its inclusion in a high school curriculum can be justified only to the degree that it enhances learning in general and raises standardized test scores in more "highly valued" areas (math, English, science, and social studies). When the economic situation of a locally regulated school district creates hardships, music and art programs are usually the first to be cut.

Social studies is a conglomeration of disciplines that were formerly separate. "The standards for social studies (National Council for the Social Studies, 1994), ... encompass the related disciplines of history, geography, government, economics, sociology, and anthropology."<sup>1</sup> To many people, music has been considered an add-on or a hook to interest students in social studies. Consequently, "many educators are justly concerned when it appears that a discipline is corrupted or trivialized as an attachment to other areas of study."<sup>2</sup> The Why Use an Interdisciplinary



Photo by Mark Regan.

By exploring the connections between music and social studies, teachers can help students increase their understanding of both music and the cultures that create it.

Adam F. Rosenbloom is a graduate student at Queens College in New York. He can be reached at [arosenbloom@nyc.rr.com](mailto:arosenbloom@nyc.rr.com).



# Why Use an Interdisciplinary Approach to Music and Social Studies?

- An interdisciplinary approach to social studies vivifies and humanizes a class that might otherwise become a dry recitation of dates and facts.
- An interdisciplinary approach shows music students that their music studies are an integral and indispensable part of their education.
- An interdisciplinary approach fulfills the goals of the National Standards for Music Education, particularly Standard 8 ("Understanding the relationships between music, the other arts, and disciplines outside the arts") and Standard 9 ("Understanding music in relation to history and culture").

Approach sidebar gives reasons for music teachers to embrace the connection between music and social studies.

## Philosophies of Interdisciplinary Studies

Let's examine three philosophies of an interdisciplinary curriculum that might be applied to music studies and social studies:

- *Purist philosophy* is the notion that music study should never be devalued or diluted by attempting to integrate it with other subjects.<sup>3</sup>

- *Utilitarian philosophy* is the notion that music study is only valuable as it illuminates other subjects.<sup>4</sup>

- *Organic philosophy* is the notion that an interdisciplinary curriculum can operate in a high school setting with each subject area retaining its particular and individual integrity.<sup>5</sup> The table included with this article suggests some ways for implementing the organic philosophy.

Among the various philosophies of music education he discusses, Bennett Reimer expresses a purist point of view that might be applied to interdisciplinary studies: "Musical experience is multidimensional. At its core, distinguishing it from other experiences, is its use of sounds to 'make special' in a way that only sounds can do."<sup>6</sup>

Joseph W. Polisi endorses a utilitarian philosophy for interdisciplinary studies when he maintains that funding for the arts is warranted because studying the arts makes good citizens of people. In an address to the

Conductors Guild National Conference, he explained that the legislation leading to the establishment of the National Endowment for the Humanities was carefully crafted by members of the Kennedy administration:

Those individuals, especially Arthur Schlesinger, Jr., talked of the arts in moral terms, relating artistic activity to the basic fabric of American society and presenting an integrated view of the arts and their important relationship to the American educational system, especially at the primary and secondary levels.<sup>7</sup>

Sandra T. Field presents an organic model for interdisciplinary studies in a study aimed at improving critical thinking in high school choral rehearsals. She applied the Arts PROPEL portfolio model, whose goal is to heighten perceptual ability through thoughtful reflection. Under the subheading "Understanding the Historical and Cultural Context from Which the Work Originated," Field devised lesson plans to "uncover the social, political and religious 'subtextual implications' of the spiritual 'Keep Your Lamps!'"<sup>8</sup> In preparation for a spring concert, students were divided into small groups where they collectively organized and produced an interdisciplinary performance. Postconcert activities included evaluating videotapes of the performances and creating reflective journals.

## Bipartite Integration

In order for a musical work to fully satisfy the requirements of interdisciplinarity, the spirit of the historical era must be physically embedded in the pitches, rhythms, and textures of the music. Since an interdisciplinary curriculum must recognize the inherent value of both subject areas, a chorus teacher taking part in a unit focused on the theme of the French Revolution would do better to teach Rouget de Lisle's "La Marsellaise"<sup>9</sup> as opposed to Boubil and Schönberg's "Do You Hear the People Sing?"<sup>10</sup> "La Marsellaise," written in 1792, was actually sung during the French Revolution. "Do You Hear the People Sing?" (from the musical *Les Misérables*) was written in 1980. Although the plot of the musical relates to the Revolution, the music itself is not authentic period music.

Of course, there is nothing wrong with performing the music from *Les Misérables* in the context of its being a

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piece of musical theater of the 1980s. Students, however, must understand the difference between authentic period music and music that was written at a later time but was *inspired* by a historical event. If a teacher neglects to explain the anachronism to the



class, the music is merely an "add on." If a field trip is planned to see a local production of *Les Misérables*, "La Marsellaise" could be taught in the classroom as well. In that way, students may compare and contrast the authentic source music and its modern adaptation.

Another example of a thematic reference to a historical event would be the case of Randall Thompson, the twentieth-century U.S. composer who wrote *The Testament of Freedom* in 1943.<sup>11</sup> The text of *Testament of Freedom* is based on the writings of Thomas Jefferson, who lived over 150 years earlier than Thompson. Yet Thompson's work also refers strongly to World War II. In Thompson's work, we see the spirit of the times (here, 1943) physically embedded in the music. The work is a statement that certain freedoms are conceptually woven into the fabric of the American identity. The link between Thompson and World War II or Thomas Jefferson is therefore less anachronistic than the creation of a parallel between Boubllil and Schönberg's *Les Misérables* and the French Revolution, even though Thompson and Jefferson were not alive at the same time.

### Tripartite Integration

Let us imagine that a French language arts teacher and a social studies teacher want to teach an interdisciplinary unit linking the literature of Victor Hugo, the history of the French Revolution, and the music of Boubllil and Schönberg in preparation for a class trip to see a production of *Les Misérables*. The music teacher might be willing to lay aside the desire to teach authentic music of the Revolution, but if the anachronism is made perfectly clear, the combined effort might be profitable for the students.

To correct that slight, the chorus and orchestra teachers might then take the foreground in a lesson focusing on Haydn's *Mass in Time of War* (1796).<sup>12</sup> The social studies teacher would explain that the music was composed as Napoleon was invading Italy on his way to Austria. Band and orchestra students would note that, in addition to writing for the timpani to invoke the sounds of war, Haydn was

writing for trumpets that were operated by natural crooks as opposed to modern valves, which had not yet been invented. In the Gloria section, choral students would understand that Haydn's vocal writing uses contrasting sections of aggressive military tone color and milder legato lines. The desire for victory in battle is juxtaposed with the hope for peace. Haydn's compositional technique can therefore be demonstrated to have been influenced by history. When students make the conceptual connection between music and history, the effect is like opening a time capsule in a way that only music can.

### Methods of Implementation

Work in a music class should aim at educating the total student through music. Faculty from different disciplines may work collaboratively on a particular project, but the best way to implement a lesson is to have both teachers in the classroom at the same time so that team teaching doesn't become reduced to "turn teaching."<sup>13</sup>

An idea for a collaborative learning project might be to bring selected students from the chorus into the social studies classroom to present a piece. Both teachers would be physically present in the classroom and jointly lead a discussion about the connections between the music and history. Alternatively, all choral students and all social studies students might participate in a larger assembly held in the school auditorium.

In the interest of the allocation of time and space, a "complementary discipline unit" curriculum design may be appropriate.<sup>14</sup> Two subject teachers meet to work collaboratively on a joint lesson plan. The choral music teacher would have the chorus sing the music and then would ask questions that lead to an explanation of the connection. The social studies teacher might explain the connection by playing a choral recording of the piece and encouraging students to attend the school's concert performance. My own feeling is that not every lesson must be interdisciplinary. Sometimes chorus should just be chorus and social studies should just be social studies.

### Curriculum Suggestions

A social studies curriculum often encompasses many world civilizations, but many of these do not have a choral or orchestral tradition in the Western sense. There are, however, numerous adaptations and arrangements of ethnic songs that may be incorporated into an interdisciplinary music curriculum. Here, the teacher must be especially attentive that at least some of the characteristic musical elements of that tradition are present in the work. Sometimes judicious research is needed in order to ensure that melodies and rhythms were transcribed from authentic original source material and thereafter arranged in a more Western style. A musical work in which the words alone account for a cultural connection should not be considered truly interdisciplinary. With careful choices of repertoire, an interdisciplinary approach can satisfy all the advanced achievement content standards as set forth by the National Standards for Music Education.

