Inside the Music
The Philadelphia Orchestra
2010-11 School Concert Curriculum Guide

Heroes and Music
Challenge yourself. Change the world. Inspire others.
Dear Teachers:

Welcome to The Philadelphia Orchestra's 2010-11 School Concert Curriculum Guide, Inside the Music, which supports this season's School Concert program, Heroes and Music. We are thrilled to take you on a musical journey through orchestral masterpieces that will encourage you and your students to "Challenge yourself, change the world, and inspire others."

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 orchestras in the world, reaches over 20,000 elementary, middle, and high school students and teachers annually through School Concerts, Teacher Workshops, Student Open Rehearsals, Docent Program, the School Partnership Program, Musicians in the Schools, and newly-developed distance learning programs. 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.

A team of committed and talented teachers, school administrators, teaching artists, and Philadelphia Orchestra education staff members designed this material to encourage the use of orchestral music in your existing classroom curriculum. This guide is intended to serve you and your students in the music or general classroom, in suburban or urban settings, and in public, private, home school, or parochial systems. It provides valuable background information and cultural context for the pieces, composers, and performers on stage; lessons and activities for the classroom; specific correlations with national and Pennsylvania state standards; and additional resources for teachers.

Research and experience tell 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. But in addition, we hope that our education concerts, programs, and services help students, teachers, and parents feel absolutely welcome in our magnificent concert hall. You are part of The Philadelphia Orchestra family now, as much a part of this great institution as all the famous musicians who perform on this stage. We hope you stay in touch with us and continue to look to The Philadelphia Orchestra as a source of inspiration and delight.

With best wishes,

Ayden Adler
Director, Education and Community Partnerships
The Philadelphia Orchestra
Inside the Music

The Philadelphia Orchestra

2010-11 School Concert Curriculum Guide

Heroes and Music
Challenge yourself. Change the world. Inspire others.

Aaron Copland *Fanfare for the Common Man*

Ludwig van Beethoven from Symphony No. 7 in A major, Op. 92:
  IV. Allegro con brio

Ludwig van Beethoven from Symphony No. 3 in E-flat major, Op. 55 (“Eroica”):
  I. Allegro con brio (excerpt)

Tan Dun *Internet Symphony No. 1 (“Eroica”)*

George Gershwin Excerpt from *An American in Paris*

Igor Stravinsky “Infernal Dance of King Kastchei” and Finale, from *The Firebird*

2010–11 Philadelphia Orchestra School Concert Performances

Tuesday, October 26, 2010, at 12:15 PM—Kimmel Center

Tuesday, November 9, 2010, at 12:15 PM—Kimmel Center

Wednesday, January 26, 2011, at 10:30 AM and 12:15 PM—Academy of Music

Wednesday, March 9, 2011, at 10:30 AM and 12:15 PM—Kimmel Center

Monday, March 14, 2011, at 11:00 AM—Kimmel Center
Acknowledgements

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

2010-11 Philadelphia Orchestra School Concert Collaborative Group

Elizabeth McAnally, Choral Director/General Music Teacher, Woodrow Wilson Middle School, Philadelphia, PA—Lead Teacher
Jamie Bernstein, School Concert Host
Susan DiFlorio, General Music Teacher, Greenberg Elementary School, Philadelphia, PA
Nicholas D’Orsaneo IV, General Music Teacher, Cook-Wissahickon School, Philadelphia, PA
Stephanie Dubin, Second Grade Classroom Teacher, William Hunter School, Philadelphia, PA
Helene Furlong, General Music Teacher, Alexander Wilson School, Philadelphia, PA
Rebecca Harris, Philadelphia Orchestra Teaching Artist
Mary Javian, Philadelphia Orchestra School Partnership Program Coordinator
Jamie Kasper, Fine Arts & Humanities Advisor, Pennsylvania Department of Education
Virginia Lam, Content Specialist, Department of Comprehensive Arts Education for the School District of Philadelphia
Dr. Karin Orenstein, Music Department Director, Jack M. Barrack Hebrew Academy, Bryn Mawr, PA
Bonnie Slobodien, Director of Education and Community Outreach, Astral Artists
Lisa Tierney, General Music Teacher, James Dobson School, Philadelphia, PA

The Philadelphia Orchestra is pleased to recognize the following major donors who support the 2010-11 School Concert program.

The Wachovia Wells Fargo Foundation is proud to be the Lead Underwriter of the “Raising the Invisible Curtain” initiative. Additional funding comes from the Annenberg Foundation and the Pennsylvania Department of Community and Economic Development.

School Concerts

School Concerts are funded in part by the Billy Joel Fund for Music Education and grants from the Deluxe Corporation Foundation, The Dow Chemical Company, the Rosenlund Family Foundation, the Wachovia Wells Fargo Foundation, and the Zisman Family Foundation.

School Partnership Program

Major funding for the School Partnership Program is provided by the Jessie Ball DuPont Fund, with additional funding from the Annenberg Foundation, the Campbell Soup Foundation, the Connelly Foundation, the Hamilton Family Foundation, Holcim (US), Lincoln Financial Foundation, the Loeb Student Education Fund, Christa and Calvin Schmidt, TD Bank through the TD Charitable Foundation, Verizon Foundation, and the Wachovia Wells Fargo Foundation.

The 2010-11 School Concert Curriculum Guide is made possible by support from the Carol K. Gerstley Education Resource Fund.

©2010 The Philadelphia Orchestra Association. This material is the property of The Philadelphia Orchestra Association and may not be duplicated or reproduced without written consent from the Department of Education and Community Partnerships.

Cover photo: Ryan Donnell
Contents

4  Get the Most from Your Philadelphia Orchestra School Concert
   About the Program, Essential Questions, Learning Concepts, and Additional Resources

6  Curriculum Connections
   National and State Standards for Music Education
   Pennsylvania’s Standards Aligned System and this Curriculum Guide

8  Meet The Philadelphia Orchestra
   Introduce Students to The Philadelphia Orchestra

14  Lesson Unit #1: Let’s Go to the Orchestra!
    Three Introductory Lessons Designed for Elementary and Middle School Students

21  Get to Know the Composers and the Music
    About the Composer, About the Music, and Listening Guides

32  Lesson Unit #2: Heroes and Music for Grades 2–5
    Six Lesson Plans Designed for Elementary School Students

45  Lesson Unit #3: Heroes and Music for Grades 6–8
    Six Lesson Plans Designed for Middle School Students

59  Appendices
    Appendix A: Academic Standards
    Appendix B: Philadelphia Orchestra School Partnership Program
    Appendix C: Conducting Patterns
    Appendix D: Guide to Audience Behavior

63  Glossary of Terms

65  Credits
Get the Most from Your Philadelphia Orchestra School Concert

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

About the Program
Exceptional artists take risks, question the status quo, and make remarkable contributions with their vision. This year's Philadelphia Orchestra School Concert program, Heroes and Music, will introduce your students to the genius of several musical heroes and inspire them to use the same creativity, innovation, and initiative to become everyday heroes. But, the program can't do that without you, the teacher.

Artists are heroes, and you are an artist. Your students are artists. But, what is art, and how do we create it?

Broadly defined, artists are people who choose to use the genius that lives inside all of us. Innovative and creative thinking allow us to thrive in our ever-changing world. We're artists when we find a new answer, discover a new connection, or create a new way of getting things done. When we change the world around us in important ways, we are heroes.

Teachers make an important decision each day to inspire their students to create art, which comes in many different forms. How are you an artist? How do you encourage your students to be artists?

