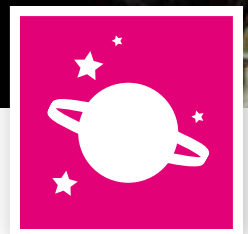
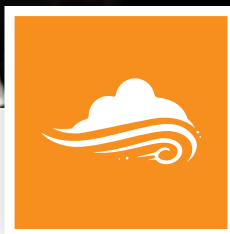


The Philadelphia Orchestra

Charles Dutoit Chief Conductor

Yannick Nézet-Séguin Music Director Designate



Inside the Music

The Philadelphia Orchestra
2011-12 School Concert Curriculum Guide

Elements of the Earth: A Musical Discovery

Dynamic music for a dynamic planet.

The Philadelphia Orchestra Education and Community Partnerships Department

In support of The Philadelphia Orchestra's mission to transform its relationship with Philadelphia, the department of Education and Community Partnerships strives to reach new, young, and diverse audiences with innovative programs and concerts like those shown below.



Sound All Around

Ages 3-5 Held in the Academy of Music Ballroom, this series of interactive programs features members of The Philadelphia Orchestra and award-winning storyteller Charlotte Blake Alston. Each concert introduces a member of the string, woodwind, brass, and percussion families and the final concert features all the musicians playing in an ensemble.

**Sat., Oct. 8, and
Mon., Oct. 10, 2011**
10:30 and 11:15 AM

**Sat., Nov. 19, and
Mon., Nov. 21, 2011**
10:30 and 11:15 AM

**Sat., Feb. 11, and
Mon., Feb. 13, 2012**
10:30 and 11:15 AM

**Sat., Mar. 3, and
Mon., Mar. 5, 2012**
10:30 and 11:15 AM

**Sat., Apr. 21, and
Mon., Apr. 23, 2012**
10:30 and 11:15 AM

Family Concerts

Ages 6-12 Family concerts are an essential first step in introducing children to the lifelong pleasures of music. A stimulating and appealing mix of original and classic children's tales, with visual humor and award-winning actors, the series is a delight for young minds.

Simply Spooktacular
Sat., Oct. 22, 2011, at 11:30 AM
Cristian Macelaru Conductor
and Host

Beethoven Lives Upstairs
Sat., Feb. 4, 2012, at 11:30 AM
Cristian Macelaru Conductor
Featuring Classical Kids LIVE!

Musical Prodigies
Sat., Mar. 24, 2012, at 11:30 AM
Cristian Macelaru Conductor
Leila Josefowicz Host

The Composer Is Dead
Sat., Apr. 14, 2012, at 11:30 AM
Cristian Macelaru Conductor
Nathaniel Stookey Composer
and Narrator

Open Rehearsals for Students

High School and College Students
Go behind the scenes and watch The Philadelphia Orchestra at work in Verizon Hall. Students observe the artistic collaboration between world-class musicians and conductors first-hand. Enrich this unique experience by attending a pre-rehearsal conversation with one of the artists involved in the rehearsal.

Shostakovich's Leningrad
Thurs., Nov. 17, 2011, at 10:30 AM
Vladimir Jurowski Conductor

The Philadelphia Legacy
Thurs., Dec. 8, 2011, at 10:30 AM
Yannick Nézet-Séguin Conductor
Yuja Wang Piano

Rachmaninoff Second Concerto
Thurs., Feb. 17, 2012, at 10:30 AM
Charles Dutoit Conductor
Nikolai Lugansky Piano

Spanish Dances
Thurs., Mar. 1, 2012, at 10:30 AM
Rafael Frühbeck de Burgos
Conductor
Pepe Romero Guitar



Beyond the Score®

The first half of each Beyond the Score program offers a multimedia examination of the selected score—its context in history, the details of a composer's life that influenced its creation, sharing the illuminating stories found "inside" the music. After an intermission, return to the hall to hear a performance of the work played in its entirety.

Elgar: "Enigma" Variations

Thurs., Oct. 27, 2011, at 7:00 PM

Charles Dutoit Conductor

Gerard McBurney Host

Mozart: Piano Concerto No. 27— Elusive Simplicity?

Thurs., Mar. 15, 2012, at 7:00 PM

Jeffrey Kahane Conductor

and Piano

Gerard McBurney Host

Tchaikovsky: Symphony No. 4— Pure Melodrama?

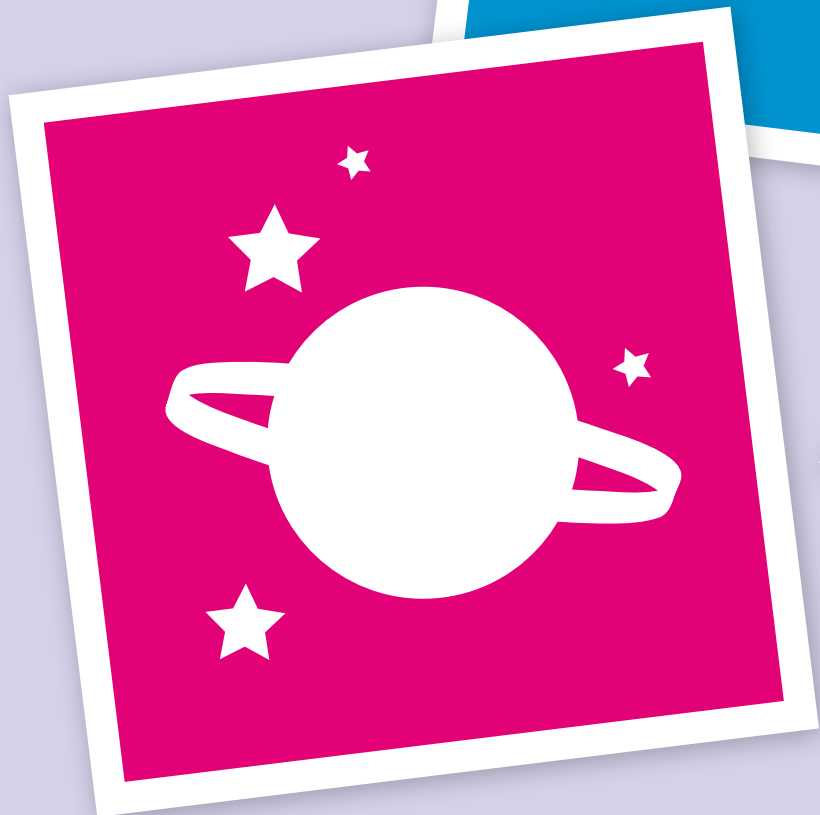
Thurs., Apr. 19, 2012, at 7:00 PM

Jaap van Zweden Conductor

Philadelphia Orchestra in the Community

The Philadelphia Orchestra extends its reach into the community on an ongoing basis with the goal of being an active, energetic, and musical participant in the lives of area residents, students, organizations, and community partners. "Philadelphia Orchestra in the Community" comprises a number of programs that engage multiple constituencies in the Greater Philadelphia area: Musicians in the Schools, Community Music Workshops, Neighborhood Concerts, Martin Luther King Jr. Tribute Concert, School Partnership Program, and College Performance Series. Visit www.philorch.org/education to learn more.


The Philadelphia Orchestra
Charles Dutoit Chief Conductor
Yannick Nézet-Séguin Music Director Designate



Inside the Music

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2011-12 School Concert Curriculum Guide

Elements of the Earth: A Musical Discovery

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Manuel de Falla “Ritual Fire Dance,” from *El amor brujo*

Bedřich Smetana “The Moldau,” from *Má vlast* (excerpt)

Ludwig van Beethoven from Symphony No. 6 in F major, Op. 68 (“Pastoral”):

IV. Allegro (Tempest-storm)

Antonín Dvořák from Symphony No. 9 in E minor, Op. 95 (“From the New World”):

II. Largo (excerpt)

Christopher Theofanidis Excerpts from *Rainbow Body*

2011-12 Philadelphia Orchestra School Concerts

All performances in Verizon Hall at The Kimmel Center for the Performing Arts.

Tuesday, November 1, 2011, at 12:15 PM

Monday, November 14, 2011, at 10:30 AM and 12:15 PM

Tuesday, February 28, 2012, at 12:15 PM

Tuesday, March 6, 2012, at 10:30 AM and 12:15 PM

Acknowledgements

The Philadelphia Orchestra is grateful to the area music and classroom teachers, school administrators, and teaching artists who have collaborated with the Education and Community Partnerships department on this year's School Concert and the accompanying curriculum guide, Inside the Music.

2011-12 Philadelphia Orchestra School Concert Collaborative Group

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Patrice Bove, Choral/General Music Teacher, Valley Forge Elementary School, Tredyffrin/Easttown School District, PA

Helene Furlong, Choral/General Music Teacher, Alexander Wilson School, School District of Philadelphia, PA

Rebecca Harris, Philadelphia Orchestra Teaching Artist

Virginia Lam, Content Specialist, Department of Comprehensive Arts Education for the School District of Philadelphia

Jason Shadle, Education and Community Partnerships Manager, The Philadelphia Orchestra Association

Lisa Tierney, Choral/General Music Teacher, James Dobson School, School District of Philadelphia, PA

The Philadelphia Orchestra is pleased to recognize the following major donors who support the 2011-12 School Concert program.

Wells Fargo is proud to be the Lead Underwriter of the "Raising the Invisible Curtain" initiative. Additional funding comes from the Annenberg Foundation, the Pennsylvania Department of Community and Economic Development, and the Presser Foundation.

School Concerts

School Concerts are funded in part by the Annenberg Foundation, the Billy Joel Fund for Music Education, Nordstrom, the Presser Foundation, the Rosenlund Family Foundation, Wells Fargo, and the Zisman Family Foundation.

School Partnership Program

Funding for the School Partnership Program is provided by the Annenberg Foundation, the Dorothy V. Cassard Fund at the Philadelphia Foundation, the Connelly Foundation, the Hamilton Family Foundation, Lincoln Financial Foundation, the Loeb Student Education Fund, The McLean Contributionship, the Presser Foundation, the Rosenlund Family Foundation, Christa and Calvin Schmidt, TD Bank through the TD Charitable Foundation, and the Verizon Foundation.



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Get the Most from Your Philadelphia Orchestra School Concert

Take full advantage of this curriculum guide, developed to accompany the School Concert program *Elements of the Earth*, and prepare your students to get the most out of their concert experience with The Philadelphia Orchestra.

About School Concerts

Engagement with music challenges students to achieve their full intellectual and social potential, and it empowers them to become lifelong learners deeply invested in supporting the arts in their communities. The Philadelphia Orchestra, considered one of the best in the world, reaches nearly 12,000 elementary and middle school students and teachers through the School Concert program. We are strongly committed to supporting both discipline-centered and arts-integrated learning in our local schools, and we celebrate the dedicated teachers who shape our children's futures. School Concerts have been commended by the Pennsylvania Department of Education as a model program in alignment with the state's Standards Aligned System.

Research and experience tells us that the arts are crucial to developing effective learners. We know that the nature of arts learning both directly and indirectly develops qualities of mind and character essential to success such as self-discipline, self-articulation, critical thinking, and creativity. The value found in the connections between the arts and other subject areas has led to the encouragement of an arts-integrated approach to learning in *all* classrooms.

In a report released in May 2011, *Reinvesting in Arts Education: Winning America's Future Through Creative Schools*, the President's Committee on the Arts and the Humanities powerfully states that "experiences in the arts are valuable on their own, but they also enliven learning of other subjects, making them indispensable for a complete education in the 21st Century" (p. 2). The Philadelphia Orchestra School Concert program embraces this philosophy and incorporates a focus on arts-integrated learning in this curriculum guide.

About the Program

This year's School Concert blends classical music, live theater, and scientific imagery in an innovative concert experience designed to entertain, inspire, and educate, written and directed by award-winning dramatist Didi Balle.

Classical music and earth science collide in this captivating journey of Earth's natural wonders. The Philadelphia Orchestra brings you the symphonic sounds of our vibrant planet as our world-renowned musicians are transformed into the running river of Smetana's "The Moldau," the tumultuous tempest

in Beethoven's Sixth Symphony, and more. Experience the Orchestra like never before with an engaging theatrical story and stunning visual art, including vivid imagery from NASA's Hubble Space Telescope, which accompanies living composer Christopher Theofanidis's ethereal work *Rainbow Body*.

Explore our extraordinary planet inside the secret lab of Sir Isaac Newton, one of history's most influential scientists and (unknown to most) a passionate alchemist, as he searches for a brilliant assistant worthy of his time and tutelage. Follow the quest of a young clerk's desire to do more than clean Newton's lab by learning the fundamentals of alchemy—an ancient tradition that believed the universe was made from five essential elements: earth, air, water, fire, and celestial space. Can the aspiring assistant, Bartlebee, overcome his humble beginnings as a lowly floor washer and use music to solve Newton's riddle about the Five Elements, changing his own life from ordinary into extraordinary?

About this Curriculum Guide

Created in collaboration with area music and classroom teachers, school administrators, and teaching artists, *Inside the Music* and its resource materials are intended for use in many different instructional settings. Whether you are a fourth-grade teacher, middle school orchestra director, general music teacher, or home school leader, the information and activities in this guide are designed to be included as part of a comprehensive education for your students that includes the understanding and appreciation of orchestral music. Lessons have been designed for use in grades four and five and can easily be adapted to meet the learning needs of grades two through eight.

In addition to a lesson unit designed to introduce students to the orchestra, this curriculum guide contains five core units that correspond with the music that will be performed at the School Concert. These five core units include the following components:

1. Correlation with national and Pennsylvania state standards
2. Background information about the composer and the music
3. Lesson #1: Focus on Musical Learning—lesson objectives focus primarily on developing the musical knowledge, skills, and/or behavior (i.e. performance) of the students.

4. Lesson #2: Focus on Arts-Integrated Learning—lesson objectives focus primarily on exploring the connections between the music and another content area in a way that is mutually reinforcing and leads to greater understanding in both.

What's the Big Idea?: Essential Questions for Integrated Instruction

As an inseparable part of the human experience, music provides an ideal opportunity to explore connections between various disciplines and examine a range of diverse experiences and knowledge. The Philadelphia Orchestra School Concert program and this accompanying guide have been designed to encourage the use of orchestral music in your existing curriculum through interdisciplinary study. To this end, three essential questions connected to the theme of the School Concert have been established to support the integration of music with various subject areas across different grade levels.

To maximize the benefit of the concert experience for your students, use the following questions to frame student inquiry, guide open-ended discussion, and promote critical thinking in your classroom.

- 1.** How can various elements of music—rhythm, melody, dynamics, tempo, texture, and sound colors—reflect various elements of nature?
- 2.** How does music intersect with other art forms, like theater and visual art, to express different experiences and ideas about our planet?
- 3.** In what ways can music help us examine and understand other academic content areas, like science and technology, and help us explore important social issues and personal needs, such as conflict resolution, critical thinking, and creativity?

Learning Concepts as a Framework for Instruction

Instruction in music engages students in many forms of learning—broadening a foundation of knowledge, encouraging practical and collaborative behaviors, and shaping analytical thinking and aesthetic attitudes. The School Concert program and supplemental resources support these fundamental domains of learning and provide a framework to achieve specific learning objectives. The following learning concepts outline what your students should know and be able to do as a result of their concert experience and exposure to the instructional materials and strategies contained in this guide.

Through their participation in the Philadelphia Orchestra School Concert program Elements of the Earth, students will be able to:

1. Demonstrate understanding of rhythm, melody, dynamics, tempo, texture, and sound colors through singing, playing classroom instruments, composing, conducting, moving, analyzing aural examples, and using appropriate music vocabulary

2. Identify specific characteristics of music recognized as elements of nature **and describe** at least two examples from the five pieces presented in the program

3. Apply knowledge of musical concepts and vocabulary (e.g. dynamic changes) to the understanding of at least one other content area/social issue (e.g. in science, transfer of energy in a fire)

4. Recognize how composers use musical elements to express a characteristic sound, identifiable location, or particular emotion associated with their homeland

5. Explore the fundamentals of alchemy—an ancient tradition that believed the universe was made from five essential elements: earth, air, water, fire, and celestial space—**and discover** how alchemists were considered some of the world's first scientists

Additional Resources from The Philadelphia Orchestra

Resource Materials Online

Visit www.philorch.org/resources to access additional instructional resource materials referenced in this guide.

Teacher Workshops

Deepen your understanding of the music presented at the School Concert and investigate specific strategies for integrating orchestral music into your classroom at a Teacher Workshop. RSVP to education@philorch.org.

Wednesday, September 21, 2011
4:30-6:30 PM, Rendell Room
Kimmel Center for the Performing Arts

Wednesday, January 18, 2012
4:30-6:30 PM, Rendell Room
Kimmel Center for the Performing Arts

Orchestra Docent Program

Enhance the quality of the School Concert experience with a classroom visit from an Orchestra Docent. These knowledgeable volunteers help prepare students to attend the concert with a presentation designed to increase their knowledge and understanding of the music, musicians, and the concert hall. Docent visits are free of charge and available to school groups who purchase 25 tickets or more. Send an e-mail request to education@philorch.org if you did not indicate your interest when ordering your tickets.

Curriculum Connections

The Philadelphia Orchestra works to align its School Concert program and supplemental materials with national and state academic content standards, especially those outlined by Pennsylvania's Standards Aligned System.

National Standards for Music Education

Published in 1994 by MENC: The National Association for Music Education, the national standards for music education offer a valuable framework for what students should know and be able to do in music at various levels in their education. Nine content areas, listed below, and their subsequent achievement standards define specific competencies students should reach at three educational levels: K-4, 5-8, and 9-12. Each lesson in this curriculum guide lists the corresponding national content and achievement standards.

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

View a complete list of achievement standards for each educational level by following the link for the complete National Standards for Arts Education document at www.menc.org/resources/view/national-standards-for-music-education.

Pennsylvania Academic Content Standards for Music

Like the national standards for music education, Pennsylvania's Arts and Humanities Standards, which include music, were generated by what students should know and be able to do at the end of different grade levels (in this case, grades 3, 5, 8, and 12). Because the arts and humanities are interconnected through the inclusion of history, criticism, and aesthetics, they are divided into the same four standards categories, shown below:

- 9.1 Production, Performance, and Exhibition of Dance, Music, Theatre, and Visual Arts
- 9.2 Historical and Cultural Contexts
- 9.3 Critical Response
- 9.4 Aesthetic Response

As with the national standards, each of the categories also contains a set of achievement standards that provide a basis of learning for sustained study in the arts. View the complete list of Pennsylvania academic standards for the arts and humanities by visiting the Department of Education website at www.pdesas.org/Standard/StandardsBrowser.



Pennsylvania Standards Aligned System: Curriculum Framework

The Department of Education recognizes that great school systems tend to have common characteristics, including clear standards for student achievement (outlined above) and a framework for curricular activities built around those standards. As an extension of the already-established academic content standards, the Standards Aligned System (SAS) contains these components as well as several others. Visit www.pdesas.org to become more familiar with this comprehensive approach to support student achievement in Pennsylvania.

The curriculum framework of the SAS specifies the topics in each subject area and at each grade level that should be taught to provide a sequential foundation of learning for students. Various elements form the structure of this framework and are defined below. Each of the lesson units in this curriculum guide outline the SAS components (and corresponding academic standards) satisfied by the information and activities in that section.

SAS Curriculum Framework Components

Big Ideas: Declarative statements that describe concepts that transcend grade levels and are essential to provide focus on specific content for all students

Concepts: Describe what students should know, key knowledge, as a result of instruction, specific to grade level

Competencies: Describe what students should be able to do, key skills and behaviors, as a result of instruction, specific to grade level

Essential Questions: Questions connected to the SAS framework that are specifically linked to the big ideas; they should assist in learning transfer

Vocabulary: Key terminology linked to the standards, big ideas, concepts, and competencies in a specific content area and grade level

Exemplars: Performance tasks that can be used for assessment, instruction, and professional development; exemplars provide educators with concrete examples of assessing student understanding of the big ideas, concepts, and competencies

New Jersey and Delaware Academic Standards for Music

Academic content standards in New Jersey and Delaware support the vision that instruction in the arts must be a part of a comprehensive education that cultivates essential skills and abilities in the 21st century. Please refer to Appendix A for a list of the New Jersey and Delaware standards satisfied by the Philadelphia Orchestra School Concert program, Elements of the Earth.