The Social Studies and Music Connections table outlines the possibilities of how a choral music curriculum might be coordinated with a social studies curriculum. A longer version of the table is available online in the bonus content for this issue of *Music Educators Journal*. Though the content emphasizes choral music, instrumental teachers can adapt some of the ideas presented here by seeking out instrumental arrangements of the musical selections, when appropriate. For the sake of convenience, I have selected one of the more popular social studies textbooks as a starting point for the discussion about using an interdisciplinary approach. These textbook references are merely a point of departure, not an endorsement of the Farah and Karl textbook<sup>15</sup>. Decisions concerning the selection of textbooks rest in the hands of local school boards, departmental committees, and individual teachers. I hope the use of an interdisciplinary approach that relates music to social studies will help students become receptive to alternative ways of thinking and encourage them to examine their learning from multiple perspectives.



## Notes

1. Janet R. Barrett, Claire W. McCoy, and Kari K. Veblen, *Sound Ways of Knowing: Music in the Interdisciplinary Curriculum* (New York: Schirmer Books, 1997), 10.

2. *Ibid.*, 141.

3. The label "purist" is one that I invented myself based upon my synthesis of the following scholarly resources: Suzanne K. Langer, *Feeling and Form: A Theory of Art Developed from Philosophy in a New Key* (New York: Charles Scribner's Sons, 1953), 166, 397; Jackie Wiggins and Robert Wiggins, "Integrating through Conceptual Connections," *Music Educators Journal* 83, no. 4 (1997): 39; Stephen J. Corey, letter to the editor, *Music Educators Journal* 81, no. 2 (1994): 6; Ellen Winner and Lois Hetland, "The Arts and Academic Improvement: What the Evidence Shows," Executive Summary, *Reviewing Education and the Arts Project (REAP)* 16 June 2000 <http://pzweb.harvard.edu/Research/Reap/REAPExecSum.htm>; and Allan Bloom, *The Closing of the American Mind: How Higher Education has Failed Democracy and Impoverished the Souls of Today's Students* (New York: Touchstone, 1988), 68–81.

4. I arrived at the label "utilitarian" when writing a term paper for a course at New York University in the fall of 2001. In the fall of 2002, I discovered that the label had been previously used by Bennett Reimer in *A Philosophy of Music Education*. I arrived at my own use of the label by synthesizing information from the following sources: Douglas E. Lawson, *Curriculum Development in City-School Systems* (Chicago: University of Chicago Press, 1940), 90; Alexander Bernstein, "The Arts Experience: A Prescription for Education," *Journal of the Conductors Guild* 15, no. 1 (1994): 17–18; Tom Kertes, "Art and Education: The Links Are Critical," *Education Update Online* August 2002, [http://www.educationupdate.com/archive/s/2002/aug02/htmls/mad\\_artsed.html](http://www.educationupdate.com/archive/s/2002/aug02/htmls/mad_artsed.html); N. M. Weinberger, "What the Brain Tells Us About Music," *MuSICA Research Notes* 7, no. 3 (2000): 1–10, <http://www.musica.uci.edu/mrn/V7I3F00.html>.

5. When I originally formulated these labels for my fall 2002 term paper, I used the term "cooperative" to describe this type of interdisciplinary study. I later became dissatisfied with the label and adopted the label "organic," which was suggested to me

by Gina Seraphin, a classmate. Other sources that helped me develop this label include the following: Lilla Belle Pitts, "Music Education, Isolated or Integrated," *Music Educators Journal* 24, no. 1 (1937): 33, 71–73; Eunice Johns, ed., *Social Studies in the Senior High School, Program for Grades Ten, Eleven, and Twelve* (Washington, DC: National Council for the Social Studies, 1978), 18; Robyn Joseph Gangi, "A Longitudinal Case Study of the Musical/Aesthetic Experience of Adolescent Choral Musicians" (EdD diss., Teachers College, Columbia University, 1998).

6. Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Pearson Education, 2003), 38.

7. Joseph W. Polisi, "Performing Arts and the Nation: A Challenge for Today," *Journal of the Conductors Guild* 13, no. 1 (1992): 2.

8. Sandra Truitt Field, *Critical Thinking Skills and the Secondary School Curriculum* (EdD diss., Teachers College, Columbia University, 1997), 35, 53, 142–47.

9. J. Rouget DeLisle, "Hymne à la Liberté: Dit des Marseillaise, 1792," in *La Revolution Francaise en 12 Chansons*, ed.

Pierre Constant. (Lyon: Editions À Coeur Joie, 1899), 51–59.

10. Alain Boublil, "Do You Hear the People Sing," *Piano/ Vocal Selections from "Les Miserables"* (London: Wide Publications, 1991), 20–22.

11. Randall Thompson, *The Testament of Freedom: A Setting of Four Passages from the Writings of Thomas Jefferson*, 4th ed. (Boston: E.C. Schirmer, 1976).

12. Joseph Haydn, "Nelson" *Mass and Mass in Time of War in Full Score* (Mineola, NY: Dover Publications, 1994).

13. Sharon Davis Gratto, "Arts Integration Methods," *Journal of Music Teacher Education* 6, no. 2 (1997): 23–25. "Turn teaching" refers to situations where each teacher delivers the integrated course content separately.

14. Heidi Hayes Jacobs, ed., "The Growing Need for Interdisciplinary Curriculum Content," in *Interdisciplinary Curriculum: Design and Implementation* (Alexandria, VA: Association of Supervision and Curriculum Development, 1989), 14.

15. Mounir A. Farah and Andrea Berens Karls, *World History: The Human Experience* (Columbus, OH: Glencoe, McGraw-Hill, 2001). ■

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## MENC Resources

*Authentic Connections: Interdisciplinary Work in the Arts*, developed by a committee of the Consortium of National Arts Education Associations, discusses how the arts can be taught with integrity using an interdisciplinary approach. The document is available at [www.menc.org/publication/books/INTERart.pdf](http://www.menc.org/publication/books/INTERart.pdf).

The following online lesson plans and resources have connections to music and social studies:

"African-American History Month," [www.menc.org/guides/aahistory/AfricanAmericanHistory.html](http://www.menc.org/guides/aahistory/AfricanAmericanHistory.html)

"Asian and Pacific American Heritage Month," [www.menc.org/guides/apmonth/AsiaPacificHeritage.html](http://www.menc.org/guides/apmonth/AsiaPacificHeritage.html)

"A Guide to Jazz: A Film by Ken Burns," [www.pbs.org/jazz/classroom/](http://www.pbs.org/jazz/classroom/)

"Lincoln Portrait," [www.menc.org/guides/classictale/LincolnPortrait.html](http://www.menc.org/guides/classictale/LincolnPortrait.html)

"Martin Luther King Jr.: A Lesson with Interdisciplinary Connections for Middle-Level Students," [www.menc.org/guides/mlk/mlk.html](http://www.menc.org/guides/mlk/mlk.html)

"The Mississippi: River of Song," [www.pbs.org/riverofsong/teachers/](http://www.pbs.org/riverofsong/teachers/)

"O, Say, Can You Sing," [www.menc.org/guides/patriotic/osaycan.html](http://www.menc.org/guides/patriotic/osaycan.html)