The composers featured on this program are, like you and your students, artists and heroes. Using courage, insight, originality, imagination, and boldness to challenge themselves and what came before them, these artists didn't wait for instructions. They didn't have a predetermined road-map to change the world, and through their initiative they became remarkable, inspiring others to new ways of thinking and creating.

The theme of this year's program is a simple but powerful one: Challenge yourself. Change the world. Inspire others.

About this Curriculum Guide
Created in collaboration with area music and classroom teachers, school administrators, teaching artists, and state education leaders, 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 two through eight and can easily be adapted to meet the needs of your learning environment.

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. 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 have the composers featured on this program challenged themselves or overcome adversity to exceed expectations and stretch boundaries? In what ways can music challenge us—as the audience or as musicians? How will you challenge yourself to be remarkable and make a difference?

2. What risks have the composers taken and what new paths have they created that have changed the world of music? How does music change our world and influence our emotions, our actions, and our experiences? How will you change the world?

3. In what ways have these composers inspired others with their achievements? How can music inspire and motivate us to perform our own acts of creativity and innovation? How will you choose to inspire others every day?
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 interaction with the instructional materials and strategies contained in this guide.

Through their participation in the Philadelphia Orchestra School Concert program, Heroes and Music, students will be able to:

1. Identify specific characteristics of music recognized as heroic—in a fanfare, a symphony, and in music that follows a program or tells a story

2. Examine how composers have transformed music history through creativity and innovation and describe at least two examples from the five composers presented in the program

3. Explain Ludwig van Beethoven’s important role as a master composer of classical music and discuss the impact his disability (deafness) had on his work as an artist

4. Recognize how composers of classical music, like current pop and hip-hop artists, sample melodies from other composers and evaluate how this influences and inspires the creative process

5. Demonstrate understanding of meter, rhythm, melody, tempo, and instrumentation through singing, playing classroom instruments, composing, conducting, moving, analyzing aural examples, and using appropriate music vocabulary

Additional Resources from The Philadelphia Orchestra

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

Professional Development

Deepen your understanding of the music presented at the School Concert and investigate strategies for integrating orchestral music into your classroom. Earn Act 48 professional development credits by attending a workshop in conjunction with the School Concert and completing other activities designed to promote continuing education for teachers. Learn more at www.philorch.org/schoolconcerts under the Professional Development tab.

Teacher Workshop Dates
Saturday, September 25, 2010
9:00 AM to 1:30 PM
Rendell Room, Kimmel Center for the Performing Arts

Saturday, January 8, 2011
9:00 AM to 1:30 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 realize 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 (for grades K-4 and 5-8).

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 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). These standards are divided into four categories:

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 developing architecture in the
Pennsylvania education community.

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 satisfied by the 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

---

**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, Heroes and
Music.

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://bit.ly/dT0FG.

---

**Meet the Musician**

**Booker Rowe**

**Instrument:** Violin

**Birthplace:** Lexington, Kentucky

**Joined the Orchestra:** 1971

**Schools:** Temple University, Yale University

**Booker Rowe** has been a member of The Philadelphia Orchestra
second violin section for nearly 40 years. Born in Kentucky and raised
in Philadelphia, Mr. Rowe received a Bachelor of Music degree from
Temple University in 1963 and a Master of Music degree from Yale
University in 1968. As a soloist, he has performed concertos from
traditional repertoire and has also premiered new works by African-
American and other minority composers. Mr. Rowe has also enjoyed
music on the lighter side, performing with such popular artists as Sammy Davis, Jr.,
Isaac Hayes, Smokey Robinson, the Supremes, and Barbra Streisand.
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 program and the talented musicians, conductors, and host 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.

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 marks 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. In addition to concerts led by Mr. Dutoit and Mr. Nézet-Séguin, audiences will be treated to the artistry of acclaimed guest conductors from around the world throughout the 2010-11 and 2011-12 seasons.

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 Association continues to own the Academy of Music, as it has since 1957, where it performed for 101 seasons. It returns to the historically-certified theater every January for the highly-anticipated Academy Anniversary Concert and Ball.

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

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 these men. Two Germans, Fritz Scheel (1900-07) and Carl Pohlig (1907-12), served as its first music directors, forming the ensemble and carrying it through its first 12 seasons. British-born Leopold Stokowski was appointed conductor in 1912 and quickly began leading the Orchestra toward new visions of musical excellence and excitement. Leading a series of major world and U.S. premieres, including works by Berg, Mahler, Rachmaninoff, Schoenberg, Scriabin, Sibelius, and Stravinsky, Stokowski firmly established Philadelphia's prominence in American classical music. In addition to making widely acclaimed recordings with his ensemble, he instituted many other Philadelphia Orchestra traditions, including concerts created especially for children and symphonic tours throughout the country.

Hungarian-born Eugene Ormandy assumed the music directorship in 1936. For the next 44 years, he first maintained and then expanded upon the Orchestra's unique artistry and musical excellence. Under Ormandy's skilled hands, the Orchestra refined its famed “Philadelphia Sound” and traveled widely, touring throughout North America, Europe, Latin America, Japan, Korea, and China. Perhaps Ormandy's most lasting legacy is a Philadelphia discography of nearly 400 recordings (including three best-selling Gold Records), many of which have been reissued on compact disc and are considered classics of the LP era.

Ormandy turned over the Orchestra's leadership in 1980 to Riccardo Muti. The Italian-born conductor built upon the Orchestra's tradition of versatility by introducing new and unfamiliar music from all periods. An advocate of contemporary music, Muti commissioned works by a wide range of composers and appointed the Orchestra's first composer-in-residence. Muti also revived the Orchestra's operatic tradition, presenting concert performances of operas by Verdi, Puccini, Wagner, and others.
Wolfgang Sawallisch became music director of The Philadelphia Orchestra in 1993, following a distinguished 21-year tenure as head of the Bavarian State Opera in Munich. Acclaimed as one of the greatest living exponents of the Germanic musical tradition, Sawallisch enriched and expanded upon the Orchestra's century-old reputation for excellence in this repertoire, while also promoting new and lesser-known compositions. His suggestion to devote the Orchestra's entire Centennial Season in 1999-2000 to works written during the Orchestra's first century resulted in critical acclaim and box office success.

This excellence was carried on by Christoph Eschenbach, who became music director in 2003. During his five-year tenure, Mr. Eschenbach launched the Orchestra's first-ever multi-year cycle of Mahler's complete symphonies; conducted Beethoven's nine symphonies paired with music of our time; and led a four-week Late Great Works Festival and a four-week Leonard Bernstein Festival.

Throughout its history, The Philadelphia Orchestra has toured frequently from its hometown, performing symphonic music for audiences across the United States and abroad. The Orchestra's extensive foreign tours have featured a number of historic and diplomatic missions, including the first American orchestra to undertake a transcontinental tour (1936), the first appearances by an American orchestra in Europe following World War II (1949), the first American orchestra to tour the People's Republic of China (1973), and the first American orchestra to visit Vietnam (1999). 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.

In addition to the many important premieres it has presented during the past century, including Barber's Violin Concerto, Mahler's “Symphony of a Thousand,” Rachmaninoff's Symphonic Dances, Schoenberg's Gurrelieder, and Stravinsky's The Rite of Spring, The Philadelphia Orchestra 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. Currently the Orchestra and Drexel University's Music and Entertainment Technology Laboratory are working together to develop a new iPhone application that transmits real-time musical commentary to concert hall audiences during live performances.