For more information about the State of New Jersey Department of Education Core Curriculum Content Standards, please visit www.njcccs.org. Access information about the Delaware Department of Education Content Standards and Recommended Curriculum at <http://tinyurl.com/3zcp7mm>.



Meet The Philadelphia Orchestra

The Philadelphia Orchestra has been entertaining and educating youth audiences for generations, beginning in 1921 when conductor Leopold Stokowski began his series of Children's Concerts. The tradition continues with this year's School Concert series and the talented musicians and guest artists who will inspire your imagination.

A History of The Philadelphia Orchestra

The Philadelphia Orchestra is among the world's leading orchestras. Renowned for its artistic excellence since its founding in 1900, the Orchestra has excited audiences with thousands of concerts in Philadelphia and around the world.

Artistic Leadership

With only seven music directors throughout more than a century of unswerving orchestral distinction, the artistic heritage of The Philadelphia Orchestra is attributed to extraordinary musicianship under the leadership and innovation of Fritz Scheel (1900-07), Carl Pohlig (1907-12), Leopold Stokowski (1912-41), Eugene Ormandy (1936-80), Riccardo Muti (1980-92), Wolfgang Sawallisch (1993-2003), and Christoph Eschenbach (2003-08).

After 30 years of a celebrated association with The Philadelphia Orchestra, Charles Dutoit continues the tradition as chief conductor. With the 2012-13 season, the Orchestra honors Mr. Dutoit by bestowing upon him the title conductor laureate. July 2010 marked the 30th anniversary of his debut with the Orchestra and since those first appearances, Mr. Dutoit has led hundreds of concerts in Philadelphia, at Carnegie Hall, and on tour, as artistic director of the Orchestra's summer concerts at the Mann Center for the Performing Arts, artistic director and principal conductor of the Orchestra's summer residency at the Saratoga Performing Arts Center, and now as chief conductor. His role as conductor laureate extends this strong and steadfast relationship.

In June 2010 Yannick Nézet-Séguin was named the next music director of The Philadelphia Orchestra, immediately joining the Orchestra's leadership team as music director designate. Mr. Nézet-Séguin's leadership era as music director begins with the 2012-13 season.

Philadelphia is Home

The Philadelphia Orchestra annually touches the lives of more than one million music lovers worldwide, through concerts, presentations, and recordings. The Orchestra enjoys residence during the winter season (September–May) at the Kimmel Center for the Performing Arts, where it takes stage at

both the 2,500-seat Verizon Hall as well as in the 650-seat Perelman Theater for chamber music concerts. Its summer schedule includes an outdoor season at the Mann Center for the Performing Arts as well as free Neighborhood Concerts throughout Greater Philadelphia.

The Philadelphia Orchestra can also be found year-round throughout the area with its many educational outreach and community partnership programs.

Performances throughout the U.S.

Beyond Philadelphia the Orchestra presents a series of concerts each year at New York's Carnegie Hall and a three-week residency at the Saratoga Performing Arts Center in Upstate New York. The ensemble also performs numerous concerts each year at the Bravo! Vail Valley Music Festival and regularly appears at the John F. Kennedy Center for Performing Arts in Washington, D.C.

Firsts and Foremost

The Philadelphia Orchestra has an unparalleled legacy of firsts. Signature to its reputation are world or American premieres of such important works as Mahler's *Symphony No. 8* ("Symphony of a Thousand"), Stravinsky's *The Rite of Spring*, Schoenberg's *Gurrelieder*, Rachmaninoff's *Symphonic Dances*, and Barber's *Violin Concerto*.

The Philadelphia Orchestra's tour history is characterized by landmark events. In 1936 the Orchestra became the first American orchestra to undertake a transcontinental tour; in 1949 it toured Great Britain as the first American orchestra to cross the Atlantic after World War II; in 1973 it became the first American orchestra to perform in the People's Republic of China; and in 1999 it became the first American symphony orchestra to visit Vietnam.

On its 2010 Tour of Asia, the Orchestra was received with great enthusiasm in China, Japan, and Korea, marking another important milestone in its storied history of ambassadorship through powerfully uniting music.

Reaching Audiences through Ever-Evolving Media

The Orchestra also boasts an extraordinary record of media firsts. It was the first symphonic orchestra to make electrical recordings (in 1925), the first to perform its own commercially sponsored radio broadcast (in 1929), the first to perform on the soundtrack of a feature film (Paramount's *The Big Broadcast of 1937*), the first to appear on a national television broadcast (in 1948), and the first major orchestra to give a live cybercast of a concert on the internet (in 1997). The Orchestra also became the first major orchestra to multi-cast a concert to large-screen venues through the Internet2 network.

The Philadelphia Orchestra announced a collaboration with SpectiCast in June 2009 that enables the broadcast of select Orchestra concerts to private theaters and auditoriums, including senior living communities and colleges and universities. In January 2010 the Orchestra formed a new distribution partnership with IODA, through which live recordings are now made available on popular digital music services such as iTunes, Amazon, Rhapsody, eMusic, and HDtracks, among others.

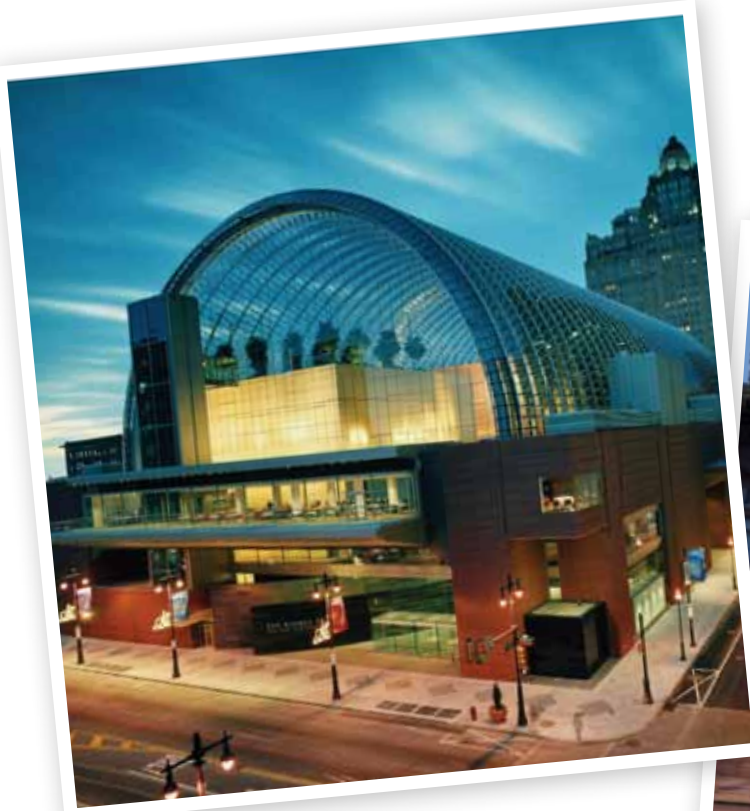
For more information on The Philadelphia Orchestra, please visit www.philorch.org.

The Homes of The Philadelphia Orchestra

The Kimmel Center for the Performing Arts hosts the Orchestra's home subscription concerts, as well as its concerts devoted to youth and family audiences. The Center includes two performance spaces, the 2,500-seat Verizon Hall, designed and built especially for the Orchestra, and the 650-seat Perelman Theater for chamber music concerts. Designed by architect Rafael Viñoly along with acoustician Russell Johnson of Artec Consultants Inc., the Kimmel Center provides the Orchestra with a state-of-the-art facility for concerts, recordings, and education activities.

The Academy of Music opened in 1857 and is the oldest grand opera house in the United States still used for its original purpose. Modeled on Italy's famous La Scala in Milan, the Academy quickly became America's most prestigious opera house, for a time rivaling New York's competing offerings. Designated a National Historic Landmark in 1963, the Academy of Music has benefited from millions of dollars raised by the Restoration Fund for the Academy of Music for various renovations and restorations during the past 50 years.

The Kimmel Center for the Performing Arts and the historic Academy of Music (where the Orchestra performed for 101 seasons) are operated together as a single cultural facility by Kimmel Center, Inc. The Philadelphia Orchestra Association continues to own the Academy of Music, as it has since 1957, and the Orchestra performs there at the highly anticipated Academy Anniversary Concert and Ball every January.



The Kimmel Center



The Academy of Music

Musicians of The Philadelphia Orchestra

Season 2011-12

Charles Dutoit

Chief Conductor
Walter and Leonore Annenberg Chair

Yannick Nézet-Séguin

Music Director Designate

Wolfgang Swallisch

Conductor Laureate

Cristian Macelaru

Assistant Conductor

First Violins

David Kim, Concertmaster
Dr. Benjamin Rush Chair
Juliette Kang,
First Associate Concertmaster
Joseph and Marie Field Chair
Marc Rovetti, Acting Associate
Concertmaster
Herbert Light
Larry A. Grika Chair
Barbara Govatos
Wilson H. and Barbara B. Taylor Chair
Herold Klein
Jonathan Beiler
Hirono Oka
Richard Amoroso
Robert and Lynne Pollack Chair
Yayoi Numazawa
Jason De Pue
Lisa-Beth Lambert
Jennifer Haas
Miyo Curnow
Elina Kalendareva
Daniel Han
Noah Geller

Second Violins

Kimberly Fisher, Principal
Peter A. Benoliel Chair
Paul Roby, Associate Principal
Sandra and David Marshall Chair
Dara Morales, Assistant Principal
Philip Kates
*Mitchell and Hilarie Morgan Family
Foundation Chair*
Louis Lanza
Booker Rowe

Davyd Booth
Paul Arnold
Lorraine and David Popowich Chair
Yumi Ninomiya Scott
Dmitri Levin
Boris Balter
Jerome Wigler
William Polk
Amy Oshiro-Morales

Violas

Choong-Jin Chang, Principal
Ruth and A. Morris Williams Chair
Kirsten Johnson, Associate Principal
Kerri Ryan, Assistant Principal
Judy Geist
Renard Edwards
Anna Marie Ahn Petersen
Piasecki Family Chair
David Nicastro*
Burchard Tang
Che-Hung Chen
Rachel Ku
Marvin Moon
Jonathan Chu

Cellos

Hai-Ye Ni, Principal
Albert and Mildred Switky Chair
Efe Baltacigil*, Associate Principal
Yumi Kendall, Acting Associate Principal
Wendy and Derek Pew Foundation Chair
Richard Harlow
Gloria de Pasquale
Orton P. and Noël S. Jackson Chair
Kathryn Picht Read
Winifred and Samuel Mayes Chair
Robert Cafaro
Volunteer Committees Chair
Ohad Bar-David
Catherine R. and Anthony A. Clifton Chair
John Koen
Mollie and Frank Slattery Chair
Derek Barnes
Alex Veltman

Basses

Harold Robinson, Principal
Carole and Emilio Gravagno Chair
Michael Shahan, Associate Principal
Joseph Conyers, Assistant Principal
John Hood
Henry G. Scott
David Fay
Duane Rosengard
Robert Kesselman

*Some members of the string
sections voluntarily rotate seating
on a periodic basis.*

Flutes

Jeffrey Khaner, Principal
Paul and Barbara Henkels Chair
David Cramer, Associate Principal
Rachelle and Ronald Kaiserman Chair
Loren N. Lind
Kazuo Tokito, Piccolo

Oboes

Richard Woodhams, Principal
Samuel S. Fels Chair
Peter Smith, Associate Principal
Jonathan Blumenfeld
Edwin Tuttle Chair
Elizabeth Starr Masoudnia, English Horn
Joanne T. Greenspun Chair

Clarinets

Ricardo Morales, Principal
Leslie Miller and Richard Worley Chair
Samuel Caviezel, Associate Principal
Sarah and Frank Coulson Chair
Raoul Querze
*Peter M. Joseph and Susan Rittenhouse
Joseph Chair*
Paul R. Demers, Bass Clarinet

Bassoons

Daniel Matsukawa, Principal
Richard M. Klein Chair
Mark Gigliotti, Co-Principal
Angela Anderson
Holly Blake, Contrabassoon

Horns

Jennifer Montone, Principal
Gray Charitable Trust Chair
Jeffrey Lang, Associate Principal
Jeffry Kirschen
Daniel Williams
Denise Tryon
Shelley Showers

Trumpets

David Bilger, Principal
Marguerite and Gerry Lenfest Chair
Jeffrey Curnow, Associate Principal
Gary and Ruthanne Schlarbaum Chair
Robert W. Earley
Roger Blackburn

Trombones

Nitzan Haroz, Principal
Neubauer Family Foundation Chair
Matthew Vaughn, Associate Principal

Eric Carlson
Blair Bollinger, Bass Trombone
Drs. Bong and Mi Wha Lee Chair

Tuba

Carol Jantsch, Principal
Lyn and George M. Ross Chair

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson, Associate Principal
Patrick and Evelyn Gage Chair

Percussion

Christopher Deviney, Principal
Mrs. Francis W. De Serio Chair
Anthony Orlando, Associate Principal
Ann R. and Harold A. Sorgenti Chair
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Harps

Elizabeth Hainen, Principal
Patricia and John Imbesi Chair
Margarita Csonka Montanaro, Co-Principal

Librarians

Robert M. Grossman, Principal
Steven K. Glanzmann

Stage Personnel

Edward Barnes, Manager
James J. Sweeney, Jr.
James P. Barnes

*On leave



Meet the School Concert Conductor and Writer/Director



Cristian Macelaru Assistant Conductor

Cristian Macelaru begins his two-year tenure as assistant conductor of The Philadelphia Orchestra with the 2011-12 season. In this role, Mr. Macelaru conducts special non-subscription performances and covers concerts for Chief Conductor Charles Dutoit, Music Director Designate Yannick Nézet-Séguin, and many of the ensemble's guest conductors. A native of Romania, Mr. Macelaru comes to the Orchestra from the Shepherd School of Music at Rice University, where he served on the conducting staff and recently completed his Master of Music degree in conducting.

In recent seasons Mr. Macelaru was a conducting fellow at the Tanglewood Music Center and the Aspen Music Festival and served as assistant conductor at Dallas Opera. He made his Houston Grand Opera debut leading performances of Puccini's *Madame Butterfly* in the 2010-11 season. While completing his Bachelor of Music degree at the University of Miami, Mr. Macelaru was assistant conductor of the University of Miami Symphony, associate conductor of the Florida Youth Orchestra, conductor and founder of the Clarke Chamber Players, and concertmaster of the Miami Symphony. In 2006 he received a Master of Music degree in violin performance from Rice University, during which time he was also a member of the Houston Symphony.

A strong supporter of music education, Mr. Macelaru has served as a conductor with the Houston Youth Symphony, where he created a successful chamber music program. He is also the founder and artistic director of the Crialis Music Project, an organization aimed at giving young performers chances to perform side-by-side with professional musicians. Mr. Macelaru started studying violin at the age of six in his native Romania. After winning top prizes in the National Music Olympiad of Romania, he attended the Interlochen Arts Academy, where he furthered his studies in both violin and conducting. He resides in Philadelphia with his wife, Cheryl, and son, Benjamin.



Didi Balle Writer/Director

Didi Balle's credits as a playwright and director include many commissions, broadcasts, and productions of her work for the symphonic stage, radio, theater, musical theater, and opera. Her shows have been produced and performed by companies from the New York Festival of Song to the Manhattan Rhythm Kings, and by orchestras from the Baltimore Symphony to the City of London Sinfonia; in venues from Lincoln Center to the Barbican Center for the Arts in London; and broadcast live from the BBC to NPR.

Recent premieres of Ms. Balle's commissioned work as a writer and director include *CSI: Beethoven* with Marin Alsop and the Baltimore Symphony and a new symphonic play for actors and orchestra, *Analyze This: Mahler and Freud*, with the Baltimore Symphony at Meyerhoff Symphony Hall and the Strathmore Center for the Performing Arts. She is currently at work on new commissions for symphonic stage shows for the Baltimore Symphony.

Ms. Balle is the founding director of Symphonic Stage Shows, a new company that creates, produces, and packages innovative orchestral programming to engage loyal patrons, inspire new audiences, and enhance demographics. She received her M.F.A. from NYU's Tisch School of the Arts Music Theater Program where she was awarded the Oscar Hammerstein Scholarship as a playwright-lyricist. Her first writing job was co-writing a weekly radio musical-comedy serial with Garrison Keillor called *The Story of Gloria, a Young Woman of Manhattan*. Ms. Balle is a published writer and journalist and served as a contributing editor for the New York Times Syndicate for 13 years.

For more information, visit www.didiballe.com.

Lesson Unit: Let's Go to the Orchestra!

Before your students visit The Philadelphia Orchestra in person, introduce them to the instruments of the orchestra, essential elements of music, and proper concert etiquette with the lessons and activities in this unit.

Pennsylvania Standards Aligned System for Music Education

The lessons and activities in this unit satisfy the following components of the SAS music education curriculum framework for the following grades (Gr.):

Big Ideas

- The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced (Gr. 2-8)
- Artists use tools and resources as well as their own experiences and skills to create art (Gr. 2-8)

Essential Questions

- How do people talk about music? (Gr. 2)
- Who can create music? (Gr. 3)
- How can music tell a story? (Gr. 4)
- How can music communicate themes and ideas? (Gr. 5)

Concepts

- Musicians use the process of creating/recreating, rehearsing, reflecting, and revising to improve their skills (Gr. 3)

- Many different groups of voices and/or instruments can create music (Gr. 3)
- Different groups of voices and/or instruments have different sounds (Gr. 4)
- People use the elements and principles of music as tools for artistic expression (Gr. 6)

Competencies

- Articulate personal opinions of musical works using appropriate vocabulary (Gr. 2-3)
- Students will describe themes and ideas through listening and performance of a variety of musical styles (Gr. 5)

Working in Balance: The Instruments of the Orchestra

Rebecca Harris Philadelphia Orchestra Teaching Artist

Nicholas D'Orsaneo IV General Music Teacher, Cook-Wissahickon School, Philadelphia, PA

Lesson Objectives

As a result of this lesson, students will be able to:

- Define the following terms: orchestra, ensemble, instruments, strings, woodwinds, brass, percussion, conductor, timbre
- List the four primary classical elements of nature that appear in many ancient philosophies
- Recall the four instrument families of the orchestra and explain how each produces sound
- Analyze aural examples and describe the unique qualities of sound for each instrument family
- Compare and contrast two sets of information and examine the connections between them
- Identify the proper location for each instrument family in a Philadelphia Orchestra seating chart

Lesson Materials

- Chalk/white board or chart paper
- Paper and pencil for every student
- Colored pencils/markers
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device (optional)

See www.philorch.org/resources:

- Instrument cards
- Blank orchestra seating chart
- Picture of The Philadelphia Orchestra

Academic Standards

National Content Standards for Music

K-4: 6 b, c, d / 7 a / 8 a / 9 d

5-8: 6 a, b / 8 b

Pennsylvania Content Standards

Arts: 9.1.5 c / 9.2.5 i / 9.3.5 a

Other Disciplines: 1.6.5 a

Introduction

1. Ancient philosophers believed our world was made of four essential elements—earth, air, water, and fire. Symphonic Earth explores each of these elements as well as a fifth—space—from a musical point of view.

2. Introduce these four elements to students and ask them to describe what comes to mind for each one. Record their thoughts using a graphic organizer like the one below.

Responses might include:

| AIR | EARTH | FIRE | WATER |
|-----------------|-------------------|--------------------|--------------------|
| Wind | Dirt, wood, rock | Heat, passion | Wet, fluid, liquid |
| Light, breezy | Foundation | Hot, burning | Flowing |
| Breathe, oxygen | Forest, trees | Spirited, exciting | Heavy, powerful |
| Blusters, blows | Stability, warmth | Pulse, dynamic | Damp, drowned |
| Rage, howl | Rich, dark, mud | Untamed | Rainy, soaked |

Development

3. Have students listen to a recording of The Philadelphia Orchestra playing the “Ritual Fire Dance” (3:45-end) while displaying a picture of the Orchestra.

4. Based on what they’ve heard and what they already know, have students create a definition for the term orchestra as a class (see glossary for reference). Key words should include: performing, ensemble, instrumental (made of instruments), four sections/families, strings, woodwinds, brass, percussion, and conductor.