Table 1. Social Studies and Music Connections

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Social Studies Curriculum	Choral Music Curriculum	Connections Between Ideas, Events, and Movements of the Historical Period	Musical Score Publishing Information	Suggested Audio Recordings
<i>Writing on Clay Tablets.</i> "The cuneiform (KyooNEEAhFAWRM) system began with pictograms—as did Egyptian hieroglyphics—and consisted of hundreds of wedge-shaped markings made by pressing the end of a sharpened reed on wet clay tablets. Then the Sumerians dried or baked the tablets until they were hard" (Farah and Karls, 60).	"Hurrian Hymn" (H6). The ancient Ugarit text seems to be set syllabically, but only fragments of the lyrics are understood. Some scholars believe that the inscriptions symbolize <i>dichords</i> or <i>tablature</i> . Others assert that the hymn was a <i>homophonic chant</i> to be sung to the accompaniment of ancient lyres. The same tune may have been used for both sacred and secular music. Students may use collaborative learning to decide on <i>tempo</i> , <i>dynamics</i> , and <i>expression</i> .	A clay tablet discovered in ancient Syria is identified as a hymn to the moon goddess Nikkal (or Ningal). The ancient <i>modes</i> were associated with the gods and the numerological value of their names. It is dated to approximately 1200 BC.	Dumbrill, R. J. <i>The Musicology and Organology of the Ancient Near East</i> . London: Tadmora Press, 1998. Contains extensive historical information.	Kilmer, Anne Draffkorn, et al. <i>Sounds from Silence: Recent Discoveries in Ancient Near Eastern Music</i> . Berkeley, CA: Bit Enki Publications, 1976. The liner notes contain a transcription and transliteration of the Hurrian cult song.
<i>Exile and Return.</i> "Then, in 586 BC, another Mesopotamian people, the Chaldeans (kalADEEAhnz), gained control of Judah and destroyed the Temple in Jerusalem. They enslaved some of the city's residents and carried them off to exile in the Chaldean capital city of Babylon" (Farah and Karls, 85).	"The Cantillation of the Book of Lamentations 1.1." TB, unison. Transliterated Hebrew. The emotional text of the Book of Lamentations should be sung with a fervent, but not melancholy, character. The <i>mode</i> used to sing this piece is called the "prophetic" <i>mode</i> . It expresses the outpouring of the soul. Students will learn that <i>tiling</i> means the overlapping of voices.	Special sacred songs were used to lament the destruction of the Temple. How were they supposed to be sung? By listening to the two suggested audio recordings, students can contrast a refined reconstruction of a modal Biblical melody with an ethnomusicological recording of Jewish North African chant. They can actualize their conclusions about ancient performance practices in concert.	Idelson, Abraham Z. <i>Jewish Music: Its Historical Development</i> . New York: Dover Publications, 1992, 54.	Lazar, Matthew, and A. Mizrahi, arr. "Eicha." <i>Chants Mystiques: A Living Tradition</i> . New York: Opus Magna Musica, 1995. National Sound Archives of Israel. <i>Liturgical Chants of the Ethiopian Jews</i> . CD. Paris: Inedit, 1986.
<i>The Flowering of African Civilizations.</i> "The Yoruba—West Africans living by the Niger River—gather each winter to hear storytellers recount a legend of how their ancestors struggled to clear their land with tools made of wood and soft metal" (Farah and Karls, 182).	"Alunde." SSATB plus lead. The score contains examples of <i>call-and-response</i> , <i>ululation</i> , and <i>tiling</i> .	Because Yorubans were taken as slaves to the Americas, Yoruban influences can be heard in the musical idioms of Cuba, Haiti, Grenada, and Brazil.	Barnwell, Ysaye M., ed. "Alunde." Arranged by Aisha Kahlil. <i>Contium: The First Song-book of Sweet Honey in the Rock</i> . Southwest Harbor: Contemporary A Cappella Publishing, 1999.	Kahlil, Aisha. "Alunde and the Story of Ono." <i>Sweet Honey in the Rock: All for Freedom</i> . Music for Little People 42505. The final track "is a musically accompanied fantasy story, 'Alunde and the Story of Ono' in which the song 'Alunde' (which means 'happy new day') is the most prized possession of the People of Ono." <sup>a</sup>

<sup>a</sup> Primarily A Capella. "Sweet Honey in the Rock: For Freedom." Online Music Catalog. [www.singers.com/sweethoney.html](http://www.singers.com/sweethoney.html)

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Social Studies Curriculum	Choral Music Curriculum	Connections Between Ideas, Events, and Movements of the Historical Period	Musical Score Publishing Information	Suggested Audio Recordings
<i>The Spread of Christianity.</i> "Near the end of the A.D. 300s, devout Christians throughout the Byzantine Empire formed religious communities called monasteries ... They also spread Byzantine arts and learning. Monasteries also sent missionaries--people who carry a religious message--to neighboring peoples to convert them to the Christian faith" (Farah and Karls, 254).	"Tone One--The Canon." Ode Nine <i>Sunday Matins Music</i> . Monophonic voices in English.  "Our Bishop and Heirarch>" Second Mode. <i>Byzantine Musical Anthology</i> . This is a three-part arrangement for men's and women's voices in English. The piece uses the ancient Greek <i>Lydian scale</i> in a <i>multimetric rhythm</i> .	Simple melodies derived from the ancient Greeks were used to elevate the mind and the soul toward God. St. Ambrose became Bishop of Milan in 347 AD. He composed the melody for many of his hymns. These melodies acted as a musical weapon against heresy.	Dedes, Fr. Seraphim. <i>Sunday Matins Music</i> . Perrysville, OH: Seraphim Books, 2001.  Athanasopoulos, George. <i>Byzantine Musical Anthology</i> . Brookline, MA: Holy Cross Orthodox Press, 1987.	Dedes, Fr. Seraphim. <i>Sunday Matins Music: Modes 1 and 2, English</i> . St. Gregory Palamus Monastery AR 1/2. <a href="http://www.bright.net/~palamus">www.bright.net/~palamus</a> .
<i>Origins of Hindu India.</i> "The Rig-Veda is one of the world's oldest religious texts still in use" (Farah and Karls, 203).	<i>Choral Hymns from the Rig-Veda</i> . This is a large work for chorus (or piano) and orchestra. There are four sections: Group 1, for SATB; Groups 2 and 3 for women's voices; and Group 4 for men's voices. In English. The third group features challenging <i>rhythms</i> and colorful <i>sonorities</i> . The fourth group features a series of <i>imitative entries</i> .	The text of the Rig-Veda was composed over a long period of time between 1500 and 1000 BC. It treats such religious matters as the sacrificial formulas, the songs of Indra, and magical rituals. Holst became so fascinated by the Rig-Veda that he learned Sanskrit and employed pseudo-oriental harmonies and irregular rhythmic meters in this composition.	Holst, Gustave. <i>Choral Hymns from the Rig-Veda</i> , op.26. Boston: ECS Publishing, 1911.	Holst, Gustave. "Choral Hymns from the Rig-Veda," Group 3, for Chorus and Orchestra, op. 26, H. 97–100. <i>Britten: Choral Dances from Gloriana</i> . Hyperion 55050.
<i>The Rise of Buddhism.</i> "In nirvana, a person would be in a state of oneness with the universe" (Farah and Karls, 210). Buddha was born around 563 BC, and he achieved enlightenment around 528 BC (Farah and Karls, 237).	"Gate Gate: A Setting of a Buddhist Mantra" by Brian Tate. SATB and piano. Text in Sanskrit trans-literation and English. Students will differentiate between <i>legato</i> and <i>non-legato</i> styles of singing.	The text of this piece embodies the essence of Buddha's teaching. It is to be sung with joy and energy because it expresses the joy of attaining enlightenment.	Tate, Brian. "Gate Gate." Corvallis, OR: Earthsongs, 1992.	Tate, Brian. "Gate Gate." <i>One World Many Voices, Vol. 2</i> . British Columbia Boys Choir. Earthsongs CD-04.

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Social Studies Curriculum	Choral Music Curriculum	Connections Between Ideas, Events, and Movements of the Historical Period	Musical Score Publishing Information	Suggested Audio Recordings
<i>Lives of the Bedouin</i> . "Poets composed and recited poems about battles, deserts, camels, horses, and love." (Farah and Karls, 271).	"Zourouni" by the late Egyptian composer Sayyed Darweesh. It is written in the major scale of Ajam Asheeran. The rhythm is Maqsum. Melody only. The lyrics of the refrain read: "It's a sin to forget me altogether." Arabic music is properly sung in a gentle, flexible manner with a <i>dynamic</i> range of <i>p</i> to <i>mf</i> . The songs may be accompanied by strings, guitar, and ethnic percussion instruments.	"Arab song and musical expression reached its first golden age between the eighth and twelfth centuries, followed by a long period of stagnation and Turkish influence under Ottoman rule. ... The Arab world's singers and writers, through the language and emotional power of popular song, have been influential in determining the identity of nations, expressing the hopes of their people and on occasion threatening their states." <sup>b</sup>	Fakhouri, Joseph. <i>Arabic Music and Songbook: A Collection of Arabic Traditional Songs, Folk Songs, and Instrumental Compositions</i> . Chapel Hill, NC: ISHRAQ, 2001.  Azwan Dancers. <i>Amina and the Aswan Dancers Share their Songs</i> . <a href="http://www.aswandancers.org/songs.htm">www.aswandancers.org/songs.htm</a> . Some translated and transliterated lyrics.	Fairuz. <i>Immortal Songs</i> . A Chahine and Fils, VDLCD 560. Four songs on the recording correspond directly to the Fakhouri vocal score. Fairuz is a Lebanese woman, sometimes known as "the reigning queen of Arab song."
<i>Becoming a Knight</i> . "The behavior of knights was governed by a code of chivalry. This code called for knights to be brave in battle, fight fairly, keep promises, defend the Church, and treat women of noble birth in a courteous manner" (Farah and Karls, 301).	"Je Muir, Je Muir D'Amourete" by Adam de la Halle (ca. 1237–ca.1287). SAA Soli and three-part women's chorus on an old French text. The <i>vocal tone color</i> should be clear, pleasant, and lovely. The words should be sung with sadness and expression. Students will continue to sing on <i>pitch</i> even when the voices cross.	Noble ladies, through the consent of their husbands, taught the values of chivalry to unmarried knights. If the youth was deemed to be worthy, he could receive the lady's homages. <sup>c</sup> This <i>rondel</i> speaks of the sorrow of a young man who has failed the test of courtly love.	Halle, Adam de la. "Je Muir, Je Muir D'amourete." Bath, UK: Handlo Music, 1999. <a href="http://www.handlo.com">www.handlo.com</a> .	Azema, Anne. <i>Le Jeu D'amour</i> . Erato Disques, 17072.
<i>Missionary Efforts</i> . "Pope Gregory I was so impressed with the Benedictine Rule that he adopted it to spread Christianity in Europe. In AD 597, he sent monks to England, where they converted the Anglo-Saxons to Catholicism" (Farah and Karls, 305).	<i>Liber Cantualis</i> . Sung in Latin. Students will sing Gregorian chants and look at <i>neumatic notation</i> . Male voices.	Pope Gregory I collected plainchant melodies to be sung during the Catholic services from 590–604 AD. Posture and breathing were thought of as being aids to prayer. The Anglo-Saxons were attracted to the proportionate form and tenderness of the melodies.	Abbaye Saint-Pierre de Solesmes. <i>Liber Cantualis</i> . Desclee: Paris-Tournai, 1978. Pages corresponding to the CD are 57, 77, 95.	Gajard, Dom Joseph, director. <i>Cantus Aeternus Splendeur de Chant Gregorien</i> . Choeur des Moines de L'abbayè de Solesmes. Universal 4617582.

