SCENES FROM “THE LOUVRE”

I. THE PORTALS

BY NORMAN DELLO JOIO

Angela Yingling
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# TABLE OF CONTENTS

## INTRODUCTION TO EXPLORATION ......................................................... 3
  TARGETED CONCEPTS ................................................................. 3
  LEARNING GOALS ................................................................. 3

## HISTORICAL NOTES ................................................................. 4-7
  ABOUT THE COMPOSER .......................................................... 5
  THE GENESIS OF “SCENES FROM THE LOUVRE” ...................... 6
  SOURCE MATERIAL OF “SCENES FROM THE LOUVRE” ....... 6
  ABOUT THE PUBLISHER .......................................................... 7

## GLOSSARY OF MUSICAL TERMS .............................................. 8-11
  GLOSSARY OF TERMS BY MOVEMENT .................................. 9
  GLOSSARY OF TERMS IN ALPHABETICAL ORDER ............. 11

## ASSIGNMENTS ................................................................. 12-20
  LISTENING ASSIGNMENT ...................................................... 13
  LISTENING ASSIGNMENT RUBRIC ......................................... 14
  PRACTICE ASSIGNMENT ....................................................... 15
  PRACTICE ASSIGNMENT RUBRIC ......................................... 16
  WORKSHEET ASSIGNMENT ................................................... 17
  WORKSHEET ASSIGNMENT RUBRIC ..................................... 18
  CREATIVE ASSIGNMENT ....................................................... 19
  CREATIVE ASSIGNMENT RUBRIC ......................................... 20

“Music is a moral law.
It gives soul to the universe,
wings to the mind, flight to the imagination,
and charm and gaiety to life and to everything.”
- Plato
TARGETED CONCEPT:

THE CHARACTERISTICS OF RENAISSANCE-STYLE MUSIC

Through the study of Norman Dello Joio’s *Scenes from The Louvre*, we will be exploring music of the Renaissance period and defining the key characteristics of the music during that time period. You will have the opportunity to share your knowledge of Renaissance-style music through performing, composing, and writing.

LEARNING GOALS:

BY THE END OF THIS INSTRUCTIONAL UNIT, YOU SHOULD BE ABLE TO:

1. Perform in a style that is characteristic of the Renaissance period.
2. Perform with rhythmic independence
3. Tune dissonant intervals.
4. Distinguish the relationship of the piece to the 1964 documentary *The Golden Prison-The Louvre*
5. Distinguish the difference between legato and articulated passages along with the changing styles among each movement and be able to perform them accurately.

“The greater danger for most of us lies not in setting our aim too high and falling short; but in setting our aim too low, and achieving our mark.”

-Michelangelo
HISTORICAL NOTES
ABOUT THE COMPOSER

NORMAN DELLO JOIO was an American composer, organist, and pianist. He was born on January 24, 1913 in New York. Dello Joio’s father was a prolific organist, pianist, singer, and vocal coach, so as a child, Dello Joio was constantly surrounded by music and musicians. He started learning piano from his father at the age of four and during his teenage years, he studied organ under his Godfather, Pietro Yon. Dello Joio quickly acquired a high level of organ skills and at the age of fourteen, he became the organist and choir director of the Star of the Sea Church on City Island in New York.

In 1939, Dello Joio was accepted as a scholarship student at Julliard School where he studied composition with Bernard Wagenaar. Being fascinated with composition, Dello Joio began studying composition under Paul Hindemith in 1941. He soon gained fame at a national level as he was considered one of the leading composers in America during his forties. In his fifties, Dello Joio gained international recognition as a composer. He received numerous awards and recognitions including the Pulitzer Prize in 1957 for Meditations on Ecclesiastes for string orchestra, and an Emmy Award for his music in the television special Scenes from the Louvre.

Dello Joio composed music of all kinds including vocal, orchestral, wind ensemble, and piano works. During his lifetime, he spent some time teaching at the Sarah Lawrence College of Music. He also served as the Professor of Music and the Dean of Fine and Applied Arts School of Boston University for some time. Dello Joio passed away on July 24, 2008, but his legacy and his music still live on to this today.