5. Share that the instruments of the orchestra make sounds in many different ways. Some of them need air to make a sound, some need to be hit or scraped, and others have strings that are plucked or bowed.

6. List the four families of the orchestra on the board/chart paper and, using instrument cards that have been shuffled, have them put each instrument into the appropriate family using what they know about each group (see below for reference information).

Strings: strings are bowed or plucked

Woodwinds: air blown into a reed or a mouthpiece

Brass: player buzzes their lips on a circular mouthpiece

Percussion: instruments are struck, scraped, or shaken

| STRINGS | WOODWINDS | BRASS | PERCUSSION |
|-------------|----------------|-------------|-------------------|
| Violin | Flute, Piccolo | French horn | Snare, bass drum |
| Viola | Oboe | Trumpet | Timpani |
| Cello | English Horn | Trombone | Triangle, Cymbals |
| Double Bass | Clarinet | Tuba | Xylophone |
| Harp | Bassoon | | Piano |



7. As the classical elements work together to create balance in nature, the instrument families of an orchestra must also work together to create a balance of sound that combines their unique qualities.

8. Using the suggested excerpts below, ask students to identify the instrument family and describe the sounds they hear.

Suggested Excerpts

From School Concert repertoire on provided iTunes playlist

STRINGS: Falla, "Ritual Fire Dance" (0:45-1:01)

WOODWINDS: Smetana, "The Moldau" (0:00-1:02)

BRASS: Dvořák, Symphony No. 9, II. Largo (0:00-0:31)

From alternate repertoire

STRINGS: Beethoven, Symphony No. 7, IV. Allegro con brio (0:00-0:30)

WOODWINDS: Copland, *Appalachian Spring*, VII. Doppio movimento (0:00 - 1:03)

BRASS: Copland, *Fanfare for the Common Man* (1:39-1:56)

PERCUSSION: Tan Dun, *Internet Symphony No. 1* (0:00-0:40)

9. Record their thoughts using a graphic organizer like the one below.

| STRINGS | WOODWINDS | BRASS | PERCUSSION |
|--------------|-------------------|-----------------|------------------|
| Made of wood | Uses air | Uses air | Hitting, beating |
| Warm sound | Light, quick | Power, forceful | Alive, exciting |
| Lots of them | Higher sounds | Loud, strong | Different sounds |
| High and low | Floating, soaring | Regal, majestic | Wild, dancing |

10. Have students compare and contrast their instrument qualities chart with their element qualities chart. What similarities (and differences) do the students see? Are there any connections between them? Examples of potential associations and their statements might include:

Strings: made of wood from the **earth**; lots of string players provide a foundation for the orchestra; warm and dark sounds

Woodwinds: create light sounds using **air**; soaring melodies that float and dance; can sound like birds in flight

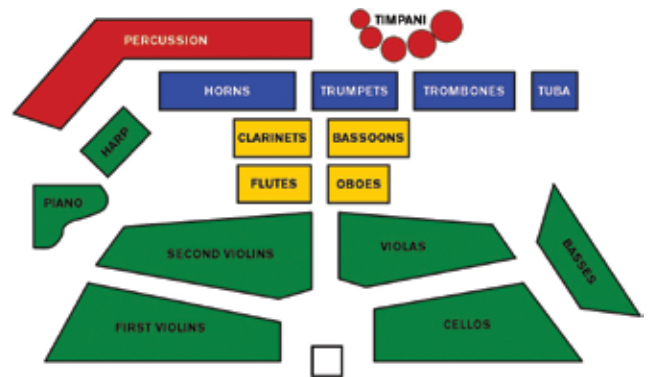
Brass: produce heavy, powerful sounds, fluid like **water**

Percussion: provide the pulse and passion as the **fire** of the orchestra; spirited and exciting sounds

Reflection/Conclusion

11. Have students agree on a connection between an instrument family and an element AND assign a color to each of the natural elements. For example: earth/strings/green, air/woodwinds/yellow, water/brass/blue, fire/percussion/red.

12. As a class, fill in the blank orchestra seating chart (see Online Resources) with the instruments of the orchestra. A sample completed chart is shown below:



13. Using colored pencils or markers, have students color in their charts using the colors they've assigned to each of the sections/elements.

Ideas for Differentiated Instruction

Adaptations:

- Provide students with completed graphic organizers for the natural elements and instrument families and focus discussion on the listening and compare/contrast components of the lesson.

Extensions:

- Integrate this lesson with activities in other content areas, such as language arts (construct poetry using words from the graphic organizers) or science (research the physics of the instrument families or acoustics and present findings).

Do You Speak Music?: Fundamentals of Music

Rebecca Harris Philadelphia Orchestra Teaching Artist

Lesson Objectives

As a result of this lesson, students will be able to:

- Define the following elements of music: melody, rhythm/beat, pitch, dynamics
- Employ the elements of music in the portrayal of a character
- Analyze the uses of elements of music aurally and demonstrate understanding through writing and drawing
- Differentiate between high and low pitch and relate the size of an instrument to its pitch level

Lesson Materials

- Chalk/white board or chart paper
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device
- Paper and pencil for every student

See www.philorch.org/resources:

- Instrument cards

Academic Standards

National Content Standards for Music

K-4: 2 a / 4 a / 6 a, b, c, d, e / 8 a, b

Pennsylvania Content Standards

Arts: 9.1.5 b, c, d, e / 9.2.5 k, l / 9.3. 5 b, d / 9.4.5 d Other

Disciplines: 1.6.5 a

Introduction

1. Prior to the start of the class, choose a character on which to base the lesson. This could be a character from a story the class is reading, someone they are studying in social studies, or a more general figure (e.g., old man or baby girl). It should be a character the students know well.

2. Introduce the character. Ask the students to describe what tools we can use to describe the character and make a list on the board/chart paper. For example:

- We can use **words** to describe the character
- We can draw a **picture** to show what we know about the character
- We can make a **sculpture** to represent the character

3. Remind students that music can be used to describe things, too. Explain that music is like a language, and today we will learn how to use some of its vocabulary words.

Development

4. Instruments and voices come in different sizes and make sounds that can be high or low or somewhere in between. The highness or lowness of a sound is called its **pitch**.

5. Listen to the beginning of Smetana's "The Moldau" (0:00-0:28). Does the instrument sound high or low? (A: High) Do you think the instrument that makes this sound is large, like a horse, or small, like a bird? (A: Small, show picture of the flute) Now, listen to an excerpt of Theofanidis's *Rainbow Body* (5:29-5:47). Are the sounds you hear high or low? (A: Low) Will this instrument be larger or smaller than the flute? (Larger, show picture of the trombone)

6. Small instruments have high voices, while large instruments have low voices.

Extension: Look at pairs of instrument cards (suggestions below). Have students name the instrument that makes the lower sound.

- Violin/Double Bass (Double Bass has the lowest voice)
- Trumpet/Tuba (Tuba has the lowest voice)
- Flute/Bassoon (Bassoon has the lowest voice)

7. When we thoughtfully put different pitches together, this is called a **melody**, and it's the element of music we most often whistle or sing. Sometimes we call a melody the "tune" and it can describe a character.

8. Listen to two different melodies (suggestions below). For each melody, ask the students to write about or draw the character they imagine is being described by the music.

Suggested Excerpts

- Dvořák, Symphony No. 9, II. Largo (0:47-1:41)
- Falla, "Ritual Fire Dance" (0:29-1:03)

9. The elements of music that make us want to dance are called the **rhythm** and the **beat**, it's how music moves over time.

10. Listen to an excerpt of Falla's "Ritual Fire Dance" (2:32-2:54). Help students gently tap the steady beat of this music on their laps.

11. Have students compare this example with the beginning of Theofanidis's *Rainbow Body*. Is the steady beat easy or hard to find? (A: Hard) How do you think the musicians stay together? (A: They need someone to lead them, like a conductor)

12. Ask students to describe the kind of movements they might make to the rhythm of the music they've heard.

Extension: Allow students to demonstrate their movements to the music.

13. Ask the children to identify times when they talk quietly (whispering a secret, comforting someone, trying not to wake someone up) and when they talk loudly (when they are angry, when they are scared). The volume of our voice expresses our feelings. Music also uses a wide range of volume; this element is called **dynamics**.

14. Listen to the end of Falla's "Ritual Fire Dance" (4:03-end). How would you describe the dynamic of this music? What emotions are being expressed? Listen to the end of the "Largo" excerpt from Dvořák's Symphony No. 9 (4:25-end) and ask students the same questions.

Reflection/Conclusion

15. Remind the class of the character from the beginning of the lesson. Ask students to imagine they are composing a piece of music that describes this character.

16. Help students describe how they would use each element of music to portray the character, and why they made those choices. You may wish to use the board/chart paper to record their ideas. For example:

Character: Spiderman

Melody: dramatic leaps, moves in large bounds

Rhythm/Beat: fast moving, uneven to show the way in which he moves

Pitch: low, because he is a man and speaks with a low voice

Dynamic: loud, because he is powerful and heroic

Ideas for Differentiated Instruction

Extensions:

- Have students complete the reflection independently and choose their own character.
- Encourage students to use more specific music vocabulary to describe their imaginary composition. See glossary for additional terms.
- Have students use classroom instruments to compose and perform a short piece that describes their characters.

A Virtual Trip to the Orchestra

Elizabeth McAnally Choral/General Music Teacher, Woodrow Wilson Middle School, School District of Philadelphia, PA

Lesson Objectives

As a result of this lesson, students will be able to:

- Demonstrate and describe appropriate audience behavior for an orchestral concert
- Define vocabulary such as concert etiquette, conductor, concertmaster, usher, tune

Lesson Materials

- Chalk/white board or chart paper
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device

Academic Standards

National Content Standards for Music

K-4: 6 c / 9 d, e

Pennsylvania Content Standards

Arts: 9.1.5 c, i / 9.2.5 h, k / 9.4.5 c

Introduction

1. Explain to students they will soon be attending a field trip to hear The Philadelphia Orchestra present its annual School Concert. Remind students the date of their trip and the deadline for returning permission slips.

2. Allow students to work in pairs to make predictions about one or more of the following questions about the concert

they're attending: A. What will you see? B. What will you hear? C. What will you do? Using the board/chart paper; record the responses and save for the end of the lesson.

3. Help students create a list of questions they have about the Orchestra and/or the concert. Post the questions in the classroom so students can add the answers they discover during preparatory and follow-up lessons.

Development

4. Discuss with students that different events and locations have different standards and expectations of behavior. Ask students to pantomime or describe appropriate behavior for the lunchroom, the schoolyard, a football or baseball stadium, and their own living room.

5. Explain to students that they will be acting out proper concert etiquette, or appropriate behavior, for an orchestra concert. Divide the class into two equal groups and assign the role of *audience* to one group and *orchestra* to the other group. Arrange desks/chairs so that the *audience* and *orchestra* are facing each other.

6. Choose a volunteer to be the *conductor* (person who leads a performing ensemble) and another to be the *concertmaster* (leader of the first violin section). Ask those students to stand offstage. Select one or two other students to be *ushers* and have them stand at the door.

7. Ask the *audience* to line up at the door and imagine they have just left their school bus and have arrived at the Kimmel Center. Have the *ushers* show the audience to their seats. Remind the *audience* they may only whisper or speak very quietly while waiting for the concert to begin.

8. Explain that before the concert begins, the *orchestra* members will be onstage, warming up on their instruments. Encourage the *orchestra* to choose an instrument and pantomime playing it.

9. Ask the *ushers* to turn the classroom lights off and on, and remind students that when the lights in the concert hall are lowered, the concert is about to begin. Talking is no longer appropriate.

10. Direct the *concertmaster* to enter the stage and bow, while the *audience* applauds politely. Explain that the *concertmaster* will give the signal to the first chair, or principal, oboe player to *tune*, so that all of the notes of the *orchestra* will match and sound good when they play together. The musicians need to be able to hear each other while tuning, so it's important for the audience to be very quiet.

11. Have the *conductor* enter the stage and bow, while the *audience* again applauds respectfully. Remind students that a *conductor* uses gestures to lead the *orchestra*, and the music is not completely finished until the *conductor* lowers his/her arms.

12. Ask the *conductor* to pantomime leading the *orchestra* while students listen to a short excerpt of the end of a piece from the School Concert playlist. Challenge the *audience* not to be tricked into applauding before the *conductor* lowers his/her arms.

13. Remind students when the concert is over, they should remain quietly in their seats and wait for instructions about exiting the concert hall to find the bus.

14. Congratulate students for learning appropriate behavior for an orchestra concert and remind them they will demonstrate their knowledge during the field trip.

Reflection/Conclusion

15. After returning desk/chairs to their places, choose students to read aloud the predictions generated to questions A, B, and C at the beginning of the lesson. Ask the class to determine if their predictions were accurate and help them make any corrections or additions as needed.

16. Ask another student to read aloud the list of questions they created. Write in any answers they discovered during the lesson. Tell students they can add answers during other preparatory lessons and after they return from the concert. You may also decide to challenge students to find the answers to questions by asking parents, going to the library, or researching on the internet.

Ideas for Differentiated Instruction

Adaptations:

- Pair struggling students with a partner while answering questions A, B, and C.

Extensions:

- Encourage students to write a short story or draw a picture that describes a trip to the orchestra and display their work in the classroom.
- Help students apply concert etiquette to assembly programs or performances at your school.



Website Detectives

Elizabeth McAnally Choral/General Music Teacher, Woodrow Wilson Middle School, School District of Philadelphia, PA

Lesson Objectives

As a result of this lesson, students will be able to:

- Navigate the websites of The Philadelphia Orchestra and The Kimmel Center for the Performing Arts
- Explain how to acquire tickets for a Philadelphia Orchestra concert
- Retrieve and discuss information about The Philadelphia Orchestra and its primary performance venue that increases their access to performances of the Orchestra

Lesson Materials

- Computer and projector OR interactive whiteboard (such as SMART board)
- One computer for every two students (or copies of information from the internet)
- Pencil for every student

See www.philorch.org/resources:

- “By the Numbers” worksheet
- “Let’s Go to the Orchestra!” worksheet

Academic Standards

National Content Standards for Music

K-4: 6 c / 9 d, e

Pennsylvania Content Standards

Arts: 9.1.5 c, l, k / 9.2.5 h, k / 9.4.5 c

Other Disciplines: 1.2.5 a / 1.6.5 f / 3.7.4 e

Introduction

1. Using a computer and projector OR interactive whiteboard, help students become familiar with The Kimmel Center for the Performing Arts by taking a virtual tour: www.kimmelcenter.org/facilities/tour/. If appropriate, allow volunteers to choose an area of the Kimmel Center and use the mouse to explore.
2. Share with students that the Kimmel Center is the primary home of The Philadelphia Orchestra; however, it also performs at the Academy of Music (its first home, for 101 seasons), the Mann Center (an outdoor amphitheater, during the summer), and many other venues throughout the world.

Development

3. Distribute a “By the Numbers” worksheet to each student and allow students to work in pairs to complete the puzzle about the Kimmel Center. The worksheet and answer key, as well as information about where answers are located, are available at www.philorch.org/resources.
4. A second puzzle, “Let’s Go to the Orchestra!,” is also available and focuses on the experience of attending a Philadelphia Orchestra concert. Have students use www.philorch.org to find the answers to this worksheet.
5. Allow students to choose a puzzle, complete both puzzles, or use the second puzzle for a separate lesson.

Reflection/Conclusion

6. Using the computer and projector OR interactive whiteboard, show students how to visit The Philadelphia Orchestra’s website to find information about concert dates and tickets. Ask them

to explore the site and find the name of the Family Concert on Saturday, April 14, 2012. (A: The Composer Is Dead)

7. Remind students that everyone is welcome at the Orchestra, and they can attend a concert with their family by following these same steps with their parents or guardians.
8. If time allows, show students the time-lapse video of the construction of the Kimmel Center: www.kimmelcenter.org/building/timelapse.php. Explain to students that the Kimmel Center is considered to be one of the world’s best performing venues, right here in our own city!

Ideas for Differentiated Instruction

Adaptations:

- Provide a word bank of answers for students to use while completing the “Let’s Go to the Orchestra!” worksheet. Include other options than just the puzzle’s answers.
- Complete the website puzzles together as a class.

Extensions:

- Encourage older students to create their own puzzles using information found at The Philadelphia Orchestra’s and Kimmel Center’s websites.
- Have students create a PowerPoint slideshow about The Philadelphia Orchestra and its performance venues.

Fire: Rhythm of the Earth

Manuel de Falla “Ritual Fire Dance,” from *El amor brujo*

Pennsylvania Standards Aligned System for Music Education

The lessons and activities in this unit satisfy the following components of the SAS music education curriculum framework for the following grades (Gr.):

Big Ideas

- The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced (Gr. 2-8)
- Artists use tools and resources as well as their own experiences and skills to create art (Gr. 2-8)
- The arts provide a medium to understand and exchange ideas (Gr. 2-8)
- Humans have expressed experiences and ideas through the arts throughout time and across cultures (Gr. 2-8)
- People use both aesthetic and critical processes to assess quality, interpret meaning, and determine value (Gr. 2-8)

Essential Questions

- How can people use found objects to make music? (Gr. 2)
- How can music notation be used to share rhythms and melodies? (Gr. 2)
- How do people talk about music? (Gr. 2)
- How can music notation allow people to share ideas? (Gr. 3)
- How do people talk about music when they have different opinions? (Gr. 3)
- How can music tell a story? (Gr. 4)
- How can music communicate themes and ideas? (Gr. 5)
- How do people use music? (Gr. 6)
- How can music be combined with other art forms? (Gr. 7)
- How are the elements of music shared through notation? (Gr. 8)

Concepts

- People can use voices, instruments, and found objects to make music (Gr. 2)
- Music notation can be used to share rhythms and melodies (Gr. 2)
- Many different groups of voices and/or instruments can create music (Gr. 3)

- Music notation is a written language that allows people to share ideas (Gr. 3)
- Different groups of voices and/or instruments have different sounds (Gr. 4)
- There are styles of music that are written to tell stories (Gr. 4)
- Pieces of music from one culture or time period often exhibit similar characteristics (Gr. 4)
- People can create music that reflects personal experiences (Gr. 5)
- There are styles of music that are specifically written to communicate themes and ideas (Gr. 5)
- People use the elements and principles of music as tools for artistic expression (Gr. 6)
- Music may be performed as a singular art form or in combination with the elements and principles of dance, theater, or visual arts (Gr. 7)

Competencies

- Move to and perform melodies in various forms (Gr. 2)
- Perform and improvise melodies and rhythms using voices, instruments, and found objects (Gr. 2)
- Notate simple rhythms and melodies (Gr. 2)
- Articulate personal opinions of musical works and respond to the opinions of others using appropriate music vocabulary (Gr. 2-3)
- Perform and describe music that tells a story (Gr. 4)
- Describe themes and ideas through listening and performance of a variety of musical styles, e.g., program music, theatrical music (Gr. 5)
- Create a work that integrates knowledge and ideas from different aspect of their lives (Gr. 6)



About the Composer



Manuel de Falla (1876-1946) was born in Cádiz, which is located on the southern coast of Spain in Andalusia, the second-largest autonomous community (or state). His early teacher in music was his mother, and at the age of nine, he was introduced to his first piano teacher. Beginning in 1902, Falla (pronounced “FAH-yuh”) studied

composition with Felipe Pedrell, who is credited as the founder of Spanish musical nationalism and inspired Falla’s interest in native Spanish music. In particular, Falla was strongly influenced by improvised flamenco songs of ancient Andalusian origin known as *cante jondo*. Affected greatly by the Spanish Civil War of 1936-39, the composer left for Argentina following dictator Francisco Franco’s victory and settled in the province of Córdoba until his death in November 1946.

About the Music

The idea to create the “opera-ballet” *El amor brujo* (which is generally translated as Love, the Magician) came from Pastora Imperio, one of the great Andalusian gypsy dancers of her time. She approached the Spanish poet and dramatist Gregorio Martínez Sierra about a stage work to be danced and sung by members of her family, many of whom were well-known interpreters of Andalusian music. Being from Andalusia himself, Falla was pleased by the idea. He listened attentively, along with Sierra, as Imperio and her mother sang songs and told folk stories that were used as inspiration for the final work.