<sup>b</sup> Simon Broughton, Mark Ellingham, and Richard Trillo, eds. *World Music Volume 1 Africa, Europe and the Middle East* (London: Rough Guides, 1999).

<sup>c</sup> Anne Azema, Liner notes, *Le Jeu D'amour*, Erato Disques 17072.



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<i>Epics and Romances</i> . "The German abbess Hildegard of Bingen, known for her spiritual wisdom, wrote about religion, science, and medicine. She was also a noted composer of music" (Farah and Karls, 327). She lived from 1098 until 1179.	<i>Ordo Virtutum</i> . Monophonic female voices. Written ca. 1151. Hildegard's "opening phrases start short and gradually lengthen, then oscillate between short and long, often lengthening towards the most climactic <i>melisma</i> ." <sup>d</sup> Sung in Medieval Latin.	Students will learn about the medieval music dramas that were written for the nuns in the abbeys. Hildegard rejected the notion of predestination, teaching that a person's soul must choose whether or not to submit to evil desires. "Ordo Virtutum" is a morality play that concerns the temptation and fall of a soul and the return from sin to grace.	Bingen, Hildegard von. <i>Ordo Virtutum</i> , edited by Audrey Ekdahl Davidson. Kalamazoo, MI: Medieval Institute Publications, 1984.	Bingen, Hildegard von. <i>Ordo Virtutum: Play of the Virtues</i> . Sequentia Ensemble for Medieval Music. RCA Victor 05472773942.
<i>Epics and Romances</i> . "In southern France in the AD 1100s and AD 1200s, traveling poet-musicians called troubadours composed lyric poems and songs about love and the feats of knights" (Farah and Karls, 327).	"Greensleeves," arranged by R. Vaughn Williams, for SSAATTBB. This piece is written in <i>binary form</i> , a two-part structure of music. The <i>homophonic texture</i> requires excellent <i>balance</i> and <i>blend</i> .	"Greensleeves" is a troubadour song about a knight who must leave his lady as he goes to fight in the Crusades. Many songs throughout history deal with the subject of going off to war. The troubadours left 2,600 poems and 275 melodies.	Anonymous. "Greensleeves," arranged by R. Vaughan Williams. In <i>Folk Songs for Choirs 1</i> , edited by John Rutter, 52–57. Oxford: Oxford University Press, 2000.	Vaughn William, Ralph, arr., "Fantasia on Greensleeves." <i>What Child Is This? The St. Olaf Christmas Festival, Vol 3</i> . Northfield, MN: St. Olaf Records, 1991.
<i>Vernacular Literature</i> . "By the late Middle Ages, most literature was written in the vernacular, or the language of everyday speech. Instead of using the Latin, people spoke the language of their own country—English, French, German, Italian, or Spanish" (Farah and Karls, 328).	"Sumer is icumen in." This piece is a "rota" or infinite <i>canon</i> . The musical foundation is a two part <i>pes</i> in which the voices exchange a short phrase. An additional set of four voices sings a <i>round</i> on top of that base.  "Avre Tu Puerta Serrada." The score is written in both Ladino (Judeo-Spanish) and English. It is written for <i>tenor</i> , <i>baritone</i> , and <i>bass</i> voices. Accompaniment: piano, tambourine, and hand drum.	"Sumer is icumen in" is sung in medieval English, as opposed to Latin. It is a rollicking English round about the coming of spring.  "Avre Tu Puerta Serrada" is a twelfth-century vernacular love song sung by the Jews of Spain and Morocco. As we see the rise in vernacular literature, we also witness a rise in vernacular song.	"Sumer is icumen in." In <i>A Cappella: An Anthology of Unaccompanied Choral Music from Seven Centuries</i> , edited by John Gardner and Simon Harris. Oxford: Oxford U. Press, 1992.  Isaacson, Michael, arr. and trans. "Avre Tu Puerta Serrada." New York: Transcontinental Music Publications, 2002.	"Sumer is icumen in." <i>O Western Wind: An Almost A Cappella Songbook</i> . New York: Western Wind Records, 2002.  Nahoum Jaras, Bonita. "Avre Tu Puerta Serrada." <i>Kantigas de Mi Chikes (Songs of My Childhood)</i> . Irvine, CA: Los Tanyaderos, 1999. The liner notes to the CD contain some valuable historical information.

<sup>d</sup> Heffley, Mike, "Germanity/Germania, Die Musik/Musica Imperrum," *Almamusicosophy* <http://mheffley.web.wesleyan.edu/almatexts/almamusicosophy/almachap1.htm>

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<i>The Troubled Church</i> . "In spite of this increase in religious devotion, the temporal authority of the church was weakening due to the influence of strong monarchs and national governments" (Farah and Karls, 334). From 1300 to 1377, the papal court was moved from Rome to Avignon.	"La Messe de Notre Dame" and "Motet: Dame, je sui cilz qui weil endurer/Fins cuers doulza," by Guillaume de Machaut (c. 1300–1377). For SAT a cappella. These two examples illustrate the compositional technique known as <i>hocket</i> ("hiccup") in which metric rests sometimes interrupt the flow of melody. This occurred both in sacred and secular music.	In Europe, choirs started to improvise simple polyphony in around 1100 AD, thus enriching the melody above a simple ecclesiastical chant. In 1324, Pope John 22, residing in Avignon, officially allowed this practice. The power of the clergy was becoming more limited. Correspondingly, a composer could now more easily write both sacred and secular music.	Machaut, Guillaume de. "Messe de Notre Dame." Oxford: Oxford University Press, 1990.  Machaut, Guillaume de. "Motet: Dame, je sui cilz qui weil endurer/Fins cuers doulz." New York: Broude Brothers, 1973.	Machaut, Guillaume de. <i>Messe de Notre Dame</i> . Ensemble Gilles Binchois. Dominique Vellard. Cantus Records C9624.  Machaut, Guillaume de. "Dame, je sui cilz qui weil endurer/Fins cuers doulz." <i>The Mirror of Narcissus</i> . Gothic Voices. Christopher Page. Hyperion 66087.
<i>China</i> . "Gui Xi recollected the steps essential to writing and painting. One must first find the spirit, rhythm, and thought, then one could seek to control the scenery, brush, and ink. For good work to result, mental and physical aspects must be in balance—adapted from <i>Record of Brush Methods: Essay on Landscape Painting</i> , Ching Hao, reprinted in <i>Varieties of Visual Experience, 1991</i> " (Farah and Karls, 346).	<i>Four Ancient Chinese Paintings</i> . SATB chorus with piano accompaniment. These pieces are published in four separate octavos. Transliterated Chinese and English texts. The principle vocal features of the work include the <i>breath management of legato singing, pentatonic intonation, and close interval harmonies</i> .	"The cycle, 'Four Ancient Chinese Paintings', which was commissioned by the Los Angeles-based Chinese Festive Singers, relates to, but does not describe the four seasons. Each short four-line poem is selected from the classic period of the Tang Dynasty (618–906). The scene or scenario of each poem, transformed from literature to small, brush-and-ink painting, becomes reflective music. Original melodies in the discipline of early Chinese scales are shaped to contemporary ears." <sup>e</sup>	Baxter, Francis. <i>Four Ancient Chinese Paintings</i> . Van Nuys, CA: Laurendale Associates, 1995.	To obtain an audiocassette recording of <i>Four Ancient Chinese Paintings</i> by Francis Baxter, contact: Laurendale Associates 15035 Wyandotte Street Van Nuys, CA 91405-1746.