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 and the Academy of Music

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.
Meet The Philadelphia Orchestra

Musicians of The Philadelphia Orchestra
Season 2010-11

Charles Dutoit
Chief Conductor
*Walter and Leonore Annenberg Chair

Yannick Nézet-Séguin
Music Director Designate

Wolfgang Swallisch
Conductor Laureate

Rossen Milanov
Associate Conductor

First Violins
David Kim, Concertmaster
*Dr. Benjamin Rush Chair
Juliette Kang, First Associate Concertmaster
Joseph and Marie Field Chair
José Maria Blumenschein,* Associate Concertmaster
Marc Rovetti, Assistant 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
Jerome Wigler
Judy Geist
Renard Edwards
Anna Marie Ahn Petersen
Piasecki Family Chair
Stephen Wyrzykowski*
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, Assistant 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 Shaham, 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
Clarinet
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

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

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

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

Trombone
Nitzan Haroz, Principal
Neubauer Family Foundation Chair
Matthew Vaughn, Associate Principal
Eric Carlson
Blair Bollinger, Bass Trombone

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

Harp
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 Conductors and Host

**Rossen Milanov** Associate Conductor

Conductor for October 26, March 9, and March 14 performances

A sought-after guest conductor on the international music scene, Rossen Milanov has been hailed as “one who bears watching by anyone who cares about the future of music” (Chicago Tribune). He currently holds the positions of associate conductor of The Philadelphia Orchestra and artistic director of The Philadelphia Orchestra at The Mann Center for the Performing Arts. Mr. Milanov’s place as “one of the most-promising figures in the upcoming generation of conductors” (Seattle Times) has recently been recognized with his appointment as music director of the Princeton Symphony.

A committed supporter of youth and music, Mr. Milanov is music director of both the New Symphony Orchestra, a privately-funded youth orchestra in Sofia, Bulgaria, and Symphony in C, one of America’s premier professional training orchestras. With the Curtis Institute of Music he conducts one production per season, most recently Dominick Argento’s *Postcard from Morocco* (released on CD). Last season Mr. Milanov worked with the New Zealand Youth Orchestra and returns to Carnegie Hall for LinkUP! concerts, a program of the Weill Music Institute. He has led a tour with the Australian Youth Orchestra and concerts with the Aspen Chamber Symphony, and he was music director of the Chicago Youth Symphony from 1997 to 2001.

With The Philadelphia Orchestra, Mr. Milanov’s recent highlights have included the release of *A Grand Celebration: The Philadelphia Orchestra live with the Wanamaker Organ at Macy’s Center City*, his first recording with the Orchestra; critically-acclaimed concerts on the Orchestra’s summer series at the MannCenter; performances at the Bravo! Vail Valley Music Festival; “Best of …” concerts at Verizon Hall; subscription performances of John Adams’s Violin Concerto, Stravinsky’s *Petrushka*, and Shostakovich’s Symphony No. 15; concerts as part of the Bernstein Festival; and a highly-praised production of Stravinsky’s *The Soldier’s Tale*. Mr. Milanov has led the Orchestra in the world premieres of Nicholas Maw’s English Horn Concerto and Andrea Clearfield’s *Kabo omowale* (Welcome Home Child).

In the 2009-10 season—in addition to conducting The Philadelphia Orchestra in subscription, Family, and community concerts—Mr. Milanov made his debuts with the National Symphony in Washington and the China Philharmonic, and he returned to the San Antonio Symphony, the Milwaukee Symphony, the Royal Scottish National Orchestra, the NHK Symphony, and the Royal Swedish Opera Orchestra. In recent seasons he has also worked with the Baltimore, Indianapolis, Seattle, Charlotte, New Jersey, BBC, and Singapore symphonies; the Scottish and Saint Paul chamber orchestras; the Orchestra of St. Luke’s; the Rotterdam and Seoul philharmonics; the Orchestra of the Komische Oper Berlin; and the Orchestre de la Suisse Romande.

Mr. Milanov studied conducting at the Juilliard School, where he received the Bruno Walter Memorial Scholarship; the Curtis Institute of Music; Duquesne University; and the Bulgarian National Academy of Music. He has received the Award for Extraordinary Contribution to Bulgarian Culture, awarded by the Bulgarian Ministry of Culture. In 2005 he was chosen as Bulgaria’s Musician of the Year.

**Delta David Gier** Guest Conductor

Conductor for November 9 and January 26 performances

Delta David Gier has been called a dynamic voice on the American music scene, recognized widely for his penetrating interpretations of the standard repertoire and his passionate commitment to new music. Beginning in 1994 he served as assistant conductor for the New York Philharmonic and has served in that capacity for the Metropolitan Opera as well. For the 2007-08 and 2008-09 seasons, Mr. Gier conducted the complete series of the New York Philharmonic’s Young People’s Concerts, the first conductor to do so in over 50 years. Mr. Gier came to national attention in 1997 while conducting a tour of *Carmen* for San Francisco’s Western Opera Theater. He has performed with many of the world’s finest soloists, including Midori, Lang Lang, and Sarah Chang.

Currently Mr. Gier holds the post of Music Director of the South Dakota Symphony Orchestra. During his tenure (since 2004) the orchestra has enjoyed tremendous growth, expanding its offerings and increasing its repertoire, including an annual Mahler celebration and highly successful operatic performances each season. The SDSO has received the coveted ASCAP (American Society of Composers, Authors, and Publishers) Award for Adventurous Programming for five seasons in a row, largely due to its series of concerts featuring works of Pulitzer
Prize-winning composers. Recent guest engagements have included the St. Louis Symphony, Phoenix Symphony, Colorado Symphony, and the American Composers Orchestra. In the 2010-11 season, Mr. Gier will make his Philadelphia Orchestra and Chicago Symphony Orchestra debuts.

Mr. Gier earned a Master of Music degree in conducting from the University of Michigan under Gustav Meier. As a student at Tanglewood and Aspen, he studied also with Leonard Bernstein, Kurt Masur, Erich Leinsdorf, and Seiji Ozawa. Mr. Gier has also been in demand as a teacher and conductor in many highly regarded music schools, serving as visiting professor at the Yale School of Music, the College-Conservatory of Music in Cincinnati, the San Francisco Conservatory, and SUNY Stony Brook. He has also served as a juror for the Pulitzer Prize in music and the ASCAP’s Rudolf Nissim Composition Prize.

Jamie Bernstein Host

Jamie Bernstein is a narrator, writer, and broadcaster who has transformed a lifetime of loving music into a career of sharing her knowledge and enthusiasm with others. She grew up in an atmosphere bursting with music, theater, and literature. Her father, composer-conductor Leonard Bernstein, together with her mother, the pianist and actress Felicia Montealegre, and their legions of friends in the arts, created a spontaneous, ebullient household that turned Ms. Bernstein into a dyed-in-the-wool cultural enthusiast.

Replicating her father’s lifelong compulsion to share and teach, Ms. Bernstein has written and produced several concerts for families and young people on the music of Copland, Mozart, Bernstein, and others. The acclaimed program “The Bernstein Beat,” a family concert about her father modeled after his own groundbreaking Young People’s Concerts, has been presented by Carnegie Hall Family Concerts, the Caramoor Festival, and The Philadelphia Orchestra.

Ms. Bernstein also travels the world as a concert narrator, appearing with orchestras from Philadelphia to Minnesota, Havana to Beijing. In addition to her own scripts, she also performs standard concert narrations, such as Walton’s Façade, Copland’s A Lincoln Portrait, and her father’s Symphony No. 3 (“Kaddish”). She is a frequent speaker on musical topics, including in-depth discussions of her father’s works.

