

**7th Grade
Lesson Plan
Packet**

5/11/2020-5/15/2020

Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

Week 7: May 11-15, 2020

Course: Texas History

Teacher(s): Mrs. Hunt (natalie.hunt@greatheartsirving.org)

Mrs. Malpiedi (patricia.malpiedi@greatheartsirving.org)

Weekly Plan:

Monday, May 11

- Read 18.4-18.5 in your textbook (15 min.)
- Graphic organizer p. 444 “The Effects of the Petrochemical Industry on Texas”

Tuesday, May 12

- Read 20.1
- The Constitution of Texas worksheet

Wednesday, May 13

- Read 20.2-3
- “The State Capitol” Video and Notes

Thursday, May 14

- 20.4-5
- Three Branches of State Government worksheet

Friday, May 15

- attend office hours
- catch-up or review the week’s work
- Scan and submit work

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, May 11

1. Read in your textbook 18.4 “The Petrochemical Industry” and 18.5 “Texas and the World.”
2. In your notes, copy the graphic organizer at the top of p. 444 “The Effects of the Petrochemical Industry on Texas.” **Note:** You do not need to scan and submit this!

Tuesday, May 12

1. Read in your textbook 20.1 “The Constitution of Texas.”
2. Answer the questions on the worksheet at the end of this packet either by printing out the worksheet or by writing the answers neatly on your own paper. If you choose to use your own paper, be sure to include your full heading and title!

Wednesday, May 13

1. Read in your textbook 20.2 “The Legislative Branch” and 20.3 “The Executive Branch”
2. Watch the video on our Google Classroom page “The State Capitol.” As you watch, complete the “The State Capitol Video Notes” worksheet found at the end of this packet.

Thursday, May 14

1. Read in your textbook 20.3 “The Executive Branch” and 20.4 “The Judicial Branch.”
2. Answer the questions on the worksheet at the end of this packet either by printing out the worksheet or by writing the answers neatly on your own paper. If you choose to use your own paper, be sure to include your full heading and title!

Friday, May 15

1. Attend optional office hours 9:30-10am. (See our Google Classroom Stream for log-in information.)
2. Catch up or review this week’s work.
3. Submit your work in a single scanned attachment in our Google Classroom by 11:59pm, Sunday, May 17th. The attachment should include:
 - a. The Constitution of Texas worksheet
 - b. Texas Capitol video notes
 - c. Three Branches of State Government worksheet

Tuesday, May 12, 2020

The Constitution of Texas

Instructions: Fill in the blanks to define each key term.



1. **Federalism** is a system in which a _____ and a _____ government share power.
2. **Separation of powers** is the _____ of the functions of government among _____ in order to prevent one branch from having too much _____.
3. **Checks and balances** are a system in which each _____ of government has the power to _____ the actions of the others.

Instructions: Answer each question in 2-4 complete sentences.

1. According to Article 2 of the Constitution of 1876, how many branches is the state government of Texas composed of? Name one power of each branch.
2. According to Article 6 of the Constitution of 1876, who may NOT vote in Texas?
3. Which article of the Constitution of 1876 deals with the process of removing public officials? What are some of the possible punishments for those who have been convicted?
4. What is the term for the process of making changes to the Constitution? In Texas, who has the final say on whether or not the Constitution will be changed?

Wednesday, May 13, 2020

**“The State Capitol”
Video Notes**

<p>Capitol Layout and History</p> 	<p><i>Complete the timeline by filling in the blanks with the correct date or words.</i></p> <p>1839 Austin is established as the capital of the Republic of Texas.</p> <p>_____ The original “limestone Capitol” is built.</p> <p>1880 Architect _____ of Detroit wins a nation-wide design competition for a new Capitol.</p> <p>1882 Contractors begin to build the foundation of the new Capitol with limestone, but discover that the limestone discolors. The Owners of Granite Mountain in Burnet County donate Texas Sunset _____ for the rest of the building.</p> <p>_____ The cornerstone is laid. The 12,000-pound stone has carved into it a space to hold a zinc box carrying mementoes.</p> <p>Feb. 1888 The _____ of _____ is hoisted to the top of the Capitol building dome.</p> <p>_____, _____: Date of the official dedication of the Capitol.</p>
<p>Architecture</p> 	<p><i>Fill in the blanks.</i></p> <ul style="list-style-type: none"> ● The style of the Texas Capitol is called _____. ● It was modeled after the _____ in Washington. ● At the time of its completion, the Texas State Capitol had <ul style="list-style-type: none"> ○ _____ rooms ○ _____ vaults ○ _____ windows ○ _____ doors ● From the ground to the top of the statue on the dome, it is _____ feet tall.
<p>Other</p>	<p><i>Please list two other interesting facts that you learned from the video.</i></p> <ul style="list-style-type: none"> ● ●

Thursday, May 14, 2020

The Three Branches of State Government

Instructions: Write the letter of the definition in the space provided.

1. _____ Bicameral	A. A group of at least 12 citizens who determine if there is enough evidence against a defendant to justify a trial
2. _____ Bill	B. temporary groups that deal with special problems or issues
3. _____ Complaint	C. a proposed law
4. _____ Grand jury	D. committees that function during the months that the legislature is out of session
5. _____ Indictment	E. temporary rule by the military
6. _____ Interim committees	F. made up of two houses
7. _____ Line-item veto	G. a release from punishment for a crime
8. _____ Martial law	H. A formal charge of wrongdoing
9. _____ Pardon	I. A sworn statement that there is evidence that the accused has committed a crime
10. _____ Select committees	J. the power to veto parts of a bill and approve others

Instructions: Write 3-5 complete sentences to answer each question below.

1. How does a bill become a law? Outline each step in the process.

2. What are the executive powers of the Texas Governor?

3. What is the difference between civil law cases and criminal law cases?

4. What is the difference between Trial Courts and Appeals Courts?

Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

Week 7: May 11-15, 2020

Course:

Teacher(s): Magistra Baptiste: deborah.baptiste@greatheartsirving.org

Magister Bascom: john.bascom@greatheartsirving.org

Weekly Plan:

Monday, May 11

- Review pronouns **is, ea, id**
- Complete “Is, Ea, Id” worksheet
(See optional video reviewing this worksheet.)

Tuesday, May 12

- Review **present participles** and **imperatives**
- Complete present participles and imperatives review worksheet
(See optional video reviewing present participles and imperatives.)

Wednesday, May 13

- Stage 20 Assessment-- Is, Ea, Id
-

Thursday, May 14

- Stage 20 Assessment--Present participles & imperatives
-

Friday, May 15

- attend office hours
- catch-up or review the week’s work

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

Student Signature

I affirm that, to the best of my knowledge, my child completed this work independently

Parent Signature

Salvete, discipuli! This week we will be reviewing for and completing a Stage 20 assessment. We will be reviewing for two days, and taking the assessment for two days. The assessment will be available on Google Classroom. I will try to include as many Stage 20 vocabulary words in the review questions as I can, so that review can take place in both areas: grammar and vocabulary. *Bonam fortunam!*

Monday, May 11

Review pronouns **is, ea, id** case endings on page 166 of your blue books. I have included the original notes here to help you:

Singular

Case	Masc.	Fem.	Neut.	Meaning
NOM.	is	ea	id	he, she, it (subject of the verb)
GEN.	eius	eius	eius*	his, her, its (shows possession)
DAT.	eī	eī	eī*	for him/for her/for it (indirect object)
ACC.	eum	eam	id	him, her, it (d.o.), object of certain prepositions
ABL.	eō	eā	eō	from/with/out of (etc.) him, her, it

**Note the endings that are the same regardless of gender

*NB: The difference between “eius” for his/her and “suus/sua” for “his/her own” is that eius is used to refer to someone other than the subject, while “suus/sua” is used to refer back to the subject.

E.g. *Barbillus Quintō servum suum dedit. Barbillus gave Quintus his (own) slave.*

Barbillus servum habuit. Quintus servum eius accepit. Barbillus had a slave. Quintus accepted his (Barbillus') slave.

Plural

Case	Masc.	Fem.	Neut.	Meaning
NOM.	eī	eae	ea	they (subject of the verb)
GEN.	eōrum	eārum	eōrum	their/ of them (shows possession)
DAT.	eīs	eīs	eīs*	to them/ for them (indirect object)
ACC.	eōs	eās	ea	them (direct object) object of certain prepositions
ABL.	eīs	eīs	eīs*	(from them) object of certain prepositions

**Note the endings that are the same regardless of gender

Complete “**Is, Ea, Id**” worksheet

Tuesday, May 12

Review verbs and verb forms--participles, imperatives

Complete the Verb Form Review Worksheet.

Notes

We have learned two new verb forms: Imperatives and Present Participles.

The Imperative Mood (see page 123)

Imperatives are verbs which give commands. There is no personal ending (like -o, -s, -t . . .) because no one is doing the action *yet*. A person or persons **are being told to do something**. Here are some imperatives from our Stage 20 checklist:

VERB	DO! (SING/ PLURAL)	DON'T DO! (SING/PLURAL)
	-a!/ ate! -e!/-ite! -ē! / ēte -ī!/-ite!	nolī/nolīte + infinitve
adeo, adire, adī	adī!/adīte <i>approach!</i>	nolī/nolīte adīre! <i>don't approach!</i>
arcessō, arcessere arcessivī	arcesse! arcessite! <i>summon!</i>	nolī/nolīte arcessere <i>don't summon!</i>
desperō, desperāre desperavī	desperā! desperāte! <i>despair!</i>	nolī/nolīte dēperāre! <i>don't despair!</i>
īferō, īferre intulī	īfer! īferte! <i>bring in/on!</i>	nolī/nolīte īferre <i>don't bring in/on</i>
līberō, līberāre līberāre	līberā! līberāte! <i>free! set free!</i>	nolī/nolīte līberāre! <i>don't set free!</i>

Present Participles (see page 137)

--Present participles are ADJECTIVES formed from verbs.

--They agree with the noun they describe in case, number, and gender.

--They are declined in the THIRD DECLENSION.

(2nd conj) persuadeō, persuadēre, persuasī <i>I persuade, to persuade</i>	persuadēns, persuadentis <i>(while)persuading</i>
(3rd conj) relinquō, relinquere, reliquī <i>I leave</i>	relinquēns, relinquentis <i>(while) leaving</i>
(1st conj) temptō, temptāre, temptāvī <i>I try</i>	temptāns, temptantis <i>(while) trying</i>
(4th conj) adveniō, advenīre, advēnī <i>I arrive</i>	adveniēns, advenientis <i>(while) arriving</i>

Complete Imperative and Participles Worksheet.

Wednesday, May 13

Stage 20 Assessment-- Is, Ea, Id
(in Google Classroom)

Thursday, May 14

Verbs Assessment--Present Participles & imperatives
(in Google Classroom)

Friday, May 15

attend office hours
catch-up or review the week's work

The Pronoun *is ea id* Worksheet

Dies Lunae

Nomen _____

Referring to page 166 in your textbook, replace each underlined noun with the correct form of the pronoun in the pool below. Then translate the new sentence. The first one is completed for you.

(Be sure to determine the case/number and function of each pronoun before using them. For example, *eī* can be dative singular (to/for him, her) or masculine plural nominative (they).

<i>eī</i>	<i>eīs</i>	<i>eam</i>	<i>eōs</i>	<i>eā</i>	<i>ea</i>
<i>eī</i>	<i>eīs</i>	<i>eius</i>	<i>eum</i>	<i>eārum</i>	<i>eō</i>

eum

1. Barbillus medicum ad domum suam arcessīvit.

Barbillus summoned him [instead of "doctor"] to his home.

2. Petrō Barbillum sanāre temptavit, sed denique vir dē vītā suā dēsperāvit.

3. Barbillus Galatēam nōn amāvit, quod erat crudelissima maritō suō.

4. Nōnne Petrō astrologusque mortem intulērunt Barbillī?

5. Barbillus epistulam Quintō tradidit; dominus Quintum eam ad Britanniam portāre volēbat.

6. Doctus medicus, Petrō, artem medicīnae in urbe diū exercuerat.

7. Barbillus servīs tunīcās dedit.

8. Helena stolās feminārum in pompā laudāvit.

9. Vulnera erant pessima.

10. Barbillus servōs in testamentō* suō liberāvit.

**testamentum: will*

11. Helena adiit ad domum cum iunenibus.

Present Participles Worksheet

Dies Martis

Nomen _____

Dies _____

Circle the correct forms to translate the sentence:

Slaves, try to approach the bear!

Servōs,	temptāte	adīte	ursus
Servī,	temptā	adīre	ursum
Servīs	temptāre	adeunt	ursō
Serve,	temptant	adī	ursōrum

Don't leave the house today, Quintus!

Nolī	relinquere	domus,	hodiē,	Quintus!
Nolīte	relinquit	domum,	mox,	Quintō!
Nolo	relinquēbat	domō,	nunc,	Quinte!
Nolit	relinquite	domī		Quintum!

Don't approach the crocodiles, Egyptians!

Nolī	adiit	crocodillīs,	Aegyptus!
Nolīte	adīre	crocodillī,	Aegyptī!
Nolō	adit	crocodillum,	Aegyptōs!
Nolit	adīte	crocodillōs,	Aegyptīs!

Carry the spears to the river, slaves!

Portāte	hastae	ad flumen,	servōrum!
Portā	hastam	ab flumine,	servī!
Portant	hasta	per flumen	servīs!
Portat	hastās		servōs!

Writing your own present participles. Fill in the missing parts in the following chart:

Infinitive	Present Active Participle	Present Active Participles	Translation of the present participle
	Nominative Sing.	Genitive Plural	
temptāre		temptantis	
liberāre			(while) setting free
arcessere			
persuadēre	persuadēns		
audīre	audiēns		
relinquere			(while) leaving

Complete the Latin sentences below by choosing suitable participial phrases from the box.

Then translate sentences.

participial phrases:

vīnum bibentēs

dē vītā dēsperāns

versūs sacrōs recitantēs

1. sacerdotēs, _____, deae Īsidī sacrificābant.

2. Barbillus, _____, in lectō recumbēbat.

3. hominēs, _____, in tabernā sedeēbant.

Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

Week 7: May 11-15, 2020

Course: Literature/Composition

Teacher(s): Mr. Binder

Weekly Plan:

Monday, May 11

- Watch my brief instructional video posted in Google Classroom
- Read the class notes on sonnets
- Read the page titled, *How to Label a Sonnet* and then finish labeling Sonnet 18.

Tuesday, May 12

- Take open-note assessment on sonnets
- Label Sonnet 5 by William Shakespeare

Wednesday, May 13

- A sonnet expresses a SINGLE idea. Think of an idea to write a sonnet about.
- Keeping in mind your single idea write the first quatrain of a sonnet.

Thursday, May 14

- Edit and revise your sonnet quatrain.
- Double check that your quatrain is written in iambic pentameter.
- Double check that your quatrain has the correct Shakespearean rhyme pattern.
- Label the parts of your quatrain.

Friday, May 15

- Attend my office hours meeting if you have any questions
- Catch-up or review the week's work

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, May 11

Please begin by watching my brief video which is posted by this assignment in Google Classroom. Next read the notes on the sonnet found on the next page. On the next page you will find Sonnet 18 by William Shakespeare. Many of you will be familiar with this sonnet - "Shall I compare thee to a summer's day?". It is the most famous sonnet of all 154 of Shakespeare's sonnets. Read the sonnet keeping in mind what you learned about the form of the sonnet in the notes and from my video. On the page following this, I explain how to label the parts of a sonnet. By labeling a sonnet you will become more familiar with the distinctive form of the sonnet and in particular the form of the Shakespearean sonnet. I have begun labeling the parts of Sonnet 18 on the page following *How to Label a Sonnet*. You will finish labeling Sonnet 18.