<sup>e</sup> Francis Baxter, forward to *Four Ancient Chinese Paintings* (Van Nuys, CA: Laurendale Associates, 1995), 2



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<i>North Americans</i> . "Gradually the arts and crafts and religious customs of each region grew to be distinct from those of other regions, a pattern historians call cultural differentiation. In each region, culture reflected the local geography and natural resources" (Farah and Karls, 375).	<i>American Indian Songs</i> . SATB Chorus and piano. In English. This musical setting by Kenneth Jennings is based on the collection and transcriptions of Frances Densmore. <sup>f</sup> The use of <i>parallel intervals</i> predominates the work.	"At one time every Indian song had an owner. A song belonged to an individual, to a particular ceremony, to a religious society or to a certain group or tribe. The right to sing a song could be given or bought. This custom made it possible for songs to be preserved without change for many generations." <sup>g</sup>	Jennings, Kenneth. <i>American Indian Songs</i> . Milwaukee: Walton Music, 1976. These arrangements of Native American chant represent many diverse tribes on the continent.	United States Library of Congress. Archive of Folklore, Densmore Collection. <i>Healing Songs of the American Indians</i> . Smithsonian Folkways F-4251.  United States Library of Congress. Archive of Folklore, Densmore Collection. <i>Songs of the Seminole Indians of Florida</i> . Smithsonian Folkways F-4383.
<i>Humanism</i> . "It led to a new intellectual movement known as humanism that focused on secular, or worldly, themes rather than on the religious ideas that had concerned medieval thinkers" (Farah and Karls, 404).	"Mille Regrets" by Josquin Des Pres (1450–1521). SATB. In this chanson, Josquin <i>contrasts pairs of high and low voices</i> . Text and music are both sad and painful because they speak of a love that has been lost. Renaissance choral music is characterized by bright sounds with little <i>vibrato</i> and a <i>dynamic range</i> from <i>p</i> to <i>mf</i> .	"In keeping with humanist ideals, Josquin and his contemporaries strove to make the music better communicate the texts they set. They took greater care to fit the musical stress to the accentuation of the words, whether Latin or vernacular, and to permit the words to be heard and understood." <sup>h</sup>	Des Pres, Josquin. "Mille Regrets." Score On Line SA, 2000. <a href="http://www.score-online.com">www.score-online.com</a> .	Des Pres, Josquin. "Mille Regretz, song for 5 parts." <i>Josquin: Master of Musicians</i> . Musica Antiqua. Philip Thorby. Signum UK SIGCD025.

<sup>f</sup> Bruno Nettl, *Music in Primitive Culture* (Cambridge: Harvard University Press, 1956), 34.

<sup>g</sup> Muriel Dawley and Roberta McLaughlin, eds., *American Indian Songs* (Van Nuys, CA: Alfred Publishing Co., 1990), 6.

<sup>h</sup> Donald Jay Grout and Claude V. Palisca, *A History of Western Music* (New York: W.W. Norton, 1996), 176.

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<i>Luther's Protest.</i> "Luther, condemned as heretic and outlaw, was rushed out of Worms and hidden at a castle in Wartburg by a friend, Prince Frederick of Saxony" (Farah and Karls, 416–17).	"A Mighty Fortress is Our God" (Ein Feste Burg). SATB. Organ (or piano) accompaniment. This solid-sounding music still brings comfort when people are faced with crises and struggles. It was composed in the <i>block-chord style</i> and was originally sung in German.	In 1517, Martin Luther nailed his ninety-five theses on the church door in Wittenburg. As Catholics and Protestants faced off, a time of civil and social unrest ensued. In 1529, Luther wrote his famous hymn "A Mighty Fortress is Our God." Some historians believe that, protected by the castle walls, Luther transferred the notion of "protection" onto the hymn that he conceived while he was in hiding.	Luther, Martin. "A Mighty Fortress," translated by F. H. Hedge and arranged by Alice Parker and Robert Shaw. New York: Lawson-Gould, 1959.	Luther, Martin. "A Mighty Fortress is Our God." <i>Best Loved Hymns</i> . Choir of Kings College Cambridge. Stephen Chorbury. Angel Classics 57026.
<i>Slave Trade.</i> "In addition to its inhumanity, the slave trade wrenched untold numbers of young, productive Africans from their homelands" (Farah and Karls, 444–45).	"Sometimes I Feel Like a Motherless Child." African-American Spiritual for SSAATTBB mixed chorus and baritone solo, unaccompanied. This choral music is challenging because it is mostly hummed or sung on vowels such as "ah" or "oo." It is a great test of music-reading ability because the singers cannot rely on the text in order to keep their places in the music. The <i>rhythms</i> of the solo part should be flexible and the overall <i>tone color</i> should be warm.	Spirituals were the first sacred folk songs sung by African-Americans during slavery. The mournful air and text of "Sometimes I Feel Like a Motherless Child" express the sad feelings of the slaves who were taken from their homeland. After the Civil War, the Fisk University Singers introduced American audiences to spirituals.	Baldwin, Antony, arr. "Sometimes I Feel Like a Motherless Child." Oxford: Oxford University Press, 2002.	Golden Gate Quartet. "Sometimes I Feel Like a Motherless Child." <i>Our Story: The Best of the Golden Gate Quartet</i> . Sony 494053.  "Sometimes I Feel Like a Motherless Child." <i>Feel the Spirit</i> . Cambridge Singers. John Rutter. Collegium Records 128.
<i>The First Public Opera House Opens Venice, Italy 1637.</i> "By the late 1600s operas were being performed in England" (Farah and Karls, 472).	"With drooping wings" from <i>Dido and Aeneas</i> by Henry Purcell. SATB. Sung in English. The first performance of <i>Dido and Aeneas</i> took place in 1689 at the Chelsea girl's school in England. Students should note the use of <i>word painting technique</i> as they study "With Drooping Wings." The men's parts in the chorus were probably added at a later date.	The concept of the opera chorus was derived from the ancient Greek dramatic plays. Their purpose was to insert dramatic commentary upon the actions taking place onstage. In opera, music has the power to "distill, crystallize and intensify the meaning and the feelings behind the words." <sup>1</sup>	Purcell, Henry. <i>Dido and Aeneas</i> , vocal score, edited by Edward Dent and Ellen Harris. Oxford: Oxford University Press, 1987.	Purcell, Henry. "With Drooping Wings." <i>Purcell: Dido and Aeneas</i> . William Christie. Elektra/Asylum 98477.

<sup>1</sup> Robert Greenberg, *How to Listen to and Understand Great Music*, audiotope (Chantilly, VA: The Teaching Company, 1998).



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<i>The Sounds of Bach.</i> "Bach is especially known for two types of baroque music—counterpoint and fugue. In counterpoint, two or more melodies are combined" (Farah and Karls, 496). "Music made the transition from merely supporting religious services ... to being an 'art' in its own right" (Farah and Karls, 529).	Mass in B Minor by Johann Sebastian Bach. SATB. Movements 4 and 5 of the Symbolum Nicenum (credo) are both examples of <i>counterpoint</i> . Ensemble music cannot be complete until it is sung, played, and heard. Singing baroque music requires a bright sound in all ranges. There is little <i>vibrato</i> .	Bach's compositional technique and devout spirituality were deeply intertwined. For Bach, all music was spiritual. In his view, musical harmony offered a complete reconciliation of sacred and secular values. This explains why a Bach mass, written in Latin and involving counterpoint, could be used in Protestant worship. Bach lived from 1685 to 1750. The B-Minor Mass was written in 1724.	Bach, Johann Sebastian. <i>Mass in B Minor</i> . BWV 232. Vocal Score. Kassel: Barenreiter 5102a, 1955.	Bach, Johann Sebastian. <i>Mass in B Minor</i> . John Eliot Gardiner. Polygram Records 415514.
<i>A War for Independence.</i> "Colonists Paul Revere and William Dawes learned of the British plan and rode to warn the colonial minutemen" (Farah and Karls, 552). The plans were to destroy the military weapons of the colonists.	"Chester" by William Billings. SATB a cappella. The text deals with the colonists' plot to overthrow British rule. This piece is an example of <i>homophony</i> —a texture comprised of a principal melody and an accompanying harmony.	Paul Revere, one of the heroes of the American Revolution, was a well-known engraver and a friend of the composer William Billings. In 1770, Revere completed the music plates of "Chester," one of the most rousing tunes of the war. In his composition, Billings broke the rules of formal harmony, thereby creating a type of musical independence at the precise moment when the colonists were moving toward political independence. <sup>j</sup>	Billings, William. <i>Chester</i> , edited by Oliver Daniel. New York: C.F. Peters Corporation, 1971.	Billings, William. "Chester" <i>Liberty Tree: Early American Music 1776–1861</i> . Boston Camerata. Joel Cohen. Erato Disques 3984-2 1668-2.
<i>The Declaration of Independence.</i> "If a ruler loses the support of the people by taking away basic rights, the people have a right to change the government through rebellion ... The only course open to the colonists was revolution, the violent overthrow of a government" (Farah and Karls 553–54).	<i>The Testament of Freedom</i> by Randall Thompson. In 4 movements. TTBB. Movements 1 and 4 are also published in a separate octavo for either men's voices or mixed voices. It was composed in honor of the two hundredth anniversary of the birth of Thomas Jefferson. Indications of tempo include <i>rall.</i> , <i>rit.</i> , and <i>a tempo</i> . Indications of articulation include <i>accents</i> , <i>tenuto</i> , and <i>staccato</i> markings.	Thompson quotes Jefferson verbatim in his setting of the lyrics. "They boast of their privileges and civilization, and yet proffer no milder conditions than servitude or death" (July 6, 1775). The first performance took place on April 13, 1943. The recording was played over shortwave radio to the Allied Armed forces in Europe. As a work promoting peace in troubled times, it had a reassuring effect upon the American people during WWII. <sup>k</sup>	Thompson, Randall. <i>The Testament of Freedom: A Setting of Four Passages from the Writings of Thomas Jefferson</i> . 4th ed. Boston: E.C. Schirmer, 1976.	Thompson, Randall. <i>Thompson: Testament of Freedom</i> . New York Choral Society and Manhattan Chamber Orchestra. Richard Auldon Clark Koch International Classics 7283.