In addition to writing her own scripts and narrations, Ms. Bernstein writes articles and poetry, which have appeared in such publications as Symphony, DoubleTake, and Gourmet.

Meet the Musician

Robert Cafaro

Instrument: Cello
Birthplace: New York City
Joined the Orchestra: 1985
School: The Juilliard School

A resident of Cherry Hill (N.J.) since 1991, Robert Cafaro recently celebrated his twenty-fifth season with The Philadelphia Orchestra. His earliest musical memory was starting his cello studies at age nine, and Mr. Cafaro says what he enjoys most about performing music are “those moments when time stops and nothing else exists.” With his passionate involvement in volunteer and outreach activities, Mr. Cafaro works to inspire others through school visits, retirement community concerts, and Habitat for Humanity events.
Before your students visit The Philadelphia Orchestra in person, introduce them to the instruments of the orchestra and to essential elements of music 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 music 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 can people use found objects to make music? (Gr. 2)
- Who can create music? (Gr. 3)
- How can music tell a story? (Gr. 4)
- How does rehearsal affect a musician's skills? (Gr. 4-5)

**Concepts**
- People can use voices, instruments, and found objects to make music (Gr. 2)
- 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)
- Musicians rehearse to improve their skills (Gr. 4)
- 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)
- Experiment with different instrument/voice groupings and explain how those choices affect the music (Gr. 4)
- Students will describe themes and ideas through listening and performance of a variety of musical styles (Gr. 5)
Welcome to the Orchestra! (Grades 2–5)

Rebecca Harris, Philadelphia Orchestra Teaching Artist

**Duration of Lesson** 30 minutes

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

- Define the following terms: symphony orchestra, instruments, strings, woodwinds, brass, percussion, conductor, cue, dynamics
- Name the four families of the orchestra and describe how they produce sounds
- Follow a conductor, keep a steady beat, and respond to cues for dynamics
- Analyze the role of a conductor
- Demonstrate the function of a rehearsal

**Lesson Materials**
- Chalk/whiteboard or chart paper
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device
- Paper and pencil for every student
- Other suggested recordings (optional)

See www.philorch.org/resources:
- Link to video clip of Tan Dun’s Internet Symphony No. 1
- Picture of The Philadelphia Orchestra
- Instrument cards
- Link to interactive internet version of Benjamin Britten’s The Young Person’s Guide to the Orchestra (optional)
- Blank orchestra seating chart (optional)

**Academic Standards**

*National Content Standards for Music*
K-4: 4b, c / 6b, c, d, e / 7a / 8a / 9d

*Pennsylvania Content Standards*
Other Disciplines: 1.1.C / 1.6.A

**Introduction**

1. Watch a video clip of the fourth movement of Tan Dun’s Internet Symphony No. 1 (See Online Resources link to online video, 3:38–end) OR listen to the recording (3:14-end) while displaying a picture of The Philadelphia Orchestra.

2. Tell students we have just heard a symphony orchestra. A symphony orchestra is a group of string, woodwind, brass, and percussion instruments playing together, led by a conductor. Symphony means “sounding together”—write this on the board.

   EXTENSION: How can we tell what the word symphony means? What other words look or sound like “sym” (similar, symbiosis) and “phony” (phone, phonics)

**Development**

3. Have students explore the “sound” part of symphony first.

4. 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. They all fit into one of four families.

5. List the families of the orchestra on the board/chart paper: strings, woodwind, brass and percussion.

<table>
<thead>
<tr>
<th>STRINGS</th>
<th>WOODWINDS</th>
<th>BRASS</th>
<th>PERCUSSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
<td>Flute, Piccolo</td>
<td>French horn</td>
<td>Snare, bass drum</td>
</tr>
<tr>
<td>Viola</td>
<td>Oboe</td>
<td>Trumpet</td>
<td>Timpani</td>
</tr>
<tr>
<td>Cello</td>
<td>English Horn</td>
<td>Trombone</td>
<td>Triangle, Cymbals</td>
</tr>
<tr>
<td>Double Bass</td>
<td>Clarinet</td>
<td>Tuba</td>
<td>Xylophone</td>
</tr>
<tr>
<td>Harp</td>
<td>Bassoon</td>
<td>Tuba</td>
<td>Piano</td>
</tr>
</tbody>
</table>

6. Listen to excerpts of all four families (suggestions below) and tell students which family they are hearing featured prominently in the music. Show them a card of an instrument from that family (see list above) and ask them to write down how they think the instruments in that family produce sound. Or, visit the Orchestra’s online teacher resources page to use an internet
version of Benjamin Britten’s *The Young Person’s Guide to the Orchestra*

**Suggested Excerpts**

*From School Concert repertoire on provided iTunes playlist*

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

**WOODWINDS:** Beethoven, Symphony No. 3, I. Allegro con brio (1:31-1:52)

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

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

*From alternate repertoire*

**STRINGS:** Li, *Spring Festival Overture* (0:00-0:30) China Central Symphony Orchestra

**WOODWIND:** Copland, Variations on a Shaker Melody, from *Appalachian Spring* (0:14-1:08) Cincinnati Pops Orchestra/Erich Kunzel

**BRASS:** Tchaikovsky, Symphony No. 4, IV. Finale (6:06-6:41) The Philadelphia Orchestra/Eugene Ormandy

**PERCUSSION:** Britten, *The Young Person’s Guide to the Orchestra*, Variation XIII: Percussion (0:00-0:28) The Philadelphia Orchestra/Eugene Ormandy

7. For each family, have students share their observations about how they think each family makes sound. Help students discover the correct answers.

   - **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

8. Now that we’ve learned about the “sound” part of symphony—it’s time for the “together” part!

9. Divide students into four groups. Ask two groups to find ways of making different sounds using their breath, one group making a sound using their hands, and the other group making sound using something they find on or in their desks.

   **EXTENSION:** Students can use percussion or other classroom instruments.

10. Create a non-verbal “start” cue and a “stop” cue with your students’ help (e.g., open your arms to start and fold them to stop).

11. Using these cues, have each group of students start and stop their sounds. Experiment with different combinations of groups, including the entire class together.

12. Show variations in volume (dynamics) by varying the size of your cue.

13. Ask students to describe your role in the previous activity. Help students discover that the person who gives cues to the orchestra is the conductor.

   **EXTENSION:** Repeat the activity and choose students to be the conductor.

14. Listen to (or watch) again the excerpt of Tan Dun’s Internet Symphony No. 1 (3:14–end). Invite students to conduct the music, keeping a steady beat. See Appendix C for a diagram of a 4/4 conducting pattern.

**Reflection/Conclusion**

15. We know the orchestra has to play sounds, and that it has to play together. Give the students a scenario, e.g., the string instruments are playing too loudly and the brass instruments are playing too slowly.

16. Ask the students to imagine they are the conductor in an orchestra rehearsal and have to fix the problem. What would they do? How would they explain the problem and the solution? How would they use words or conducting cues to communicate their ideas?

**Ideas for Differentiated Instruction**

**ADAPTATION:**

- Place students in appropriate sound groups that match their strengths and provide a few suggested sounds from which to choose.

**EXTENSION:**

- Provide students with a blank seating chart of the families of the orchestra (see Online Resources). Have students put each family of instruments in the place they think would be best suited for balance of sound and communication.
Introduction

1. In the tradition of ancient Chinese philosophy that humans and nature exist as one, composer Tan Dun often features elements from the natural world in his music. The four primary elements of nature that appear in different ancient philosophies (such as those of the Greeks) are: air, earth, fire, and water.