The story of *El amor brujo* is set in Granada, located in Andalusia, and opens with a young and beautiful gypsy woman, Candelas, waiting for her beloved Carmelo. She “reads the cards” for a sign of her future, but the cards and the sound of the nearby sea foretell evil. Carmelo wants to marry Candelas, but the ghost of her dead husband, a brutal and wicked man, remains between them. In despair, Candelas throws incense on the fire and dances the “Ritual Fire Dance,” conjuring up the spirit of her former lover so that he may be distracted by the beautiful Lucia, a friend of Carmelo. Once the ghost has been driven away, Candelas and Carmelo are left in peace and are free to marry.

Falla composed *El amor brujo* from 1914 to 1916, and excerpts from the piece were first performed by The Philadelphia Orchestra in April 1922, conducted by Leopold Stokowski.

Listening Guide

Underlined terms can be found in the glossary at the back of this guide.

- 0:00 Trills in the violas and clarinet accentuate the rhythm of this dance
- 0:21 Ostinato accompaniment begins in cellos and piano
- 0:28 Theme 1 stated by the oboe
- 0:44 Theme 1 repeated by the oboe with the violins
- 1:19 Theme 2 stated by the horns and first violins
- 1:27 Theme 2 repeated (echoed) in the flutes
- 1:42 Theme 3 stated by the flute and first violins
- 1:57 Theme 3 repeated (echoed) in a different key
- 2:24 Opening trills and ostinato return
- 2:39 Theme 1 appears again
- 3:28 Theme 2 appears again
- 3:51 Theme 3 appears again
- 4:04 Coda, featuring repeated rhythms and accented notes



Flamenco Fire

Helene Furlong General Music Teacher, Alexander Wilson School, Philadelphia, PA

Lesson Focus

Musical Learning: accent, flamenco rhythm, timbre

Lesson Objectives

As a result of this lesson, students will be able to:

- Define, read from notation, and perform an *accent*
- Define *timbre*, and aurally identify the timbres of the oboe, flute, and clarinet
- Define *flamenco*, perform a flamenco rhythm pattern from notation, and recognize the pattern when it occurs in another context
- Respond to music through movement

Lesson Materials

- Chalk/white board or chart paper
- iTunes playlist with recordings of School Concert repertoire

- CD/mp3 playback device
 - World map
 - Red, yellow, and orange fabric scarves or construction paper
 - Overhead projector (optional)
- See www.philorch.org/resources:
- Instrument cards for flute, oboe, and clarinet
 - Map of Spain (optional)
 - Informational handout (extension)

Academic Standards

National Content Standards for Music

K-4: 2 a, b, d / 5 a, c, d / 6 a, b, c, d, e / 8 b / 9 a, b

Pennsylvania Content Standards

Arts: 9.1.5 a, b, c, d, e / 9.2.5 a, c, g / 9.3.5 a, c

Introduction

1. Display the following rhythmic notation on the board/chart paper and clap these measures with the students.



2. Draw an *accent* mark (>) above the first beat in measures two and four, and model this pattern for students by clapping accented beats louder. Ask students if all the beats sounded the same. (A: No, some were louder or had more force or energy) Have them recognize and identify that the louder notes are the ones with the marks above them.



3. Identify this mark as an *accent* and explain that this mark tells a musician to give the note more emphasis or stress. Have the students clap the pattern again, this time with the accents.

4. Once they can do this successfully, model the following: Clap the unaccented beats with your palms cupped (called “palmas coras” and abbreviated here as **C**) and the accented beats by hitting your cupped left hand with the three middle fingers of your right hand (called “palmas secas” and abbreviated here as **S**). NOTE: For younger students, use the more simple terms “cup” and “slap.”



5. Share with students that composer Manuel de Falla (pronounced “FAH-yuh”) was from the country of Spain. He was born in the city of Cádiz (“KAH-dees”) in the southern state of Andalusia (“and-a-loo-SEE-ya”). Have students find Cádiz, Spain, on a world map OR display the Map of Spain from the Resources section.

6. Growing up, Falla often heard the sounds of *flamenco*, which is a traditional style of song, dance, and guitar playing from Andalusia. The students just performed a rhythm popular in flamenco music, and Falla uses this pattern in his “Ritual Fire Dance.” Play a short excerpt (0:21-0:28) and have students listen for the flamenco rhythm.

7. Have students clap the flamenco rhythm while they listen to a longer excerpt of “Ritual Fire Dance” (0:21-1:03).

Development

8. Introduce some of the instruments featured in “Ritual Fire Dance” by displaying pictures of a flute, oboe, and clarinet. Listen to the following excerpts of the music and ask students to identify the instrument:

- Excerpt #1, 0:28-0:45, oboe
- Excerpt #2, 1:27-1:36, flute
- Excerpt #3, 2:06-2:12, clarinet

9. Ask students how they were able to identify the sound and how the instruments sound different from each other. Answers may include personal experience with the instrument, the flute has a higher pitch, the oboe has a nasal sound, and the clarinet has a wooden (or warmer) sound.



10. Identify this difference in sound as the instrument's *timbre* (pronounced "TAM-ber"), which can be defined as the unique quality or characteristic of an instrument's sound that makes it different from other instruments when playing the exact same note at the exact same volume.

11. Students are now ready to show what they've learned by listening and responding to rhythm and timbre in the music. Display the following directions on the board/chart paper or overhead projector for the students to listen for during "Ritual Fire Dance":

- Perform the hand clapping pattern when you hear the flamenco rhythm (0:21-1:02, 2:32-3:12)
- Wave one hand back and forth high in the air when you hear the *oboe* play by itself (0:29-0:44, 1:49-1:56, 2:05-2:06, 2:39-2:54)
- Wave both hands back and forth high in the air when you hear the *flute* play by itself (1:27-1:36, 3:36-3:45)
- Snap your fingers high in the air when you hear the *clarinet* play by itself (Main solo is from 1:27-1:36, but students may also hear the clarinet at 1:33-1:34 and 3:42-3:45)
- Pulse both hands high in the air when you hear loud *accents*, listen toward the end of the piece (4:14-4:28)

Reflection/Conclusion

12. Tell students they're now going to become gypsies and perform their own "Ritual Fire Dance." Have students stand in a circle, and hand out one scarf or one piece of construction paper to each student. Mix the colors among the students.

13. Amend the instructions above:

- Wave the **orange** scarf/construction paper high in the air when you hear the **oboe** play by itself
- Wave the **yellow** scarf/construction paper high in the air when you hear the **flute** play by itself
- Wave the **red** scarf/construction paper high in the air when you hear the **clarinet** play by itself

14. All other directions remain the same. Play the entire piece and have students perform their "Ritual Fire Dance."

15. Have students reflect on the lesson by answering the following questions on pieces of paper they'll turn in to you as they leave your class (Exit Slips):

- What is an *accent* in music? (A: Stress given to a particular note in music)
- What does an *accent* symbol look like? (A: >)
- How would you describe *timbre* to someone else? (Answers might include: it's how I can tell a flute and an oboe apart)
- What timbres did you hear in "Ritual Fire Dance"? (A: oboe, flute, clarinet, strings)

Ideas for Differentiated Instruction

Adaptations:

- Model movement activities for students
- In step 11, choose one or two items from the list for students to do. Repeat as often as time and interest allow and add new items from the list each time.
- Pair/group students so that special learners can benefit from the assistance of other students

Extensions:

- Teach students the following dance steps to accompany the *flamenco* rhythm pattern: tap the floor with the tip of the toe (**T**), strike the floor with the heel (**H**), and stamp the floor with the entire flat foot (**F**). NOTE: This pattern can be simplified by using just tip-toes for unaccented beats and a heavy foot stamp for the accented beats.



- Distribute the informational handout to students and allow them to work in pairs to discover information about the composer and the story of the ballet *El amor brujo* and the "Ritual Fire Dance." Encourage students to share what they've learned with the class.

- Visit www.philorch.org/resources for additional activity suggestions.



Playing with Fire

Helene Furlong General Music Teacher, Alexander Wilson School, Philadelphia, PA

Lesson Focus

Arts-Integrated Learning: transfer of energy, fire (science)

Lesson Objectives

As a result of this lesson, students will be able to:

- Define *dynamics*, *crescendo*, *decrescendo*, *forte*, and *piano*, and recognize and perform dynamic changes
- Define, recognize, and perform a *trill*
- Describe the transmission of energy to produce sound
- Describe the flow of energy in fire and compare it with the flow of energy in playing a musical instrument
- Evaluate music to determine how the classical element of fire is best portrayed in a piece of music

Lesson Materials

- Chalk/white board or chart paper
 - iTunes playlist with recordings of School Concert repertoire
 - CD/mp3 playback device
 - Pitched instruments (optional)
 - Non-pitched percussion instruments or found objects
- See www.philorch.org/resources:
- Various pictures of fire

Academic Standards

National Content Standards for Music

K-4: 1 a, b, e / 2 a, b, d, f / 3 d / 4 b, c / 5 c / 6 b, c, e / 8 b

Pennsylvania Content Standards

Arts: 9.1.5 a, b, c, e / 9.3.5 a

Other Disciplines: 3.4.4 a

Introduction

1. Write the words *fire*, *water*, *air*, *earth*, and *space* on the board/chart paper. Before listening to an excerpt of “Ritual Fire Dance” (0:00-1:03) by Manuel de Falla, prompt students to evaluate which of these classical elements best describes the music and why. Record responses on the board. Answers may include the opening trills, percussive rhythms, and change in dynamics.

2. Explain that composers often use music to describe natural elements, such as water, air, earth, and space. Ancient philosophers included fire as one of these natural elements, but it is actually a chemical reaction, in which there is a transfer of energy. In this lesson, students will focus on fire and create their own musical fire.

3. Ask students to think about what they’ve already learned about fire. What is needed to create a fire? Guide them to create the following triangle that illustrates the chemical reaction needed for fire to occur:



4. Oxygen in the atmosphere combines with a fuel (such as wood or gasoline) and comes in contact with a heat source (a match, lightning, friction). The result is a very hot fire.

5. Allow students to briefly discuss the following questions with a partner, and then share with the class:

- Why are fires dangerous? (A: can destroy property, spread quickly, often difficult to extinguish or put out)
- What are some useful aspects of fire? (A: provide light and heat, useful for cooking, can be used to produce pottery, glass, steel)
- How can a fire be extinguished? (A: remove the fuel source, smother it, cover it with water, put special chemicals on it)

Development



6. Display various pictures of fire for the students to view (see Resources). Refer to the descriptions in step 1 and listen to the opening of “Ritual Fire Dance” again (0:00-0:22). Discuss which part of a fire these sounds might represent (e.g. striking of a match or a lone flame burning).

7. Explain that students are hearing a musical device known as a trill and write the definition on the board/chart paper: rapid alternation between one note and the note next to it. Further explain that this means moving quickly between one note and the note right next to it if you were looking at a piano keyboard.

8. Demonstrate using a pitched instrument or sing on “loo.” Help students perform a trill, either by taking turns on a pitched instrument or by singing on “loo.”

9. Define *dynamics* as a variation in force or intensity. In music, this means a change in volume. Explain that musicians use

Italian words to give musical directions, such as the ones in the chart below, which you could display on the board:

| ITALIAN | ENGLISH | SYMBOL |
|-------------|----------------------|---|
| Fortissimo | Very loud | <i>ff</i> |
| Forte | Loud | <i>f</i> |
| Mezzo forte | Medium loud | <i>mf</i> |
| Mezzo piano | Medium soft | <i>mp</i> |
| Piano | Soft | <i>p</i> |
| Pianissimo | Very Soft | <i>pp</i> |
| Crescendo | Gradually get louder |  |
| Decrescendo | Gradually get softer |  |

10. Have students listen to section 1:03-2:03 of the music and raise their hands when they hear a *crescendo* and lower their hands when they hear a *decrescendo*. How would they describe these changes in dynamics using the fire triangle? (A: crescendo is like adding fuel to the fire and decrescendo is like subtracting fuel from the fire) Ask students which fire picture best fits with this section of the music and record their responses, ideally beside each picture.

11. Have students demonstrate *crescendo* and *decrescendo* while singing “loo” or an easy melody, like “Mary Had a Little Lamb,” while raising and lowering their hands. When their hands are raised, they should sing *forte* and when they’re lowered, they should sing *piano*. Model and lead the first time through, and then have students take turns being the “conductor.”

12. Ask students the following questions:

- Which dynamic level used more of their energy (A: forte).
- How would we increase the intensity of a fire? (A: you get more energy by adding more fuel or oxygen)
- How would we increase the dynamic level or intensity if you were playing a musical instrument? (A: you get more energy by putting more air into a brass or woodwind instrument, by putting more pressure on the bow of a string instrument, or by striking a percussion instrument with more force)

13. Listen to section 1:03-2:03 again and have students repeat raising and lowering their hands to show changes in dynamics. Ask them to also focus on the musicians adding or subtracting their fuel/energy during these changes.

14. Listen to the end of the piece (4:14-4:28). Which fire

picture corresponds with this section? (A: putting the fire out) How did the musicians use dynamics to represent “putting out the fire”? (A: using very loud, or accented, notes to smother the flames)

Reflection/Conclusion

15. Divide students into groups of three or four. Provide them with a sampling of classroom instruments, “found” objects (such as aluminum pie pans, kitchen whisks, desk items, etc.), or body percussion (clapping, snapping, stomping, etc.) so they can create a “musical fire.” Allow each group to perform their composition for the class and for assessment. Each “musical fire” should:

- Include at least one trill (on a pitched instrument or sung)
- Start with a “spark” (heat) that creates the fire
- Show the addition and subtraction of fuel to the fire (dynamic changes)
- Conclude with the fire being extinguished
- Provide a written description/notation of their piece (for assessment)

16. Have students reflect on the lesson as they listen to the beginning of “Ritual Fire Dance” (0:00-1:03). Have students answer the following questions aloud as a class or on pieces of paper they’ll turn in to you as they leave your class (Exit Slips):

- How does a fire create and transfer energy? (A: by using fuel, oxygen, and heat)
- How did you create and transfer energy in your “musical fire”? (A: using oxygen to create sound and adding or subtracting energy with changes in dynamics)
- What is a trill? (A: rapid alternation between one note and the note adjacent to it)
- Name one thing you liked about another group’s “musical fire.”

Ideas for Differentiated Instruction

Adaptations:

- Pair/group students so that special learners can benefit from the assistance of other students.

Extensions:

- Allow students to improvise on the recorder, using trills and dynamic changes.
- Have students create visual charts of their “musical fires.”
- Incorporate fire safety with discussions and research.
- Create a video recording and/or a podcast of the “musical fires.”



Water: Texture of the Earth

Bedřich Smetana “The Moldau,” from *Má vlast* (excerpt)

Pennsylvania Standards Aligned System for Music Education

The lessons and activities in this unit satisfy the following components of the SAS music education curriculum framework for the following grades (Gr.):

Big Ideas

- The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced (Gr. 2-8)
- Artists use tools and resources as well as their own experiences and skills to create art (Gr. 2-8)
- The arts provide a medium to understand and exchange ideas (Gr. 2-8)
- Humans have expressed experiences and ideas through the arts throughout time and across cultures (Gr. 2-8)
- People use both aesthetic and critical processes to assess quality, interpret meaning, and determine value (Gr. 2-8)

Essential Questions

- How can people use found objects to make music? (Gr. 2)
- How can music notation be used to share rhythms and melodies? (Gr. 2)
- How do people talk about music? (Gr. 2)
- How can music notation allow people to share ideas? (Gr. 3)
- How can music tell a story? (Gr. 4)
- Why do people create music based on their personal experiences? (Gr. 5)
- How can music communicate themes and ideas? (Gr. 5)
- How do people use music? (Gr. 6)
- Why do people create music to illustrate different aspects of their lives? (Gr. 6)
- How are the elements of music shared through notation? (Gr. 8)

Concepts

- People can use voices, instruments, and found objects to make music (Gr. 2)
- Music notation can be used to share rhythms and melodies (Gr. 2)
- Many different groups of voices and/or instruments can create music (Gr. 3)
- Music notation is a written language that allows people to share ideas (Gr. 3)
- Different groups of voices and/or instruments have different sounds (Gr. 4)
- There are styles of music that are written to tell stories (Gr. 4)
- People can create music that reflects personal experiences (Gr. 5)
- There are styles of music that are specifically written to communicate themes and ideas (Gr. 5)
- People use the elements and principles of music as tools for artistic expression (Gr. 6)
- People can create music that illustrates different aspects of their lives (Gr. 6)
- Personal experiences influence a person's response to works of art (Gr. 7)

Competencies

- Articulate personal opinions of musical works and respond to the opinions of others using appropriate music vocabulary (Gr. 2-3)
- Perform and describe music that tells a story (Gr. 4)
- Create a musical work that tells a story about personal experiences (Gr. 5)
- Describe themes and ideas through listening and performance of a variety of musical styles, e.g., program music, theatrical music (Gr. 5)
- Create a work that integrates knowledge and ideas from different aspect of their lives (Gr. 6)

About the Composer



Known now as the Czech Republic, Bohemia was the homeland of two well-known classical composers, Antonín Dvořák and **Bedřich Smetana** (1824-84). A naturally gifted pianist, Smetana (pronounced “SMEH-tuh-nuh”) gave his first public performance at the age of six and eventually studied music theory and composition in the

capital city of Prague. He is remembered for developing a style of music that reflected an emerging Czech national spirit in a time of political change and upheaval in Europe. At the age of 50, Smetana experienced an illness that left him deaf virtually all at once, without much chance to grow accustomed to the possibility of total deafness (unlike Beethoven who experienced hearing loss over the course of a decade). Smetana died 10 years later on May 12, 1884, from what his family believed were complications of the same illness (syphilis) that left him deaf.

About the Music

Bedřich Smetana completed “The Moldau,” the second piece in his cycle of six symphonic poems *Má vlast* (My Homeland), in late 1874 shortly after deafness struck. “Moldau” is the German name for the Vltava, the longest river in Bohemia. For each of the six works of the cycle the composer provided a programmatic description, and his note for “The Moldau” reveals his passionate affection for the earthy, ancient richness of the Czech countryside:

Two springs gush forth in the shade of the Bohemian forest, the one warm and spouting, the other cool and tranquil. Their waves, joyously rushing down over their rocky beds, unite and glisten in the rays of the morning sun. The hurrying forest brook becomes the river Vltava, which grows to a mighty stream while flowing through Bohemia’s valleys: It flows through thick woods where the joyous noise of the hunt and the tones of the hunter’s horn are heard ever nearer and nearer...

“The Moldau” was premiered in Prague in April 1875 and first performed by The Philadelphia Orchestra in its inaugural season on December 14, 1900, conducted by Fritz Scheel.

Listening Guide

Underlined terms can be found in the glossary at the back of this guide.

- 0:00 Smooth running line in two flutes, at a piano dynamic level, representing the two springs
- 0:27 Two clarinets join the running line, also at piano, suggesting that the streams are growing stronger
- 0:42 Violas enter on the fifth (or dominant) scale degree, building a feeling of expectation
- 1:03 Arrival at the tonic, accented by pizzicato lower strings and triangle
- 1:10 River theme (in E minor): a songlike melody, smooth and stepwise, with longer notes providing a gentle, rocking motion; swirling notes act as accompaniment, adding depth to the river
- 2:12 River theme repeated, with the first violins joining the melody
- 3:13 Horns play accented repeated notes while triangle plays a tremolo, which represents hunting in the forest



Sound Sizes

Rebecca Harris Philadelphia Orchestra Teaching Artist

Lesson Focus

Musical Learning: dynamics, texture

Lesson Objectives

As a result of this lesson, students will be able to:

- Define and describe how *dynamics* and *texture* are used in composition
- Use musical vocabulary to describe the sounds they hear
- Demonstrate understanding of musical notation (crescendo, decrescendo) through application while listening
- Express the way music can be used to depict a visual image or object
- Interpret the imagery of “The Moldau” using understanding of *dynamics* and *texture*

Lesson Materials

- Chalk/white board or chart paper
 - iTunes playlist with recordings of School Concert repertoire
 - CD/mp3 playback device
 - Blank paper and pencil for each student
 - Classroom instruments (optional)
- See www.philorch.org/resources:
- Image of Empire State Building

Academic Standards

National Content Standards for Music

K-4: 1 c, e / 2 a, e / 3 d / 4 b, c / 5 c / 6 b / 8 a

Pennsylvania Content Standards

Arts: 9.1.5 a, b, c, e / 9.2.5 g

Introduction

1. Draw the following shape, a *crescendo* mark, on the board/chart paper:



2. Have students hum very softly, and tell them that as the lines get further apart, they are to get louder. While pointing to the *crescendo*, move your hand from left to right and have students follow the shape with their hum. Move your hand back and forth along the shape and have students match with the volume (dynamics) of their hum.