<sup>j</sup> Oliver Daniel, forward to *Chester*, by William Billings (New York: C.F. Peters Corporation, 1971).

<sup>k</sup> David Francis Urrows, Liner Notes, *Thompson: Testament of Freedom*, New York Choral Society and Manhattan Chamber Orchestra, dir. Richard Auldon Clark, Koch International Classics 7283.

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<i>&lt;/i&gt;Music of Revolutions.&lt;/i&gt; "The French Revolution found its voice in a rousing march written in 1792 by Joseph Rouget de Lisle, a young captain in the army engineers. The march, later known as 'The Marseillaise,' rallied French citizens" (Farah and Karls, 578).</i>	"La Marseillaise" ("Hymne A La Liberté"). SSATB plus a solo part for high voice. The text is French. The third couplet takes on a more solemn mood. It features a series of <i>suspensions</i> and <i>resolutions</i> that culminate in a <i>deceptive cadence</i> .	During the French Revolution, "The Marseillaise" expressed a fervent political aspiration that crossed all social barriers. "Originally, the title was totally different and the purpose of composition ironically, was diametrically opposite to the goals of the Revolution ... In August 1792, a group of revolutionists in Marseilles (in Southern France) heard this progovernment song and quickly adapted it as the battle hymn of the anti-government cause." <sup>1</sup>	DeLisle, J. Rouget. "Hymne A La Liberté: dit des Marseillaise, 1792." <i>La Revolution Francaise en 12 Chansons</i> , edited by Pierre Constant. Lyon: Editions A Coeur Joie, 1899.	DeLisle, Claude-Joseph Rouget. "La Marseillaise: National Anthem, France." Arranged by Hector Berlioz. <i>Choruses: The Greatest Hits</i> . Various Artists. Intersound Records 3614.
<i>Rise of the United States</i> . "The South's economy remained primarily agricultural and depended on the labor of enslaved African American ... By 1860 the United States consisted of 18 free states and 15 slave states. In the presidential election of 1860, proslavery and antislavery forces vied for power" (Farah and Karls, 662–63).	"Battle Hymn of the Republic." SSATTBB. Arranged by Peter J. Wilhousky. Students will execute musical passages containing <i>tempo rubato</i> , <i>crescendo</i> , <i>decrescendo</i> , and <i>fermata</i> .	The words of the "Battle Hymn of the Republic" were penned by Julia Ward Howe, who was married to a prominent Boston abolitionist. She used vivid Biblical imagery to describe the injustice of slavery when she wrote "As He died to make men holy, let us die to make them free." The <i>melody</i> is thought to be the work of William Steffe, an insurance salesman from Philadelphia, who carried dispatches for General Benjamin Butler during the Civil War.	Steffe, William. <i>Battle Hymn of the Republic</i> , arranged by Peter J. Wilhousky. New York: Carl Fischer, 1944.	Steffe, William. "Battle Hymn of the Republic." <i>Songs of the Civil War and Stephen Foster Favorites</i> . Mormon Tabernacle Choir. Sony 48297.
<i>Immigration to the U.S.</i> "As industry grew, so did the nation's population. Between 1870 and 1900, the number of Americans doubled from approximately 38 million to 76 million" (Farah and Karls, 665).	"Give Me Your Tired, Your Poor," from the musical <i>Miss Liberty</i> . The words to the song are taken from "The New Colossus" a sonnet written by Emma Lazarus (1849–1877). Roy Ringwald arranged this music for SATB chorus. Students will learn how to create a smooth <i>unison blend</i> . They will work collaboratively on <i>staggered breathing</i> and precise <i>consonant placement</i> .	Designed by the French sculptor Frédéric-Auguste Bartholdi, the Statue of Liberty was unveiled on October 28, 1886. As the waves of immigrants entered the U.S. through New York Harbor, the Statue of Liberty welcomed them to a new land and a new life. The text written by Lazarus graces the pedestal of the statue.	Berlin, Irving. "Give Me Your Tired Your Poor: Inscription on the Statue of Liberty." Delaware Water Gap, PA: Shawnee Press, 1959.	Berlin, Irving. "Give Me Your Tired, Your Poor." <i>God Bless America</i> . Mormon Tabernacle Choir. Sony 48295.  Berlin, Irving. "Give Me Your Tired, Your Poor." <i>Miss Liberty</i> . Sony Classical 48015.

<sup>1</sup> William E. Studwell, *The National and Religious Song Reader: Patriotic, Traditional, and Sacred Songs from around the World* (Binghamton, NY: Haworth Press, 1996), 69.



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<i>The Unification of Italy.</i> "The Risorgimento, those wishing for a unified Italy, adopted Verdi's music as a rally-cry supporting Victor Emmanuel, the king of Sardinia. When people cheered 'Viva Verdi,' the occupying Austrians thought they were praising the musician. But the words meant Viva Vittorio Emanuele, Re D'Italia—long live Victor Emmanuel, king of Italy" (Farah and Karls, 676). The quote is adapted from <i>A History of Western Music</i> by Donald J. Grout and Claude V. Palisca, 1988.	"Va, Pensiero." <i>Chorus of the Hebrew Slaves from period Nabucco.</i> For mixed chorus, with piano or orchestra. The Italian text was written by T. Solera. The English translation is by John Rutter. SSATTB. Many people at the time wanted to make "Va Pensiero" Italy's national anthem. Because of a single word ("perduta"—"lost"), the national anthem is instead the march-like "Inno de Mameli." Students will understand terms such as <i>cantabile</i> , <i>sotto voce</i> , and <i>slur</i> .	During the age of nationalism in Europe during the 19th century, composers could disguise a political agenda that they wanted to transmit to an audience through the use of allusion. "Va Pensiero" comes from Act III of Verdi's 1842 opera <i>Nabucco</i> . The dramatic setting takes place in 586 B.C. at the time when the ancient Israelites were exiled to Babylon. In 1842, the territories of Venetia and Lombardy were controlled by the Austrians. Through the technique of allusion, Verdi declared that he supported the rebellion against the Austrians. Control of those lands, he felt, should be returned to the Italian people.	Verdi, Giuseppe. <i>Chorus of the Hebrew Slaves from Nabucco</i> , edited by John Rutter. Oxford: Oxford University Press, 1995. This vocal score contains both English and Italian texts.	Verdi, Giuseppe. "Va, Pensiero, Sull' ali Dorate." <i>Verdi: Nabucco</i> . Gianandrea Gavazzini. Opera D'Oro 1130.
<i>Mad Ludwig's Castle.</i> "Ludwig II of Bavaria ruled the independent German Kingdom of Bavaria until 1871 and built for himself the storybook Neuschwanstein castle. ... In each new mansion, rooms were decorated to look like scenes from the famous operas of the nineteenth-century composer Richard Wagner" (Farah and Karls, 688). Ludwig II gave Wagner the opportunity to produce <i>Die Meistersinger</i> in 1867 and financed his Festspielhaus, a specially designed opera house in Bayreuth.	Chorus and Finale from <i>Die Meistersinger von Nürnberg</i> by Richard Wagner. SATTB. Wagner wrote all his librettos himself which was, and still is, a very unusual practice. Students will sing and understand <i>tonal sequences</i> as well as the ensemble skill of "getting out of the way" during a series of <i>imitative entrances</i> .	In 1878, Wagner became involved in a thwarted attempt at revolt against the King of Saxony. He fled to Switzerland and remained there for ten years. Wagner was a democratic idealist in music because in an all-inclusive work of art ( <i>Gesamtkunstwerk</i> ) all elements of opera (drama, text, staging, and music) have equal importance. He was revolutionary both in his life and in his art. The excerpt "Wach Auf!" praises Hans Sachs, an actual leader of one of the German singing guilds, which were active from the fourteenth to sixteenth centuries.	Wagner, Richard. <i>Chorus and Finale from Die Meistersinger von Nürnberg</i> . Boston: E.C. Schirmer Music, 1932. German and English texts.	Wagner, Richard. "Die Meistersinger von Nürnberg—Wach Auf!" <i>World's Greatest Choruses</i> . Various Artists. RCA 612412.