Tuesday, May 12

Today you will take an assessment on the sonnet and how to label a sonnet. You may use any of your notes to complete this assessment. First, answer the questions on the assessment about the sonnet form. Answer in complete sentences unless there is a blank provided for you to fill in. Last, thoroughly label Sonnet 5 by William Shakespeare (provided for you) just as you did Sonnet 18.

Wednesday, May 13

Today you will begin writing a sonnet. You will only be working on one quatrain of a sonnet this week but you will work on completing the entire sonnet next week. Writing a sonnet is not easy. There are several important things to keep in mind. One thing to keep in mind is the form of the sonnet which you have learned about on Monday and Tuesday. A sonnet has a very definite form. It must be fourteen lines long. It must be written in Iambic Pentameter. It must follow a strict rhyme pattern. We will be writing a Shakespearean Sonnet so our rhyme pattern is abab cdcd efef gg. You will need to carefully check your sonnet quatrain to make sure it follows these rules. Another important thing to keep in mind is that a sonnet expresses a single idea. It is talking about one thing. The poet may focus on different aspects of that one thing in the different sections of the sonnet but they may not talk about a different thing/idea in each section. Here's an example. Let's say I'm writing a sonnet about a tiger. In one quatrain I might focus on the beauty of the tiger i.e. his stripes, the color of his coat, his eyes and form etc. In another quatrain I might focus on the fierceness of the tiger i.e. his growl, his claws and teeth etc. Other sections of the sonnet might focus on the power, grace, or agility of the tiger. The focus in each section may be different but each one is still expressing the single idea - the tiger. Make sure that you establish a strong idea in your first quatrain and then stick to that single idea as you write the rest of the sonnet next week. It is a tricky thing to maintain this single idea and to be true to the form of the sonnet. Please do your very best!

Thursday, May 14

Yesterday you should have written the first draft of the first quatrain of your sonnet. Today carefully revise and edit your quatrain. Make sure it is four lines long, it is written in Iambic Pentameter (each line should have ten syllables), and that it has the abab rhyme pattern (the last word in line 1 should rhyme with the last word in line 3 and the last word in line 2 should rhyme with the last word in line 4). Check for mistakes in spelling, grammar, punctuation etc. Also, be sure you have written about a single idea.

When you have finished editing your quatrain, label it just that way you did when labeling Sonnet 18 and Sonnet 5. You should note line numbers, quatrain number, rhyme pattern, and bracket the unstressed and stressed syllables together to make sure you have kept to Iambic Pentameter.

Friday, May 15

If you have any questions about this week's assignments feel free to email me. Also, you are welcome to attend my Office Hours on Zoom. If you have finished all of the work assigned you on Monday through Thursday you are done for the week! If you still have some left, use today to finish up.

\

What is a sonnet?

A sonnet is a poem written in iambic pentameter containing fourteen lines.

The fourteen lines required for a poem to be a sonnet are made up of rhyme patterns. There are different ways of organizing the rhyme patterns. For, example, the sonnet can be divided into two sections, each section having its own rhyme pattern. They are an eight line section, called an *octet*, and a six line section, called a *sestet*. That is the form used by the Italian poet, Petrarch, the most famous sonnet writer apart from Shakespeare. It's known as the *Petrarchan Sonnet* or the *Italian Sonnet*.

The sonnet can also be divided into three four line sections, called *quatrains*, and a two line section called a *couplet*. This is the form Shakespeare uses and the form has become known as the *Shakespearean Sonnet* or the *Elizabethan Sonnet*.

The sonnet expresses a single idea but the division into *octaves*, *sestets*, *quatrains* and *couplets* allows the poet to switch focus, dealing with a different aspect of the idea in each section.

The rhyme patterns look like this. The octet is aabbaabba. All the a's rhyme with each other and all the b's rhyme with each other. The sestet is cdecde or cdcdcd or cddece. All the words ending with the same letter rhyme with each other.

In Shakespeare's sonnets, the quatrain patterns look like this. **Abab cdcd efef** and the couplet is **gg**. All the sonnets follow that pattern.

Iambic pentameter refers to the structure of the line. *Iambic* refers to the name of the foot, which is composed of a weaker syllable followed by an accented syllable. For example the word *away* has two syllables with a weak stress on the first, *a*, and a strong stress on the second, *way*. The word constitutes a foot or an *iambus*. *Pentameter* simply refers to the number of feet, in the case of the sonnet, five.

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

How to Label a Sonnet:

All sonnets have **fourteen lines**. I have begun labeling the lines of Sonnet 18 on the next page. Where I have left it blank you will fill in the line number.

All sonnets are written in **iambic pentameter**. As you read in the notes, each line of iambic pentameter should be composed of **10 syllables** which form **5 (penta) feet/iamb**s. Each iamb or foot is made up of an unstressed syllable followed by a stressed syllable. **2 syllables equals 1 foot. 5 feet (10 syllables) equals one line of iambic pentameter**. In the sonnet on the following page, I have marked each foot by placing brackets around it. You can see that in the first line I have put a bracket around [*Shall I*]. These two syllables form the first foot of the line. The two syllables in [*compare*] form the second foot. [*thee to*] forms the third foot. [*a sum*] forms the fourth foot and the final two syllables [*mer's day*] for the fifth and last foot of the line.

The fourteen lines of the Shakespearean sonnet are divided into three quatrains and one couplet. A **quatrain** is made up of **four lines** of verse. A **couplet** is made up of **two lines** of verse. I have labeled the first quatrain and also the couplet. You will label the other quatrains.

It is also very important to be aware of the distinctive **rhyme pattern** of a Shakespearean sonnet which is **abab cdcd efef gg**. The **abab** (etc.) pattern means that the **last word** in the first and third lines of each quatrain will rhyme with each other and the last word in the second and fourth lines of each quatrain will rhyme with each other.

In the first quatrain of Sonnet 18 the word *day* (line 1) rhymes with the word *May* (line 3). The word *day* is the last word in the first line so it is marked with an *A*. The word *May* in line 3 rhymes with the word *day* in line 1 so it is also marked with an *A*. In the second line of the first quatrain, the word *temperate* (line 2) rhymes with the word *date* (line 4). The word *temperate* is the last word in the second line, however, it does not rhyme with the last word in line 1 so it is marked with an *B* rather than an *A*. The word *date* in line 4 rhymes with the word *temperate* in line 2 so it is also marked with an *B*. Finally, the last word in each of the two lines of the couplet will rhyme with one another and will be marked *GG*.

Sonnet 18 - Labelled by you (and me)

As you can see, I've completely labeled the first quatrain and also labelled a few other parts of the rest of Sonnet 18. You will finish labelling the other parts of the sonnet where I've left them blank.

[Shall I] [compare] [thee to] [a sum][mer's day]? Line 1 / A

[Thou art] [more love][ly and] [more tem][perate]: Line 2 / B

[Rough winds] [do shake] [the dar][ling buds] [of May], Line 3 / A

[And sum][mer's lease] [hath all] [too short] [a date]: Line 4 / B

Quatrain 1

[Sometime] [too hot] [the eye] [of heav][en shines], Line 5 / C

And often is his gold complexion dimm'd; _____ / D

And every fair from fair sometime declines, _____ / ____

By chance, or nature's changing course, untrimme'd; _____ / ____

But thy eternal summer shall not fade, Line 9 / E

Nor lose possession of that fair thou ow'st; _____ / ____

Nor shall Death brag thou wander'st in his shade, _____ / ____

When in eternal lines to time thou grow'st: _____ / ____

So long as men can breathe, or eyes can see, _____ / G

So long lives this, and this gives life to thee. _____ / ____

Couplet

Assessment on the Sonnet:

Please answer in complete sentences unless there is a blank provided for you to fill in.

1. What is a sonnet?
2. How many lines are required for a poem to be a sonnet?
3. The Italian form of the sonnet is broken up into two sections. What are the two sections called?
4. Who was the most famous sonnet writer apart from William Shakespeare?
5. In the Shakespearean form of the sonnet, what are the four line sections called? What are the two line sections called?
6. What is another name for the Shakespearean Sonnet?
7. The sonnet expresses a single _____.
8. What does the rhyme pattern of a Shakespearean Sonnet look like?
9. In the term Iambic Pentameter, what does Iambic refer to?
10. In the term Iambic Pentameter, what does Pentameter refer to?

Sonnet 5 by William Shakespeare:

(Label this sonnet just as you did with Sonnet 18.)

Those hours, that with gentle work did frame
The lovely gaze where every eye doth dwell,
Will play the tyrants to the very same,
And that unfair which fairly doth excel:
For never-resting time leads summer on
To hideous winter and confounds him there;
Sap chekt with frost, and lusty leaves quite gone,
Beauty o'ersnow'd, and bareness every where:
Then, were not summer's distillation left,
A liquid prisoner pent in walls of glass,
Beauty's effect with beauty were bereft,
Nor it, nor no remembrance what it was:
 But flowers distill'd, though they with winter meet,
 Leese but their show; their substance still lives sweet.

Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

Week 7: May 11-15, 2020

Course: 7th Grade: Pre-Algebra

Teacher(s): Mrs. Frank leslie.frank@greatheartsirving.org

Mrs. Voltin mary.voltin@greatheartsirving.org

Weekly Plan:

Monday, May 11

- Addition Speed Test
- Lesson 11-5, Mutually Exclusive Events

Tuesday, May 12

- Multiplication Speed Test
- Lesson 11-5, Mutually Exclusive Events

Wednesday, May 13

- Division Speed Test
- Lesson 11-6, Overlapping Events

Thursday, May 14

- Powers Speed Test
- Lesson 11-6, Overlapping Events

Friday, May 15

- attend office hours
- catch-up or review the week's work

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, May 11

1. Your speed test for the day will be the addition speed test. Time yourself, and write the time it took you to complete the entire test at the top of the page. After you have finished the test, use the answer key to check for accuracy. **Write your score at the top of the page.**
2. Read lesson 11-5, Mutually Exclusive Events, on pages 413. Read it once. Go back and read it again and work the example problem. For extra help, please look at the following link:

<https://www.youtube.com/watch?v=rGekybNs2V8>

This is IMPORTANT: the video refers to “union” where our book says “or”. In other words, our book writes the probability of rolling a 2 or 3 with a die like this: $P(2 \text{ or } 3)$. The video would write it like this: $P(2 \cup 3)$. These mean the same thing. Also important:

ONLY WATCH THIS VIDEO UNTIL THE 3:30 MARK.

3. Mrs. Voltin has made a video to go along with this lesson. Go to Google Classroom to look for the video titled: Pre-Algebra, 11-5, Mutually Exclusive Events, May 11th.
4. Do the **Class Exercises** at the top of **page 414, 1-9, all.**
5. Please do not look at your answer key each day until you have worked every problem. After you complete your homework, compare it to the answer key. Put away your pencil, and **USE YOUR RED PEN.** Correct any mistakes that you made in red pen.

Tuesday, May 12

1. Your speed test for the day will be multiplication.
2. Review lesson 11-5, Mutually Exclusive Events, on pages 413. Review the videos from yesterday’s assignment.
3. Your homework assignment for today is:

HW: 11-5, Mutually Exclusive Events, pp. 414-415, Written Exercises, #2-18, evens

4. Please do not look at your answer key each day until you have worked every problem. After you complete your homework, compare it to the answer key. Put away your pencil, and **USE YOUR RED PEN.** Correct any mistakes that you made in red pen.

Wednesday, May 13

1. Your speed test for the day will be division.
2. Read lesson 11-6, Overlapping Events, on pages 416-417. Read it once. Go back and read it again and work the example problems. For extra help, please look at the following link:

<https://www.youtube.com/watch?v=rGekybNs2V8>

This is the same video as you watched for 11-5. This time: watch it all the way through! IMPORTANT: “intersection” means the same thing as “and”. So when our book writes: the probability of rolling an even number and a 2 like this: $P(E \text{ and } 2)$, the video would write it like this: $P(E \text{ “intersection” } 2)$. Only **they** **replace the “intersection” with an upside down U**, which I cannot type in a google document!

3. Mrs. Frank has made a video to go along with this lesson. Go to Google Classroom to look for the video titled: Pre-Algebra, 11-6, Overlapping Events, May 13th.
4. Do the **Class Exercises** at the bottom of page **417, 1-6, all**.
5. Please do not look at your answer key each day until you have worked every problem. After you complete your homework, compare it to the answer key. Put away your pencil, and **USE YOUR RED PEN**. Correct any mistakes that you made in red pen.

Thursday, May 14

1. Your speed test for the day will be powers. Challenge: This week, do the whole test! Remember, you will not be graded on your speed or even your accuracy for speed tests. Do it as quickly as you can and write your time at the top of the page. The idea is to get faster each week and to remember more roots each week!
2. Review lesson 11-6, Overlapping Events, on pages 416-417. Review the videos from yesterday’s assignment.
3. Your homework assignment for today is:

HW: 11-6, Overlapping Events, pg. 418, **Written Exercises**, #2-14, evens **AND** pg. 419, **Problems**, #2 and 4.

4. Please do not look at your answer key each day until you have worked every problem. After you complete your homework, compare it to the answer key. Put away your pencil, and **USE YOUR RED PEN**. Correct any mistakes that you made in red pen.

Friday, May 15

1. Come to office hours so that I can see your bright, smiling face!
2. Use this day to catch up on any assignments that you have not finished.
3. Submit your work with the following instructions: Make sure that you use a dark pencil so that we can read your homework. Write the **lesson number** and **day of the week** at the top of **every page**, including back pages or extra pages for each lesson. **Write your times on your speed tests!** And, most importantly, **scan and submit your lessons in order**. (Monday, Tuesday, Wednesday, Thursday) Thank you!

$$\begin{array}{r} 2 \\ +3 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ +4 \\ \hline \end{array}$$

$$\begin{array}{r} 2 \\ +9 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ +2 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ +8 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ +6 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ +5 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ +7 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ +8 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ +5 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ +8 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ +7 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ +7 \\ \hline \end{array}$$

$$\begin{array}{r} 2 \\ +5 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ +6 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ +9 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ +3 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ +3 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ +4 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ +2 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ +4 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ +7 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ +2 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ +4 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ +3 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ +6 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ +9 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ +5 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ +2 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ +9 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ +9 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ +4 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ +3 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ +6 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ +5 \\ \hline \end{array}$$

$$\begin{array}{r} 2 \\ +3 \\ \hline 5 \end{array}$$

$$\begin{array}{r} 8 \\ +4 \\ \hline 12 \end{array}$$

$$\begin{array}{r} 2 \\ +9 \\ \hline 11 \end{array}$$

$$\begin{array}{r} 7 \\ +2 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 8 \\ +8 \\ \hline 16 \end{array}$$

$$\begin{array}{r} 4 \\ +6 \\ \hline 10 \end{array}$$

$$\begin{array}{r} 9 \\ +5 \\ \hline 14 \end{array}$$

$$\begin{array}{r} 7 \\ +7 \\ \hline 14 \end{array}$$

$$\begin{array}{r} 6 \\ +8 \\ \hline 14 \end{array}$$

$$\begin{array}{r} 3 \\ +5 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 7 \\ +8 \\ \hline 15 \end{array}$$

$$\begin{array}{r} 4 \\ +7 \\ \hline 11 \end{array}$$

$$\begin{array}{r} 5 \\ +7 \\ \hline 12 \end{array}$$

$$\begin{array}{r} 2 \\ +5 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 9 \\ +6 \\ \hline 15 \end{array}$$

$$\begin{array}{r} 3 \\ +9 \\ \hline 12 \end{array}$$

$$\begin{array}{r} 3 \\ +3 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 7 \\ +3 \\ \hline 10 \end{array}$$

$$\begin{array}{r} 3 \\ +4 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 8 \\ +2 \\ \hline 10 \end{array}$$

$$\begin{array}{r} 5 \\ +4 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 6 \\ +7 \\ \hline 13 \end{array}$$

$$\begin{array}{r} 4 \\ +2 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 9 \\ +4 \\ \hline 13 \end{array}$$

$$\begin{array}{r} 6 \\ +3 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 6 \\ +6 \\ \hline 12 \end{array}$$

$$\begin{array}{r} 8 \\ +9 \\ \hline 17 \end{array}$$

$$\begin{array}{r} 5 \\ +5 \\ \hline 10 \end{array}$$

$$\begin{array}{r} 6 \\ +2 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 9 \\ +9 \\ \hline 18 \end{array}$$

$$\begin{array}{r} 7 \\ +9 \\ \hline 16 \end{array}$$

$$\begin{array}{r} 4 \\ +4 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 8 \\ +3 \\ \hline 11 \end{array}$$

$$\begin{array}{r} 5 \\ +6 \\ \hline 11 \end{array}$$

$$\begin{array}{r} 8 \\ +5 \\ \hline 13 \end{array}$$

Pre-Algebra, week 7, Monday, May 11th

HW 11.5, Class Exercises, pg. 414, 1-9, all

Mutually exclusive: don't have anything in common. You cannot do them both at once.