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:

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

Development

3. Visit the Orchestra’s online teacher resources page for an interactive internet version of Benjamin Britten’s *The Young Person’s Guide to the Orchestra* OR use a recording of the piece and have students listen to the main theme played by the full orchestra. (OR: listen to the end of Tan Dun’s Internet Symphony No. 1 starting at 3:14.)

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

5. Have students identify and define the four families of the orchestra 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).
6. 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.

7. Using the interactive internet version OR recording of the Young Person's Guide, play examples of each instrument family. (Or: use the suggested excerpts listed in the “Welcome to the Orchestra!” lesson earlier in this unit.)

8. After each example, ask students to describe what they hear. The unique quality of sound produced by each instrument and instrument family is known as its timbre (pronounced: TAM-ber).

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

<table>
<thead>
<tr>
<th>STRINGS</th>
<th>WOODWINDS</th>
<th>BRASS</th>
<th>PERCUSSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
<td>Flute, Piccolo</td>
<td>French horn</td>
<td>Snare, bass drum</td>
</tr>
<tr>
<td>Viola</td>
<td>Oboe</td>
<td>Trumpet</td>
<td>Timpani</td>
</tr>
<tr>
<td>Cello</td>
<td>English Horn</td>
<td>Trombone</td>
<td>Triangle, Cymbals</td>
</tr>
<tr>
<td>Double Bass</td>
<td>Clarinet</td>
<td>Tuba</td>
<td>Xylophone</td>
</tr>
<tr>
<td>Harp</td>
<td>Bassoon</td>
<td></td>
<td>Piano</td>
</tr>
</tbody>
</table>

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

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

ADAPTATION:
- 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.

EXTENSION:
- 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).
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 Copland’s Fanfare for the Common Man (0:00-0:21). Does the instrument sound high or low? (A: Low) Do you think the instrument that makes this sound is large or small? (A: Large, show picture of timpani) Listen to the next section of the music (0:22-0:47). Are the sounds you hear high or low? (A: High) Will this instrument be large or small? (A: Small, show picture of trumpet)

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.

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**
Tan Dun, Internet Symphony No. 1, II. Dolce molto (0:41-fade out at 1:20)
Copland, *Fanfare for the Common Man* (0:22-0:52)

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 the beginning of Beethoven’s Symphony No. 7, IV. Allegro con brio (0:00-0:43). Help students gently tap the steady beat of this music on their laps.

11. Have students compare this example with the beginning of Stravinsky’s “Infernal Dance of King Kastchei,” from *The Firebird.* Is the steady beat easy or hard to find? Does the music sound on or off the beat? (See p. 30 for more information about the rhythm/syncopation of the “Infernal Dance.”)

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 the Finale from *The Firebird* (2:09-2:50). How would you describe the dynamic of this music? What emotions are being expressed?

**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.
Get to Know the Composers and the Music

In this section, explore background information about the composers and music featured on this year's School Concert program and share with your students. Included are details about the early years and heroic achievements of the composers, their ability to "challenge, change, and inspire," and musical information that enhances the listening experience for your students.

Aaron Copland

About the Composer
As one of the most respected American classical composers of the 20th century, Aaron Copland (1900-1990) incorporated popular forms of American music, such as folk and jazz, into his compositions and promoted the development of a musical style that was distinctively "American."

Early Years
Copland was born in Brooklyn, New York, on November 14, 1900. The child of Jewish immigrants from Lithuania, he first learned to play the piano from his older sister. At the age of 16 he went to Manhattan to study with Rubin Goldmark, a respected private music instructor who taught Copland the fundamentals of counterpoint and composition. During these early years he immersed himself in contemporary classical music by attending performances at the New York Philharmonic and Brooklyn Academy of Music. He found, however, that like many other young musicians, he was attracted to the classical history and musicians of Europe. So, at the age of 20, he left New York for the Fontainebleau School of Music in Paris, France.

The young composer became a student of famed French pedagogue Nadia Boulanger and was thrust into an innovative environment of "modern" composers such as Igor Stravinsky, who Copland considered a hero-figure and inspiration. Throughout the 1920s and early '30s, Copland composed in several styles but many of his works were not fully appreciated by the general audience. The average listener, conditioned to the melodic and harmonic genius of Bach, Mozart, and Beethoven, found it difficult to accept or understand a new "modern" style.

Heroic Achievements
In the mid-1930s, Copland realized a gap existed between the composer and the audience. In his book, Our New Music (1941), he addressed this relationship.

It seemed to me that we composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and phonograph. It made no sense to ignore them and to continue writing as if they did not exist. I felt that it was worth it to see if I couldn't say what I had to say in the simplest possible terms.

The composer-audience relationship remained central to Copland's perspective as a composer, conductor, and advocate of American music. He believed that using folk songs or folk-like content would increase the accessibility of his compositions and that everyday subject matter and familiar melodies had the potential to engage the interest of a wider audience. To achieve his goals, Copland used American folk songs, like the Shaker tune "Simple Gifts" or cowboy songs, to create a national musical style that was accessible to the general public and promoted a sense of an American identity expressed through musical means.

Through his various commitments to music and to his country as a composer, conductor, and teacher, Copland became one of the most important figures in 20th-century American music.
Challenge, Change, Inspire: Everyone's a Hero

Aaron Copland challenged the notion that only those with certain advantages in society or those with extraordinary gifts could be heroes. He created music that celebrated the lives of the “common man”: farmers, city dwellers, pioneers, and cowboys. Even everyday high school students were the focus of his play opera The Second Hurricane, which Copland composed specifically for school performance.

In his quest to achieve a new simplicity in his work, Copland changed the relationship between the composer and the audience. In Fanfare for the Common Man, he uses uncomplicated musical ideas to promote feelings of patriotism, which have the effect of evoking the feeling in each of us that we, too, can be heroes. (This “hero inspiration” makes the piece a popular musical choice during television coverage of the Olympic Games.) Copland also inspired other composers—like Alberto Ginastera in Argentina, Benjamin Britten in England, and Tōru Takemitsu in Japan—to create their own musical expressions of nationalism.

About the Music

What Is a Fanfare?

Usually ceremonial in nature and short in length, a fanfare is a musical announcement played by brass instruments and often accompanied by percussion. These brief compositions, frequently written in celebration of someone important, may have evolved from military or hunting signals and, up until the 19th century, were used for sheer noise rather than as music.

Fanfare for the Common Man

In December 1941, the United States joined World War II by declaring war against the three major Axis powers: Japan, Germany, and Italy. For the next several years, the U.S. would commit its full resources—economic, industrial, and scientific—in the pursuit of an Axis defeat. To support more than 16 million men and women serving in the armed forces, American citizens assumed civic responsibility in their daily lives that reflected a heroic spirit of national unity and patriotism.

With these nationalistic attitudes in mind, the music director of the Cincinnati Symphony Orchestra at the time, Eugene Goossens, commissioned a set of 18 orchestral fanfares written by various American composers. Of these, only 10 would be published for later use and only Aaron Copland’s Fanfare for the Common Man has been performed regularly since then. The piece is scored for reduced instrumentation that includes a brass ensemble (four horns, three trumpets, three trombones, and tuba) and percussion (timpani, bass drum, and tam tam/gong).