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<i>Ivan IV and Later Radical Movements</i> . "The most powerful of the early czars was Ivan IV, who ruled from 1533 to 1584. Known as Ivan 'the Terrible' or 'the Awesome,' he was at once learned, religious, and cruel" (Farah and Karls, 499). "Beginning in the early 1870s, many reformers became active in a new movement known as populism. The populists believed that the peasants would eventually lead a revolution, overthrow the czar, and establish a socialist society" (Farah and Karls, 692).	Coronation Scene from <i>Boris Godonov</i> . SSAATTBB, optional tenor and bass solos. Sung in English and transliterated Russian. Romantic music, particularly that of the Russian composers, requires a darker choral sound than in earlier periods of music history. The dynamic ranges can be extreme, going from <i>ppp</i> to <i>fff</i> . Certain sections feature rapidly alternating <i>meter signature</i> and <i>terrace dynamics</i> .	When Ivan the Terrible died in 1584, his son was too young to rule the country. Boris Godonov was appointed to help Ivan's son Feodor to rule. In Moussorgsky's 1874 opera <i>Boris Godonov</i> , Boris becomes the czar following the murder of Feodor by an unknown assailant. By composing his opera during the age of populism, Moussorgsky makes an allusion to a well-known historical event. He uses an actual Russian folk tune in the coronation scene. The remarkable role of the chorus perfectly illustrates the conflict between the nobles and the people during the 1870s.	Moussorgsky, Modest Petrovitch. <i>Coronation Scene from the Opera Boris Godunov</i> , edited by Henry Clough-Leigher. English version by Miriam Chase. 2nd ed. Boston: E.C. Schirmer, 1965.  Moussorgsky, Modest. <i>Coronation Scene from the Opera Boris Godonov</i> . Chorus Parts. Madison, CT: Musica Russica, 1995. This edition is printed with the Russian transliterated text and a pronunciation guide.	Moussorgsky, Modest. <i>Boris Godonov (Two Complete Versions)</i> . Valery Gergieva. Polygram Records 462230.
<i>The Battle of the Marne</i> . "On September 5 the French and German armies collided in northeastern France in the Battle of the Marne. After four days of shelling, the French finally pushed the Germans back a distance of about 50 miles (80km) from Paris. The attack saved Paris from the Germans and boosted French morale" (Farah and Karls, 745).	"Three Lovely Birds from Paradise." SATB chorus and SATB soloists. Like the paintings of the early twentieth century, Ravel's <i>impressions</i> of his observations create the sensitive <i>mood</i> of this work. Ravel wrote both the lyrics and the music. The score contains both French and English texts. Because this choral music is wordless, student must also study the texts of the solo parts if they are to make the connection between music and history.	The composer Maurice Ravel was deemed unfit for military service because he failed to satisfy the height and weight requirements of the army. As a truck driver for the French motor corps, however, he was able to witness the carnage of World War I. The four soloists in this <i>chanson</i> sing of the longing of a young woman whose beloved has gone to war. The colors of the birds symbolize the colors of the French flag, most notably, the blood-red bird, which delivers a premonition of death.	Ravel, Maurice. "Trois Beaux Oiseaux de Paradis" ("Three Lovely Birds from Paradise"). <i>Trois Chansons</i> . King of Prussia, PA: Elkan-Vogel, n.d.	Ravel, Maurice. "Trois Beaux Oiseaux de Paradis." <i>Appear and Inspire</i> . Robert Shaw. Telarc 80408.

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<i>Turning the Tide</i> . "Until American forces arrived, the fighting along the trench lines in the Western Front continued without lasting gains for either side" (Farah and Karls, 760).	<i>World War I Medley</i> . Arranged by Don Gray for barbershop quartet or chorus. TTBB. This arrangement contains the songs: "Pack Up Your Troubles in Your Old Kit Bag," "It's a Long Way to Tipperary," "Over There," and "Give My Regards to Broadway." The range of the top tenor part goes quite high. Students will learn to <i>blend head and chest registers</i> smoothly.	Written in 1917, the favorite song of World War I was "Over There," ("there" meaning the battlefields of Europe). The lyrics read in part: "Send the word over there that the Yanks are coming, the drum rum-tumming everywhere." To honor this patriotic song, the composer George M. Cohan was awarded a special gold medallion from Congress in 1936.	Gray, Don, arr. <i>World War I Medley</i> . E-mail contacts: library@spebsqsa.org and tbarr@spebsqsa.org.	Cohan, George M. "Over There." <i>God Bless America</i> . Mormon Tabernacle Choir. Sony 48295.  To receive a cassette tape barbershop recording of "Give My Regards to Broadway," as performed by The Golden Starters, contact: Mr. Tom Barr, The Old Songs Library, 6315 Harmony Lane, Kenosha, WI 53143-5199.
<i>The Holocaust</i> . "Beginning in 1941, Nazi leaders carried out a plan that aimed at the complete extermination of all Jews in Europe. During the next four years, the Nazis murdered more than 6 million Jews. This mass destruction of the Jewish people based on racial grounds has become known as the Holocaust. Another 6 million people, including the Slavs and Gypsies, also were killed by the Nazis." (Farah and Karls, 839). Also see p. 840 and 855.	<i>Choral Selections from Schindler's List</i> . SATB with piano and violin. The lyrics are in English with Yiddish and Hebrew translation. The instrumental introduction is original music composed by John Williams. Students will use collaborative learning to sing with <i>staggered breathing</i> .	Over 1,100 Jews were saved from death through the efforts of German industrialist Oskar Schindler who achieved lasting fame through the film <i>Schindler's List</i> . The composer, John Williams, used a Yiddish lullaby and an Israeli song to evoke the sentiments of the times. The singing of "Oyfn Pripetshok" suggests that the mothers in the concentration camps may have rocked their infants to sleep softly humming that tune. Although Williams and director Steven Spielberg agreed to close the film's soundtrack with "Jerusalem of Gold," students should be aware that the use of this music is anachronistic. The original song, composed by Naomi Shemer, was not written until 1967.	Crocker, Emily, arr. <i>Choral Selections from Schindler's List</i> . Miami: Warner Brothers Publications, n.d.	Williams, John. <i>Schindler's List. Original Motion Picture Soundtrack</i> . MCA 10969.



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<i>War in the Desert and Italy.</i> "With the armistice concluded in November 1942, the Free French, under Charles de Gaulle, joined the Allies in Africa" (Farah and Karls, 846). "Under the command of General Eisenhower, the Allies began a combined air and sea attack on Sicily in July 1943 ... For the remaining months of 1943 and early months of 1944, the Allies fought their way up the Italian Peninsula" (Farah and Karls, 846).	"Boogie Woogie Bugle Boy." SSA accompanied with optional guitar, bass, and drums. An instrumental pack also exists containing parts for trumpet 1&2, tenor sax, trombone, guitar, bass and drums. "All <i>jazz styles</i> require the singer to articulate gentle and strong <i>accents</i> . These accents are best achieved by using a very slight inward 'tap' with the upper abdominal muscle" <sup>m</sup>	As American men formed a smoothly coordinated fighting force, the smooth ensemble blend of the Andrews Sisters bolstered the American morale. As American women were working in factories to produce weapons, the Andrews Sisters also did their part, traveling to entertain the troops in the U.S., Italy, and Africa. The up-tempo harmonies of the 1941 hit "The Boogie Woogie Bugle Boy of Company B" became synonymous with the American resolve to win the war.	Raye, Don, and Hughie Prince. <i>Boogie Woogie Bugle Boy</i> , arranged by Frank Metis. New York: MCA Music, 1941.	Andrews Sisters. "Boogie Woogie Bugle Boy." <i>Those Were Our Songs: Music of World War II</i> . Various Artists. Capitol 7 2435 35744 2 1
<i>Opposition to the Vietnam War.</i> "By 1968, large-scale American intervention had not been able to overcome the Communist Vietnamese forces. ... Some young men eligible for the draft—the mandatory enrollment in the United States armed forces—burned their draft cards, which was an illegal act. ... In 1973, the last of the active American forces withdrew from Vietnam, and the Paris Accords were signed" (Farah and Karls, 886).	"Epitaph for Moonlight." SATB. The piece opens with a <i>descending pyramid</i> culminating in a <i>tone-cluster</i> . As they sing this wordless " <i>sound piece</i> ," students will employ the vocal techniques of <i>whispering</i> , <i>glissandi</i> and patches of <i>free improvisation</i> . Some students may be selected for short solos. Accompaniment: metal percussion instruments.	In the 1960s and 1970s, physical, social, and musical boundaries were being challenged. Feelings of tension between the ideologies of capitalism and communism were reflected in musical tensions. Jazz musicians like Ornette Coleman started breaking away from formulaic chord patterns with free improvisation. In "Epitaph for Moonlight," Schafer's tense <i>chromatic tone-clusters</i> gave way to more loosely controlled ways of combining <i>pitches</i> and <i>rhythms</i> . As young men broke away from military service, astronauts broke with the earth's gravitational pull.	Schafer, R. Murray. <i>Epitaph for Moonlight</i> . Universal Edition: Vienna, Austria: 1971.	Schafer R. Murray, "Epitaph for Moonlight." <i>Fancie</i> . The Dale Warland Singers. St. Paul, MN: DWS Collections, 1994. <a href="http://www.dalewarlandsingers.org">www.dalewarlandsingers.org</a>

<sup>m</sup> Russell L. Robinson, ed., *Getting Started with Jazz/Show Choir* (Reston, VA: Music Educators National Conference, 1994), 9.