1. Yes. You cannot pass & fail a test at the same time.

$$8. P(A) = 0.2 \quad P(B) = 0.5$$

2. No. You can score less than 6 & less than 9 at the same time.

$$P(A \text{ or } B) = 0.2 + 0.5 = \boxed{0.7}$$

3. Yes. If you toss two coins, you could end up with 2 heads OR 2 tails.

$$9. P(A) = \frac{1}{2} \quad P(B) = \frac{2}{3}$$

4. Yes. If 2 game cubes are rolled, you could end up with the sum of 5 OR a 5 on one cube.

$$\begin{array}{r} \frac{1}{2} \cdot \frac{3}{3} = \frac{3}{6} \\ + \frac{2}{3} \cdot \frac{2}{2} = \frac{4}{6} \\ \hline \frac{7}{6} \end{array} \leftarrow \text{more than 1}$$

5. Yes. If 2 game cubes are rolled, you could have the cubes show the same # OR the sum could be 7.

This means that they're not mutually exclusive!

6. No. If 2 game cubes are rolled, if you roll two 4s, it would be the same as 8. So you could do both of these things at the same time!

No

$$7. P(A) = \frac{1}{4} \quad P(B) = \frac{3}{8}$$

$$\begin{array}{r} P(A \text{ or } B) = \frac{1}{4} \cdot \frac{2}{2} = \frac{2}{8} \\ \frac{3}{8} \cdot \frac{1}{1} = \frac{3}{8} \\ + \frac{2}{8} \cdot \frac{1}{1} = \frac{3}{8} \\ \hline \frac{5}{8} \end{array}$$

$$\begin{array}{r} 2 \\ \times 3 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 4 \\ \hline \end{array}$$

$$\begin{array}{r} 2 \\ \times 9 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ \times 2 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 8 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ \times 6 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ \times 5 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ \times 7 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \times 8 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ \times 5 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ \times 8 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ \times 7 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ \times 7 \\ \hline \end{array}$$

$$\begin{array}{r} 2 \\ \times 5 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ \times 6 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ \times 9 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ \times 3 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ \times 3 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ \times 4 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 2 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ \times 4 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \times 7 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ \times 2 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ \times 4 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \times 3 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \times 6 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 9 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ \times 5 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \times 2 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ \times 9 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ \times 9 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ \times 4 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 3 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ \times 6 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 5 \\ \hline \end{array}$$

$$\begin{array}{r} 2 \\ \times 3 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 8 \\ \times 4 \\ \hline 32 \end{array}$$

$$\begin{array}{r} 2 \\ \times 9 \\ \hline 18 \end{array}$$

$$\begin{array}{r} 7 \\ \times 2 \\ \hline 14 \end{array}$$

$$\begin{array}{r} 8 \\ \times 8 \\ \hline 64 \end{array}$$

$$\begin{array}{r} 4 \\ \times 6 \\ \hline 24 \end{array}$$

$$\begin{array}{r} 9 \\ \times 5 \\ \hline 45 \end{array}$$

$$\begin{array}{r} 7 \\ \times 7 \\ \hline 49 \end{array}$$

$$\begin{array}{r} 6 \\ \times 8 \\ \hline 48 \end{array}$$

$$\begin{array}{r} 3 \\ \times 5 \\ \hline 15 \end{array}$$

$$\begin{array}{r} 7 \\ \times 8 \\ \hline 56 \end{array}$$

$$\begin{array}{r} 4 \\ \times 7 \\ \hline 28 \end{array}$$

$$\begin{array}{r} 5 \\ \times 7 \\ \hline 35 \end{array}$$

$$\begin{array}{r} 2 \\ \times 5 \\ \hline 10 \end{array}$$

$$\begin{array}{r} 9 \\ \times 6 \\ \hline 54 \end{array}$$

$$\begin{array}{r} 3 \\ \times 9 \\ \hline 27 \end{array}$$

$$\begin{array}{r} 3 \\ \times 3 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 7 \\ \times 3 \\ \hline 21 \end{array}$$

$$\begin{array}{r} 3 \\ \times 4 \\ \hline 12 \end{array}$$

$$\begin{array}{r} 8 \\ \times 2 \\ \hline 16 \end{array}$$

$$\begin{array}{r} 5 \\ \times 4 \\ \hline 20 \end{array}$$

$$\begin{array}{r} 6 \\ \times 7 \\ \hline 42 \end{array}$$

$$\begin{array}{r} 4 \\ \times 2 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 9 \\ \times 4 \\ \hline 36 \end{array}$$

$$\begin{array}{r} 6 \\ \times 3 \\ \hline 18 \end{array}$$

$$\begin{array}{r} 6 \\ \times 6 \\ \hline 36 \end{array}$$

$$\begin{array}{r} 8 \\ \times 9 \\ \hline 72 \end{array}$$

$$\begin{array}{r} 5 \\ \times 5 \\ \hline 25 \end{array}$$

$$\begin{array}{r} 6 \\ \times 2 \\ \hline 12 \end{array}$$

$$\begin{array}{r} 9 \\ \times 9 \\ \hline 81 \end{array}$$

$$\begin{array}{r} 7 \\ \times 9 \\ \hline 63 \end{array}$$

$$\begin{array}{r} 4 \\ \times 4 \\ \hline 16 \end{array}$$

$$\begin{array}{r} 8 \\ \times 3 \\ \hline 24 \end{array}$$

$$\begin{array}{r} 5 \\ \times 6 \\ \hline 30 \end{array}$$

$$\begin{array}{r} 8 \\ \times 5 \\ \hline 40 \end{array}$$

Pre-Algebra, Week 7, Tuesday, May 12th

HW 11-5, pp. 414-415, Written Exercises, #2-18, evens

2. $P(A) = 0.32$ $P(B) = 0.45$

$$P(A \text{ or } B) = 0.32$$

$$+ 0.45$$

$$\boxed{0.77}$$

4. $P(B) = \frac{1}{3}$ $P(A \text{ or } B) = \frac{3}{4}$

$$P(A) = P(A \text{ or } B) - P(B)$$

$$\frac{3}{4} - \frac{1}{3}$$

$$P(A) = \frac{3}{4} \cdot \frac{3}{3} = \frac{9}{12}$$

$$- \frac{1}{3} \cdot \frac{4}{4} = \frac{4}{12}$$

$$\boxed{\frac{5}{12}}$$

6. a. $P(\text{blue}) = \frac{2}{12} = \frac{1}{6}$ b. $P(\text{red}) = \frac{4}{12} = \frac{1}{3}$

c. $P(\text{blue or red}) = \frac{1}{6} + \frac{1}{6} = \frac{2}{6}$

$$+ \frac{1}{3} \cdot \frac{2}{2} = \frac{2}{6}$$

$$\frac{3}{6} = \frac{1}{2}$$

8. a. $P(\text{white}) = \frac{6}{12} = \frac{1}{2}$ b.

b. $P(\text{not white}) = \frac{6}{12} = \frac{1}{2}$

10. a. $P(\text{odd \#}) = \frac{6}{12} = \frac{1}{2}$

b. $P(\text{blue}) = \frac{2}{12} = \frac{1}{6}$

10. c. $P(\text{odd \# or blue}) =$

$$\frac{1}{2} \cdot \frac{3}{3} = \frac{3}{6}$$

$$+ \frac{1}{6} \cdot \frac{1}{1} = \frac{1}{6}$$

$$\frac{4}{6} = \frac{2}{3}$$

12. a. $P(2) = \frac{4}{20} = \frac{1}{5}$ b. $P(>3) = \frac{8}{20} = \frac{2}{5}$

c. $P(2 \text{ or } >3) =$

$$\frac{1}{5} + \frac{2}{5} = \frac{3}{5}$$

14. a. $P(B) = \frac{5}{20} = \frac{1}{4}$ b. $P(\text{blue } > 3) = \frac{4}{20} = \frac{1}{5}$

c. $P(B \text{ or blue } > 3) =$

$$\frac{1}{4} \cdot \frac{5}{5} = \frac{5}{20}$$

$$+ \frac{1}{5} \cdot \frac{4}{4} = \frac{4}{20}$$

$$\frac{9}{20}$$

Chart for 16:

	1	2	3	4	5	6
1	2	3	4	5	6	7
2	3	4	5	6	7	8
3	4	5	6	7	8	9
4	5	6	7	8	9	10
5	6	7	8	9	10	11
6	7	8	9	10	11	12

16. a. $P(\text{sum of 7}) = \frac{6}{36} = \frac{1}{6}$

PA, Week 7, Tuesday, May 12th

Page 2, 11.5

$$\text{1e. b. } P(\text{roll is a double}) = \frac{6}{36} = \boxed{\frac{1}{6}}$$

c. $P(\text{sum is 7 or roll is a double})$:

$$\frac{1}{6} + \frac{1}{6} = \frac{2}{6} = \boxed{\frac{1}{3}}$$

$$\text{1B. } P(\text{winning}) = .55$$

$$P(\text{losing}) = .45$$

$$\text{Odds (losing)} = \frac{.45}{.55} = \frac{45}{55} = \boxed{\frac{9}{11}}$$

$$\begin{array}{r} 6 \\ \div 3 \\ \hline \end{array}$$

$$\begin{array}{r} 32 \\ \div 4 \\ \hline \end{array}$$

$$\begin{array}{r} 18 \\ \div 9 \\ \hline \end{array}$$

$$\begin{array}{r} 14 \\ \div 2 \\ \hline \end{array}$$

$$\begin{array}{r} 64 \\ \div 8 \\ \hline \end{array}$$

$$\begin{array}{r} 24 \\ \div 6 \\ \hline \end{array}$$

$$\begin{array}{r} 45 \\ \div 5 \\ \hline \end{array}$$

$$\begin{array}{r} 49 \\ \div 7 \\ \hline \end{array}$$

$$\begin{array}{r} 48 \\ \div 8 \\ \hline \end{array}$$

$$\begin{array}{r} 15 \\ \div 5 \\ \hline \end{array}$$

$$\begin{array}{r} 56 \\ \div 8 \\ \hline \end{array}$$

$$\begin{array}{r} 28 \\ \div 7 \\ \hline \end{array}$$

$$\begin{array}{r} 35 \\ \div 7 \\ \hline \end{array}$$

$$\begin{array}{r} 10 \\ \div 5 \\ \hline \end{array}$$

$$\begin{array}{r} 54 \\ \div 6 \\ \hline \end{array}$$

$$\begin{array}{r} 27 \\ \div 9 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ \div 3 \\ \hline \end{array}$$

$$\begin{array}{r} 21 \\ \div 3 \\ \hline \end{array}$$

$$\begin{array}{r} 12 \\ \div 4 \\ \hline \end{array}$$

$$\begin{array}{r} 16 \\ \div 2 \\ \hline \end{array}$$

$$\begin{array}{r} 20 \\ \div 4 \\ \hline \end{array}$$

$$\begin{array}{r} 42 \\ \div 7 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \div 2 \\ \hline \end{array}$$

$$\begin{array}{r} 36 \\ \div 4 \\ \hline \end{array}$$

$$\begin{array}{r} 18 \\ \div 3 \\ \hline \end{array}$$

$$\begin{array}{r} 36 \\ \div 6 \\ \hline \end{array}$$

$$\begin{array}{r} 72 \\ \div 9 \\ \hline \end{array}$$

$$\begin{array}{r} 25 \\ \div 5 \\ \hline \end{array}$$

$$\begin{array}{r} 12 \\ \div 2 \\ \hline \end{array}$$

$$\begin{array}{r} 81 \\ \div 9 \\ \hline \end{array}$$

$$\begin{array}{r} 63 \\ \div 9 \\ \hline \end{array}$$

$$\begin{array}{r} 16 \\ \div 4 \\ \hline \end{array}$$

$$\begin{array}{r} 24 \\ \div 3 \\ \hline \end{array}$$

$$\begin{array}{r} 30 \\ \div 6 \\ \hline \end{array}$$

$$\begin{array}{r} 40 \\ \div 5 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \div 3 \\ \hline 2 \end{array}$$

$$\begin{array}{r} 32 \\ \div 4 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 18 \\ \div 9 \\ \hline 2 \end{array}$$

$$\begin{array}{r} 14 \\ \div 2 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 64 \\ \div 8 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 24 \\ \div 6 \\ \hline 4 \end{array}$$

$$\begin{array}{r} 45 \\ \div 5 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 49 \\ \div 7 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 48 \\ \div 8 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 15 \\ \div 5 \\ \hline 3 \end{array}$$

$$\begin{array}{r} 56 \\ \div 8 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 28 \\ \div 7 \\ \hline 4 \end{array}$$

$$\begin{array}{r} 35 \\ \div 7 \\ \hline 5 \end{array}$$

$$\begin{array}{r} 10 \\ \div 5 \\ \hline 2 \end{array}$$

$$\begin{array}{r} 54 \\ \div 6 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 27 \\ \div 9 \\ \hline 3 \end{array}$$

$$\begin{array}{r} 9 \\ \div 3 \\ \hline 3 \end{array}$$

$$\begin{array}{r} 21 \\ \div 3 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 12 \\ \div 4 \\ \hline 3 \end{array}$$

$$\begin{array}{r} 16 \\ \div 2 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 20 \\ \div 4 \\ \hline 5 \end{array}$$

$$\begin{array}{r} 42 \\ \div 7 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 8 \\ \div 2 \\ \hline 4 \end{array}$$

$$\begin{array}{r} 36 \\ \div 4 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 18 \\ \div 3 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 36 \\ \div 6 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 72 \\ \div 9 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 25 \\ \div 5 \\ \hline 5 \end{array}$$

$$\begin{array}{r} 12 \\ \div 2 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 81 \\ \div 9 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 63 \\ \div 9 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 16 \\ \div 4 \\ \hline 4 \end{array}$$

$$\begin{array}{r} 24 \\ \div 3 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 30 \\ \div 6 \\ \hline 5 \end{array}$$

$$\begin{array}{r} 40 \\ \div 5 \\ \hline 8 \end{array}$$

Pre-Algebra, Week 7, Wednesday, May 13th

HW 11-6, Class Exercises, 1-6, all, pg. 417

For overlapping events (not mutually exclusive):

$$P(A \text{ or } B) = P(A) + P(B) - P(A \text{ and } B)$$

$$\begin{aligned} 1. \quad & 0.4 + 0.5 - 0.2 = \\ & 0.9 - 0.2 = \\ & \boxed{0.7} \end{aligned}$$

$$2. \quad \frac{1}{2} + \frac{1}{2} - \frac{1}{3} = 1 - \frac{1}{3} = \boxed{\frac{2}{3}}$$

$$3. \quad \frac{1}{2} + \frac{3}{4} - \frac{3}{8} =$$

$$\begin{array}{r} \frac{1}{2} \cdot \frac{2}{2} = \frac{2}{4} \\ + \frac{3}{4} \cdot \frac{1}{1} = \frac{3}{4} \\ \hline \frac{5}{4} \end{array} \quad \begin{array}{r} \frac{5}{4} \cdot \frac{2}{2} = \frac{10}{8} \\ - \frac{3}{8} \cdot \frac{1}{1} = \frac{3}{8} \\ \hline \frac{7}{8} \end{array}$$

$$\begin{aligned} 4. \quad & 125 + 50 - 30 = \\ & 175 - 30 = \\ & \boxed{145\%} \end{aligned}$$