KEY WIND ENSEMBLE WORKS
1. Variants on a Mediaeval Tune
2. From Every Horizon
3. Scenes from the Louvre

KEY ORCHESTRAL WORKS
1. Choreography: Three Dances for String Orchestra
2. Diversion of Angels and Seraphic Dialogue
3. Variations, Chaconne and Finale
4. Meditations on Ecclesiastes

KEY PIANO WORKS
1. Nocturne in E
2. Sonata 1

KEY CHORAL WORKS
1. A Jubilant Song
2. Of Crows and Clusters
THE GENESIS OF *SCENES FROM THE LOUVRE*

- This piece was originally written by Dello Joio as the soundtrack to the 1964 documentary film, “A Golden Prison: The Louvre.”
- Dello Joio then adapted a version of this piece for band from the original soundtrack in 1966. It was published by the Edward B. Marks Music Company and distributed by the Hal Leonard Corporation.
- The five movements of the suite cover the period of “The Louvre’s” development during the Renaissance.
- Dello Joio used themes written by composers of the Renaissance period in this piece.
- In September 1965, Dello Joio received the Emmy Award for his original score as the most outstanding music written for television in the season of 1964-1965.
- His adaptation for band was commissioned by Baldwin-Wallace College for the Baldwin-Wallace Symphonic Band under the direction of Kenneth Snapp. It was premiered on March 13, 1966 and was conducted by Norman Dello Joio himself.

SOURCE MATERIAL OF *SCENES FROM THE LOUVRE*

*Scenes from the Louvre* is related to the Renaissance when the Louvre was being built in France. The music reflects the museum’s construction and development during this time period. The melodic and harmonic ideas within this piece are borrowed from tunes/pieces that were composed during the Renaissance.

- Movement 1: based on the title music from the film score

- Movement 2: theme and variations based on Tielman Susato’s “Ronde and Saltarello”

- Movement 3: based on themes by court composers: Jean Baptiste Lully and Pietro Antonio Cesti

- Movement 4: based on “In dulci jubilo” which is the same theme used by Dello Joio in “Variants on a Medieval Tune” and for all thirteen movements of “Colonial Variants”

- Movement 5: based on Albrici’s “Cestiliche Sonate”
ABOUT THE PUBLISHER

EDWARD B. MARKS MUSIC COMPANY

- Founded in 1894.
- Has very good reviews from customers.
- Date of Publication of *Scenes from the Louvre*: 1966
- Other composers whose works have been published by Edward B. Marks Music Company:
  
  Warren Benson
  William Bolcom
  Stephen Chatman
  C. Curtis-Smith
  Mario Davidovsky
  Justin Dello Joio
  Lee Evans
  Kenneth Fuchs
  Evan Hause
  Robert Jager
  Ernesto Lecuona
  Robert Moevs
  Alfred Reed
  Roger Sessions
  Hale Smith
  David Warn-Steinman
GLOSSARY
GLOSSARY (IN ORDER OF APPEARANCE)

MOVEMENT I

ANDANTE MAESTOSO: slow and majestic
LEGATO: smooth and connected
RALLENTANDO: gradually get slower
MOVENDO: moving, driving
SEMPRE: always, continuously

MOVEMENT II

ALLEGRETTI: a moderately fast tempo marking that falls between allegro and moderato
CANTABILE: singing or performing in a melodious and graceful style, full of expression
MOVENDO: moving, driving
PIZZACATO (PIZZ.): a direction to a bowed string player that indicates that the notes are to be plucked with the fingers rather than bowed
LEGGERO: perform in a light, swift, delicate manner
A DUE (A2): used to indicate that two or more instruments playing from the same part are to play in unison (used after divisi or solo passages)
Poco meno: a little less
SIMILE: always; continue to perform the passage in a similar manner
TEMPO I: perform a passage in the original tempo of the piece
SOLO: a passage that is to be performed by a single performer
ARCO: a direction to a bowed string player that indicates that the notes should be played with the bow rather than plucking with the fingers

MOVEMENT III

ALLEGRO MODERATO: moderately fast
A DUE (A2): used to indicate that two or more instruments playing from the same part are to play in unison (used after divisi or solo passages)
ARCO: a direction to a bowed string player that indicates that the notes should be played with the bow rather than plucking with the fingers
PIZZACATO (PIZZ.): a direction to a bowed string player that indicates that the notes are to be plucked with the fingers rather than bowed
MARCATO: marked, accented, emphatic, stressed
RITARDANDO (RIT.): gradually get slower
ALLARGANDO: growing broader, louder, and slower
CON TUTTA FORZA: full power, as loud as possible
MOLTO: more