Copland composed this purposefully simple piece around the same time as the other works he is most known for: the ballets Rodeo (1942) and Appalachian Spring (1944). These two works are notable for the composer’s quotations of American folksong and his creation of original folk-like music, which promote a distinctively American sound. In Fanfare Copland achieves a similar effect with the simple nature of the opening theme, announced by the trumpets. The soaring, heroic character of this melody—as well as the entire work—is characterized by wide-open intervals (i.e., big leaps between notes) in the brass and explosive rhythms in the percussion. These same characteristics appear in the heroic-sounding music of John Williams, especially in those pieces composed for the Olympic Games, such as Summon the Heroes and the Olympic Fanfare and Theme.

Copland considered several different titles for this now internationally popular work, including Fanfare for a Solemn Ceremony and Fanfare for Four Freedoms before selecting Fanfare for the Common Man, because as he would say later in life, “… it was the common man, after all, who was doing all the dirty work of the war and the army.” The piece was premiered by Eugene Goossens and the Cincinnati Symphony Orchestra on March 14, 1943, and was received with great enthusiasm. Fanfare would later appear as the preface to the final movement of the composer’s Symphony No. 3 (1946) and has enjoyed widespread commercial use up through the present. The rock group Emerson, Lake & Palmer even featured an extended arrangement of Fanfare on its 1977 album, Works Volume 1.

Listening Guide

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

0:00 Short, dramatic introduction by percussion that grows softer (decrescendo) and slower (ritardando)
0:22 Three trumpets announce the theme in unison, without accompaniment
0:52 The horns join the trumpets to restate the theme in two-part harmony
1:29 Percussion interlude played fortissimo and with accents
1:40 Trombones and tuba begin the third statement of the theme and expand the texture by adding another part
2:07 Emphatic refrain repeated twice by the tutti ensemble
2:27 Musical elements of both the theme and the refrain are combined in dramatic fashion as the piece builds in volume (crescendo) to the end
Ludwig van Beethoven

About the Composer
A German composer and pianist, Ludwig van Beethoven (1770-1827) is considered one of the most famous and influential composers of Western classical music. His compositions, especially the nine symphonies, illustrate a bridge between the Classical and Romantic eras of music history because he expanded upon the groundwork laid by master composers Franz Joseph Haydn and Wolfgang Amadeus Mozart. Unlike composers who served the aristocracy, Beethoven composed to please himself, creating art that aimed to communicate a higher purpose.

Early Years
Beethoven was born on 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. Historians often say, “Beethoven received the spirit of Mozart from the hands of Haydn.”

Heroic Achievements
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 believed strongly in the principles of democracy and was inspired by acts of idealism and heroism, themes he sought to portray in his Third Symphony, the “Eroica” (or “Heroic”).

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.

Challenge, Change, Inspire: Composer as Hero
As a revolutionary figure in classical music, Ludwig van Beethoven transformed music history with impressive achievements and innovations. The fact he accomplished these masterful triumphs of creativity while faced with the challenge of deafness is truly heroic. The composer would overcome the adversity of his disability to produce some of the most joyous music ever written, such as the Ninth Symphony. The use of voices in the final movement of this work (the “Ode to Joy”) is a notable example of the advancements in Beethoven’s symphonies that changed the course of orchestral music and inspired those after him to embrace and emulate his idealism.

About the Music
What Is a Symphony?
Simply put, a symphony is a musical work for orchestra in several movements. By the time Ludwig van Beethoven’s First Symphony appeared in 1801, these large-scale compositions had been established as instrumental music of the highest regard. Symphonies can generally be divided into two categories: those
with purely musical intentions (absolute) and those that contain specific extra-musical stories or representations (programmatic).

**Symphony No. 7 in A major, Op. 92: IV. Allegro con brio**

True to Beethoven's innovative spirit, his Seventh Symphony resists easy classification and falls closer to absolute music. This piece, which the composer himself called “one of the happiest products of my poor talents,” explores a wide range of moods and flows mostly with vigorous energy and high spirits. The more-reflective second movement, Allegretto, became so popular during Beethoven's lifetime that it was often used to replace the slow movements of his earlier symphonies.

Composed in 1811-12 but not performed until December 8, 1813, the Seventh Symphony premiered at a concert to benefit soldiers who were wounded in the battle of Hanau (part of the Napoleonic Wars) just over a month previously. As victory against the French Empire drew nearer, the audience in attendance was eager to embrace the strength and celebratory nature of the music's rhythmic vitality. With the distinctive call of the horns and optimistic nature of the A-major key, the fourth and final movement of the Seventh Symphony was perfect for the occasion.

Beethoven gave this heroic finale the tempo marking of Allegro con brio (meaning quickly, with vigor and spirit) and organized the music using sonata form, a formal model used extensively by composers since the late 18th century. Sonata form provides a structure for the music in a movement of a symphony in much the same way the five-paragraph essay organizes and shapes written content. The musical form features three main sections—an exposition, a development, and a recapitulation—and includes an introduction and a conclusion (see listening guide at right for more details).

**Symphony No. 3 in E-flat major, Op. 55 (“Eroica”): I. Allegro con brio (excerpt)**

Beethoven also composed the first movement of his Third Symphony, the “Eroica,” in sonata form. However, this movement—as well as the entire Symphony—represents a ground-breaking departure from past tradition due to its unprecedented length, technical challenges, and sizeable amount of music. The excerpt performed on the School Concert program will include the entire exposition, which is from the beginning up through 2:49 on the recording provided to school group leaders.

Longer and larger in scale than any symphony before it, the “Eroica” not only marked the beginning of a heroic period in Beethoven's career but it signified a similar turning point in the history of music. It would take time before others felt comfortable with the demands of this new music and to begin creating their own works inspired by it. Similarly, in 1804, the same year the “Eroica” premiered, the steam locomotive was built in England, but it would be another 25 years before one would operate in the United States.

Like others at the turn of the 19th century, Beethoven saw military leader Napoleon Bonaparte as a liberator of the oppressed, enemy of class distinction, and advocate of democracy. Beethoven expressed his hope while composing the “Eroica” that Napoleon would accept the dedication of the Symphony, which was to have the title *Bonaparte*. However, when the composer learned Napoleon had crowned himself Emperor (revealing his aspirations for personal power to be above the democratic betterment of the people), Beethoven scratched out the title so forcefully that it left a hole in the manuscript paper. He replaced it with the inscription: “Heroic Symphony composed to celebrate the memory of a great man.”

**Listening Guides**

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

Symphony No. 7 in A major, Op. 92: IV. Allegro con brio

0:00 Very brief, forceful introduction by tutti orchestra

0:04 **Exposition** begins with the statement of the dance-like primary theme by the first violins in the key of A major

0:33 **Exposition** continues with the statement of the song-like secondary theme by the woodwinds and the horns

2:15 **Development** section begins with the primary theme presented in the key of C major and altered playfully by the composer

3:32 The original melodies return in the key of A major for the recapitulation

5:14 The emphatic driving rhythm from the introduction returns to present the coda, or conclusion

Symphony No. 3 in E-flat major, Op. 55 (“Eroica”): I. Allegro con brio (excerpt)

0:00 Two striking tonic chords that lead right to the primary theme played by the cellos that includes an unexpected note (C-sharp at ~0:07), which does not belong to the key of E-flat major

0:48 Statement of a secondary theme by the woodwinds

2:49 At the School Concert, the excerpt will end at this point on the recording, which is a tonic chord at the end of the exposition
Tan Dun

About the Composer
Chinese-born composer Tan Dun (b. 1957) insists he is not an ambassador between the musical styles of the East and West, even though his compositions often incorporate elements of one to enhance the other. He prefers to float freely among different cultures and use many kinds of experiences as inspiration in the creation of what he calls “my own unity.”