5. If two events are mutually exclusive, there is no overlap. They have nothing in common. The value of $P(A \text{ and } B) = \boxed{0}$

$$\begin{aligned} P(A \text{ or } B) &= P(A) + P(B) - 0 \\ \underline{P(A \text{ or } B) &= P(A) + P(B)} \end{aligned}$$

6. From the top of the page:

$$\begin{aligned} P(A \text{ or } B) &= P(A) + P(B) - P(A \text{ and } B) \\ + P(A \text{ and } B) & \qquad \qquad \qquad + P(A \text{ and } B) \end{aligned}$$

$$P(A \text{ or } B) + P(A \text{ and } B) = P(A) + P(B) \quad \boxed{\text{Yes}}$$

Name _____

Section _____

$2^2 =$

$2^3 =$

$2^4 =$

$2^5 =$

$3^2 =$

$3^3 =$

$3^4 =$

$3^5 =$

$4^2 =$

$4^3 =$

$4^4 =$

$4^5 =$

$5^2 =$

$5^3 =$

$5^4 =$

$5^5 =$

$6^2 =$

$6^3 =$

$7^2 =$

$7^3 =$

$8^2 =$

$8^3 =$

$9^2 =$

$9^3 =$

$10^2 =$

$10^3 =$

$11^2 =$

$12^2 =$

$13^2 =$

$14^2 =$

$15^2 =$

$16^2 =$

$17^2 =$

$18^2 =$

$19^2 =$

$20^2 =$

Name _____

Section _____

$2^2 = 4$

$2^3 = 8$

$2^4 = 16$

$2^5 = 32$

$3^2 = 9$

$3^3 = 27$

$3^4 = 81$

$3^5 = 243$

$4^2 = 16$

$4^3 = 64$

$4^4 = 256$

$4^5 = 1024$

$5^2 = 25$

$5^3 = 125$

$5^4 = 625$

$5^5 = 3125$

$6^2 = 36$

$6^3 = 216$

$7^2 = 49$

$7^3 = 343$

$8^2 = 64$

$8^3 = 512$

$9^2 = 81$

$9^3 = 729$

$10^2 = 100$

$10^3 = 1000$

$11^2 = 121$

$12^2 = 144$

$13^2 = 169$

$14^2 = 196$

$15^2 = 225$

$16^2 = 256$

$17^2 = 289$

$18^2 = 324$

$19^2 = 361$

$20^2 = 400$

Pre-Algebra, Week 7, Thursday, May 14th

HW 11-6, pg. 418 Written Exercises, #2-14, evens

$$P(A \text{ or } B) = P(A) + P(B) - P(A \text{ and } B)$$

$$2. \frac{3}{8} + \frac{3}{4} - \frac{1}{4} = \frac{3}{2}$$

$$\frac{3}{8} + \frac{6}{8} - \frac{2}{8} = \frac{7}{8}$$

$$4. 0.45 + 0.75 - 0.30 = 1.2 - 0.3 = 0.9$$

$$12. P(D \text{ or } \# > 2) =$$

$$P(D) = \frac{5}{20} - \frac{1}{4} \quad P(\# > 2) = \frac{12}{20} - \frac{3}{5}$$

$$P(D \text{ and } \# > 2) = \frac{3}{20}$$

$$6. P(A \text{ or } B) = P(A) + P(B) - P(A \text{ and } B)$$

combine like terms $0.80 = 0.75 + P(B) - 0.15$

$0.80 = 0.6 + P(B)$

$-0.60 - 0.6$ isolate the variable

$$0.20 = P(B)$$

$$P(B) = 0.2$$

Blue Dial

		1	2	3	4	Blue
Red Dial	A	1A	2A	3A	4A	
	B	1B	2B	3B	4B	
	C	1C	2C	3C	4C	

$$8. a. P(1) = \frac{3}{12} = \frac{1}{4}$$

$$b. P(A) = \frac{4}{12} = \frac{1}{3}$$

$$c. P(1 \text{ and } A) = \frac{1}{12}$$

$$d. P(1 \text{ or } A) = \frac{3}{12} + \frac{4}{12} - \frac{1}{12} = \frac{6}{12} = \frac{1}{2}$$

$$10. a. P(\text{even}) = \frac{1}{2} \quad b. P(A) = \frac{1}{3}$$

$$c. P(\text{even and } A) = \frac{2}{12} = \frac{1}{6}$$

$$d. P(\text{even or } A) = \frac{3}{6} + \frac{2}{6} - \frac{1}{6} = \frac{4}{6} = \frac{2}{3}$$

$$14. P(\text{red or } \# > 2) =$$

$$P(\text{red}) = \frac{1}{2} \text{ or } \frac{10}{20} \quad P(\# > 2) = \frac{12}{20}$$

$$P(\text{red and } \# > 2) = \frac{6}{20}$$

$$\frac{10}{20} + \frac{12}{20} - \frac{6}{20} = \frac{16}{20} = \frac{4}{5}$$

Pre-Algebra, Week 7, Thursday, May 14th

HW 11-6, pg. 419, Problems, 2 & 4

$$\begin{aligned}2. \quad P(\text{convertible}) &= 0.09 \\ P(\text{red}) &= 0.25 \\ P(\text{conv. and red}) &= 0.03\end{aligned}$$

$$\begin{aligned}P(\text{red or convertible}) &= 0.09 + 0.25 - 0.03 \\ &= 0.34 - 0.03 = \boxed{0.31}\end{aligned}$$

$$\begin{aligned}4. \quad P(\text{owns boat}) &= 0.15 \\ P(\text{rents apt.}) &= 0.30 \\ P(\text{boat or apt}) &= 0.40\end{aligned}$$

$$\begin{aligned}P(\text{boat and apt}) &= P(\text{boat}) + P(\text{apt}) - P(\text{boat or apt}) \\ &= 0.15 + 0.30 - 0.40 \\ &= 0.45 - 0.40 \\ &= \boxed{0.05}\end{aligned}$$

Remote Learning Packet - Week 7

May 11-May 15, 2020

Course: Music

Teacher(s): Mr. Zuno leonardo.zunofernandez@greatheartsirving.org

Weekly Plan:

On Week 6, you learned about characteristics of the Romantic Style. To help you with your final assessment, this week we will review style features of Baroque and Classical period music, as well as learn about composers from these periods. You will listen to some of their important works and will select one composer from each period to write about in your final assessment.

Make sure you are taking thorough notes and keep your summaries and listening logs, as these will be valuable for the final assessment.

Monday, May 11

Read Style Features of the Baroque Period

To turn in: Please answer these questions using full sentences and listen to the following examples below. *The videos are optional, but recommended.*

<https://www.youtube.com/watch?v=djmhKxt9Fxl>

<https://www.youtube.com/watch?v=bUIIEMpRNxI>

<https://www.youtube.com/watch?v=7YaGwI7GjIA>

-How did the Baroque Recitative become more popular than the high Renaissance Madrigal? (p. 83)

-How did instruments start to act like choir voices? How did this add to the "pomp" and "magnificence" of the Baroque style? (p. 84)

-How did the concept of rhythm become more prominent in Baroque music? (p. 86)

Tuesday, May 12

Listen to one of the links posted on Google Classroom. As you listen, you may read and answer the questions below regarding Antonio Vivaldi and his Violin Concerto in G, Op. 4, No. 12, 2nd movement. Here is a link to this movement: *(The video is optional, but recommended.)*

<https://www.youtube.com/watch?v=2vEOc8lvS-k>

To turn in: Please answer these questions using full sentences.

-Why was Vivaldi called the "Red Priest," and where did he work? What was his job there? (p. 124)

-What was Vivaldi's main instrument, and why is this important for the type of music that he composed? (p. 124)

-From today's recording, do you feel a steady beat? Does the violin have a prominent place in this piece, or does it have a supporting role?

Wednesday, May 13

As you listen to the links below, you may read and answer these questions regarding J.S. Bach and G.F. Handel. *The videos are optional, but recommended.*

*J.S. Bach

Listen to the first movement of J.S. Bach's Violin Concerto in A minor: (from 0:00-3:07 only)

<https://www.youtube.com/watch?v=A4bUCMV2oCE>

*G.F. Handel

Listen to this example of Handel's "Water Music"

<https://www.youtube.com/watch?v=foacRsak3cQ&list=TLPQMDYwNTIwMjBoUwjdFP4eg&index=27>

If time allows, also listen to this sample from "The Messiah"

<https://www.youtube.com/watch?v=kVB5r-ui-C8>

To turn in: Please answer these questions using full sentences.

-Did J.S. Bach hold more than one job at a time? How did he make a living? (p. 130)

-Would you say that J.S. Bach's family was a family of composers? How many children did he have, and of those, how many were composers? (p. 130)

-What are some examples of musical works that Handel composed, and for whom did he write some of his music? (p. 145)

-What are your impressions from these samples of beautiful Baroque music? Note the different purposes (instrumental concert music, sacred vocal music, etc.)

Thursday, May 14

To turn in: This week, you had a large amount of reading, so please go back through these readings and write a 6-sentence reflection on items you may have missed, or topics that you more fully understand after reading this a second time. You may include 2 sentences from each day's readings. Also, please re-play the music from Monday-Wednesday while you read to become better acquainted with music from this style.

In Google Classroom, look for a video where I explain the final assessment. More details will come to you next week.

Also, please review the biographies of Mozart, Haydn, and Beethoven, which were covered on Week 5.

***A note about the final assessment:**

During Week 8, you will be given specific directions about the final assessment. Your final assessment will include listening to a concert with a variety of classical music or a variety of musical selections, and you will write a paper about it. You will be expected to use the terminology provided in the weekly handouts. In the meantime, try to get good-quality notes and a strong listening log.

If you already turned in your concert review, you will still be expected to do all of these assignments, and your final project will be somewhat reduced.

To have a better idea of which composers belong to each of these periods, please refer to this useful [timeline](#) (composers' names are represented by green lines).

The final paper will include:

-One major work from the Baroque period. (Vivaldi through Handel)

-One major work from the Classical period. (C.P.E. Bach through Carl Maria von Weber)

-One major work from the Romantic, Late Romantic period.

CHAPTER 8

The Early Baroque Period

In the years around 1600, music underwent rapid changes at the sophisticated courts and churches of northern Italy. Composers began to write motets, madrigals, and other pieces more directly for effect—with a new simplicity, but also with the use of exciting new resources. A new style, the style of the early Baroque period, took hold all over Italy and in most of the rest of Europe.

1 From Renaissance to Baroque

The madrigal, we saw in Chapter 7, was the most “advanced” form in late Renaissance music. Toward the end of the sixteenth century, the search for expression led madrigal composers to increasingly extreme—even weird—kinds of word painting. Previously taboo dissonances and rhythmic contrasts were explored to illustrate emotional texts in a more and more exaggerated fashion. The fluid High Renaissance style broke down.

At the same time, a reaction set in *against* the madrigal. In Florence, an influential group of intellectuals mounted an attack on the madrigalists’ favorite technique, word painting. Word painting was artificial and childish, they said, and the many voices of a madrigal ensemble could not focus feeling or express it strongly.

True emotionality could be projected only by a single human agent, an individual, a singer who would learn from great actors how to move an audience to laughter, anger, or tears. A new style of solo singing was developed, *recitative*, that aimed to join features of music and speech. This led inevitably to the stage and, as we shall see, to opera. Invented in Florence around 1600, opera became one of the greatest and most characteristic products of the Baroque imagination.

Music in Venice

Meanwhile, there were important developments in Venice, the city of canals. The “Most Serene Republic,” as Venice called itself, cultivated especially brilliant styles in all the arts—matched, it seems, to the city’s dazzling physical beauty.

“Why cause words to be sung by four or five voices so that they cannot be distinguished, when the ancient Greeks aroused the strongest passions by means of a single voice supported by a lyre? We must renounce counterpoint and the use of different kinds of instruments and return to simplicity!”

A Florentine critic, 1581



Venice, the most colorful of European cities, and one of the most musical. Several major painters made a speciality of Venetian scenes, which were very popular; this one, of an aquatic fete across from the central square, the Piazza San Marco, is by Canaletto (1697–1768).

Wealthy and cosmopolitan, Venice produced architects whose flamboyant, varied buildings were built of multicolored materials, and painters—the Bellinis, Titian, Tintoretto—who specialized in warm, rich hues. Perhaps, then, it is more than a play on words to describe Venetian music as “colorful.”

From the time of Palestrina’s *Pope Marcellus* Mass (see page 75), composers of the sixteenth-century had often divided their choirs into low and high groups of three or four voice parts each. These semichoires would alternate and answer or echo each other. Expanding this technique, Venetian composers would now alternate two, three, or more whole choirs. Homophony crowded out counterpoint as full choirs answered one another stereophonically, seeming to compete throughout entire motets and Masses, then joining together for climactic sections of glorious massed sound.

The sonic resources were enriched even further when the choirs were designated for singers on some parts and instruments on others. Or else whole choirs would be made up of instruments. As the sonorous combinations of Venetian music grew more and more colorful, the stately decorum of the High Renaissance style was forgotten (or left to musical conservatives). Magnificence and extravagance became the new ideals, well suited to the pomp and ceremony for which Venice was famous. And as Venice became the tourist center of Europe, its distinctive music proved to be one of its big attractions.

Extravagance and Control

Wherever they looked, knowledgeable travelers to Italy around 1600 would have seen music bursting out of its traditional forms, styles, and genres. Freedom was the order of the day. But they might have been puzzled to notice an opposite tendency as well: In some ways musical form was becoming more rigorously controlled and systematic. As composers sought to make music more untrammelled in one respect, it seems they found they had to organize it more strictly in another. Listeners could not be allowed to lose track of what was happening.

The clarity and control composers exercised over Baroque form, in other words, was an appropriate response to Baroque extravagance and emotionality of expression.

GIOVANNI GABRIELI (c. 1555–1612) Motet, “O magnum mysterium”



The most important composers in Venice were two Gabrielis, Andrea (c. 1510–1586) and his nephew Giovanni. As organists of St. Mark’s Basilica, the cathedral of Venice, both of them exploited the special acoustics of that extraordinary building, which still impress tourists today. By placing choirs of singers and instrumentalists in some of St. Mark’s many different choir lofts, they obtained brilliant echo effects that even modern audio equipment cannot duplicate.