3. Draw the following shape, a *decrescendo* mark, on the board/chart paper and repeat the exercise:



4. Using both marks, repeat the exercise with a familiar song, such as “Mary Had a Little Lamb” or “Happy Birthday,” or sing on a neutral syllable like “loo.” Keep the shapes on the board for the duration of the lesson.

5. Now, sing the song again, starting with only one person. Point to students to join in one by one until all students are singing.

6. Ask students to describe what happened to the sound as more people joined. Have them discover that the *dynamics* (the volume, or amount of loudness or softness in music) got louder, because the sound grew stronger because the *texture* became more complex (more people were making sound).

7. Define *texture* in music as the number of musical lines being sung (or played) at the same time.

Development

8. Play the excerpt of Bedřich Smetana’s “The Moldau” and ask students to look at the two shapes on the board as they listen. Prompt: Which shape best represents the music they hear?

9. Ask students to share their answers. Establish that the music has a pattern of gradually getting louder. Ask: How is the composer making the sound grow? Have students discover that the music starts softly, played by two instruments (flutes), and gradually gets louder, played by the whole orchestra—the *texture* becomes more complex. The instruments also start by playing softly and gradually get louder.

10. Share with students that the name of this piece is “Vltava,” although it’s more commonly referred to as “The Moldau,” and was written by Czech composer Bedřich Smetana (BEH-dreek SMEH-tuh-nuh). It is a movement in the composer’s *Má vlast* (My Homeland) cycle and is meant to represent a large river in Smetana’s homeland of Bohemia, now known as the Czech Republic.

11. Show students a picture of the Empire State Building (see Resources) and have them look at the outline from top to bottom. If this were a sound, would it get softer or louder?

12. Allow students to work individually or in pairs and distribute classroom instruments, if available, or found objects.

13. Have students make the shape of the building using *dynamics*. When the width of the building is wide, use a loud dynamic. When it is narrow, use a soft dynamic. Follow the contour of the building.

14. Select three students to share their work with the class.

15. In small groups (4-5 members), have students use texture (number of instruments) to show the shape of the building. When the width is wide, use many instruments and sounds.



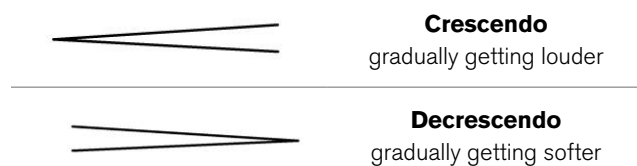
When it is narrow, use only a few. Have students use the objects around them, body percussion (claps, snaps, etc.) and voices, or classroom instruments.

16. Have groups share their work with the class.

17. Listen to an excerpt from “The Moldau” (0:50-1:55), and remind students that the piece is about a river. Based on the changes in *dynamics* and *texture*, do they think the river gets wider or narrower as it goes through the country?

Reflection/Conclusion

18. Refer to the signs from the beginning of class, and ask students what they think they mean in music. Give students the terminology for both signs and write these terms on the board/chart paper next to each shape:



Schuylkill Symphony

Rebecca Harris Philadelphia Orchestra Teaching Artist

Lesson Focus

Arts-Integrated Learning: geography, earth science

Lesson Objectives

As a result of this lesson, students will be able to:

- Name significant parts of a river: source, confluence, estuary
- Talk about their immediate habitat and surroundings: the Schuylkill River, the Appalachian Mountains, the Delaware River, the Atlantic Ocean
- Express understanding that composers and artists use their surroundings as inspiration for their work
- Create and perform an original work inspired by Smetana’s “The Moldau” and the Schuylkill River

Introduction

1. Provide students with a blank sheet of paper and a pencil and ask them to draw the shape of a river, as if they were drawing it on a map.

2. Inform students that they will hear a piece by Bedřich Smetana, a Czech composer who wrote music about the beautiful river, the Vltava, in his country. The river is also known as the Moldau.

19. Give a piece of blank paper and pencil to each student and ask students to create their own shape to represent a *texture* that gets gradually more complex (adding more instruments) or gradually less complex (fewer instruments) and to give it a name.

20. Have students share their drawings with the class and explain their shapes.

Ideas for Differentiated Instruction

Adaptations:

- All activities may be performed as a class.
- To explore and clarify texture, find different textures in the classroom: fabric, wood, glass, paper.

Extensions:

- Select students to conduct the activity in the introduction.
- Combine both *dynamics* and *texture* to depict the Empire State building. Create a composition based on the shape using found objects, voices, body percussion, and instruments, if available.
- Allow students to select their own building/structure to depict.

Lesson Materials

- Chalk/white board or chart paper
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device
- Blank paper and pencil for each student
- Classroom instruments (optional)

Academic Standards

National Content Standards for Music

K-4: 1 e / 2 a, e / 3 d / 4 b, c / 6 b / 8 b

Pennsylvania Content Standards

Arts: 9.1.5 a, b, d, e / 9.2.5 g

Other Disciplines: 3.1.4 a, c / 3.5.4 d / 4.1.4 a

3. Play the excerpt of “The Moldau,” from Smetana’s *Má vlast* (My Homeland). As they listen, students should draw the things they imagine seeing along the river on their paper.

4. Give the definition of a river: a natural body of water that flows into a lake or ocean.



Development

5. Share with students that we have a large river in our region of North America. Look at a map of the Schuylkill River. It is over 130 miles long and has its source in the Appalachian Mountains, flows through downtown Philadelphia, has a confluence (meeting of two or more bodies of water) with the Delaware River, and flows into its estuary at the Atlantic Ocean.
6. Tell the students that they are going to use music to explore the Schuylkill River. On the board/chart paper, draw the river and write the various parts of the river along the line: source in the Appalachian Mountains, flow through Philadelphia (past the Art Museum), joining the Delaware River, and its estuary into the Atlantic Ocean.
7. Divide the class into groups of 3 or 4 students. Give each group a piece of paper and a pencil. Appoint a scribe in each group.
8. Each group will be given one landmark on the river trail. Ask students to write down the sounds that are associated with their landmark. Ask them to think about how they could use found objects in their classroom, voices, body percussion, and any available classroom instruments to represent these sounds.
9. Ask students to work in their groups to create sound or music that represents their section of the river.
10. As a class, give a performance of your Schuylkill Symphony. Begin at the source of the river and go through each landmark in order.

Reflection/Conclusion

11. Remind students that “The Moldau” begins very softly, showing the fact that the river has its origin in two small springs. As the river grows in size, so does the music—more instruments play and they play more loudly.
12. Ask students to describe what happens at the very end of the river. (A: It eventually flows into the ocean)
13. Ask students to imagine they are Smetana. What kind of music would they write to depict the estuary of the river? Consider instrumentation, dynamics, tempo, and character. Have students interview each other to find out their ideas.
14. Share answers with the class.

Ideas for Differentiated Instruction

Adaptations:

- Complete all activities as a class.
- Select fewer landmarks along the river.

Extensions:

- Students can look up the definition of river on their own.
- For the introduction activity students can give reasons for their answers using musical vocabulary. For example: “I see fish in the water at the beginning, because the pizzicato of the stringed instruments reminds me of fish biting for food.”



Air: Dynamics of the Earth

Ludwig van Beethoven Fourth movement from Symphony No. 6 (“Pastoral”)

Pennsylvania Standards Aligned System for Music Education

The lessons and activities in this unit satisfy the following components of the SAS music education curriculum framework for the following grades (Gr.):

Big Ideas

- The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced (Gr. 2-8)
- Artists use tools and resources as well as their own experiences and skills to create art (Gr. 2-8)
- The arts provide a medium to understand and exchange ideas (Gr. 2-8)
- Humans have expressed experiences and ideas through the arts throughout time and across cultures (Gr. 2-8)

Essential Questions

- How can people use found objects to make music? (Gr. 2)
- How do people talk about music? (Gr. 2)
- Who can create music? (Gr. 3)
- How can music notation allow people to share ideas? (Gr. 3)
- How can music tell a story? (Gr. 4)
- Why do people create music based on their personal experiences? (Gr. 5)
- How can music communicate themes and ideas? (Gr. 5)
- How do people use music? (Gr. 6)
- Why do people create music to illustrate different aspects of their lives? (Gr. 6)
- How can music be combined with other art forms? (Gr. 7)
- How can music help us understand values and beliefs? (Gr. 7)
- How are the elements of music shared through notation? (Gr. 8)

Concepts

- People can use voices, instruments, and found objects to make music (Gr. 2)
- Many different groups of voices and/or instruments can create music (Gr. 3)
- Music notation is a written language that allows people to share ideas (Gr. 3)
- There are styles of music that are written to tell stories (Gr. 4)
- People can create music that reflects personal experiences (Gr. 5)
- There are styles of music that are specifically written to communicate themes and ideas (Gr. 5)
- People use the elements and principles of music as tools for artistic expression (Gr. 6)
- People can create music that illustrates different aspects of their lives (Gr. 6)
- Music can reflect and help us understand different values and beliefs (Gr. 7)

Competencies

- Articulate personal opinions of musical works and respond to the opinions of others using appropriate music vocabulary (Gr. 2-3)
- Perform and create music, focusing on the process of creating/recreating, rehearsing, reflecting, and revising (Gr. 3)
- Perform and describe music that tells a story (Gr. 4)
- Describe themes and ideas through listening and performance of a variety of musical styles, e.g., program music, theatrical music (Gr. 5)
- Create a work that integrates knowledge and ideas from different aspect of their lives (Gr. 6)
- Analyze music and lyrics to identify different values and beliefs that are represented in the music (Gr. 7)



About the Composer



Ludwig van Beethoven was born December 16, 1770, just 20 years after the death of Johann Sebastian Bach. Raised in Germany, Beethoven displayed great talent at an early age, but his father made life difficult by making young Ludwig practice long hours at the piano with hopes that he would earn money for the family as a child prodigy like Mozart.

At the age of 17, Beethoven escaped the watchful eye of his father and traveled to Vienna to study with Mozart, whose music had greatly influenced him. However, he was forced to return home shortly after to care for his dying mother. By the time he was able to return, Mozart had died, so Beethoven studied with Haydn instead. Beethoven's friend Count Waldstein said it best when he wrote in a letter, "You will receive the spirit of Mozart from the hands of Haydn."

As he approached the age of 30, Beethoven began to experience a constant humming and buzzing in his ears that made it difficult to hear, causing the composer great alarm. Trying hard to reverse the effects of his progressing disability, he visited doctors who tried various cures, including pouring milk and ground nuts into his ears as well as rubbing ointment on his arms to produce blisters that might drain infection. Beethoven used various methods to adapt to his situation, such as "ear trumpets," conical-shaped instruments that when held to the ear help amplify sound. He's even rumored to have removed the legs of his piano so that he could lay it and himself on the floor to feel the sound vibrations. Tragically, by his late 40s, Beethoven was completely deaf.

It was as he began to lose his hearing that Beethoven started writing his symphonies, displaying personal courage in opposition to an imposing challenge. With these large-scale musical works, the composer challenged tradition and explored different ways that instrumental music, without the benefit of lyrics, could communicate ideas, simulate drama, and evoke images for its listeners.

Beethoven died on March 26, 1827, in Vienna. We may never know if he achieved success in his art in spite of his disability or because of it. However, history is fortunate to have his letters, conversation books, and sketchbooks of musical notation to explore the heroic genius of this master composer.

About the Music

Ludwig van Beethoven gave this title to his Sixth Symphony: "Pastoral Symphony, or Recollections of Country Life." And unlike other labels of Beethoven's work put there by someone else (think: "Moonlight" Sonata), this title was intentional, publicly declared, and describes content that is specifically extramusical (think: "Tempest, storm"). However, this symphony isn't meant to be programmatic in the same way that Smetana's "The Moldau" tells a specific story of a great river. Beethoven famously noted that the "Pastoral" Symphony contained "more an expression of feeling than painting" and the title refers back to a tradition of giving symphonies a particular character (think: Haydn's "Surprise" Symphony).

The "Pastoral" Symphony is Beethoven's only symphony with five movements, and the last three lead one into the next, without pause. The fourth movement, "Tempest, storm," interrupts the peasant dance of the previous movement, and as the storm passes, it leads into the shepherds' hymn of the final movement. The "Pastoral" Symphony provides strong evidence of the importance and power of nature in Beethoven's life, confirmed in the composer's personal letters.

Beethoven composed the Sixth Symphony in 1808, and the piece received its first performance by The Philadelphia Orchestra in December 1901, conducted by Fritz Scheel.

Listening Guide

Underlined terms can be found in the glossary at the back of this guide.

- 0:00 Tremolos played pianissimo in the low strings (cellos and basses) rumble like low, quiet thunder
- 0:02 Upper strings (violins and violas) play quick (allegro), bouncy notes, sounding like raindrops
- 0:24 Crescendo signals that the storm is approaching
- 0:27 Tutti orchestra plays fortissimo—the storm has arrived! Timpani rumbles beneath.
- 0:43 Sforzando notes indicate claps of thunder, followed by rumbling thunder, and then more claps
- 1:15 The upper strings return with the rain, played piano, and this begins another (longer) crescendo
- 1:45 The storm returns in full fortissimo force as the upper strings play repeating descending figures
- 2:25 A big crash of thunder signals the climax of the storm, and following this, the crashes get softer
- 2:43 The music decrescendos and we hear the falling rain of the upper strings again, and as the storm passes, we heard the thunder of the timpani grow quieter and more distant
- 3:28 The sweet melodic notes of the oboes and flute indicate the return of the sun

It's Raining, It's Pouring!

Lisa Tierney General Music Teacher, James Dobson School, Philadelphia, PA

Lesson Focus

Musical Learning: analyzing and describing, composing, dynamics, conducting

Lesson Objectives

As a result of this lesson, students will be able to:

- Analyze a recording of a thunderstorm and determine the elements that comprise a storm
- Analyze a piece of classical music ("Tempest, storm," from Ludwig van Beethoven's Symphony No. 6) and compare it to the thunderstorm recording to discover how musical instruments can be used to create the same elements
- Synthesize their comparisons into an original composition to create their own musical thunderstorm
- Define the following musical terms for dynamics and integrate them into a performance: *pianissimo*, *piano*, *forte*, *fortissimo*, *crescendo*, *decrescendo*
- Conduct the class as an ensemble, using either a 4/4 pattern (as written in Beethoven's composition) or a 2/4 pattern (which may be easier for younger students)

Lesson Materials

- Chalk/white board or chart paper
 - iTunes playlist with recordings of School Concert repertoire
 - CD/mp3 playback device
 - Recording of a thunderstorm (available on iTunes or Amazon.com: *Thunderstorm Growing, Lightning, Huge Thunder & Rain 3* on Sound Effects Amazing Storms)
 - Recording of Variations on a Shaker Melody, from *Appalachian Spring*
- See www.philorch.org/resources:
- Instrument cards

Academic Standards

National Content Standards for Music





K-4: 2 e / 3 d / 4 c / 5 c / 6 b, c, d, e

Pennsylvania Content Standards

Arts: 9.1.5 a, b, c, e, h, j / 9.2.5 l / 9.3.5 a, b

Introduction

1. Ask students to close their eyes while listening to a recording of a thunderstorm. Ask them to think about where they could be, what could be going on around them, what they feel, and what they hear. Encourage students to share their answers with the class.
2. Explain that like in music we hear, dynamics (or volume) play a part in things we hear in our everyday lives. Ask students to form a small circle with their hands and explain that this small circle represents a very quiet sound. As the sounds the students hear get louder, their circles should get bigger. Recreate the chart below on the board/chart paper to reinforce student understanding.

| | | | |
|---|---|---|---|
| <i>pp</i> | <i>p</i> | <i>f</i> | <i>ff</i> |
|  |  |  |  |
| <i>pianissimo</i> | <i>piano</i> | <i>forte</i> | <i>fortissimo</i> |

3. Play the thunderstorm recording again and ask students to respond to the dynamics of the storm by changing the size of their circle with their hands.
4. Explain to students that as the music gradually grows louder

and their circles grow larger, this is called a *crescendo*. As the music gradually grows softer and their circles grow smaller, this is called a *decrescendo*. Write these words and their definitions below the dynamics chart.

5. When listening is complete, ask students to describe the movement of their hands as the storm progressed. Have volunteers use the dynamics chart to explain their answer. (*Piano* --> *crescendo* to *fortissimo* --> *decrescendo* to *piano*)

Development

6. Share with students that they are going to create their own "Dynamic Storm" using body percussion. On the board/chart paper, have students list four different events that occur during a thunderstorm. Refer to the earlier recording, as needed. Answers should include: rain, wind, thunder, and lightning.
7. Divide students into groups of four or five members.
8. Explain that, as they heard in Beethoven's music, composers can use instruments to create the sound of a storm. Display instrument cards and remind students of the names of the instruments.
9. Have students listen to the beginning of the "Tempest, storm" movement of Beethoven's Symphony No. 6 (0:00-0:24). What element is being depicted by the music, and what instruments are being used to create that sound? (A: rain and violins, strings)



10. In their groups, have students brainstorm how they can recreate the sound of rain using their bodies and choose which group member will “play” that event during the performance.

11. Repeat steps 9 and 10 using the following excerpts:

- Excerpt #2, 0:25-0:45, wind, strings playing long sustained notes, increasing in dynamic levels
- Excerpt #3, 0:52-1:15, thunder, timpani
- Excerpt #4, 2:00-2:20, lightning, piccolo

12. Explain that like in the thunderstorm recording, Beethoven’s music follows the same dynamic pattern. (*Piano* --> *crescendo* to *fortissimo* --> *decrescendo* to *piano*) Demonstrate how a conductor would communicate this dynamic change and ask students to join in using a 4/4 or 2/4 conducting pattern (see Appendix C).

13. Ask students to practice showing dynamics as they conduct another excerpt (0:00-0:45) in their groups. Explain that several students will have an opportunity to conduct the class later in the lesson.

14. Ask the students who represent rain to begin playing, while being attentive to your conducting and dynamic level. Approximately 10 seconds later, verbally cue the next event, wind, to begin playing while slightly increasing the dynamic level. Repeat for thunder and lightning.

15. Once all events are playing, allow the class to play as a full ensemble at a fortissimo level for approximately 10 seconds, then begin a decrescendo, asking lightning to stop playing, then thunder, then wind, and finally rain.

16. Allow student volunteers to conduct the class ensemble. Events can be added to the composition in any order. For example, wind could begin, then rain, lightning, and then thunder. Encourage students to be creative.

Reflection/Conclusion

17. Listen to Beethoven’s music again. Ask students to choose a reflection question to discuss with a partner:

- How was the class thunderstorm similar to and different from Beethoven’s thunderstorm?
- What did you like best about the class thunderstorm composition?
- What would you change about the class thunderstorm?

18. If time allows, give partners the opportunity to write down their answers or share them with the class.

Ideas for Differentiated Instruction

Adaptations:

- Pair or group students with special needs so they can benefit from the assistance of their peers.
- Allow students to conduct using a 2/4 conducting pattern (see Appendix C) rather than the more challenging 4/4 pattern.

Extensions:

- Read the book *Listen to the Rain* by Bill Martin and John Archambault and discuss how the portrayal of the rain in the book compares to the rainstorm composed by Beethoven.
- Record your composition using the digital program Audacity, available for free download online. Ask students to listen to their composition and compare their work to Beethoven’s. Students can also change the sounds in this program and customize their performance using different effects.
- Provide a variety of classroom percussion instruments to create a musical thunderstorm.
- Give students a chance to illustrate their musical rainstorm.