MOVEMENT IV

ANDANTE CON TENEREZZA: slowly with tenderness
CANTABILE: singing or performing in a melodious and graceful style, full of expression
ESPRESSIONO: perform with expression
SOLO: a passage that is to be performed by a single performer
A DUE (A2): used to indicate that two or more instruments playing from the same part are to play in unison (used after divisi or solo passages)
SENTITO: sentimental
PIZZACATO (PIZZ.): a direction to a bowed string player that indicates that the notes are to be plucked with the fingers rather than bowed
MOVENDO: moving, driving
SUBITO: suddenly
TUTTI: indicates that all instruments should be playing together, not by just a soloist
ARCO: a direction to a bowed string player that indicates that the notes should be played with the bow rather than plucking with the fingers

MOVEMENT V

ALLEGRO BRILLANTE: fast and brilliant/bright
TR ♩: trill to the naturalized note above it
A DUE (A2): used to indicate that two or more instruments playing from the same part are to play in unison (used after divisi or solo passages)
ARCO: a direction to a bowed string player that indicates that the notes should be played with the bow rather than plucking with the fingers
L.V.: abbreviation for let vibrate (do not dampen)
PIZZACATO (PIZZ.): a direction to a bowed string player that indicates that the notes are to be plucked with the fingers rather than bowed
GRAZIOSO: perform in a graceful, smooth, and/or elegant manner
SENTITO: sentimental
MARCATO: marked, accented, emphatic, stressed
RALLENTANDO: gradually get slower
A TEMPO: return to the tempo after a deliberate deviation
CON TUTTA FORZA AL FINE: full power and as loud as possible to the end
GLOSSARY IN ALPHABETICAL ORDER

A DUE (A2): used to indicate that two or more instruments playing from the same part are to play in unison (used after divisi or solo passages)
A TEMPO: return to the tempo after a deliberate deviation
ALLARGANDO: growing broader, louder, and slower
ALLEGRETTO: a moderately fast tempo marking that falls between allegro and moderato
ALLEGRO BRILLANTE: fast and brilliant/bright
ALLEGRO MODERATO: moderately fast
ANDANTE CON TENEREZZA: slowly with tenderness
ANDANTE MAESTOSO: slow and majestic
ARCO: a direction to a bowed string player that indicates that the notes should be played with the bow rather than plucking with the fingers
CANTABILE: singing or performing in a melodious and graceful style, full of expression
CON TUTTA FORZA AL FINE: full power and as loud as possible to the end
CON TUTTA FORZA: full power, as loud as possible
ESPRESSIVO: perform with expression
GRAZIOSO: perform in a graceful, smooth, and/or elegant manner
L.V.: abbreviation for let vibrate (do not dampen)
LEGATO: smooth and connected
LEGGIERO: perform in a light, swift, delicate manner
MARCATO: marked, accented, emphatic, stressed
MOLTO: more
MOVENDO: moving, driving
PIZZACATO (PIZZ.): a direction to a bowed string player that indicates that the notes are to be plucked with the fingers rather than bowed
POCO MENO: a little less
RALLENTANDO: gradually get slower
RITARDANDO (RIT.): gradually get slower
SEMPRE: always, continuously
SENTITO: sentimental
SIMILE: always; continue to perform the passage in a similar manner
SOLO: a passage that is to be performed by a single performer
SUBITO: suddenly
TEMPO I: perform a passage in the original tempo of the piece
TR : trill to the naturalized note above it
TUTTI: indicates that all instruments should be playing together, not by just a soloist
STUDENT ASSIGNMENTS
LISTENING ASSIGNMENT

Watch the following two video excerpts and then answer the following questions.

1. Follow the link: http://www.youtube.com/watch?v=SxFS9Sz1qrl or go to YouTube and search “Concord Band-Scenes from The Louvre-Norman Dello Joio.” Watch the video from 0:00-2:25 (the first movement of the piece).

2. Now, follow the link: http://www.youtube.com/watch?v=noJ86uo2ZH4 or go to YouTube and search “Golden Prison - The Louvre (Pt 1 of 6).” Watch the entire video, but pay particular attention to 2:26-3:10 and 4:15-5:30.

QUESTIONS:

1. What time stamp in Concord Band performance video do you hear the same melody that is presented in the Golden Prison-The Louvre video excerpt at 2:26? (Hint: This takes place at a large section transition.)

   Time: ______________________

2. What group of instruments is present in the Golden Prison-The Louvre video excerpt that is not present in the Concord Band performance excerpt?