Giovanni’s “O magnum mysterium,” part of a larger motet, was written for the Christmas season. The words marvel that lowly animals—the ox and the ass—were the first to see the newborn Jesus. This naive, touching text made “O magnum mysterium” a favorite for motet settings at the time; there are lovely versions by Victoria and William Byrd.

Gabrieli’s music marvels along with the text. In the manner of a madrigal, the exclamation *O* is repeated like a gasp of astonishment. Then lush chord progressions positively make the head spin, as the words *O magnum mysterium* are repeated to the same music, but pitched higher (that is to say, in sequence—see page 53).

Gabrieli uses two choirs, each with three voice parts and four instrumental parts, plus organ, though at first all we hear is a sumptuous blend of brass instruments and voices in a mainly homophonic texture. A more polyphonic texture emerges for the first time at the word *sacramentum*. Solo voices, first tenors, then boy sopranos, imitate one another during the line *iacentem in presepio*. Their motive is finally taken up by the brass.

Gabrieli unleashes his musical resources in a big way at the choral “Alleluia” section. The music moves in quick triple meter, matching the jubilation of repeated *alleluias*, and the choirs echo back and forth across the sound space:

	FAST—triple meter	SLOW—duple meter
	1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 4 1 2 3 4 1	
CHOIR 1	Al-le- lu-ia, al-le-lu-ia;	al-le-lu-ia, al-le-lu-ia: [Al -- le- lu----- ia
CHOIR 2	Al-le- lu-ia, al-le-lu-ia,	al-le-lu-ia, [Al -- le- lu----- ia

To make a grand conclusion, the two choirs come together again. There is another wash of voice-and-brass sonority as the tempo slows and the meter changes to duple for a climactic *alleluia*. And for still more emphasis, Gabrieli

“Sometimes there sung 16 or 20 men together, having their master or moderator to keep them in order, and when they sung the instrumental musicians played also. Sometimes 16 played together: 10 sagbuts, 4 cornets, and 2 violdegamboes of an extraordinary greatness, sometimes 2, a cornet and a treble viol . . .”

Venetian music in 1611, as reported by an English tourist

sagbut: an early trombone

cornet: a woodwind instrument played with a trumpet mouthpiece

viola da gamba: a cello-like instrument; see the picture on page 125

**LISTEN**

Gabrieli, “O magnum mysterium”



0:00	O magnum mysterium,	O, what a great mystery,
0:29	et admirabile sacramentum	and what a wonderful sacrament—
0:51	ut animalia viderunt Dominum natum	that animals should see the Lord new born
1:16	iacentem in presepio:	lying in the manger.
1:51	Alleluia, alleluia.	Hallelujah, hallelujah.

repeats the entire “Alleluia” section, both the fast triple-time alternations and the massive slow ending. This kind of clear sectional repetition shows one way Baroque composers worked to impose clarity and control on flamboyant chords and the solo rhapsodies.

2 Style Features of Early Baroque Music

Music from the period of approximately 1600 to 1750 is usually referred to as *baroque*, a term that captures its excess and extravagance. (It was originally a jeweler’s term for large pearls of irregular shape.) A number of broad stylistic features unify the music of this long period.

Rhythm and Meter

Rhythms become more definite, regular, and insistent in Baroque music; a single rhythm or similar rhythms can be heard throughout a piece or a major segment of a piece. Compare the subtle, floating rhythms of Renaissance music, changing section by section as the motives for the imitative polyphony change. (Renaissance dance music is an exception, and in the area of dance music there is a direct line from the Renaissance to the Baroque.)

Related to this new regularity of rhythm is a new emphasis on meter. One technical feature tells the story: Bar lines begin to be used for the first time in music history. This means that music’s meter is systematically in evidence, rather than being downplayed as it was in the Renaissance. (Full disclosure: For ease of reading, we have added bar lines to our examples in Chapters 6 and 7, but there are no bar lines in the original music.) The strong beats are often also emphasized by certain instruments, playing in a clear, decisive way. All this is conspicuous in Gabrieli’s motet “O magnum mysterium.”

Texture: Basso Continuo

Some early Baroque music is homophonic and some is polyphonic, but both textures are enriched by a feature unique to the period, the **basso continuo**.

As in Renaissance music, in Baroque music the bass line is performed by bass voices or low instruments such as cellos or bassoons. But the bass part in Baroque music is also played by an organ, harpsichord, or other chord instrument. This instrument not only reinforces the bass line but also adds chords continuously (hence the term *continuo*) to go with it. The basso continuo—or just continuo—has the double effect of clarifying the harmony and making the texture bind or jell.

One can see how this device responds to the growing reliance of Baroque music on harmony (already clear from Gabrieli’s motet). Originally, the continuo was simply the bass line of the polyphony reinforced by chords; but later the continuo with its chords was mapped out first, and the polyphony above adjusted to it. Baroque polyphony, in other words, has systematic harmonic underpinnings.

“Music is a roaring-meg against melancholy, to rear and revive the languishing soul; affecting not only the ears, but the very arteries, the vital and animal spirits, it erects the mind and makes it nimble.”

Oxford scholar Robert Burton, 1621

This fact is dramatized by a musical form that is characteristically Baroque, the **ground bass**. This is music constructed from the bottom up. In ground-bass form, the bass instruments play a single short melody many times, generating the same set of repeated harmonies above it (played by the continuo chord instruments). Over this ground bass, upper instruments or voices play (or improvise) different melodies or virtuoso passages, all adjusted to the harmonies determined by the bass.

Baroque ground-bass compositions discussed in this book are “Dido’s Lament” from the opera *Dido and Aeneas* by Henry Purcell (page 92), a passacaglia by Girolamo Frescobaldi (page 96), and Vivaldi’s Violin Concerto in G, Op. 4, No. 12 (page 122).

Another name for the ground bass comes from Baroque Italian musicians: **basso ostinato**, meaning “persistent” or “obstinate” bass. By extension, the term *ostinato* is also used to refer to any short musical gesture repeated over and over again, in the bass or anywhere else, especially one used as a building block for a piece of music. Ostinatos are found in most of the world’s musical traditions (see page 98). This is not surprising, since the formal principle they embody is so very fundamental: Set up a repeating pattern and then pit contrasting musical elements against it.

Functional Harmony

Inevitably, in view of these new techniques, the art of harmony evolved rapidly at this time. Whereas Renaissance music had still used the medieval modes, although with important modifications, Baroque musicians developed the modern major/minor system, which we discussed on pages 35–37. Chords became standardized, and the sense of tonality—the feeling of centrality around a tonic or home pitch—grew much stronger.

Composers also developed a new way of handling the chords so that their interrelation was felt to be more logical, or at least more coherent. Each chord now assumed a special role, or function, in relation to the tonic chord (the chord on the home pitch). Thus when one chord follows another in Baroque music, it does so in a newly predictable and purposeful way. **Functional harmony**, in this sense, could also be used as a way of organizing large-scale pieces of music, as we will see later.

In a Baroque composition, as compared with one from the Renaissance, the chords seem to be going where we expect them to—and we feel they are determining the sense or the direction of the piece as a whole. Harmonies no longer seem to wander, detour, hesitate, or evaporate. With the introduction of the important resource of functional harmony, Baroque music brings us firmly to the familiar, to the threshold of modern music.

3 Opera

Opera—drama presented in music, with the characters singing instead of speaking—is often called the most characteristic art form of the Baroque period. Baroque opera combined many different arts: not only music, drama, and poetry but also dancing, highly elaborate scene design, and spectacular special effects. Ingenious machines were contrived to portray gods descending to earth, shipwrecks, volcanos, and all kinds of natural and supernatural phenomena. Scene designers often received top billing, ahead of the composers.

A ground bass
(the Pachelbel Canon)



Antonio Vivaldi (1678–1741)

The son of a Venetian violinist, Antonio Vivaldi was destined to follow in his father's footsteps. He entered the priesthood—where his bright red hair earned him the nickname of the “Red Priest”—and in 1703 became a music teacher at the Seminario Musicale dell’Ospedale della Pietà, a Venetian orphanage for girls. The Ospedale was one of several such institutions in Venice that were famous for the attention they paid to the musical training of their students. A large proportion of Vivaldi's works were composed for the school, whose concerts were a great tourist attraction.

The Ospedale allowed him frequent leaves of absence, so Vivaldi toured a good deal, but the composer's contract specified that he should write two concertos a month for the pupils and rehearse them if he was in town. Near the end of his life, Vivaldi left Venice permanently to settle in Vienna.

Internationally renowned as a virtuoso violinist, Vivaldi is remembered today chiefly for his brilliant concertos. He wrote more than four



hundred of these, including concertos for harp, mandolin, bassoon, and various instrumental combinations; we know of more than 250 solo violin concertos, including our Concerto in G from *La stravaganza*. Critics of the day complained that Vivaldi's music was thin and flashy and that the composer was always playing for cheap effects. But the young Bach, before writing his *Brandenburg* Concertos, carefully copied out pieces by Vivaldi as a way of learning how to write concertos himself.

Vivaldi's most famous work—it has been recorded over a hundred times—is also one of his most unusual: *The Four Seasons*, a set of four violin concertos that illustrate, in one way or another, spring (bird songs, gentle breezes, and so on), summer (a nap in the sun), fall (a tipsy peasant dance at a harvest festival), and winter (“the horrible wind,” says the score). Baroque composers were fond of musical illustration, especially with the words of vocal music, as we shall see; but they seldom pursued it this far.

Chief Works: Solo concertos for many different instruments, including the very famous *Four Seasons* ■ Concerti grossi for various instruments ■ 21 extant operas; oratorios; cantatas

Encore: After the Violin Concerto in G, listen to *The Four Seasons*; Concerto for Two Violins in A Minor, Op. 3, No. 8.

That theme may be a complete melody in the soprano range or a shorter melodic phrase in the bass. Given the emphasis in the Baroque era on the basso continuo (see page 86), it is not surprising that Baroque variations tend to occur above repeating bass patterns. A name for such patterns is **basso ostinato**, meaning “persistent” or “obstinate” bass. Sometimes the bass itself is slightly varied—though never in such a way as to hide its identity. Dynamics, tone color, and some harmonies are often changed in variations. Tempo, key, and mode are changed less often.

There are a number of names for compositions in variation form, which grew up independently all over Europe, first as improvisations—opportunities for impromptu display on various instruments—and then as written-out compositions. Besides the French *chaconne* and the Italian *passacaglia* (*pah-sa-cáhl-ya*), there was the English term *ground* (the repeating bass figure being called the **ground bass**). One seventeenth-century Italian composer, Girolamo Frescobaldi, left a *passacaglia* for organ with exactly a hundred variations. More compact examples of variation form sometimes appear as one movement in a larger Baroque genre, such as a concerto.*

*We examine earlier examples of variation (ground bass) form on pages 92 and 96: “Dido's Lament” from *Dido and Aeneas* by Henry Purcell and a *passacaglia*—with 18, not 100 variations—by Frescobaldi.



As this child appears to be finding out, music lessons can often serve as a cover for lessons in something else—a fact that helps explain the enduring popularity of music lesson pictures.

The term *ostinato* has come to be used more broadly than just for repeating Baroque bass lines. It can refer to any short musical unit repeated many times, in the bass or anywhere else, especially one used as a building block for a piece of music. Ostinatos are by no means unique to European music; in some form they are found in almost all musical traditions (see, for example, pages 98 and 206).

ANTONIO VIVALDI

Violin Concerto in G, *La stravaganza*, Op. 4, No. 12 (1712–1713)



25–26

4

Second Movement (Largo) As is typical, Vivaldi's Concerto in G has three contrasting movements—the first vigorous and brilliant, the second gentle and slow. This slow movement is in ground bass variation form.

Our first impression of this music is probably of its texture and timbre—the gentle throbbing, the ingenious weaving in and out of the orchestral violins and the solo violin, and the delicate, subsidiary continuo sounds. There is, however, not much melody to listen to in the violin's music. There is less, in fact, as the movement goes along and the texture changes.

Sooner or later we notice that the only real melody is in the bass, where a solemn, quiet theme (the ground bass) is heard repeatedly in the cellos and bass viol. The theme sinks down and down, ending with a strong cadence:

Theme, Variations 1–4, 7



Variations 5–6



etc.

LISTENING CHART 4



Vivaldi, Violin Concerto in G, second movement

Variation (ground bass) form. 2 min., 59 sec.

0:00	Theme	Orchestra and Solo: descending bass
0:22	Var. 1	Solo: Flowing material
0:41	Var. 2	Faster flowing material
1:03	Var. 3	Even faster music, though now in spurts
1:23	Var. 4	Faster yet: rapid figuration
		CADENCE Brief stop at the cadence ending Variation 4
1:44	Var. 5	Thin texture (organ and lute drop out), with expressive violin material over a varied bass: in the minor mode
2:04	Var. 6	Like Variation 5, but the violin is a little faster and more expressive.
2:26	Theme	Orchestra and Solo: as at the beginning (i.e., back to the major mode, and the continuo returns)



▶ Access Interactive Listening Chart 4 at bedfordstmartins.com/listen

We develop a sort of double listening for music like this, listening simultaneously to the unchanging theme and to the changing material presented above that theme. (This is a little like taking in a distant view while noticing someone in the foreground.) After the theme's initial statement, four more statements with violin variations follow, during which the solo violin plays faster and faster material above the unvaried ground bass. In its quiet way, this movement is showing off the violinist's ability to play music that is fast and sleek.

After Variation 4, however, there is a marked stop. Variation 5 makes a grand contrast of the kind relished by Baroque composers and audiences. The continuo stops, and since the texture is now thin and ethereal, the ground bass (played by the orchestra violins) can be heard more clearly—and what we hear is that the theme itself has been varied. It is now in the minor mode.

The mood becomes muted and melancholy; the violin is now showing off not its speed, but its expressive capabilities. The mood deepens in Variation 6. Rather abruptly, after this, the original theme returns in the full orchestra and continuo, played just as it was at the beginning, to end the movement.

The construction of this movement as a set of variations over a ground bass exemplifies the thorough, methodical quality of so much Baroque music. The effect of the contrast that Vivaldi has added with Variations 5 and 6 is not diminished by the steadily repeating, even obsessive bass. On the contrary, double listening can make the contrast seem richer and more interesting.

Third Movement (Allegro) Like the first movement, the third movement of the Concerto in G is a fast one in ritornello form. This time ritornello form is treated much more freely—or, as Vivaldi might have said, “extravagantly.”

Vivaldi begins with a long solo passage for the violin—and when the orchestra finally breaks in, all it can offer by way of a ritornello is a sort of hasty fanfare, interrupted by a short solo. The second ritornello is a much longer, very spirited passage of new music. Extravagant features of this movement would include the eviction of the orchestra from its customary place at

LISTEN

VIVALDI
Violin
Concerto
in G, third
movement

0:00 Introduction solo
0:16 Ritornello 1 interrupted by solo
0:30 Solo
1:15 Ritornello 2
2:08 Ritornello 3
2:53 Ritornello 4
3:46 Ritornello 5

the beginning; the fact that the lively second ritornello has nothing whatsoever to do with the official ritornello, namely the fanfare; and the way the solo violin keeps darting around and changing the kind of virtuoso material it plays throughout the movement.

However, order is asserted when the third ritornello takes the original fanfare as its point of departure (in the minor mode). And the final ritornello returns to its origins almost literally, as in the first movement.

JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 5, for Flute, Violin, Harpsichord, and Orchestra (before 1721)



A concerto grosso is a concerto for a group of several solo instruments (rather than just a single one) and orchestra. In 1721 Johann Sebastian Bach sent a beautiful manuscript containing six of these works to the margrave of Brandenburg, a minor nobleman with a paper title—the duchy of Brandenburg had recently been merged into the kingdom of Prussia, Europe’s fastest-growing state. We do not know why this music was sent (if Bach was job-hunting, he was unsuccessful) or if it was ever performed in Brandenburg.

To impress the margrave, presumably, Bach sent pieces with six different combinations of instruments, combinations that in some cases were never used before or after. Taken as a group, the *Brandenburg* Concertos present an unsurpassed anthology of dazzling tone colors and imaginative treatments of the concerto contrast between soloists and orchestra.

Brandenburg Concerto No. 5 features as its solo group a flute, violin, and harpsichord. The orchestra is the basic Baroque string orchestra (see page 113). The harpsichordist of the solo group doubles as the player of the orchestra’s continuo chords, and the solo violin leads the orchestra during the ritornellos.

First Movement (Allegro) In ritornello form, the first movement of *Brandenburg* Concerto No. 5 opens with a loud, bright, solid-sounding orchestral ritornello. We have seen this music before, as an example of a typical Baroque melody—intricate, wide-ranging, and saturated with sequences (see page 114). The brackets show the three segments of the ritornello, **a**, **b**, and **c**, that recur in the movement:

Once the ritornello ends with a solid cadence, the three solo instruments enter with rapid imitative polyphony. They dominate the rest of the movement. They introduce new motives and new patterns of figuration, take over some motives from the ritornello, and toss all these musical ideas back and forth between them. Every so often, the orchestra breaks in again, always with clear

“I Shall

1. set the boys a shining example of an honest, retiring manner of life, serve the School industriously, and instruct the boys conscientiously
2. Bring the music in both the principal Churches of this town [Leipzig] into a good state, to the best of my ability
3. Show to the Honorable and Most Wise Town Council all proper respect and obedience.”

Bach's contract at Leipzig, 1723—the first three of fourteen stipulations

Johann Sebastian Bach (1685–1750)

During the Baroque era, crafts were handed down in family clans, and in music the Bach clan was one of the biggest, providing the region of Thuringia in central Germany with musicians for many generations. Most of the Bachs were lowly town musicians or Lutheran church organists; only a few of them gained court positions. Johann Sebastian, who was himself taught by several of his relatives, trained four sons who became leading composers of the next generation.

Before he was twenty, Bach took his first position as a church organist in a little town called Arnstadt, then moved to a bigger town called Mühlhausen. Then he worked his way up to a court position with the Duke of Weimar. As a church organist, Bach had to compose organ music and sacred choral pieces, and at Weimar he was still required to write church music for the ducal chapel as well as sonatas and concertos for performance in the palace. The way his Weimar position terminated tells us something about the working conditions of court musicians. When Bach tried to leave Weimar for another court, Cöthen, the duke balked and threw him in jail for several weeks before letting him go. At Cöthen the prince happened to be a keen amateur musician who was not in favor of elaborate church music, so Bach concentrated on instrumental music.

In 1723 Bach was appointed cantor of St. Thomas's Church in Leipzig, a center of Lutheran church music in Germany. He had to not only compose and perform but also organize music for all four churches in town. Teaching in the choir school was another of his responsibilities. Almost every week in his first years at Leipzig, Bach composed, had copied, rehearsed, and performed a new cantata—a religious work for soloists, choir, and orchestra containing several movements and lasting from fifteen to thirty minutes.

Bach chafed under bureaucratic restrictions and political decisions by town and church authorities. The truth is, he was never appreciated in Leipzig. Furthermore, at the end of his life he was regarded as old-fashioned by modern musicians, and one critic pained Bach by saying so in print. Indeed, after Bach's death his music was neglected by the musical public at large, though it was admired by composers such as Mozart and Beethoven.

Bach had twenty children—seven with his first wife (a cousin) and thirteen with his second (a singer), for

whom he prepared a little home-music anthology, *The Note-Book of Anna Magdalena Bach*. The children were taught music as a matter of course, and also taught how to copy music; the performance parts of many of the weekly cantatas that Bach composed are written in their hands. From his musical response to the sacred words of these cantatas and from other works, it is clear that Bach thought deeply about religious matters. Works such as his Passions and his Mass in B Minor emanate a spirituality that many listeners find unmatched by any other composer.

Bach seldom traveled, except to consult on organ construction contracts (for which the fee was often a cord of wood or a barrel of wine). Blind in his last years, he continued to compose by dictation. He had already begun to assemble his compositions in orderly sets: organ chorale preludes, organ fugues, preludes and fugues for harpsichord. He also clearly set out to produce works that would summarize his final thoughts about Baroque forms and genres; such works are the Mass in B Minor, the thirty-three *Goldberg Variations* for harpsichord, and *The Art of Fugue*, an exemplary collection of fugues all on the same subject, left unfinished at his death. Bach was writing for himself, for his small devoted circle of students, perhaps for posterity. It is a concept that would have greatly surprised the craftsmen musicians who were his forebears.

Chief Works: More than 200 sacred and secular cantatas; two Passions, with words from the gospels of St. Matthew and St. John; Mass in B Minor ■ *The Well-Tempered Clavier*, consisting of 48 preludes and fugues in all major and minor keys for harpsichord or clavichord ■ Three sets of suites (six each) for harpsichord—the French and English Suites and the Partitas; solo cello suites; violin sonatas; *Goldberg Variations* ■ Organ fugues and chorale preludes ■ *Brandenburg Concertos*, other concertos, orchestral suites, sonatas ■ Late composite works: *A Musical Offering* and *The Art of Fugue* ■ Chorale (hymn) harmonizations

Encore: After *Brandenburg Concerto No. 5*, listen to the Concerto for Two Violins; Mass in B Minor (Gloria section).



The Prelude in C Major from *The Well-Tempered Clavier*, Book 1—in Bach's own musical handwriting, beautiful and intricate

and arias. On the other hand, it also makes much use of the chorus—a major difference from Italian opera of the time, where the chorus played little role.

Unlike most other religious genres, an oratorio was not actually part of a church service. Indeed, in opera-crazed Italy, the oratorio was prized as an entertainment substituting for opera during Lent, a somber season of abstinence from opera as well as other worldly diversions.

In England also, the oratorio substituted for opera, though in a different sense. Thanks largely to Handel, Italian opera became very popular in London for a quarter of a century, but finally audiences tired of it. At that point, Handel, already in his mid-fifties, began composing oratorios, and these turned out to be even more popular, the pinnacle of his long career.

George Frideric Handel (1685–1759)

Georg Friedrich Händel—he anglicized his name to George Frideric Handel after settling in England—was one of the few composers of early days who did not come from a family of musicians. His father was a barber-surgeon and a valet at a court near Leipzig. He disapproved of music, and the boy is said to have studied music secretly at night, by candlelight. In deference to his father's wishes, Handel studied law for a year at Halle, one of Germany's major universities, before finally joining the orchestra at Hamburg, Germany's leading center of opera.

From then on, it was an exciting, glamorous life. Still in his teens, Handel fought a duel with another Hamburg musician about which of them was to get top billing. In 1706 he journeyed to the homeland of opera and scored big successes in Venice, Florence, and Rome. Though he became a court musician for the elector of Hanover, in northern Germany, he kept requesting (and extending) leaves to pursue his career in London, a city that was then beginning to rival Paris as the world capital.

Here Handel continued to produce Italian operas, again with great success. He also wrote a flattering birthday ode for Queen Anne and some big pieces to celebrate a major peace treaty; for this he was awarded an annuity. In 1717, after the elector of Hanover had become George I of England, Handel got back into his good graces by composing music to be played in a royal celebration on barges on the River Thames. This famous *Water Music* consists of two suites for the Baroque festive orchestra.

As an opera composer, Handel had learned to gauge the taste of the public and also to flatter singers, writing music for them that showed off their voices to the best advantage. He now became an opera impresario—today we would call him a promoter—recruiting singers and negotiating their contracts, planning whole seasons of opera, and all the while composing the main attractions himself: an opera every year, on average, in the 1720s

and 1730s. He also had to deal with backers—English aristocrats and wealthy merchants who supported his opera companies and persuaded their friends to take out subscriptions for boxes.

Handel made and lost several fortunes, but he always landed on his feet, even when Italian opera went out of style in Britain, for he never lost a feel for his audience. After opera had failed, he popularized oratorios—retellings of Bible stories (mostly from the Old Testament) in a half operatic, half choral form. Opera audiences had always been ready to identify opera's virtuous Roman emperors with local princes. Now they were delighted to identify oratorio's virtuous People of Israel with the British nation.

Handel was a big, vigorous man, hot-tempered but quick to forgive, humorous and resourceful. When a particularly temperamental prima donna had a tantrum, he calmed her down by threatening to throw her out the window. At the end of his life he became blind—the same surgeon operated (unsuccessfully) on both him and Bach—but he continued to play the organ brilliantly and composed by dictating to a secretary.

Chief Works: 40 Italian operas, including *Giulio Cesare* (Julius Caesar) ■ Near-operatic works in English: *Semele* and *Acis and Galatea* ■ Oratorios, including *Messiah*, *Israel in Egypt*, *Samson*, and *Saul* ■ Concerti grossi and organ concertos ■ *Water Music*, written for an aquatic fete on the River Thames, and *Royal Fireworks Music*, celebrating the end of the War of the Austrian Succession, in 1747 ■ Sonatas for various instruments

Encore: After *Messiah*, listen to *Acis and Galatea*; Concerto Grosso in B-flat, Op. 6, No. 7.



GEORGE FRIDERIC HANDEL

Messiah (1742)



Handel's oratorio *Messiah*, his most famous work, is also one of the most famous in the whole of Western music. It is the only composition of its time that has been performed continuously—and frequently—since its first appearance. Today it is sung at Christmas and Easter in hundreds of churches around the world, as well as at symphony concerts and “*Messiah* sings,” where people get together just to sing along with the Hallelujah Chorus and the other well-known choral numbers, and listen to the well-loved arias.

Unlike most oratorios, *Messiah* does not have actual characters depicting a biblical story in recitative and arias, although its text is taken from the Bible. In a more typical Handel oratorio, such as *Samson*, for example, Samson sings an aria about his blindness and argues with Delilah in recitative, while choruses represent the People of Israel and the Philistines. Instead, *Messiah* works with a group of anonymous narrators, relating episodes from the life of Jesus in recitative. The narration is interrupted by anonymous commentators who react to each of the episodes by singing recitatives and arias.

All this is rather like an opera in concert form; but in addition, the chorus has a large and varied role to play. On one occasion, it sings the words of a group of angels that actually speaks in the Bible. Sometimes it comments on the story, like the soloists. And often the choristers raise their voices to praise the Lord in Handel's uniquely magnificent manner.

The first two numbers in *Messiah* we examine cover the favorite Christmas story in which an angel announces Christ's birth to the shepherds in the fields. Included are a recitative in four brief sections and a chorus.

Recitative Part 1 (*secco*) Sung by a boy soprano narrator accompanied by continuo (cello and organ), this recitative has the natural, proselike flow typical of all recitatives. Words that would be naturally stressed in ordinary speech are brought out by longer durations, higher pitches, and pauses: “*shepherds*,” “*field*,” “*flock*,” and “*night*.” As is typical in recitative, but unlike aria, no words are repeated.

Part 2 (*accompanied*) Accompanied recitative is used for special effects in operas and oratorios—here the miraculous appearance of the angel. The slowly pulsing high-string background furnishes the angel with a sort of musical halo. It is also a signal for more vigorous declamation: The words *lo*, *Lord*, and *glory* are brought out with increasing emphasis. The end of this brief accompanied recitative is heavily punctuated by a standard cadence formula, played by the continuo. This formula is an easily recognized feature of recitatives.

Part 3 (*secco*) Notice that the angel speaks in a more urgent style than the narrator. And in **Part 4 (*accompanied*)**, the excited, faster pulsations in the high strings depict the beating wings, perhaps, of the great crowd of angels. When Handel gets to what they will be saying, he brings the music to a triumphant high point, once again over the standard recitative cadence.

Chorus, “Glory to God” “Glory to God! Glory to God in the *highest!*” sing the angels—the *high* voices of the choir, in a bright marchlike rhythm. They are

SOPRANO HARPSICHORD

sore afraid.

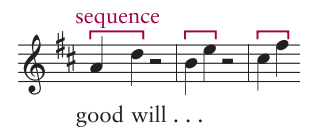
Standard cadence formula

CELLO

accompanied by the orchestra, with the trumpets prominent. The *low* voices alone add “and peace on *earth*,” much more slowly. Fast string runs following “Glory to God” and slower reiterated chords following “and peace on earth” recall the fast and slow string passages in the two preceding accompanied recitatives.

After these phrases are sung and played again, leading to another key, the full chorus sings the phrase “good will toward men” in a fugal style. The important words are *good will*, and their two-note motive is happily sung (in imitation) again and again by all the voices of the angel choir. To conclude, the “good will” motive is singled out in an enthusiastic ascending sequence.

The whole chorus is quite concise, even dramatic; the angels do not stay long. At the very end, the orchestra gets quieter and quieter—a rare effect in Baroque music, here indicating the disappearance of the shepherds’ vision.



LISTEN

Handel, *Messiah*, Recitative “There were shepherds” and Chorus “Glory to God”



(*Bold italic type indicates accented words or syllables. Italics indicate phrases of text that are repeated.*)

	RECITATIVE PART 1 (secco)	
0:01	There were <i>shepherds</i> abiding in the <i>field</i> , keeping <i>watch</i> over their <i>flock</i> by <i>night</i> .	
	PART 2 (accompanied)	
0:22	And <i>lo!</i> the angel of the <i>Lord</i> came upon them, and the <i>glory</i> of the Lord shone round about them; and they were sore afraid.	Standard cadence
	PART 3 (secco)	
0:42	And the angel said unto <i>them</i> : <i>Fear</i> not, for <i>behold</i> , I bring you good <i>tidings</i> of great <i>joy</i> , which shall <i>be to all people</i> . For unto you is born this <i>day</i> in the city of <i>David</i> a <i>Saviour</i> , which is <i>Christ</i> the <i>Lord</i> .	Standard cadence Standard cadence
	PART 4 (accompanied)	
1:39	And <i>suddenly</i> there was with the <i>angel</i> a <i>multitude</i> of the heavenly <i>host</i> , praising <i>God</i> , and <i>saying</i> :	Standard cadence
	CHORUS	
1:51	Glory to God, <i>glory to God</i> , in the highest, and peace on earth,	
2:30	good will toward men <i>good will</i>	
2:48	<i>Glory to God</i>	

Hallelujah Chorus This famous chorus brings Act II of *Messiah* to a resounding close. Like “Glory to God,” “Hallelujah” makes marvelous use of monophony (“King of Kings”), homophony (the opening “Hallelujah”), and polyphony (“And he shall reign for ever and ever”); it is almost a textbook demonstration of musical textures. Compare “And peace on earth,” “Glory to God,” and “Good will toward men” in the earlier chorus.



In a passage beloved by chorus singers, Handel sets “The Kingdom of this world is become” on a low descending scale, *piano*, swelling suddenly into a similar scale in a higher register, *forte*, for “the Kingdom of our Lord, and of his Christ”—a perfect representation of one thing becoming another thing,



Elite opera and oratorio were not the only music in Handel's London. This famous scene by William Hogarth (1697–1764) shows a violinist, sometimes identified as a player in Handel's orchestra, enraged by low-brow music and noise beneath his window.

similar but newly radiant. Later the sopranos (cheered on by the trumpets) solemnly utter the words “King of Kings” on higher and higher long notes as the other voices keep repeating their answer, “for ever, Hallelujah!”