Comic Relief: Problem Solving through Music

Lisa Tierney General Music Teacher, James Dobson School, Philadelphia, PA

Lesson Focus

Arts-Integrated Learning: collaboration, conflict resolution, bully prevention

Lesson Objectives

As a result of this lesson, students will be able to:

- Analyze excerpts from the fourth movement of Beethoven's Symphony No. 6
- Create a comic strip with original characters and interpret the development of those characters using music
- Apply previous knowledge of bully prevention and conflict resolution

Lesson Materials

- Chalk/white board or chart paper
- iTunes playlist with recordings of School Concert repertoire

- CD/mp3 playback device
 - Prepared index cards (see step 1 below)
 - Pencils
 - Markers and/or colored pencils for each student
- See www.philorch.org/resources:
- Comic strip handout
 - Bullying prevention practices (for instructor use)

Academic Standards

National Content Standards for Music

K-4: 6 b / 8 b / 9 c

Pennsylvania Content Standards

Arts: 9.1.5 e / 9.2.5 l / 9.3.5 a

Other Disciplines: 1.4.5 a, b / 1.6.5 d, e / 5.2.6 c

Introduction

1. Before the lesson, prepare an index card for each student, which will be used to divide the class into small groups of two or three members. Index cards should each have a different letter on the front and a scenario on the back.

2. Use as many letters and scenarios as needed to divide the class into small collaborative groups. Cards could be labeled as follows:

- **Card A:** School bus—student gets picked on while on the bus because he/she reads during the ride
- **Card B:** Bathroom—student gets bullied over the clothes he/she wears or the way his/her hair looks
- **Card C:** Cafeteria—student gets bullied by two older students who take his/her lunch or lunch money
- **Card D:** Hallway—an older student pushes a younger student into a wall and calls him/her a “loser”
- **Card E:** School Yard—student is excluded from a recess game for no apparent reason

3. Use the cards to divide students into small groups upon entering the room, either into random or predetermined groups.

4. Ask students to write two solutions that they could best peacefully approach or solve the problem found on the card. Once students have finished, ask everyone with an “A” card to sit together in a predetermined area of the room, everyone with a “B” card, and so forth.

5. Explain that students will work in their small groups to create a comic strip based on the situation found on their cards. To

inspire the plot and action of the characters, the class will use classical music—the fourth movement from Ludwig van Beethoven's Sixth Symphony.

6. Ask students to share with their group the resolutions they created for their assigned situation.

Development

7. Distribute copies of the comic strip handouts (see Resources) to each group, along with markers and/or colored pencils. Students are to use the situation found on their card, in conjunction with Beethoven's music, to help create their comic. Ask students to quickly brainstorm who their characters will be based on the information on their cards.

8. Explain that for each block the class will listen to a short excerpt from the fourth movement of Beethoven's Sixth Symphony. Have students listen quietly the first time with their eyes closed to picture the action of the story in their head. Then, play the excerpt again while students work together to fill in each comic block.

- Block #1, 0:00-0:15, establish setting
- Block #2, 0:15-0:54, character 1 appears and problem is introduced
- Block #3, 0:54-1:25, character 2 (or group) enters scene, action develops
- Block #4, 2:42-3:24, possible solution posed by character 1 and character 2 (or group) reacts
- Block #5, 3:24-end, characters peacefully resolve problem



9. Repeat playing of excerpts as needed, and once each group has completed their comic, have them trade with a group seated nearby. Ask students if they can easily follow the comic of the other group. Does the comic fit with the music excerpts? Do they agree with the solution presented? Share thoughts as a class.

Reflection/Conclusion

10. Ask students if it was easier to create their comics with the help of the music. Why or why not? Share that it is common for composers to use emotions or events that occur in everyday life to inspire their music.

11. Challenge the class to think and describe how a storm might sound like an argument. (Like an argument, storms often begin small, like a rain shower, and grow into something much bigger. And like storms, arguments can end in a peaceful manner.)

12. Listen to the fourth movement from Beethoven's Sixth Symphony one last time. Ask students: How does Beethoven make the music sound like a storm? How does the musical storm sound like an argument?

Ideas for Differentiated Instruction

Adaptations:

- Pair or group students with special needs so they can benefit from the assistance of their peers.
- Enlarge the comic strip blocks for students with visual impairments or handwriting challenges.

Extensions:

- Have students in their collaborative groups act out their comic strip while the music is being played. Students could also be given a comic from another group to act out.
- Use software like Photobooth and a green screen to film a comic strip and turn it into a movie. Students could take a picture of their setting and use it as a backdrop, or search for an appropriate image online. They could also sync their movie with Beethoven's music as a soundtrack.
- Have students consider how the Sixth Symphony might reflect the emotions Beethoven was experiencing within himself as he was losing his hearing. Could this piece represent an internal battle between his frustration and determination to keep composing?
- Ask students to listen to and compare other musical "storms" and discuss what emotions they hear. Would their comic change if another piece were used? Suggested pieces: Mozart's Contredanse in D major, K. 534 ("Thunderstorm") and Vivaldi's "Summer," RV 315, from *The Four Seasons*, III. Presto.



Land: Melody of the Earth

Antonín Dvořák Excerpt from the second movement from Symphony No. 9 (“From the New World”)

Pennsylvania Standards Aligned System for Music Education

The lessons and activities in this unit satisfy the following components of the SAS music education curriculum framework for the following grades (Gr.):

Big Ideas

- The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced (Gr. 2-8)
- Artists use tools and resources as well as their own experiences and skills to create art (Gr. 2-8)
- The arts provide a medium to understand and exchange ideas (Gr. 2-8)
- Humans have expressed experiences and ideas through the arts throughout time and across cultures (Gr. 2-8)

Essential Questions

- How can music notation be used to share rhythms and melodies? (Gr. 2)
- How do people talk about music? (Gr. 2)
- Who can create music? (Gr. 3)
- How are musical traditions a part of culture? (Gr. 3)
- How does music sound when it is performed by different groups? (Gr. 4)
- How can music tell a story? (Gr. 4)
- Why do people create music based on their personal experiences? (Gr. 5)
- How can music communicate themes and ideas? (Gr. 5)
- How can the setting of a musical work affect the way audiences respond to the work? (Gr. 5)
- How do people use music? (Gr. 6)
- Why do people create music to illustrate different aspects of their lives? (Gr. 6)
- How can music help us understand values and beliefs? (Gr. 7)

Concepts

- The American culture has musical traditions (Gr. 2)
- Many different groups of voices and/or instruments can create music (Gr. 3)
- Different groups of voices and/or instruments have different sounds (Gr. 4)
- There are styles of music that are written to tell stories (Gr. 4)
- People can create music that reflects personal experiences (Gr. 5)
- There are styles of music that are specifically written to communicate themes and ideas (Gr. 5)
- People use the elements and principles of music as tools for artistic expression (Gr. 6)
- People can create music that illustrates different aspects of their lives (Gr. 6)

Competencies

- Articulate personal opinions of musical works and respond to the opinions of others using appropriate music vocabulary (Gr. 2-3)
- Perform and create music, focusing on the process of creating/recreating, rehearsing, reflecting, and revising (Gr. 3)
- Perform and describe music that tells a story (Gr. 4)
- Describe themes and ideas through listening and performance of a variety of musical styles, e.g., program music, theatrical music (Gr. 5)
- Analyze music and lyrics to identify different values and beliefs that are represented in the music (Gr. 7)



About the Composer



Known now as the Czech Republic, Bohemia was the homeland of two well-known classical composers, **Antonín Dvořák** (1841-1904) and Bedřich Smetana. Born in a small village near Prague, Dvořák (pronounced “dah-VOR-zhak”) was the oldest son of a poor innkeeper and butcher. At the age of seven, young Dvořák played violin for

guests at his father’s inn, and by his mid-teens, his family had saved enough money to send him to the famous Organ School in Prague.

Dvořák’s studies led to a job playing viola in the Bohemian Provisional Theater Orchestra, which at one time was conducted by Bedřich Smetana. By the time he reached his 30s, Dvořák was composing full time, and with the help of Johannes Brahms, began to have his music published. At the age of 51, Dvořák was invited to serve as director of the National Conservatory of Music in New York City, a position he held for three years. Dvořák composed one of his most famous pieces while living in the United States, his Symphony No. 9 in E minor (“From the New World”), often known simply as the “New World” Symphony.

While in America, Dvořák missed his Bohemian homeland terribly, and he traveled with his visiting family for a summer to Spillville, Iowa, a small town settled by Czech immigrants. After just three years in the United States, Dvořák returned to Bohemia where he continued to compose. He died in Prague on May 1, 1904.

About the Music

As Antonín Dvořák composed the “New World” Symphony, he was introduced to the spiritual by Harry Burleigh, a student at the National Conservatory who served as his assistant. This African-American folk music may have inspired Dvořák’s “Largo” theme and did inspire composer and music historian William Arms Fisher to adapt the music in the style of a spiritual into the song “Goin’ Home.” Dvořák had also been influenced by the music and folklore of Native Americans, and he acknowledged that at least the two middle movements of the Symphony are based on parts of the story related in Henry Wadsworth Longfellow’s poem *The Song of Hiawatha*.

The “New World” Symphony received its premiere in December 1893 by the New York Philharmonic at Carnegie Hall. Fritz Scheel conducted the first Philadelphia Orchestra performance in November 1902.

Listening Guide

Underlined terms can be found in the glossary at the back of this guide.

- 0:00 Introduction by the brass and low woodwinds (clarinet in low register and bassoon)
- 0:32 Accompaniment begins in the strings
- 0:47 Primary theme performed by solo English horn
- 1:16 Clarinet joins the English horn to play the secondary theme
- 2:30 Chords played pianissimo by woodwinds, crescendo to a sforzando, joined by brass and timpani
- 3:01 First violins and cellos play secondary theme
- 3:57 Solo English horn returns with primary theme
- 4:39 Horns play rhythmic figure based on the theme to close the section of the “Largo” movement



From Bohemia to Boston

Robert Barry Choral/General Music Teacher, H. B. Wilson Elementary School, Camden City Public Schools, NJ

Lesson Focus

Musical Learning: tempo, melody, theme

Lesson Objectives

As a result of this lesson, students will be able to:

- Define the musical concepts of melody and theme and recognize a melody/theme in two different contexts
- Employ a listening map to identify and describe musical events
- Identify musical instruments by listening
- Perform a song from musical notation by singing or playing an instrument
- Compare and contrast two different pieces of music
- Use appropriate vocabulary to describe music

Lesson Materials

- Chalk/white/SMART board or chart paper
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device

- Laptop/LCD projector and internet access, or world map or globe
 - Recording or YouTube video of “Goin’ Home,” sung by Paul Robeson
 - Teacher’s instrument (optional)
 - Classroom instruments (optional)
- See www.philorch.org/resources:
- “Largo” student worksheet
 - Listening Map worksheet and teacher’s key
 - “Goin’ Home” sheet music
 - Instrument cards (optional)

Academic Standards

National Content Standards for Music

K-4: 1 a / 2 a, b, d / 5 a, b, d / 6 b, c, d, e / 9 a

Pennsylvania Content Standards

Arts: 9.1.5 a, b, c, d, e, k / 9.2.5 a, b, d, e, l / 9.3.5 a, b

Other Disciplines: 1.1.5 f / 1.5.5 a / 1.6.5 a / 7.1.3 b

Introduction

1. As students enter the classroom, encourage them to listen to the excerpt from Antonín Dvořák’s Symphony No. 9 in E minor, Op. 95 (“From the New World”): II. Largo.

2. When everyone is seated, ask students to reflect on and discuss the following questions:

- Who has traveled outside of the United States? How did it feel to visit another country? Did you feel homesick? What things about home did you miss?
- Who is from or has lived in another country? How did it feel the first time you came to the United States? How does it feel now? Do you feel homesick? What things do you miss about your home?

3. Explain that “homeland” is a word we use to describe a place where a group of people have a long history and share a deep connection with one another. We also use this word generally to describe the country where someone is born. Ask students what words or phrases they would use to describe their homeland? Record their responses on the board/chart paper to use for the reflection activity.

4. Share with students that the music they heard as they entered the classroom was composed by Antonín Dvořák (dah-VOR-zhak), a composer who left his homeland of Bohemia in 1892 and moved to America to accept a position as head of the National Conservatory of Music in New York City.

5. Have students use Google Maps, a world map, or a globe to find Bohemia, which is located in the contemporary Czech Republic (western two-thirds). Then, ask them to determine the

distance between the capital, Prague, where Dvořák studied music, and New York City.

6. Share with students that while in America, Dvořák composed one of his most famous pieces, the Symphony No. 9 in E minor (“From the New World”), often known simply as the “New World” Symphony. The music they heard was from the Symphony’s second movement, called “Largo.” The titles of symphony movements are often given in Italian and refer to the tempo, or the speed of the music.

7. Review other tempo markings the students may know and invite them to write these down on the student worksheet:

- Largo: very slow
- Adagio: slow, at ease
- Andante: at a walking pace
- Allegro: fast, quickly, and bright
- Presto: very fast

8. Also on the worksheet, ask students to make a prediction by answering the following question: What emotions do you think the composer will express in “Largo” from the “New World” Symphony? Have volunteers share their responses.

Development

9. Introduce the musical concepts of melody and theme by asking students to “name that tune” with familiar melodies. Explain that you will play (or sing) a well-known tune adding one note at a time, and the goal is to be the first person to identify it by name. Some suggestions:



- “Mary Had a Little Lamb”
- “Are You Sleeping?” (Frère Jacques)
- “This Little Light of Mine”
- “The Star-Spangled Banner”

10. After students have successfully identified several tunes, play (or sing) a random series of notes of your own choosing, following the same “name that tune” example. See how long you can “stump” your students.

11. Define the musical concept of *melody* as a series of notes that has an organized and recognizable shape. Students should notice it’s not enough to play any series of notes to be a melody. The notes of a melody have to be in a familiar order. Have students write this definition on their worksheets.

12. Share that a *theme* is the main musical idea, usually a melody, of a piece of music. The “Largo” movement of the “New World” Symphony has one of the most recognizable themes in the history of classical music. Play the “Largo” theme (0:47-1:15) and have students listen with their eyes closed. Ask students to describe the character of the theme and share their thoughts with the class.

13. Guide the students’ listening of the entire excerpt of the “Largo” movement with the Listening Map worksheet (see resources). Working together as a class, have students start at “Bohemia” and trace a path to “New York City” by moving either up, down, left, or right but NOT diagonally as they identify the primary musical instruments featured in each section of the music:

| | |
|---|--|
| ▪ 0:00-0:25, brass | ▪ 2:30-2:53, woodwinds |
| ▪ 0:26-0:31, timpani | ▪ 2:54-3:00, timpani |
| ▪ 0:32-0:46, strings | ▪ 3:01-3:56, strings |
| ▪ 0:47-1:15, English horn | ▪ 3:57-4:10, English horn |
| ▪ 1:16-1:41, English horn and clarinet | ▪ 4:11-4:25, English horn and bassoon |
| ▪ 1:42-1:55, English horn | ▪ 4:26-4:31, clarinet |
| ▪ 1:56-2:09, English horn and bassoon | ▪ 4:32-4:38, strings |
| ▪ 2:10-2:29, clarinet | ▪ 4:39-end, horns |

Use instrument cards as needed (see Resources).

14. Now, have the students follow the path they’ve traced as they listen to the entire “Largo” excerpt. Ask them to circle the instruments where they hear the theme in its entirety (shown in **bold** above).

15. Play an excerpt of a recording of African-American singer Paul Robeson performing “Goin’ Home,” with words and adaptation by William Arms Fisher, available to view on YouTube or purchase on iTunes. Help students discover that they heard this theme in the “New World” Symphony.

16. Ask students to describe how the music was changed and record their responses on the board/chart paper. Responses may include that the music now has words, sounds like a spiritual, is performed by a singer with accompaniment.

17. Share with students that the words to “Goin’ Home” were written by William Arms Fisher, who was a pupil of Dvořák’s at the National Conservatory of Music. Fisher spent most of his life in Boston, Massachusetts, and it was there in 1922 that he adapted Dvořák’s melody from the “Largo” movement and added words.

18. Distribute or display the lyrics to “Goin’ Home” (see Resources). Prepare students for the song by singing the melody on a neutral syllable like “loo” or using solfège syllable (do, re, mi, etc.), and ask students to echo you.

19. Now, sing the song with Fisher’s lyrics. If time allows, have students create movements that express the words, or play the melody on keyboard instruments or resonating bells.

Reflection/Conclusion

20. Ask for volunteers to define the terms *melody* and *theme* for the class. Have students think of William Arms Fisher and ask them to come up with a strategy to identify if something they hear is a melody or not. Lead them to recognize that most melodies we hear could have lyrics written to them.

21. Using this strategy, play a game of “Melody” or “No Melody” with the following excerpts of music from the School Concert:

- “The Moldau,” 1:10-1:25, melody
- “Ritual Fire Dance,” 0:00-0:28, no melody
- “Tempest, storm,” 2:08-2:30, no melody
- *Rainbow Body*, 1:27-1:48, melody
- “The Moldau,” 0:00-0:28, no melody
- “Largo,” 0:47-1:15, melody

22. Upon this final listening of the “Largo” melody, have students reflect on the homeland descriptions and composer predictions they made earlier in the lesson.

- Did the composer express the emotions they thought he would with this music?
- Could the “Largo” be used to accompany any of the homeland descriptions the students created? (see next lesson)



Ideas for Differentiated Instruction

Adaptations:

- Pair or group students with special needs so they can benefit from the assistance of their peers.
- For English language learners, explain that the vocal adaptation of “Goin’ Home” contains several examples of an English dialect. Remind students that apostrophes are used to show missing letters (e.g., don’t = do not). Help students find examples for themselves, or direct students attention to the following: goin’ = going, quiet-like = quietly, jes’ = just, ‘spectin’ = expecting, lots o’ folk = many people.

Extensions:

- Direct students into small learning groups where you can assist students in playing the theme on keyboard instruments, resonator bells, or recorders.
- Assign students to computers and instruct them to visit the following website: <http://listeningadventures.carnegiehall.org/nws/splash.html>. Have them explore the interactive listening map of the “New World” Symphony produced by the Weill Music Institute at Carnegie Hall.

What Home Means to Me: A Lyrical Interview

Robert Barry Choral/General Music Teacher, H. B. Wilson Elementary School, Camden City Public Schools, NJ

Lesson Focus

Arts-Integrated Learning: language arts/literacy, interpersonal skills

Lesson Objectives

As a result of this lesson, students will be able to:

- Perform a melody/theme by singing or playing a classroom instrument
- Conduct an interview with a partner
- Define the words “interviewer” and “interviewee” as used in an interactive language arts activity
- Compose and perform lyrics for a previously composed melody/theme

Lesson Materials

- Chalk/white/SMART board or chart paper
 - iTunes playlist with recordings of School Concert repertoire
 - CD/mp3 playback device
 - Classroom instruments (optional)
- See www.philorch.org/resources:
- Student interview form
 - “Largo” Write Your Own Lyrics worksheet (and sample song)

Academic Standards

National Content Standards for Music

K-4: 1 a / 2 b / 4 b / 6 a / 8 b / 9 a, e

Pennsylvania Content Standards

Arts: 9.1.5 a, b, c, d, e / 9.2.5 a, b, d, e, l / 9.4.5 d

Other Disciplines: 1.1.5 f / 1.5.5 a, b, d / 1.5.5 d / 1.6.5 a, c, d, e

Introduction

1. Before the lesson begins, write the names of the five senses on the board like in the graphic organizer shown below:

| FIVE SENSES of HOME | |
|---------------------|--|
| Sound | |
| Sight | |
| Smell | |
| Touch | |
| Taste | |



2. As students enter the classroom, encourage them to listen to the excerpt from Antonín Dvořák's Symphony No. 9 in E minor, Op. 95 ("From the New World"): II. Largo.

3. Review the melody/theme from "Largo" by singing it on a neutral syllable like "loo," using solfège syllables (do, re, mi, etc.), or by playing it on the piano or resonating bells. Or, listen to the English horn play the theme: 0:47-1:15 on the recording.

4. Discuss the feelings that "Largo" may have evoked for the composer, Antonín Dvořák (dah-VOR-zhak). Share with students that as Dvořák composed the "New World" Symphony, he was introduced to the spiritual by Harry Burleigh, a student at the National Conservatory who served as his assistant. This African-American folk music may have inspired Dvořák's "Largo" theme and did inspire composer and music historian William Arms Fisher to adapt the music in the style of a spiritual into the song "Goin' Home." It's important to note for students that while Dvořák was in America, he missed his Bohemian homeland terribly, and he traveled with his visiting family for a summer to Spillville, Iowa, a small town settled by Czech immigrants.