   Instrument Group:_____________________________

3. What time stamp in Concord Band performance video do you hear the same melody that is presented in the Golden Prison-The Louvre video excerpt at 04:15?

   Time:________________________

4. Watch and listen to the Golden Prison-The Louvre video again. Do you think that the music matches what the documentary is showing and talking about? Explain why or why not.
RUBRIC

DATE ASSIGNED: JANUARY 21, 2013
DATE DUE: JANUARY 28, 2013
TOTAL POSSIBLE POINTS: 10

1. Question one is answered correctly. (I will give a 5 second leeway in either direction) Y/N 2 pts.

2. Question two is answered correctly. Y/N 2 pts.

3. Question three is answered correctly. (I will give a 5 second leeway in either direction) Y/N 2 pts.

4. Question four is answered in a complete manner that provides the student’s thought-out Y/N response through the use of musical terminology and three examples that support their argument. 4 pts.

*If this assignment is turned in late for an unexcused reason, 2 points will be taken off for each day it is late.

Total: ______/10
PRACTICE ASSIGNMENT

DIRECTIONS: Find a partner and practice the following rhythm and pitch exercises. Be sure to listen for rhythmic accuracy and pitch intonation. Follow the steps listed below:

1. Write in the counts for each rhythm.
2. Together, clap each rhythm.
3. Have one person clap rhythm “a” while the other claps rhythm “b” simultaneously.
4. Together, play each rhythm in unison starting on concert C. Repeat the rhythm as you move up and down a concert C scale.
5. Play the rhythms again in unison, but this time, have one person stay on concert C while the other moves up and down the scale. Listen for intonation.
6. Have one person play rhythm “a” while the other person plays rhythm “b” simultaneously using the same scalar process listed in numbers 4 and 5.

1.

a. 

\[ \frac{3}{4} \]

\[ \text{Rhythm } a \]

\[ \frac{3}{4} \]

\[ \text{Rhythm } b \]

b. 

\[ \frac{3}{4} \]

\[ \text{Rhythm } a \]

\[ \frac{3}{4} \]

\[ \text{Rhythm } b \]

2.

a. 

\[ \frac{3}{4} \]

\[ \text{Rhythm } a \]

\[ \frac{3}{4} \]

\[ \text{Rhythm } b \]

b. 

\[ \frac{3}{4} \]

\[ \text{Rhythm } a \]

\[ \frac{3}{4} \]

\[ \text{Rhythm } b \]

3.

a. 

\[ \frac{6}{8} \]

\[ \text{Rhythm } a \]

\[ \frac{6}{8} \]

\[ \text{Rhythm } b \]

b. 

\[ \frac{6}{8} \]

\[ \text{Rhythm } a \]

\[ \frac{6}{8} \]

\[ \text{Rhythm } b \]
RUBRIC

DATE ASSIGNED: JANUARY 28, 2013
DATE DUE: FEBRUARY 25, 2013
TOTAL POSSIBLE POINTS: 10

1. You found a partner to practice this assignment with. (2 pts.) Y/N

2. You wrote in the counts in for each rhythm. (2 pts.) Y/N

3. Using the method described in numbers 5 or 6 (your choice), you perform the first pair of rhythms for me outside of rehearsal time with perfect accuracy. (2 pts.) Y/N

4. Using the method described in numbers 5 or 6 (your choice), you perform the second pair of rhythms for me outside of rehearsal time with perfect accuracy. (2 pts.) Y/N

5. Using the method described in numbers 5 or 6 (your choice), you perform the third pair of rhythms for me outside of rehearsal time with perfect accuracy. (2 pts.) Y/N

*You may have as many tries as you wish to perform each pair of rhythms with perfect accuracy with your partner. I suggest that you do not wait until the day before they are due to start checking them off with me.

Score: ________/10
1. Using what you have learned so far in addition to other sources, briefly describe what *Scenes from the Louvre* by Norman Dello Joio is about. What was it originally written for? When was this piece written for band? Has it won any awards or recognition?

2. Norman Dello Joio wrote this piece based on several Renaissance themes and styles. Name at least 3 characteristics of music written during the Renaissance Period.

3. Compare and contrast the I. The Portals and IV. The Nativity Paintings in regards to their tempos, style, thematic material (including where the themes originated/were borrowed from), instrumentation, dynamics, and anything else you notice.