Early Years
On August 18, 1957, Tan Dun was born in Si Mao, located in China’s central Hunan province. Raised by his grandmother, the future composer had no early schooling or musical training and planted rice as a child laborer. His village provided him with a strong cultural identity built around a spiritual community that included the music of rituals and folk songs. Using traditional folk instruments and other found objects, Tan (in the Chinese tradition surnames come before personal names) eventually served as the village musician, playing for parties, weddings, and funerals.

As a teenager, Tan decided to leave his peasant village and move to the capital of Beijing where he worked as a violinist and arranger at a local Chinese opera theater. It was at this point he heard his first piece of Western classical music on the radio, Beethoven’s Fifth Symphony. It made a powerful impression on Tan and encouraged him to apply for a place at the reopened Central Conservatory of Music. Although the competition was fierce, he was accepted and would go on to earn two degrees in composition.

The young composer established his reputation early with his symphony Li Sao (1979-80) and was recognized as the leader of an emerging Chinese “New Wave” art movement. Tan’s achievements aroused political controversy, and for a brief period of six months in 1983, the Chinese Communist government labeled his works as “spiritual pollution” and banned all performances. In 1986, he moved to New York City and completed his doctoral studies in composition at Columbia University.

Currently based in New York City, Tan Dun travels the world conducting the best orchestras in the world and will appear with The Philadelphia Orchestra in November 2010.

Heroic Achievements
With his innovative artistic perspective, Tan Dun has made an unforgettable impression with works that span the boundaries of classical, multimedia, Eastern, and Western musical systems. His most well-known pieces are organized into distinct conceptual series that reflect his personal ideas and experiences. Among these are collections of works that reference his memories of shamanistic ritual from his childhood, contain elements from the natural world, and feature various types of media.

The Orchestral Theatre Series is comprised of four compositions created between 1989 and 1999 that attempt to resolve the contrasts between primitive ritual rites and the modern concert hall experience. In the second work of this series, called Re, the audience is led by the conductor and takes part in the performance. Tan wanted to make the argument that rituals have no observers, only participants in some form or another.

To honor the ancient Chinese philosophy that humans and nature exist as one, Tan’s Organic Music Series features elements from the natural world as musical materials. At present, the composer has written a Water Concerto for water percussion and orchestra (1998), a Paper Concerto for paper percussion and orchestra (2003), and an Earth Concerto for stone and ceramic percussion and orchestra (2009). Tan also celebrates the present and future of music by incorporating technology into his compositions. His Multimedia Series includes The Map: Concerto for Cello, Video, and Orchestra (2002) in which live musicians interact with recorded musicians, whose video performances will exist for all time and transcend history.

Tan gained recognition with American audiences for his Academy Award-winning score for the film Crouching Tiger, Hidden Dragon (2000), which also won a Grammy Award for best score soundtrack album. His position as a prominent Chinese-born composer was honored with a commission from the International Olympic Committee to create the award ceremony music heard during the 2008 Olympic Summer Games in Beijing. Recently, Tan Dun was appointed as the
Cultural Ambassador to the World for the World Expo 2010 Shanghai at which The Philadelphia Orchestra performed during its 2010 Asia Tour.

**Challenge, Change, Inspire:**
Creativity and Innovation as Hero

In a world connected by technology that thrives on creative ideas, Tan Dun is a musical pioneer of the highest caliber and a modern hero of classical music. This adventurous composer often challenges his audiences to approach music differently with his use of non-traditional and organic instruments. For example, in his work *The Map: Concerto for Cello, Video, and Orchestra* (2002), Tan changes the rules of composition by requiring the use of multimedia and the live playing of stone as a percussion instrument. This unique fusion of technology and tradition inspires the creation of a new kind of orchestra, a dynamic group of musicians that changes to meet the needs of the people. The Internet Symphony No. 1 ("Eroica") and the YouTube Symphony Orchestra are examples of his contemporary approach that unites tradition and technology in creative and innovative ways.

Come and hear The Philadelphia Orchestra perform Tan Dun’s *The Map* and Internet Symphony No. 1 as part of the Orchestra’s new Sound Waves multimedia series on November 12, 2010!

**About the Music**

**What Is the YouTube Symphony Orchestra?**

In 2008, Google/YouTube commissioned Tan Dun to compose a piece that would serve as the focal point for the YouTube Symphony Orchestra, the world’s first online collaborative orchestra. Musicians from around the world and all cultures participated in open auditions by recording and uploading videos from which judges selected a number of finalists. From this group of mostly amateur musicians, the YouTube community voted on their favorites, and the winners were invited to travel to New York in April 2009 to play at Carnegie Hall under the direction of renowned conductor Michael Tilson Thomas.

**Internet Symphony No. 1 ("Eroica")**

Although just four and a half minutes long, the Internet Symphony is divided into four movements and features interesting percussion instruments like the automobile brake drum, which produces a non-pitched metal sound similar to an anvil.

Tan Dun sets the scene in the first section by suggesting street noise that might be heard in any large city like New York, London, or Beijing. With the sounds of the brake drums—reminiscent of the taxi horns in Gershwin’s *An American in Paris*—Tan heard the opening theme of Beethoven’s Third Symphony (the “Eroica”) and felt the inspiration of “Beethoven and today’s street noise somehow vibrating and harmonizing together.”

The second movement introduces a soaring melody with a heroic character (just as in Copland’s *Fanfare for the Common Man*) that the composer refers to as his “Olympic” theme, influenced by his work for the 2008 Summer Olympic Games in Beijing.

For the third movement, Tan looked to symphonic masters like Pyotr Ilyich Tchaikovsky who also used the rapid-fire rhythmic pattern featured in the remainder of the piece. This section also includes a direct quotation of Beethoven’s “Eroica” theme in homage of the master composer’s eternal role as mentor and teacher.

The final section combines the soaring heroic theme and the rapid-fire rhythmic pattern, played with heavy emphasis on the beginning of each phrase. Because this sound reminds us of popular music like rock-and-roll and hip-hop, Tan observes that “we are all contemporaries, but we are all standing on the shoulders of masters.” The past meets the present and sets a new course for the future.

View performances of this piece—including the Global Mash Up video made from thousands of audition submissions—at www.youtube.com/symphony.

**Listening Guide**

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

<table>
<thead>
<tr>
<th>0:00</th>
<th>First movement: Allegretto</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Begins with a tremolo (rapid repeating of notes) by the harp</td>
</tr>
<tr>
<td>0:07</td>
<td>First appearance of the brake drum</td>
</tr>
<tr>
<td>0:41</td>
<td>Second movement: Dolce molto</td>
</tr>
<tr>
<td></td>
<td>Solo trumpet introduces the heroic theme</td>
</tr>
<tr>
<td>1:44</td>
<td>Third movement: Allegro</td>
</tr>
<tr>
<td></td>
<td>Rapid-fire rhythmic pattern announced first by trumpet, viola, and cello followed by the rest of the orchestra</td>
</tr>
<tr>
<td>2:11</td>
<td>Statement of Beethoven’s “Eroica” theme by the English horn and bass clarinet</td>
</tr>
<tr>
<td>3:14</td>
<td>Fourth movement: Allegro vivace</td>
</tr>
<tr>
<td></td>
<td>Heroic theme and rapid-fire rhythmic pattern are combined</td>
</tr>
<tr>
<td>3:33</td>
<td>Gradual speeding up of the tempo (accelerando) begins and continues to the end</td>
</tr>
</tbody>
</table>
George Gershwin

About the Composer
Although he lived just 38 years, American composer, pianist, and conductor George Gershwin (1898-1937) earned his place as a major figure in American music history by creating a distinctive sound inspired by the popular music of his time, particularly jazz. His creative output included popular songs that brought his work to a wide audience, theatrical works for the Broadway stage, and significant pieces for the concert hall.