5. Students should understand that many musicians, from classical music composer Beethoven to hip-hop artist Jay-Z, use music to express their feelings and their personal experiences. Those emotions and stories may often be positive but sometimes artists use music to express difficult times in their lives. For Dvořák, the "New World Symphony" combines what he learned and loved about America with the connection and longing he had with his own homeland.

6. Explain to students that they will be working with a partner to discuss what home means to them, using a list of descriptive words generated by the class and an interview to write their own lyrics for Dvořák's "Largo" theme.

Development

7. Guide students in the selection of a partner and distribute an interview form (see Resources) to each student. Each pair will take turns being the interviewer and interviewee and complete the form: "What Home Means to Me."

8. Review the student interview form with the class, reminding everyone that the interviewer will ask the questions and fill in the interviewee's answers. Encourage students to give honest answers as this will help them create meaningful lyrics. Ask students to determine who will take each role first and give them five minutes to complete their interview.

9. Have students switch roles and give five more minutes to complete the second interview. At the end of the exercise, interviewers should give interviewees the form with their responses to use for the next steps.

10. Using the Five Senses graphic organizer to record responses, ask volunteers to share their answers with the entire class to build a list of descriptive words to be used by everyone.

11. Distribute the "Largo" Write Your Own Lyrics worksheet and review Dvořák's "Largo" theme once more by listening to the recording (0:47-2:29) and asking students to follow the melody on their worksheets.

12. Now, ask students to use inspiration from the Five Senses descriptive words and interview form to create lyrics for Dvořák's melody about what home means to them. Ask students to complete only the first two lines (A section).

Reflection/Conclusion

13. Provide the class with an opportunity to practice performing their new lyrics in small groups (possibly two pairs together) and encourage students to use different styles (e.g. rap) in their performance.

14. While students are practicing, visit each small group and provide feedback on individual performances.

15. When students are ready, have each pair do the following:

- Student 1 introduces Student 2 by sharing three interesting facts from the interview
- Student 2 sings their newly-created lyrics to the "Largo" theme or simply recites the words to the rhythm.
- Switch roles with Student 2 introducing Student 1 followed by Student 1's performance.

Ideas for Differentiated Instruction

Adaptations:

- Pair students who have difficulty working with other students with the teacher.
- Complete interview exercise as a class, with each student completing their own form and filling in their own answers. Ask for volunteers to provide sample answers.
- Create new lyrics for Dvořák's "Largo" theme as a class.

Extensions:

- Have students create lyrics for the rest of the melody (B and A sections). Workshop and revise the songs as a class and then record final performances.
- Have students use their completed interviews and the list of descriptive words to write an essay entitled "What Home Means to Me."
- Invite selected students to develop a podcast on Garage Band using the completed interview and song performances. With parental permission, post the podcast to the school's website.



Space: Sound Colors of the Sky

Christopher Theofanidis Excerpts from *Rainbow Body*

Pennsylvania Standards Aligned System for Music Education

The lessons and activities in this unit satisfy the following components of the SAS music education curriculum framework for the following grades (Gr.):

Big Ideas

- The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced (Gr. 2-8)
- Artists use tools and resources as well as their own experiences and skills to create art (Gr. 2-8)
- The arts provide a medium to understand and exchange ideas (Gr. 2-8)
- Humans have expressed experiences and ideas through the arts throughout time and across cultures (Gr. 2-8)

Essential Questions

- How can music notation be used to share rhythms and melodies? (Gr. 2)
- How do people talk about music? (Gr. 2)
- Who can create music? (Gr. 3)
- How does music sound when it is performed by different groups? (Gr. 4)
- Why do people create music based on their personal experiences? (Gr. 5)
- How can music communicate themes and ideas? (Gr. 5)
- How can the setting of a musical work affect the way audiences respond to the work? (Gr. 5)
- How do people use music? (Gr. 6)
- Why do people create music to illustrate different aspects of their lives? (Gr. 6)

Concepts

- Many different groups of voices and/or instruments can create music (Gr. 3)
- Different groups of voices and/or instruments have different sounds (Gr. 4)
- There are styles of music that are specifically written to communicate themes and ideas (Gr. 5)
- People use the elements and principles of music as tools for artistic expression (Gr. 6)

Competencies

- Articulate personal opinions of musical works and respond to the opinions of others using appropriate music vocabulary (Gr. 2-3)
- Perform and create music, focusing on the process of creating/recreating, rehearsing, reflecting, and revising (Gr. 3)
- Describe themes and ideas through listening and performance of a variety of musical styles, e.g. program music, theatrical music (Gr. 5)
- Analyze music and lyrics to identify different values and beliefs that are represented in the music (Gr. 7)



About the Composer



Christopher Theofanidis (b. 1967) has had performances by many leading orchestras around the world, including The Philadelphia Orchestra, the London Symphony, the New York Philharmonic, the Moscow Soloists, and the National, Atlanta, Baltimore, Saint Louis, Pittsburgh, and Detroit symphonies, among many others.

Mr. Theofanidis holds degrees from Yale University, the Eastman School of Music, and the University of Houston, and he has been the recipient of the International Masterprize, the Rome Prize, a Guggenheim Fellowship, and the American Academy of Arts and Letters' Charles Ives Fellowship. In 2007 he was nominated for a Grammy Award for best composition for his chorus and orchestra work *The Here and Now*, based on the poetry of Rumi. His orchestral concert work *Rainbow Body* has been one of the most performed new orchestral works of the last 10 years, having been played by over 100 orchestras internationally.

Mr. Theofanidis has recently written a ballet for American Ballet Theatre, a work for the Orpheus Chamber Orchestra, a violin concerto for Sarah Chang, and he currently has two separate opera commissions for San Francisco Opera and Houston Grand Opera. He has a long-standing relationship with the Atlanta Symphony, and has just had his first symphony premiered and recorded with that orchestra. Mr. Theofanidis has served as a delegate to the US-Japan Foundation's Leadership Program and has been a faculty member at the Peabody Conservatory and the Juilliard School. He joined the Yale faculty in 2008.

About the Music

From the composer's program notes:

In the past few years I have been listening to the music of medieval mystic Hildegard von Bingen a great deal, and as simple and direct as this music is, I am constantly amazed by its staying power. Hildegard's melodies have very memorable contours which set them apart from other chants of the period. They are wonderfully sensual and set up a very intimate communication with the divine. This work is based on one of her chants, "Ave Maria, O auctrix vite" (Hail Mary, source of life).

Rainbow Body begins in an understated, mysterious manner, calling attention to some of the key intervals and motives of

the piece. When the primary melody enters for the first time about a minute into the work, I present it very directly in the strings without accompaniment. In the orchestration, I try to capture a halo around this melody, creating a wet acoustic by emphasizing the lingering reverberations one might hear in an old cathedral.

Although the piece is built essentially around fragments of the melody, I also return to the tune in its entirety several times throughout the work, as a kind of plateau of stability and peace within an otherwise turbulent environment. *Rainbow Body* has a very different sensibility from the Hildegard chant, with a structure that is dramatic and developmental, but I hope that it conveys at least a little of my love for the beauty and grace of her work.

Rainbow Body received its premiere in April 2000 by the Houston Symphony, conducted by Robert Spano. The piece was first performed by The Philadelphia Orchestra in July 2009, with Rossen Milanov conducting.

Listening Guide

Underlined terms can be found in the glossary at the back of this guide.

- 0:00 Opening: features the bass clarinet, flutes, and cello
- 1:27 Primary theme played by the strings
- 3:14 Theme played by the full orchestra (muted brass), cymbal
- 4:05 Low sounds of the low strings, horns, and low brass
- 4:13 Secondary theme played by the first violins
- 4:24 Chimes and other effects used to create cathedral bells
- 5:03 Upper woodwinds with running notes
- 6:25 Drone accompaniment begins
- 6:40 Fragments of the primary theme appear
- 7:14 Entire primary theme returns played by the strings, accompanied by the drone
- 11:34 Final statement of the primary theme by the tutti orchestra in high register with percussion
- 12:24 Coda: features the brass in high register, cymbal crashes



Chant Inspiration: The Colors of Early Music

Patrice Bove Choral/General Music Teacher, Valley Forge Elementary School, Tredyffrin/Easttown School District, PA

Lesson Focus

Musical Learning: drone, tone color/timbre

Lesson Objectives

As a result of this lesson, students will be able to:

- Sing with good posture, energy, and tone
- Create variations to a well-known song
- Define and perform a *drone* as well as recognized it in recorded examples
- Define *tone color/timbre* and identify instrumental tone colors from recorded examples
- Compare and contrast two pieces of music

Lesson Materials

- Chalk/white board or chart paper
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device

- Laptop/LCD projector and internet access
 - Recording OR YouTube video of “Ave Maria, O auctrix vite” performed by Sequentia
 - Piano/digital keyboard (optional)
 - Classroom instruments (optional)
- See www.philorch.org/resources:
- *Rainbow Body* Theme Notation handout
 - *Rainbow Body* Call Chart worksheet
 - Venn diagram (optional)

Academic Standards

National Content Standards for Music

K-4: 1a / 2 b, c, f / 3 d / 5 b / 6 b, c, d, e / 9 a

Pennsylvania Content Standards

Arts: 9.1.5 a, b, c, e / 9.2.5 a / 9.3.5 a, b / 9.4.5 d

Introduction

1. Have students sing a familiar song like “London Bridge” or choose a favorite song they’ve learned in music class.
2. Sing the song as they know it and then have the students create variations by experimenting with the melody. They could sing it on “ah” or hum the melody. Other variations might include singing it slower, faster, or without rhythm.
3. Share with students that American composer Christopher Theofanidis did something very similar when he composed the piece *Rainbow Body*. Introduce students to the main melody from *Rainbow Body*: “Ave Maria, O auctrix vite” by Hildegard von Bingen, which is thought to have been written in the 10th century. This music is available to view on YouTube (search by title) or purchase on iTunes.
4. Play an excerpt of the theme from “Ave Maria, O auctrix vite” (4:12-5:12) and ask students to write down four adjectives to describe what they hear. Have them compare their answers to those of a partner, and then record some of the class’s responses on the board/chart paper for later use.
5. Have students listen to the *Rainbow Body* theme on the orchestral recording (1:27-2:22) as they follow the notation either displayed by a projector or on a handout (see Resources). Students will be asked to compare and contrast the two versions in the reflection.
6. (Optional) Play the theme on the piano/keyboard. If you have access to a digital keyboard, play the theme with the piano setting first, and then experiment with strings, organ, and choir sounds. Allow students to suggest other sounds to try.

Development

7. Using the same song from step 1, have students sing the song again. While they are singing, hold down the note on the piano that is *do* or the tonic for the song (almost always the last note of the melody). Or, if you do not have a piano, have the students sing the song two times through, and on the second time, have half the class hold and hum the last note (*do* or tonic) while the other half sings the melody again.
8. Ask students to describe what they hear. Define this sustained or repeated note as a *drone* and display this definition on the board/chart paper: note or several notes (chord) sounded continuously throughout most or all of a piece.
9. Sing the song again and choose students to sing the *drone* as repeated quarter notes or play them using resonator bells or Orff instruments.
10. Listen again to the excerpt from “Ave Maria, O auctrix vite” and help students recognize the *drone* in the recording.
11. Introduce or review with students the concept of *timbre* (TAM-ber) or *tone color*, the unique quality of the sounds created by different instruments and different instrument families. If needed, refer to the introductory lesson on pages 15-17 for suggestions.
12. Distribute a *Rainbow Body* Call Chart (see Resources) to students and help them identify the tone colors heard in the following sections:
 - Opening, 0:00-0:38, bass clarinet, flutes, cello
 - Main theme, 1:27-2:22, strings: violins, violas, cello
 - Main theme, 3:14-3:32, full orchestra (muted brass), cymbal



- Low sounds, 4:05-4:12, low strings, horns, low brass
- High sounds, 5:03-5:27, woodwinds: flutes, oboes, clarinets
- Drone, 6:25-6:58, low clarinets, bassoons, horns
- Main theme, 11:34-12:18, full orchestra in high register with percussion
- Coda, 12:25-end, brass in high register, cymbal crashes

13. Discuss the tone colors found in each section. What changes occur throughout the piece? For example, the main theme begins in the strings and then moves to the full orchestra with muted brass and without percussion. By the end of the piece, the main theme is played by the full orchestra in the high register.

14. As time allows, listen to the selected excerpts again and add details to the call chart. Encourage students to listen closely to changes to the melody or the rhythm, or the mood of each section.

Reflection/Conclusion

15. Refer to the adjectives students chose to describe “Ave Maria, O auctrix vite.” Ask students to circle the adjectives that could also be used to describe *Rainbow Body*.

16. Discuss how the two pieces are similar and how they are different (compare and contrast). If time allows, have students complete a Venn diagram (see Resources) recording their answers.

17. Play short selections from *Rainbow Body* and have students identify the excerpts on pieces of paper they’ll turn in to you as they leave your class (Exit Slips):

- Main theme, 1:27-1:49, strings: violins, violas, cello
- Drone, 6:26-6:39, low voices: clarinets, bassoons, horns
- Woodwinds, 5:03-5:27, high sounds: flutes, oboes, clarinets

Ideas for Differentiated Instruction

Adaptations:

- Allow students to create pictures instead of using words for the Call Chart.
- Have older orchestra students bring in their instruments and play the first line of the theme. Younger students could touch and see the instruments as well as hear the different tone colors.

Extensions:

- Listen to the beginning of “Ave Maria, O auctrix vite” and ask students to consider how the song (or chant) would sound different if it were performed in different rooms—a small closet, a large auditorium, or a cathedral. In what kind of room do they think this piece may have been originally performed and why? (A: Cathedral/church) Composer Christopher Theofanidis described the echoing effect of a large cathedral as a “wet acoustic,” and he tried to capture this sound in *Rainbow Body*.
- Using Orff instruments, create a composition using a drone with a bass metallophone double sticking on low C and have students improvise a pattern on soprano xylophones or glockenspiels. If instruments aren’t available, have students create a drone by humming or singing “ah” on C (do or tonic) and have other students improvise a melodic phrase, such as so-do-fa-mi-so-la-so-do-ti-la-so.
- Have students use free movement and/or choreograph a free dance to accompany the main theme (1:27-2:22).
- Compare the sound of *Rainbow Body* with music from John Williams’s *Star Wars* and “Neptune, the Mystic,” from Gustav Holst’s *The Planets*. For example, how does Theofanidis and Williams each use the trombone?



Poetry of the Sky

Jason Shadle Education and Community Partnerships Manager, The Philadelphia Orchestra Association

Lesson Focus

Arts-Integrated Learning: poetry, literacy, astronomy

Lesson Objectives

As a result of this lesson, students will be able to:

- Describe the purpose and function of the Hubble Space Telescope
- Identify the major contribution of American astronomer Edwin Hubble and name his three classifications of galaxies
- Define the musical concepts of melody and theme and recognize the primary melody/theme in *Rainbow Body*
- Write a poem as a descriptive response to music and visual images, using an outlined poetry writing process

Lesson Materials

- Chalk/white board or chart paper
- iTunes playlist with recordings of School Concert repertoire

- CD/mp3 playback device
 - Computer and projector OR interactive whiteboard (such as SMART board) and internet access
 - One computer for every two students (or copies of information from the internet)
 - Music journals (optional)
- See www.philorch.org/resources:
- Sights & Sounds of the Sky worksheet
 - Poetry of Forms handout
 - Poetry of the Sky PowerPoint presentation

Academic Standards

National Content Standards for Music

K-4: 6 c / 7 b / 8 b

Pennsylvania Content Standards

Arts: 9.1.5 a, c, e / 9.3.5 a /

Other Disciplines: 1.4.5 a / 3.4.7 d / 3.7.4 c, d, e

Introduction

1. Introduce students to the lesson with a free-writing activity, giving the following prompt: "Do you think there are other planets like Earth in the universe? And, how do we know what the universe is made of?" Give students three minutes to complete the exercise and then ask volunteers to share their thoughts with the class.
2. Share or remind students that astronomers use telescopes that capture all different kinds of information to create pictures of the universe. Working in pairs, have students use computers to uncover the answers in Section 1 of the Sights and Sounds of the Sky worksheet (see Resources). Optional: Ask students to complete this section at home in advance OR complete it as a class using a computer and projection screen.
3. Review the answers to the worksheet, which discusses the Hubble Space Telescope (HST) and the American astronomer for which it was named, Edwin Hubble (1889-1953). Hubble profoundly changed our understanding of the universe and confirmed the existence of galaxies other than our own, the Milky Way.
4. Discuss the definition of a galaxy: Group of stars, gas, and dust held together by gravity. Review the concept of gravity as needed; e.g. the HST orbits the Earth in a circle because it is pulled by the attraction of the planet's size/mass.
5. Have students visit <http://hubblesite.org/gallery/album/galaxy/> and explore various images of galaxies captured by the HST. Visit with each pair of students and ask them to share their favorite image. Have them explain their choice.

Development

6. Introduce the musical concepts of melody and theme. Define melody as a series of notes that has an organized and recognizable shape. Students should understand it's not enough to play any series of notes to be a melody. The notes of a melody have to be in a particular order. Have students write this definition on their worksheets in Section 2.
7. Define *theme* as the main musical idea, usually a melody, of a piece of music. Have them write this definition on their worksheets.
8. Play the theme from Christopher Theofanidis's *Rainbow Body* and share with students that he took this melody a chant, "Ave Maria, O auctrix vite" (Hail Mary, source of life) from Hildegard von Bingen, a woman composer of the 10th century. Ask students to trace the shape of the melody on their worksheets in the space provided as you play the excerpt 1:27-2:20.
9. Ask students to describe the character of the theme and share their thoughts with the class. Would this music fit well with the galactic pictures taken by the HST? If the consensus is yes, ask students to select three images from the Hubble Site Gallery that would fit with the music as they listen to the next two statements of the theme, 2:20-4:02.
10. Inform students that just as Theofanidis used Hildegard von Bingen's melody as inspiration, they're going to use the theme from *Rainbow Body* and images from the HST as inspiration to create a poem that expresses thoughts about the music, the pictures, or both.
11. As appropriate, select a poetic form for students and review its structure, or allow students to select their own (refer to Poetry of Forms handout in Resources). Lead students through



the poetry writing process outlined here and have them record their thoughts in a journal or a sheet of paper:

- Decide on a word, object, or concept for your poem related to the music of HST images (suggestions might include: spiral, elliptical, celestial, songs of the sky)
- List everything you know about the topic
- List any emotions or words that you associate with the topic
- List any personal experiences you have had with the topic
- List objects similar to the one you've chosen
- Cross out tired words and replace with words and phrases that are more vivid
- Circle the ideas you want to express in your poem
- Write your poem in the chosen format

Reflection/Conclusion

12. Have students read their poems silently to themselves as you play an excerpt of the theme from *Rainbow Body* (suggested: 1:27-2:20).

13. Ask several volunteers to share their poems in succession as you play a longer excerpt from *Rainbow Body* (1:27-4:02) and display images from the HST. The Poetry of the Sky PowerPoint presentation (see Resources) contains both the music and the images. Repeat as time allows so all volunteers can participate.

14. Have students reflect on the lesson by answering the following questions on pieces of paper they'll write in their journals or turn in to you as they leave your class (Exit Slips):

- a. What is the name of the telescope that orbits the Earth about 350 miles above the surface? (A: Hubble Space Telescope)
- b. What are the names of the three types of galaxies? (A: spiral, elliptical, irregular)
- c. What is a musical *theme*? (A: the main musical idea, usually a melody, of a piece of music)
- d. Did writing your poem help you learn more about galaxies, about melody and theme, or both? Explain.

Ideas for Differentiated Instruction

Adaptations:

- Complete computer activities and poetry writing exercise as a class.
- In lieu of using the student worksheet, discuss the Hubble Space Telescope, Edwin Hubble, and his galaxy classifications as a class. And as students listen to the theme (step 8), have them use their hand to trace the shape of the melody in the air.

Extensions:

- Have students use a presentation program, like Microsoft PowerPoint, to create their own slideshow of images from the Hubble Site, with automatic transitions, to accompany an excerpt of *Rainbow Body* (suggested: 1:27-4:02). They could also take the existing Poetry of the Sky PowerPoint and modify it to choreograph the music more precisely with the images.
- Perform poems with presentations and/or music in the background for other classrooms.
- Have students visit http://hubblesite.org/hubble_20/message/ and make their voice a part of Hubble History, perhaps sharing the poems they've written.