4. II. Children’s Gallery is a theme and variation based on _____________ ’s piece titled ____________________________.

5. III. Kings of France is based on themes composed by which two court composers during the Renaissance Period?

6. V. Finale is based on _______________’s piece titled ____________________________.

7. Which movement is your favorite? Provide and explain at least three reasons why you like that movement. Support your answer by citing examples using measure numbers from the movement.
RUBRIC

DATE ASSIGNED: FEBRUARY 25, 2013
DATE DUE: MARCH 4, 2013
TOTAL POSSIBLE POINTS: 30

1. In question one, you briefly described what the piece is about. (2 pts.) Y/N
2. In question one, you described what it was written for. (2 pts.) Y/N
3. In question one, you provided the date that the piece was written. (1 pt.) Y/N
4. In question one, you described what award(s) the piece has won. (1 pt.) Y/N
5. In question two, you provided three characteristics of music from the Renaissance.
   1st characteristic (1 pt.) Y/N
   2nd characteristic (1 pt.) Y/N
   3rd characteristic (1 pt.) Y/N
6. In question three, you accurately compared and/or contrasted the following:
   Tempo (1 pt.) Y/N
   Style (1 pt.) Y/N
   Thematic Material (1 pt.) Y/N
   Instrumentation (1 pt.) Y/N
   Dynamics (1 pt.) Y/N
7. In question four, you correctly identified the composer who wrote the piece in which
   II. Children’s Gallery is based on. (1 pt.) Y/N
8. In question four, you correctly identified the piece that II. Children’s Gallery is based on. Y/N
   (1 pt.)
9. In question five, you correctly identified the two composers whose themes were used
   as a basis for III. Kings of France.
   1st composer (1 pt.) Y/N
   2nd composer (1 pt.) Y/N
10. In question six, you correctly identified the composer who wrote the piece in which
    V. Finale is based on. (1 pt.) Y/N
11. In question six, you correctly identified the piece that V. Finale is based on. (1 pt.) Y/N
12. In question seven, you identify which movement is your favorite. (2 pts.) Y/N
13. In question seven, you provide three reasons why that movement is your favorite.
    1st reason (2 pts.) Y/N
    2nd reason (2 pts.) Y/N
    3rd reason (2 pts.) Y/N
14. In question seven, you cite at least 2 examples/passages in the music that support your
    Answer. (2 pts.) Y/N

Total: _______/30
CREATIVE ASSIGNMENT

DIRECTIONS: Using the knowledge that you have learned and the staff paper provided:

1. Compose your own 8 bar Renaissance-style 2-part melody.
2. A few Renaissance characteristics that you could consider incorporating include parallel perfect fourths and fifths, rhythmic independency, and singable melodies with very few leaps.
3. Indicate the tempo, time signature, key signature, and clef.
4. Include stylistic markings such as accents, slurs, marcato, and/or terms that you have learned that indicate the style of your composition.
5. Find a partner to play your composition with and practice it together. I will be asking for volunteers to perform their compositions in class.
NAME:______________________________

RUBRIC

DATE ASSIGNED: MARCH 4, 2013
DATE DUE: MARCH 18, 2013
TOTAL POSSIBLE POINTS: 50

1. You composed an eight-bar melody. (10 pts.) Y/N
2. Your composition consists of 2 parts. (3 pts.) Y/N
3. Your composition demonstrates your knowledge of Renaissance style by including at least 2 Renaissance music characteristics.
   1\textsuperscript{st} characteristic (5 pts.) Y/N
   2\textsuperscript{nd} characteristic (5 pts.) Y/N
4. You indicated the tempo of your composition. (2 pts.) Y/N
5. The tempo marking is placed in the appropriate spot on your composition. (2 pts.) Y/N
6. You indicated the time signature of your composition. (2 pts.) Y/N
7. The time signature is placed in the appropriate spot on your composition. (2 pts.) Y/N
8. You indicated the key signature of your composition. (2 pts.) Y/N
9. The key signature is placed in the appropriate spot on your composition. (2 pts.) Y/N
10. You indicated the clefs that your composition is written in. (2 pts.) Y/N
11. The clefs are placed in the appropriate spots on your composition. (2 pts.) Y/N
12. You included at least 2 different stylistic markings in your composition.
   1\textsuperscript{st} stylistic marking (2 pts.) Y/N
   2\textsuperscript{nd} stylistic marking (2 pts.) Y/N
13. You found a partner to play your composition with. (2 pts.) Y/N
14. You performed your composition for me either in class or outside of class. (5 pts.) Y/N

Total:______/50