George II of England, attending the first London performance of *Messiah*, was so moved by this chorus that he stood up in his box—prompting everyone else to stand—honoring the King of Kings, no doubt, but also reminding everyone of his own majesty, which was being acclaimed by the typical Baroque festive orchestra. Audiences still sometimes stand during the Hallelujah Chorus.



LISTEN

Handel, *Messiah*, Hallelujah Chorus

(Italics indicate phrases of text that are repeated.)

- 0:06 Hallelujah, *Hallelujah!*
- 0:23 For the Lord God omnipotent reigneth. *Hallelujah!*
For the Lord God omnipotent reigneth.
- 1:09 The Kingdom of this world is become the kingdom
of our Lord and *of his Christ.*
- 1:26 And He shall reign for ever and ever, *and he shall reign for ever and ever.*
- 1:48 KING OF KINGS *for ever and ever, Hallelujah!*
AND LORD OF LORDS *for ever and ever, Hallelujah!*



13



15



Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

Week 7: May 11-15, 2020

Course: Physical Education

Teacher(s): John.Bascom@GreatHeartsIrving.org
Joseph.Turner@GreatHeartsIrving.org
James.Bascom@GreatHeartsIrving.org

Weekly Plan:

Monday, May 11

General Mobility Routine

Tuesday, May 12

Workout

Wednesday, May 13

General Mobility Routine

Thursday, May 14

Workout

Friday, May 15

Attend Office Hours (Not mandatory)

General Mobility Routine (Not mandatory)

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, May 11

General Mobility Routine (15-20 minutes)

Complete Part I and record how long it took you. Also, record whether or not you were able to complete all of the exercises. If you had trouble with any specific exercises make note of these. Part II of the workout is not mandatory but is encouraged.

Note: no equipment is required for this workout and only a minimum of space. If space is a challenge make modifications as necessary.

We will have a video uploaded under the Week 6 Topic demonstrating all the exercises for the General Mobility Routine.

PART I:

1. Warmup by running for 2 minutes.
2. Then begin in a resting squat for 30s
3. Bear crawl forwards about 5 feet then straight back.
4. Step back into a pushup position
5. Perform 5 pushups
6. Downdog for 30s
7. Updog for 30s
8. Return to a pushup position
9. Perform 5 pushups

10. Stand up & perform 20 jumping jacks, 10 squats, 10 lunges, and 5 burpees
11. Return to a resting squat for 30 seconds
12. While in resting squat, perform 2 shoulder screws forwards, then 2 backwards, both sides
13. Bear Crawl sideways about 5 feet then return straight back
14. Step back into a pushup position
15. Step your right foot up directly outside your right hand
16. Then reach straight up toward the sky with your right hand & hold for 30s
17. Return to pushup position
18. Step your left foot up directly outside your left hand
19. Then reach straight up toward the sky with your left hand & hold for 30s

20. Return to pushup position
21. 5 pushups
22. Step your feet up to your hands and return to a resting squat
23. Remaining in the squat, grab your left ankle with your right hand and reach straight up toward the sky with your left hand & hold for 30s

24. Remaining in the squat, grab your right ankle with your left hand and reach straight up toward the sky with your right hand & hold for 30s
25. Hands down behind you Crab Walk forwards about 5 feet then straight back
26. Stand up & perform 20 jumping jacks, 10 squats, 10 lunges, and 5 burpees
27. Perform 3 slow Jefferson Curls
28. Rolling Bear Crawl x1 revolution one direction
29. Back Bridge for about 10-15 seconds
30. Rolling Bear Crawl x1 revolution in the opposite direction
31. Find a low hanging branch, pullup bar, ledge, rings, etc. to hang from for as long as you can hold

PART II:

1. Get into a plank
2. Alternate touching opposite elbow and knee for a total of 10 touches
3. Gorilla Hop x2 to the right
4. Gorilla Hop x 2 back to the left
5. Stand and perform 10 steam engine squats (fingers locked behind your head, every time you stand up from a squat touch opposite knee/elbow)
6. Hurdler's walk x6 steps forward
7. Hurdler's walk x6 steps backward
8. Frog Hop x2 forwards
9. Frog Hop x2 backwards

10. Get into a long lunge position
11. Keeping front foot flat on the ground, without touching the back knee to the ground, and trying to keep torso straight up and down slowly lower hips toward the ground. Hold for 15 seconds
12. Switch legs and repeat (hold for 15 seconds)
13. 3 slow Jefferson Curls
14. Rolling Bear Crawl x1 revolution one direction
15. Back Bridge for about 10-15 seconds
16. Rolling Bear Crawl x1 revolution in the opposite direction
17. Find a low hanging branch, pullup bar, ledge, rings, etc. to hang from for as long as you can hold

Tuesday, May 12

Context: Today's workout will focus on upper body strength with a little bit of cardio. This workout will be described using distances. If you do not have access to the space these distances require feel free to substitute a time, number of repetitions, etc. If possible try to record the time it takes you to complete this workout. We will ask you to report this time in the Week 7 Participation Assessment.

Setup: You will be crawling and jogging between two points about 10 big steps apart.

Warmup: 3 minute light jog, 1 minute of shoulder warmup (arm circles, shoulder screws, etc.)

Workout: 1 round = 1 to 3 pushups, bear crawl across, jog back and forth between the two points x4 with hands overhead, 1 to 3 pushups, crab walk across, jog back and forth between the two points x4 with hands overhead.

Tier 1	3 Rounds
Tier 2	4 Rounds
Tier 3	5 Rounds
Tier 4	6 Rounds

Wednesday, May 13

General Mobility Routine

Thursday, May 14

Context: Today is a build your own workout day. The goal is for you to come up with a workout on your own. You may use any equipment you want, or none at all! You may craft the workout to be high or low intensity, high or low repetitions, any distance, etc.. We will offer some guidelines that you must follow, but the rest is up to you.

Try to craft a workout that will take about 15 minutes in total to complete. (or longer if you wish)

Begin with some form of a warm up.

Focus on **cardio** and **lower body** for the main part of the workout.

Finish the workout with a minute or two of light cool down.

When you have completed the workout describe what you did in “Week 7 Participation Assessment.” (On Google Classroom)

Friday, May 15

Office Hours (Not mandatory)

General Mobility Routine (Not mandatory)

Optional workout #1:

The workout below is **not** required. You could try to perform it on any day in addition to your daily routine. This workout will most likely take around 30 minutes.

Feel free to modify according to your ability by decreasing or increasing reps or sets. Rests between sets should be between 30s to 1 minute according to fatigue.

Workout:

- 3 sets of 20 squats
- 3 sets of 20 lunges
- 4 sets of 15 pushups
- 4 sets of 5 burpees
- 3 sets of 15 crunches
- 3 sets of 15 leg raises
- 3 sets of 1 minute high plank (pushup position)
- 4 sets of 10 jump lunges
- 4 sets of 10 jump squats

Optional Workout #2:

The workout below is **not** required. You could try to perform it on any day in addition to your daily routine. This workout will most likely take around 45 minutes. Feel free to modify according to your ability by decreasing or increasing the number of sprints and the times for the rest intervals and runs.

1. 5 minute light warmup run
2. 5 minute light warmup stretch
3. Final warmup: perform 3 near sprints, 70% max speed, 80% max speed, 90% max speed.
4. Perform eight 50 meter sprints with a 30s-60s rest in between. (you want to put a bit of stress on your cardio but make sure that you have recovered enough in order to truly sprint each time)
5. Then perform 10 near sprints, between 70-90% with a 10s-20s rest, not long enough to catch your breath fully.
6. Then a 10 minute run at a moderately high speed to complete the cardio workout
7. 5 minutes cool down walk / light jog
8. 5 minutes light stretching.

Optional Workout #3: Squat mobility NEW and IMPROVED: (10-15 minutes)

Looking over the week 1 packets I have noticed that a lot of you have made a goal out of improving your resting squat. I have made a short video that will instruct you on a mobility routine similar to the one described last week but expanded and developed. That video is on google classroom under the Packet Week 7 topic.

Before doing this mobility routine it is not necessary, but would be beneficial to warm up and loosen up your body a bit. Nothing specific is necessary, but a good warmup routine might look something:

1. 1 minute of light running
2. 10-20 jumping jacks
3. A few downdogs and updogs
4. 5 pushups
5. 5 burpees
6. 10 squats

7 Science Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

Week 7: May 11-15, 2020

Course: 7 Science

Teacher(s): Miss Weisse natalie.weisse@greatheartsirving.org

Mrs. Voltin mary.voltin@greatheartsirving.org

Weekly Plan:

Monday, May 11

- Work on the Poem! See how far you can get!
- Read *Teacher Notes - Cell Theory*
- Important Points Assignment****

Tuesday, May 12

- Read *Teacher Notes - The Structure and Function of the Cell*
- Watch “Cell Anatomy Video – Tuesday May 12” on Google Classroom
- Complete Cell Anatomy Diagrams****

Wednesday, May 13

- Work on the Poem!
- Review *Teacher Notes* from Monday and Tuesday
- Fill out Cell Comparison Venn Diagram****

Thursday, May 14

- Work on the Poem!
- Read *Teacher Notes - Organelle Details*
- Begin Planning Your Cell Model Project

Friday, May 15

- Attend Office Hours at 9 AM! Find the Zoom link on the Stream in your 7 Science Google Classroom.
- Review the Poem!
- Catch-Up on Unfinished Work and Review Notes from this Week

**** Everything listed in green with a ** after it needs to be turned in.****

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, May 11

- Work on the Poem! See how far you can get!

- Read *Teacher Notes - Cell Theory*

- Important Points Assignment
 - ◆ On a piece of paper with a full heading, list *at least* three important ideas you learned from today's notes. You must write in complete sentences.

TEACHER NOTES

Cell Theory

For the last 5 MONTHS we have been studying the organ system of the human body. As a reminder, the word organ comes from the Greek "organon" meaning that which does work. Each of the many organs in our body performs a specific function, does its work, so the body as a whole can function and do its work. Similarly, each organ is made up of many CELLS, in fact, millions or billions of cells, that each perform a function so the organ as a whole can perform its function.

Throughout the year we have talked about CELLS many times—

- In making distinctions in the Linnaean Taxonomy between Kingdom Eukarya and Kingdoms Bacteria and Archaea, we said Eukarya are made up of complex cells and the others simple cells.
- Plants, animals, and fungi are multicellular organisms (eukaryotic), while most protists, bacteria and archaea are single cell organisms (prokaryotic).
- Three out of the four pathogens are cells.
- The skin system is made up of skin cells that quickly and constantly reproduce. The dead skin cell layer on the outside acts as a barrier against disease.
- Red and White blood cells are CELLS (yes, even Phagocytes and Lymphocytes).

→ Extracellular fluid is fluid outside of cells in which cells float, exist, and exchange materials

We already know so much! So now let's DEFINE a cell! Cell comes from the Latin "cella" meaning small room. Looking further back in the history of the Latin language, we could say it comes from the Latin "celare" meaning to hide or conceal - it would be interesting to compare these two definitions once we know more about what a cell is...

The modern scientific definition of a cell is the smallest unit of life determining the structural, functional, and genetic identity of all known organisms. This is a BIG definition for such a small thing! To break this definition down into simpler parts, Robert Hooke (who first discovered the cork cell) came up with the Cell Theory in 1839.

Cell Theory has three tenants:

1. All living things are made up of one or more cells.
2. Cells create the structure and carry out the function of all living things.
3. Cells can only reproduce from living cells to create more living cells of the same kind.

As stated above, we have already talked about the first tenant — that all living things are made up of one or more cells — in learning about the three Domains. As a reminder — Eukarya is mostly multicellular organisms and Bacteria and Archaea are mostly unicellular (meaning single cell) organisms.

Tomorrow we will begin our study cell structure by comparing the anatomies of animal, plant, and bacteria cells.

Next week we will study a little genetics — how cells make more cells of the same kind.

Tuesday, May 12

- Read *Teacher Notes - The Structure and Function of the Cell*
- Watch “Cell Anatomy Video – Tuesday May 12” on Google Classroom and label the Cell Anatomy Diagrams for the Animal Cell and Plant Cell found after the *Teacher Notes*. You will also find a labeled Anatomy of the Bacteria Cell for your convenience.

TEACHER NOTES

The Structure and Function of Cells

There are many types of **cells**. Even in our little pinky finger there are blood **cells**, blood vessel **cells**, bone **cells**, skin **cells** - just to name a few. But even though there are different kinds of **cells** that perform different functions, they all have the same **basic structure** because they are all **ANIMAL CELLS**. In fact, the **cells** in your pinky have the same basic structure as the that make up your lungs, your pet, an elephant, or a red ant.