Appendix A: Academic Standards

Meet academic standards for Pennsylvania, New Jersey, and Delaware with the lessons in this curriculum guide.

PA Academic Standards

| | Let's Go to the Orchestra! | | | | Falla | | Smetana | | Beethoven | | Dvořák | | Theofanidis | |
|--|----------------------------|---------------------|---------------------------------|--------------------|---------------|-------------------|-------------|--------------------|-----------------------------|--------------|------------------------|-----------------------|-------------------|-------------------|
| | Working in Balance | Do You Speak Music? | A Virtual Trip to the Orchestra | Website Detectives | Flamenco Fire | Playing with Fire | Sound Sizes | Schuykill Symphony | It's Raining, It's Pouring! | Comic Relief | From Bohemia to Boston | What Home Means to Me | Chant Inspiration | Poetry of the Sky |
| 9.1 ARTS: Production, Performance, and Exhibition | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |
| 9.2: ARTS: Historical and Cultural Context | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |
| 9.3 ARTS: Critical Response | ● | ● | | | ● | ● | | | ● | ● | ● | | ● | ● |
| 9.4 ARTS: Aesthetic Response | | ● | ● | ● | | | | | | | ● | | ● | |
| 1.1 ELA: Reading Independently | | | | | | | | | | | ● | | | |
| 1.2 ELA: Reading, Analyzing, and Interpreting (Texts) | | | | ● | | | | | | | | | | |
| 1.4 ELA: Types of Writing | | | | | | | | | ● | | ● | | | ● |
| 1.5 ELA: Quality of Writing | | | | | | | | | | | ● | | | ● |
| 1.6 ELA: Speaking and Listening | ● | ● | | ● | | | | | ● | ● | ● | | | |
| 3.1 SCI: Unifying Themes | | | | | | | ● | | | | | | | |
| 3.4 SCI: Physical Science, Chemistry, and Physics | | | | | | ● | | | | | | | | |
| 3.5 SCI: Earth Sciences | | | | | | | ● | | | | | | | |
| 3.7 TECH: Technological Devices | | | | ● | | | | | | | | | | |
| 4.1 ECO: Watersheds and Wetlands | | | | | | | ● | | | | | | | |
| 5.2 CIV: Rights and Responsibilities of Citizenship | | | | | | | | | ● | | | | | |
| 7.1 GEO: Basic Geography Literacy | | | | | | | | | | ● | | | | |

NJ
Academic Standards

| | Let's Go to the Orchestra! | | | | Falla | | Smetana | | Beethoven | | Dvořák | | Theofanidis | |
|---|----------------------------|---------------------|---------------------------------|--------------------|---------------|-------------------|-------------|--------------------|-----------------------------|--------------|------------------------|-----------------------|-------------------|-------------------|
| | Working in Balance | Do You Speak Music? | A Virtual Trip to the Orchestra | Website Detectives | Flamenco Fire | Playing with Fire | Sound Sizes | Schuykill Symphony | It's Raining, It's Pouring! | Comic Relief | From Bohemia to Boston | What Home Means to Me | Chant Inspiration | Poetry of the Sky |
| 1.1 ARTS: The Creative Process | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |
| 1.2 ARTS: History of Arts and Culture | | | ● | | ● | | ● | | ● | | ● | | | |
| 1.3 ARTS: Performing | | | ● | | ● | ● | ● | ● | ● | | ● | ● | ● | ● |
| 1.4 ARTS: Aesthetic Response | ● | ● | | | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |
| 3.1 ELA: Reading K-12 | | | | ● | | | | | | ● | ● | | | ● |
| 3.2 ELA: Writing K-12 | | | ● | | ● | ● | | | ● | | ● | ● | ● | ● |
| 3.3 ELA: Speaking K-12 | ● | ● | ● | | | ● | ● | ● | ● | ● | ● | ● | ● | ● |
| 3.4 ELA: Listening K-12 | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |
| 3.5: Viewing and Media Literacy K-12 | | | | ● | | | | | | ● | ● | | | ● |
| 5.2 SCI: Physical Science | | | | | | ● | | | | | | | | |
| 5.4 SCI: Earth Science | | | | | | | ● | ● | | | | | | ● |
| 6.3 SS: Active Citizenship in the 21st Century | | | | | | | | | ● | | | | | |
| 8.1 TECH: Educational Technology | | | | ● | | | | | | | | | | ● |
| 9.1 21st Century Life and Career Skills | | | ● | ● | | | | | ● | | | | | ● |

DE

Academic Standards

| | Let's Go to the Orchestra! | | | | Falla | | Smetana | | Beethoven | | Dvořák | | Theofanidis | |
|--|----------------------------|---------------------|---------------------------------|--------------------|---------------|-------------------|-------------|--------------------|-----------------------------|--------------|------------------------|-----------------------|-------------------|-------------------|
| | Working in Balance | Do You Speak Music? | A Virtual Trip to the Orchestra | Website Detectives | Flamenco Fire | Playing with Fire | Sound Sizes | Schuykill Symphony | It's Raining, It's Pouring! | Comic Relief | From Bohemia to Boston | What Home Means to Me | Chant Inspiration | Poetry of the Sky |
| Mus1 Singing Independently and With Others | | | | | | ● | ● | ● | | | ● | ● | ● | |
| Mus2 Performing on Instruments | | | | | ● | ● | ● | ● | ● | | ● | ● | ● | |
| Mus3 Improvising Melodies, Variations, and Accompaniments | | | | | | ● | ● | ● | ● | | | | ● | |
| Mus4 Composing and Arranging Music | | | | | | ● | ● | ● | ● | | ● | | | |
| Mus5 Reading and Notating Music | | | | | ● | ● | ● | | ● | ● | ● | | ● | |
| Mus6 Listen to, Describing, and Analyzing Music | ● | ● | ● | ● | ● | ● | ● | | ● | ● | ● | ● | ● | ● |
| Mus7 Evaluating Music and Musical Performances | ● | | | | | | | | | | | | | ● |
| Mus8 Making Connections with Other Disciplines | ● | ● | | | ● | ● | ● | ● | ● | | ● | | | ● |
| Mus9 Understanding Music | ● | | ● | ● | ● | | | | ● | | ● | ● | ● | |
| Dan1 Movement Elements and Skills | | ● | | | ● | | | | ● | | | | | |
| Sci3 Energy and Its Effects | | | | | | ● | | | | | | | | |
| Sci4 Earth in Space | | | | | | | | | | | | | | ● |
| Sci5 Earth's Dynamic Systems | | | | | | | ● | ● | ● | | | | | |
| SS1 Geography | | | | | | | | | | | ● | | | |

Appendix B: Philadelphia Orchestra School Partnership Program

About the School Partnership Program

In September 2005 The Philadelphia Orchestra introduced its School Partnership Program (SPP), establishing ongoing, in-depth relationships with partnering schools in the Philadelphia region. Through SPP the Orchestra cultivates students' knowledge and love of orchestral music, develops students' perceptive and creative skills, and helps parents and teachers bring classical music into their homes and classrooms. This program will help bring a new generation of listeners to the Orchestra and empower our city's youth through the exploration of their own creativity.

The School Partnership Program offers students incomparable exposure and access to The Philadelphia Orchestra and its musicians. At each school, a Philadelphia Orchestra Teaching Artist has a weekly presence in participating classrooms. They work side-by-side with classroom teachers using a curriculum and materials created by the Orchestra's education department in collaboration with teaching artists and classroom teachers. Students attend an Orchestra School Concert as well as other concerts throughout the year. Orchestra musicians visit each school annually, providing participating students the opportunity to engage with a range of musicians who they will see onstage in Verizon Hall.

SPP Student Learning Objectives

Through their participation in the School Partnership Program, which includes attendance at a Philadelphia Orchestra School Concert, students will:

1. Develop a personal relationship with music as a way of understanding themselves and the world around them
2. Refine their listening skills
3. Learn the fundamentals of music, such as rhythm, pitch, dynamics, and melody so that they may successfully talk and write about music
4. Apply knowledge of these fundamentals through performance using their voices, recorders, and percussion instruments
5. Compose and improvise music
6. Reflect upon their own creative process
7. Develop their collaborative skills
8. Use multiple learning modalities to address different learning styles

Overview of Participating Schools

For the 2011-12 season, SPP partner schools include the following:

Cooper's Poynt School, Camden City Public Schools
Principal: Ms. Marilyn Allen
Grade levels participating in program: 3, 4, and 5
Joined program: September 2010
Teaching Artist Faculty: Susanna Loewy (flute) and Luigi Mazzocchi (violin)

Robert Fulton School, School District of Philadelphia
Principal: Ms. Deborah Lee-Pearson
Grade levels participating in program: 2, 3, and 4
Joined program: September 2006
Teaching Artist Faculty: Rebecca Harris (violin) and Aaron Irwin (saxophone)

Gesu School, independent Catholic school in Philadelphia
Principal: Sr. Ellen Convey, IHM
Grade levels participating in program: 3, 4, and 5
Joined program: September 2005
Teaching Artist Faculty: Gabe Globus-Hoenich (percussion)

John Moffet Elementary School, School District of Philadelphia
Principal: Ms. Monica Guzman
Grade levels participating in program: 3, 4, and 5
Joined program: September 2011
Teaching Artist Faculty: Lauren Robinson (horn)

Gen. Philip Kearny School, School District of Philadelphia
Principal: Ms. Eileen Spagnola
Grade levels participating in program: 2, 3, and 4
Joined program: September 2005
Teaching Artist Faculty: Rebecca Harris (violin)

Appendix C: Conducting Patterns

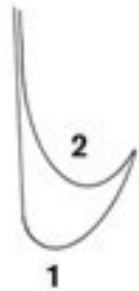
An orchestra's conductor keeps the beat for the ensemble so that all of the musicians stay together. The conductor controls many aspects of the musical performance including speed (tempo), volume (dynamics), and length of notes (style). Teach your students the patterns below and have them practice conducting your classroom orchestra!

We've Got the Beat!

Beats are not all created equal, and we hear and feel that some beats are stronger than others. Generally, the first beat is the strongest and the conductor makes a downward motion in the pattern, so we call this the downbeat.

A conductor uses his or her right hand to make the conducting patterns shown here, which are the three most common. The left hand either mirrors the right hand or is used for cueing instruments or communicating expression.

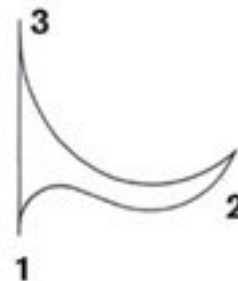
Two Beat Conducting Pattern



For music that has the pattern: STRONG-weak, STRONG-weak, STRONG-weak, STRONG-weak

Musical example for practice: Manuel de Falla's "Ritual Fire Dance": 0:21-0:45

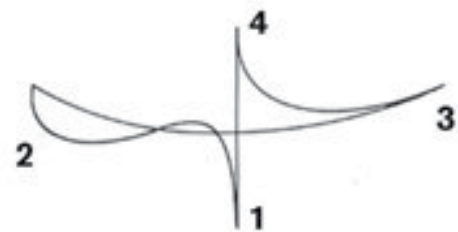
Three Beat Conducting Pattern



For music that has the pattern: STRONG-weak-weak, STRONG-weak-weak, STRONG-weak-weak

Musical example for practice: Ludwig van Beethoven's Symphony No. 3 in E-flat major, I. Allegro con brio: 0:00-0:23

Four Beat Conducting Pattern



For music that has the pattern: STRONG-weak-weak-weak, STRONG-weak-weak-weak

Musical example for practice: Antonín Dvořák's Symphony No. 9 in E minor, II. Largo: 0:47-1:15



Appendix D: Guide to Audience Behavior

Your students will learn many things by attending a Philadelphia Orchestra School Concert. Learning and displaying proper concert etiquette encourages personal responsibility and develops important social and cultural skills. Please review the following guidelines thoroughly with your students. Knowledge of the expectations in a formal concert environment will only increase their comfort—and their enjoyment!

- Upon arriving at the Kimmel Center, everyone is expected to speak in a moderate tone of voice.
- Enter the concert hall quietly and whisper only. Ushers will be seating your group and need to be heard as they direct you to your seats.
- Follow the directions of the ushers at all times.
- Please continue to whisper while in the concert hall. Members of The Philadelphia Orchestra will be warming up on stage, and they need to be able to hear themselves.
- As you wait for the concert to begin, take a look around you at the many features of the concert hall.
- When the lights are dimmed, all whispering should stop. The concertmaster is about to enter the stage so the Orchestra can tune.
- Everyone applauds when the conductor enters the stage. Clap respectfully—no whistling, yelling, or feet stamping, please!
- Once the music begins, everyone should concentrate on the music. Watch the musicians and conductor closely as they work together.

- When the host is speaking between pieces of music, listen carefully. Talking distracts the musicians and other audience members.
- Show your appreciation at the end of each piece with courteous applause. Watch the conductor carefully! He/she will lower his/her arms and then face the audience when the Orchestra has finished playing.
- At the end of the concert, please remain seated and exit the concert hall quietly when you are instructed. This is the moment your teacher and the ushers will need your attention the most.

Rules to Remember:

- Use of the restrooms is for emergency situations only.
- Food, candy, gum, or beverages are not allowed in the concert hall.
- Cameras, video recorders, mp3 players, or any other electronic devices are not permitted in the concert hall.
- Students who are disruptive may be asked to leave the concert.

See page 15 for a creative lesson plan to share these instructions with your students and teach them proper etiquette in the concert hall.



Glossary of Terms

Absolute music: Instrumental music that exists as such and is not meant to be illustrative of extra-musical ideas

Accelerando: Gradually become faster

Accent: To emphasize a note; indicated with a > placed above the note

Adagio: Moderately slow tempo

Allegretto: Moderately quick, pretty lively tempo (but not so much as allegro)

Allegro: Moderately fast tempo

Allegro vivace: Extremely fast tempo

Articulation: Manner (or style) in which notes are performed

Arranger: Person who arranges, changes, or adapts a piece of music

Bar line: Vertical line that divides the staff into measures or bars

Beat: Basic underlying pulse and time unit used in music

Chord: Simultaneous sounding of two or more notes

Chromatic scale: Scale entirely composed of half steps (distance between a white key and a black key on the piano)

Clef: Sign placed at the beginning of the musical staff to designate the names of pitches

Coda: Ending section of a movement or composition

Composer: Person who writes, or composes, music

Concertmaster: Leader of the first violin section of the orchestra

Conductor: Person who leads, or conducts, a performing ensemble

Consonance: Harmonious (stable) sounding together of two or more notes

Contour: Shape of a melody

Crescendo: Gradually becoming louder

Cue: Visual gesture given by a conductor to begin or end playing

Decrescendo: Gradually becoming softer

Development: Second section of sonata form, coming between exposition and recapitulation

Diatonic scale: Seven-note scale made of five tones (whole steps) and two semitones (half steps); major and minor are diatonic scales

Dissonance: Notes that sound harsh or unpleasant when played at the same time, creating tension

Dolce molto: Played in a “very sweet” style

Drone: Effect or accompaniment where a note or chord is continuously sounded throughout most or all of a piece

Duple meter: Beats are grouped in twos or multiples of two

Dynamics: Degree of loudness or softness in a musical composition

Ensemble: Any combination of performers, but especially a small group playing individual parts

Exposition: In sonata form, the first section of a composition in which the principal themes are expounded before they are developed

Fanfare: Short composition of trumpets or other brass instruments, often with percussion, for ceremonial purposes

Finale: Last movement of a work in several movements

Folk song: Culturally significant song that has been passed between members of a society by performance and memorization rather than through written notation

Form: Structure and design of a composition

Forte: Loud volume

Fortissimo: Very loud volume

Fortississimo: Extremely loud volume

Freely composed: Compositional form that does not follow a pre-established structure

Genre: Class, type, or category of composition, sanctioned by convention

Gesture: Movement of a conductor meant to communicate musical expression

Half step: Interval from one pitch to the next adjacent pitch, ascending or descending

Harmony: Texture in which two or more different pitches are sounded simultaneously

Impresario: Person who organizes and often finances concerts, plays, ballets, or operas

Improvise: Practice of acting, singing, talking and reacting, of making and creating, in the moment

Instrument families: Groups of musical instruments that share similar characteristics

Instrumentation: Particular combination of musical instruments employed in a composition

Interlude: Piece of music played between other pieces

Interval: Distance between two pitches

Jazz: Musical tradition introduced and developed early in the 20th century by African Americans

Key: Indicates the tonal center (i.e. final point of rest) of a section, movement, or composition

Largo: Slow tempo

Legato: Connecting notes smoothly and without separate attacks

Lyrics: Words of a song

Major key: Name of the mode of a piece, or a section thereof, having a major scale as its melodic and harmonic basis

Major scale: Seven-tone scale in the sequence of whole-whole-half-whole-whole-whole-half steps

Measure: Group of beats between the bar lines on a staff

Melody: Succession of notes, varying in pitch, which have an organized and recognizable shape

Meter: Grouping of sound into patterns of strong and weak beats

Mezzo forte: Medium loud volume

Mezzo piano: Medium soft volume

Minor key: Name of the mode of a piece, or a section thereof, having a minor scale as its melodic and harmonic basis

Minor scale: Seven-tone scale in the sequence of whole-half-whole-whole-half-whole-whole steps

Motif (also Motive): Short musical idea—melodic, harmonic, rhythmic, or any combination of these three

Movement: Term for a section within a larger musical work

Notation: System for writing music that indicates pitch and duration

Opus (abbreviated Op.): Word used followed by a number, e.g. Opus 50, for the numbering of a composer's works

Orchestra (also Symphony Orchestra): Instrumental performing ensemble that traditionally includes instruments from all families, with the strings comprising the largest section

Ostinato: Short musical phrase (melodic or rhythmic) that is repeated many times

Performer: A person who does something, e.g. act, play music, sing

Phrase: Division of a musical line, comparable to a line or sentence in poetry or prose

Pianissimo: Very soft volume

Piano: Soft volume

Pitch: Highness or lowness of a sound

Postlude: Movement or section of a movement concluding a composition

Primary theme: Principal melody upon which part or all of a composition is based

Program music: Narrative or descriptive music; music that attempts to represent extra-musical concepts without words

Quotation: Incorporation of a relatively brief segment of existing music in another work

Recapitulation: Third and last main division of a movement in sonata form

Refrain: Relatively short section repeated at the end of each verse of a song

Register: Highness or lowness of the range of an instrument, singing voice, or composition

Rhythm: Organization of musical sounds in time

Rhythmic pattern: Unit of musical sounds grouped in time that is perceived as belonging together

Ritardando: Gradually becoming slower

Sampling: Process in which a sound is taken directly from a recorded medium and placed into a new recording

Secondary theme: Less-important theme announced after the primary theme

Sforzando: Play a note with sudden, strong emphasis

Solo: Vocal or instrumental piece or passage performed by one performer, with or without accompaniment

Sonata form (also Sonata-allegro form): European musical form that consists of thematic exposition, development, and recapitulation; may also include an introduction and coda

Staccato: Short, detached notes; indicated with a dot placed above the note or chord

Statement: See Quotation

Strong beat: On the accented pulse in music

Style: Manner, mode of expression, or type of presentation

Subito: Suddenly

Symphonic poem (also Tone poem): Orchestral form in which a poem or an extra-musical program provides a narrative or illustrative basis

Symphony: Musical work for orchestra in several movements

Syncopation: Emphasis on a normally weak beat

Tempo: Speed at which music is performed

Texture: Number of musical lines and the vertical relationships among those lines

Theme: Main musical idea, usually a melody, of a composition

Timbre (also Tone color): Unique quality of a sound; pronounced TAM-ber

Tonic: Key center or home key of a composition, or section

Tremolo: Rapid alternation between two notes or chords

Trill: Rapid alternation between two adjacent notes, usually a tone or a semitone apart

Triple meter: Beats are grouped in three or multiples of three

Tutti: All, everyone

Unison: Simultaneous performance of the same line of music

Weak beat: On the unaccented pulse in music

Whole step: Interval formed by two half steps

Credits

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