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<i>Martin Luther King, Jr.</i> "Martin Luther King Jr., a Baptist minister, advocated the use of nonviolent sit-ins and marches to focus attention on discrimination in housing, public facilities, and voting. ... In 1963, more than 200,000 African Americans, whites, and people of many ethnic groups converged on Washington, D.C., for the largest civil rights demonstration in the nation's history" (Farah and Karls, 887).	"We Shall Overcome." SATB with piano, 4-hands (opt.), or band and/or orchestra. Also available for SSA, SAB, SA, and TTBB. The <i>tempo marking</i> reads "Moderately slow: like a steadily restrained march, intense in feeling."	"Freedom songs today are sung in many kinds of situations: at mass meetings, prayer vigils, demonstrations, before freedom rides and sit-ins, in paddy wagons and jails, at conferences, workshops and informal gatherings." <sup>n</sup> "We Shall Overcome" was the theme song of the civil rights movement and remains in active use today when people fight against injustice.	Horton, Zilphia, et al. <i>We Shall Overcome</i> , arranged by Roy Ringwald. Delaware Water Gap, PA: Shawnee Press, 1963.	Carawan, Guy, and Candie Carawan. "We Shall Overcome" <i>Sing For Freedom: The Story of the Civil Rights Movement Through Its Songs</i> . Various Artists. Smithsonian/ Folkways Recordings 40032.
<i>The Korean War.</i> "By mid-1951, each army dug in along a line near the 38th parallel. ... Talks between the two sides began in July 1951 and lasted until July 1953, when a truce was signed. After the deaths of nearly 5 million people and the devastation of much of Korea, the fighting ended with Korea once again divided near the 38th parallel" (Farah and Karls, 906–7).	"Korean Lullaby." SSA with piano accompaniment. English text only. Students will come to feel the construction of a <i>pentatonic melody</i> in their bodies.	As Korea gradually recovered from the devastation, Dr. Bob Pierce organized the World Vision Children's Choir in order to develop musical talent among the orphans of the war. This arrangement of <i>Korean Lullaby</i> was "especially written for the World Vision Choir, a remarkable group of 32 Korean orphan children." <sup>o</sup>	Dai-Hyun, Kim. <i>Korean Lullaby</i> , arranged by James Wade with English text by Kim Key-Sook. Delaware Water Gap, PA: Shawnee Press, 1963.	Hahn, Myung O. "Korea." <i>The World Sings Goodnight: Lullabies of 33 Different Cultures Sung in their Native Tongue</i> . Silver Wave Records 803. Sung in Korean, this recording gives students an aural feeling for the language.

<sup>n</sup> Guy Carawan and Candie Carawan, eds., *Sing For Freedom: The Story of the Civil Rights Movement Through Its Songs* (Bethlehem, PA: Sing Out Corporation, 1990), 12.

<sup>o</sup> Kim Dai-Hyun, forward to *Korean Lullaby* (Delaware Water Gap, PA: Shawnee Press, 1963).

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<i>Africa's Challenge: Signs of Hope.</i> "In the 1980s, Africa was a continent in crisis. A World Bank study showed that 21 of the world's 34 poorest countries were in Africa. More than 60 percent of all Africans received too little food each day, and more than 5 million children died every year" (Farah and Karls, 944).	"We Are the World." SATB, accompanied. Students will understand the meaning of the terms <i>antiphonal</i> and <i>modulation</i> . The stars who sang on the "We Are the World" recording sang in a wide variety of styles including pop, rock, jazz, R&B, country, and legit. <sup>p</sup> Essential vocal concepts such as <i>posture</i> , <i>breath management</i> , and <i>resonance</i> make it possible to sing in all styles safely and effectively.	"Until 1984, most of the World knew little of the horrible pain and suffering raging in Africa. But in October of that year, British television showed a nightmarish documentary that pictured hordes of thin, withered starving Ethiopians living in desolate camps." <sup>q</sup> Upon seeing the documentary, singer Harry Belafonte and manager Ken Kragen started to raise relief funds. They organized an all-star recording of the song "We Are the World." The effort raised around \$8 million, which went directly for emergency aid in Ethiopia, the Sudan, and other African nations.	Jackson, Michael, and Lionel Ritchie. <i>We Are the World</i> , arranged by Roger Emerson. Miami: Warner Brothers Publications, 1985.	Jackson, Michael and Lionel Ritchie. <i>We Are the World</i> , arranged by Roger Emerson. Accompaniment cassette. Miami: Warner Brothers Publications, 1985. One side of the audiotape contains both instrumental and choral parts. The other side contains the instrumental tracks alone.
<i>Latin America</i> "On New Year's Day, 1959, the island of Cuba went mad with joy. Tall, bearded Fidel Castro, a lawyer turned soldier, and his band of guerrillas had overthrown dictator Fulgencio Batista" (Farah and Karls, 972). Also see p. 982.	"Guantanamera." Arranged for SATB. Sung in Spanish. The musical <i>timbre</i> should be light and folksy while maintaining the principles of good breath management. Students will sing with proper <i>syncopation</i> , <i>expression</i> , and <i>balance</i> between the voices.	The song "Guantanamera" is a composite of a traditional folk-song melody of the 1930s and a verse of poetry written by José Martí, a Cuban poet and revolutionary of the nineteenth century. The musical setting was formalized in 1941 by the composer Josito Fernandez Diaz. As the best-known Cuban song of all time, it represents Cuban-ness and became a hymn of solidarity for supporters of Castro's revolution.	Martí, José and Josito Fernandez. "Guantanamera," edited by Nestor Zadoff <i>Polyphonies Latino-Americanines</i> , Vol. 2. Lyon: Editions A Coeur Joie, 2001.  Martí, José, and José Fernández. <i>Guantanamera: A Woman from Guantanamo</i> , arranged by Gene Glickman. Corvallis, OR: Earthsongs, 2000.	Fernandez, Omara Portainco. "Guajira Guantanamera." <i>Havana Nights</i> . Various Artists. Max Music MXD 2102.

<sup>p</sup> Lisa S. Popeil, *The Total Singer*, VHS (Sherman Oaks, CA: Voiceworks, 1996).

<sup>q</sup> Gilda Berger, *USA for Africa: Rock Aid in the Eighties* (New York: Franklin Watts, 1987), 37.



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<i>Environmental Awareness.</i> "Other important gatherings were the 1992 Earth Summit in Rio de Janeiro, Brazil, and the follow-up 1997 Earth Summit +5 in New York City. These UN-sponsored conferences called on nations to plan economic growth to meet present global needs without sacrificing the environmental needs of future generations" (Farah and Karls, 1020).	<i>Missa Gaia: Mass for the Earth.</i> For soprano solo, SATB chorus, oboe, percussion, four-hand piano and string quartet. "The theme of circles permeates the entire work from the text to the music, which uses the <i>circle of fifths</i> both as a <i>melodic theme</i> and as an <i>instrumental motive</i> ." <sup>r</sup>	" <i>Missa Gaia: Mass for the Earth</i> is a mass for our times that adopts the form and spirit of a traditional mass and replaces the texts with words addressing human beings' relationship to the Earth. ... It seems to me that if we perform traditional Western rituals with new reverence, spirit and meaning, then perhaps we can help effect change." <sup>s</sup>	Larson, Libby. <i>Missa Gaia: Mass for the Earth</i> . Boston: E.C. Schirmer, 1999.	Larson, Libby. <i>Missa Gaia: Mass for the Earth</i> . Oregon Repertory Singers. Gilbert Seeley. Koch International Classics 7279.

<sup>r</sup> Libby Larson, Liner Notes. *Missa Gaia: Mass for the Earth*, Oregon Repertory Singers, Gilbert Seeley, Koch International Classics 7279

<sup>s</sup> Ibid.