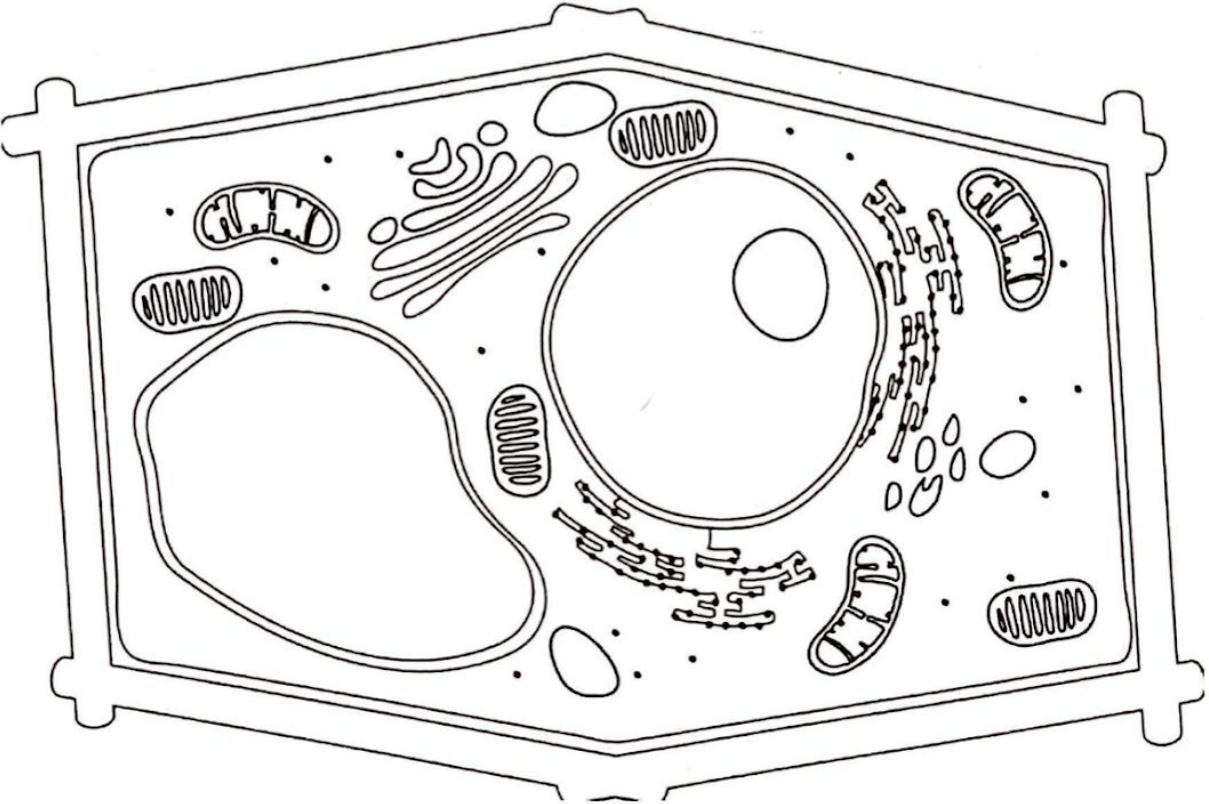
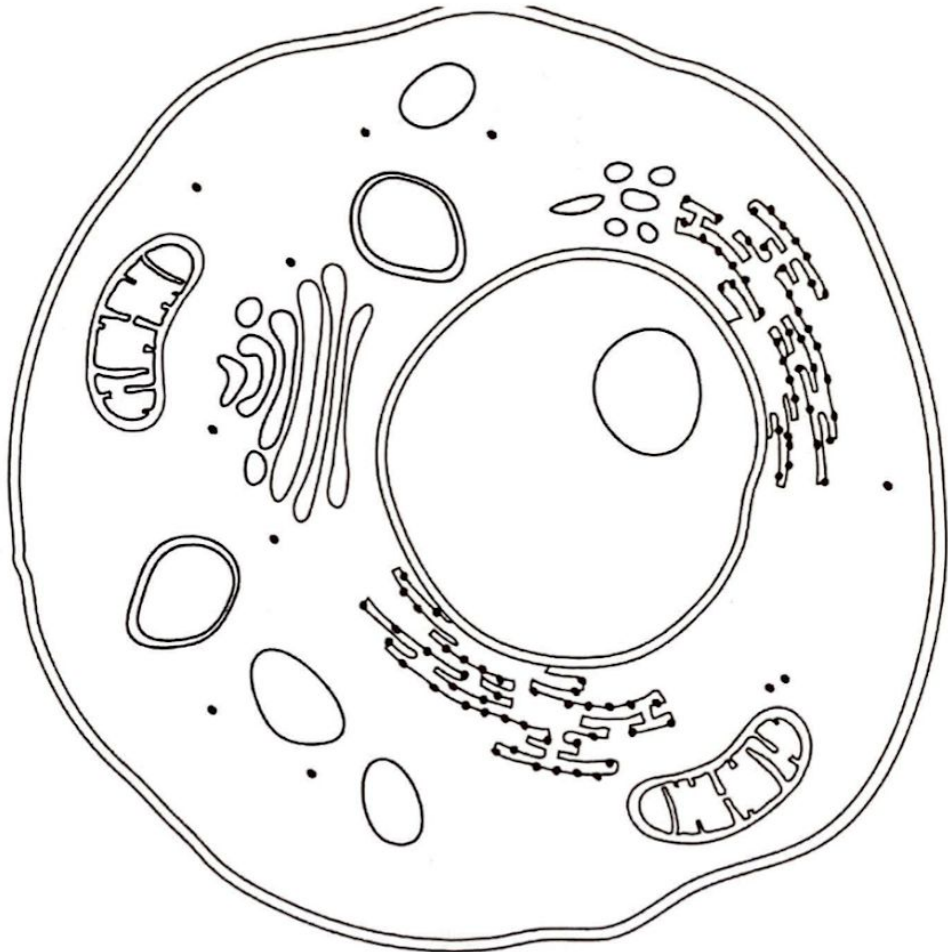
All Animal Cells Have the same Basic Structure and Cell Machinery (called organelles).

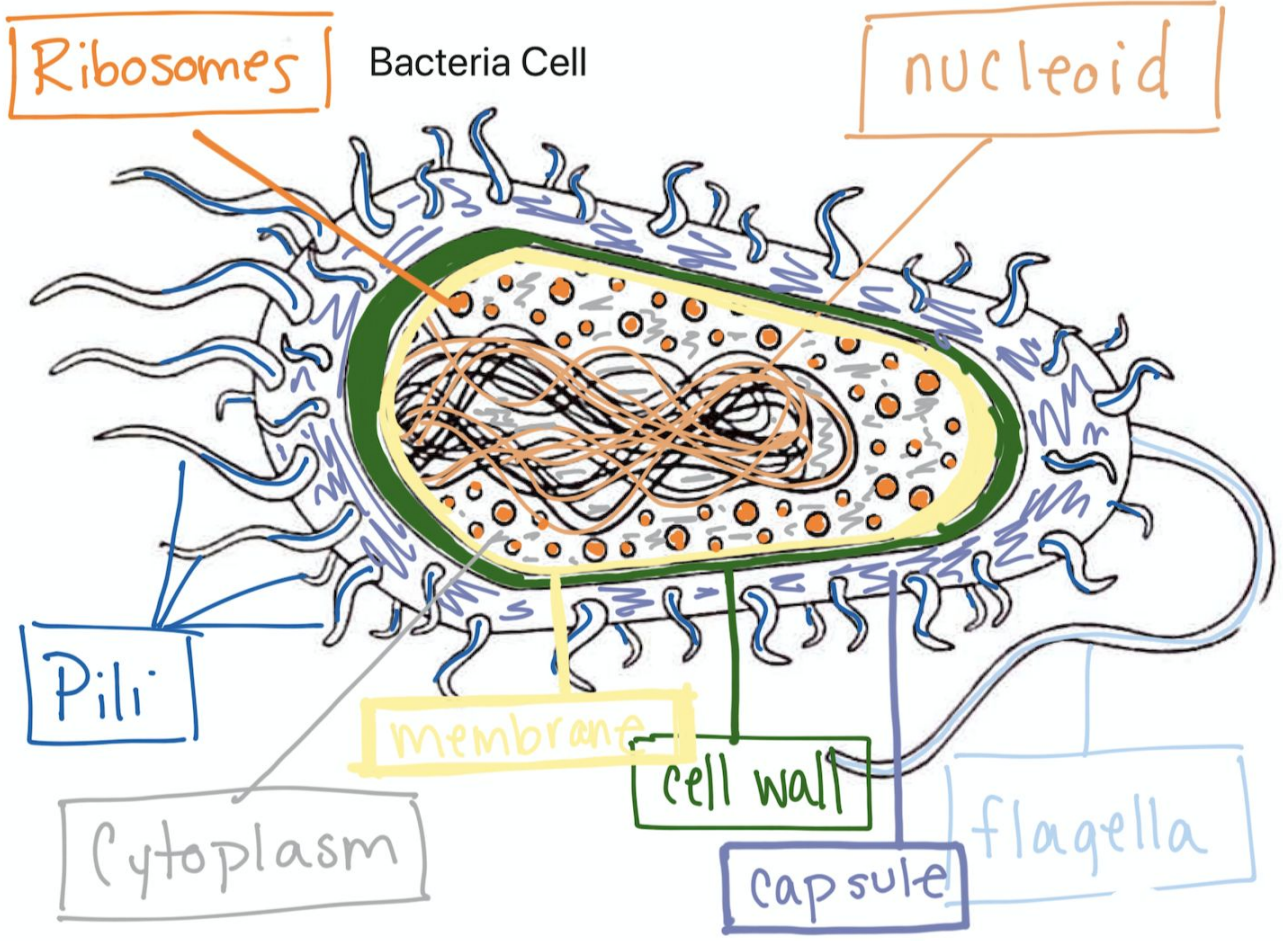
Similarly, all plant cells have the same basic structure and organelles as other plant cells, and all bacteria cells have the same basic structure and organelles as other bacteria cells.

To be clear—

- Animal Cells are the cells that make up animals.
- Plant Cells are the cells that make up plants.
- Bacteria Cells are the cells that make up bacteria.

We will now look at the anatomies of these three types of cells.

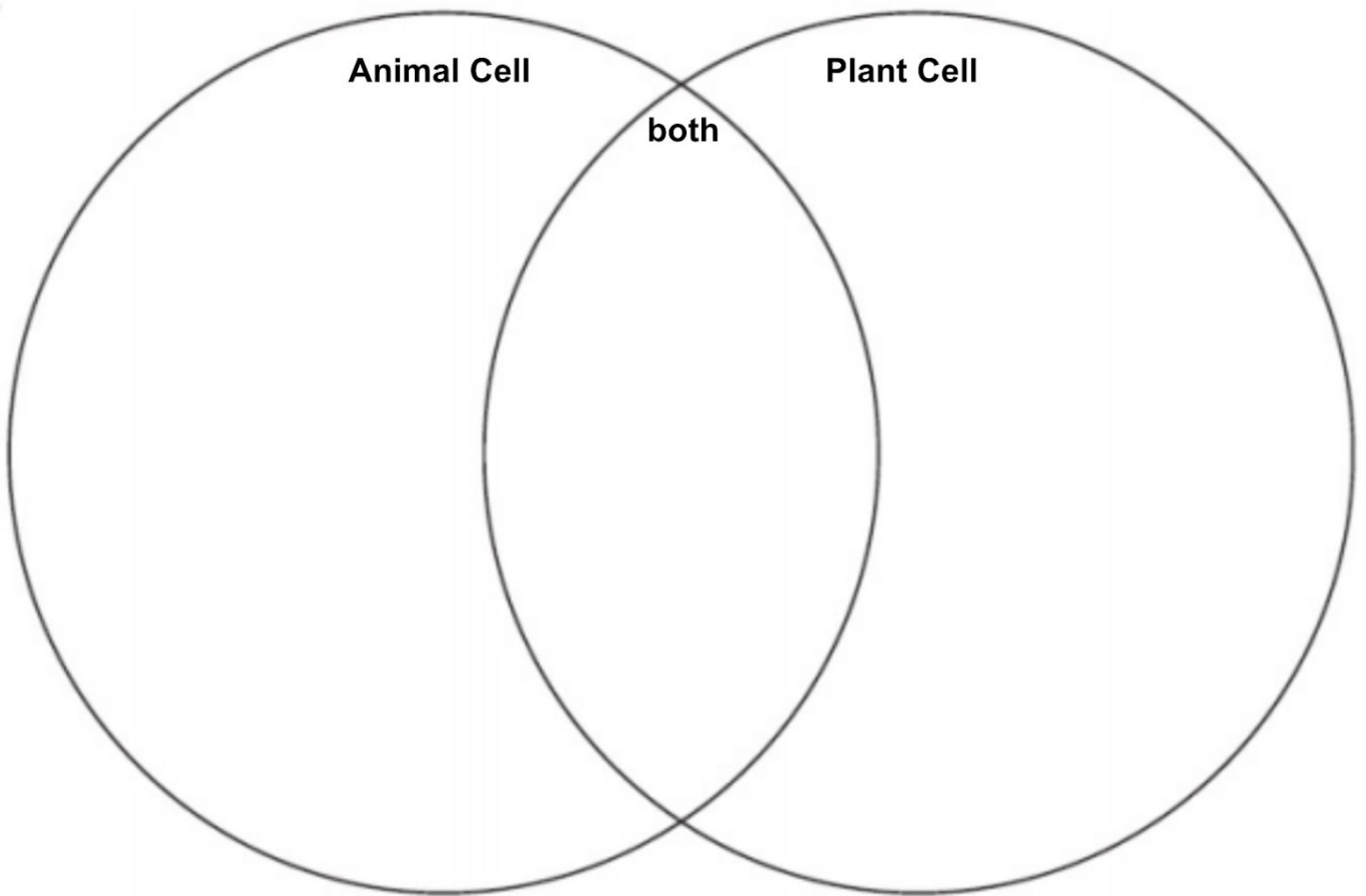




Wednesday, May 13

- Work on the Poem!
- Review *Teacher Notes* from Monday and Tuesday
- Fill out the Cell Comparison Venn Diagram below using yesterday's video and your anatomy diagrams.
 - ◆ In the overlapping portion of the venn diagram, list all organelles plant and animal cells share in common.
 - ◆ In the left side of the venn diagram, list all organelles animal cells have that plant cells don't.
 - ◆ In the right side of the venn diagram, list all organelles plant cells have that animal cells don't.
- Below the venn diagram. Write one or two sentences describing how a *bacteria cell* is different from plant and animal cells.

Comparison of Animal versus Plant Cell Organelles



Thursday, May 14

- Work on the Poem!
- Read *Teacher Notes - Organelle Details*
- Over the next week and a half you will be working on a Cell Model Project. A picture of your model along with a copy of your written “key” (instructions below) are **due Sunday May 17** with your Week 8 Packet.
 - ◆ You may choose to make a model of a plant cell, an animal cell, or a bacteria cell.
 - ◆ Your model must include *at least 5* organelles. You can use whatever you want to create the model, multiple ideas can be found at the link at the bottom of these instructions.
 - ◆ You must make a “Key” for your cell model supplying a written description of the 5 organelles found in your model. This written description should include information such as: what type of cell it is, organelle function, why you represented the organelle by the medium you chose (size, shape, etc.), and how its structure supports its function.
 - ◆ *If you have your model done by Friday May 15, please bring it to Zoom Office Hours to present to your classmates!*
 - ◆ [This link](#) provides *many* ideas for making your model. Use your imagination!

* *Use materials you have around your house and make your model without* *

* *asking your parents to go to the store to buy materials for your project!* *

Teacher Notes begin on the next page.

Organelle (Cell Machinery) Details

Just like an organ of the body that serves a particular function, the **organelles** of the **cell** also each serve a particular function for the **cell**. This is why they are called "**cell machinery**" - they do work for the **cell**. We will focus on only four **organelles**:

1. Membrane
2. Cytoplasm
3. Mitochondria
4. Nucleus

① The Membrane

The membrane in the plant cell and animal cell serve different purposes but have the same structure. The "cell membrane" of the animal cell is the outermost layer of the cell. The "plasma membrane" of the plant cell is surrounded by the Cell Wall, which gives the plant structure and stability like the skeleton does for the human body.

Either way, the MEMBRANE forms a boundary of the cell, keeping the cytoplasm and organelles inside the cell and keeping everything else out.

The structure of the membrane is a

LIPID BILAYER

A molecule with a "head" and two "tails".

→ "Bi" means two. There are two layers of lipids making up the membrane.

The Lipid "Head" likes to be near water (called HYDROPHILIC)

water loving


← "Head"

HATE water (called HYDROPHOBIC)

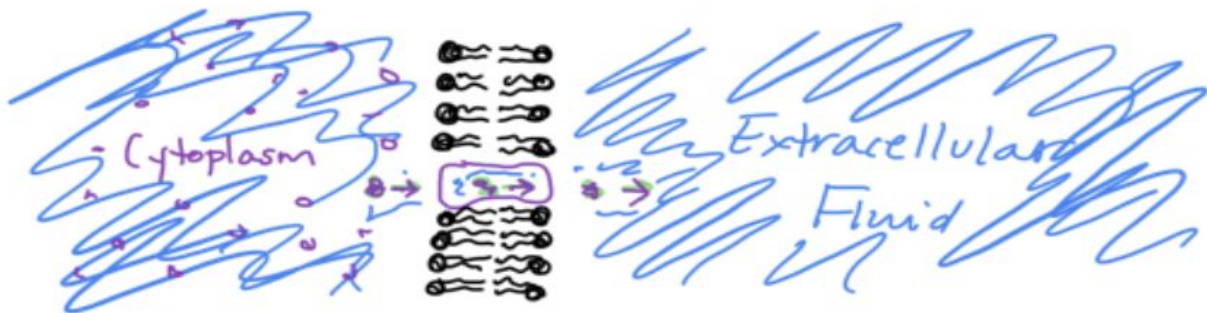
water fearing

hide in between the two heads of the bilayer, away from the water in the extracellular space and the cytoplasm inside.

so it will face both the inside and the outside of the cell.



→ **Cytoplasm** is constantly exchanging nutrients and waste with the organelles inside the cell and with the extracellular fluid outside the cell through protein-channels in the lipid bilayer.



We'll continue with details about **Mitochondria** and the **Nucleus** on Monday.