Early Years
Gershwin was born Jacob Gershovitz on September 26, 1898, in the New York City borough of Brooklyn. His parents, Moishe (Morris) Gershovitz and Rose Bruskin, were Russian Jewish immigrants who left Russia at separate times and settled in New York, where they met and married in 1895. George’s father changed the family’s surname to Gershvin shortly after immigrating, and George later changed the spelling to Gershwin after becoming a professional musician.

The musical accomplishments of Gershwin seem even more heroic when you consider he didn’t begin to play the piano until he was 12 years old. When he began lessons the following year, he progressed quickly with instruction from neighborhood teachers. At age 15, he was hired as a “song plugger” in New York’s famous Tin Pan Alley. Gershwin’s job was to promote the songs published by his employer, Jerome H. Remick & Co., by playing and singing them for performers at a wage of $15 a week.

Young George spent countless hours at the piano, which sharpened his keyboard skills and developed him into an expert vocal accompanist. More importantly, he used this time to compose songs and piano pieces of his own. In his early 20s, Gershwin established himself as a successful composer of Broadway shows, and by age 30, had achieved prominence as America’s most famous composer of concert music.

Heroic Achievements
Following popular and critical acclaim of his Rhapsody in Blue for piano and orchestra in 1924, Gershwin embraced his growing celebrity and was seen as an important figure in the musical, theatrical, and literary circles in New York. He continued to compose songs and scores for musical theater (as well as the occasional film score) while giving more attention to concert music. Inspired by a previous trip to the French capital, Gershwin dedicated much of 1928 to composing An American in Paris, which he wrote in part while living in Europe between mid-March and June.

As one of the most prolific songwriters of his generation, Gershwin proved he was a master of melody, and this expertise can be seen in his concert works as well. His melodies sound distinctively “Gershwin” due mostly to the presence of “blue notes,” taken directly from jazz. A “blue note” is created by lowering one of the tones of the major scale, usually the third or the seventh and sometimes the fifth. (An example of the blue notes in the key of C major is shown below.) Gershwin’s concert works also showcase other elements of American popular music and dance, most notably rhythms that are syncopated and driving. (See the section on Igor Stravinsky and The Firebird for more information about syncopation.)

Sadly, the world would never experience the full extent of Gershwin’s talent. At 38, he underwent emergency surgery to remove a brain tumor and never regained consciousness. Gershwin died on July 11, 1937, in Los Angeles, California, at Hollywood’s Cedars of Lebanon Hospital.

Challenge, Change, Inspire: Music as Hero
As an artist, George Gershwin was first and foremost a songwriter and his works for orchestra often reflect his desire to tell stories with music. He also challenged the idea that certain music traditions, like concert music and jazz, had to exist separately. Through works like Rhapsody in Blue (1924)
and *Porgy and Bess* (1935), Gershwin succeeded in creating a synthesis of popular and classical traditions that **changed** the sound of American music in the 20th century. With the infusion of jazz in *An American in Paris*, you hear Gershwin assuming the role of the American hero in his own musical story. This music would go on to **inspire** a Gene Kelly movie with the same name that swept the Academy Awards in 1951.

### About the Music

**What Is a Symphonic Poem?**

As a symphonic poem (or tone poem), *An American in Paris* illustrates the typical characteristics of this form: a one-movement orchestral work based on a story or non-musical subject. Written very freely, symphonic poems often portray general impressions (like the atmosphere of Paris) and broad ideas (like heroism or frivolity). This compositional form was most popular in the second half of the 19th century and the first part of the 20th.

**Excerpt from An American in Paris**

On a brief trip to Paris, France, in 1926, George Gershwin was inspired to compose a piece for orchestra that would reflect his experiences in the City of Light. One of the sounds that gave him the greatest inspiration was that of the Parisian taxi horn. Gershwin decided that he would rather hear the real thing in his music rather than an imitation by conventional instruments, so he bought several authentic taxi horns to take home with him. When he returned to visit two years later, Gershwin couldn’t resist purchasing a few more.

**Listening Guide**

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

- 0:00 Statement of the first **theme**, which is eight measures long and made of the same one-measure **motif**
- 0:27 First appearance of the Parisian taxi horns
- 1:04 Bass clarinet **solo**
- 1:30 Brief but emphatic **quotation** of *La Maxixe* tune (“My Mom Gave Me a Nickel”) by the trombones
- 1:54 Clarinet announces the second **theme**
- 2:33 Taxi horns reappear

### Meet the Musician

**Yumi Kendall**

- **Instrument:** Assistant Principal Cello
- **Birthplace:** St. Louis, Missouri
- **Joined the Orchestra:** 2004
- **School:** Curtis Institute of Music

**Yumi Kendall** comes from a musical family that inspired her at a young age, and her earliest musical memories include “seeing my brother, cousins, and grandfather playing together at holidays.” Ms. Kendall’s grandfather, John D. Kendall, earned international recognition as a pioneer of the Suzuki method of instruction in the United States, and at age five, Ms. Kendall began studying the cello following this method. In 2002, Ms. Kendall created the Dryden String Quartet along with her brother, violinist Nicolas Kendall, a member of the string trio Time for Three; their cousin, Daniel Foster, principal viola of the National Symphony; and Nurit Bar-Josef, concertmaster of the National Symphony.
Igor Stravinsky

About the Composer

Russian composer Igor Stravinsky (1882-1971) changed the sound of Western classical music in the 20th century with his innovative ideas and creative risks. Recognized as a modern composer for modern times, Stravinsky remains best known for the music he wrote for impresario Sergei Diaghilev’s Ballets Russes: The Firebird (1910), Petrushka (1911), and The Rite of Spring (1913).

Early Years

Born near St. Petersburg, Russia on June 17, 1882, Stravinsky enjoyed the early influence of a musical family and began formal piano lessons at the age of nine. His father, Fyodor, was a distinguished opera singer and his mother, Anna, was an accomplished amateur pianist. A gifted sight-reader at the piano like his mother, Stravinsky had access to his father’s library and spent time exploring many music scores, including those of Russian composers Modest Musorgsky and Alexander Borodin and those of Wolfgang Amadeus Mozart and Richard Wagner.

In the fall of 1901, Stravinsky entered St. Petersburg University as a law student, but because his real ambition was to study music, he continued to take piano and composition lessons. At law school Stravinsky became friends with the youngest son of celebrated composer Nikolai Rimsky-Korsakov and quickly developed a close relationship with the family. When Stravinsky’s father passed away the next year, Rimsky-Korsakov became a mentor and father-figure to the aspiring composer.

Stravinsky worked closely with Rimsky-Korsakov over the next several years. And, at the age of 25, he was finally ready to assign his first opus number to one of his compositions, the Symphony in E-flat, which he dedicated to his teacher who died just a year later. Stravinsky left Russia shortly after these events to live in Western Europe and work in Paris. Later in life, he moved to the United States, settled in Los Angeles, and became a naturalized American citizen in 1945.

Heroic Achievements

Between the years 1910 and 1920, Paris hosted some of the world’s most creative and innovative artists who redefined their art forms for the remainder of the 20th century. Stravinsky’s contributions to this exceptional atmosphere came about through his collaborations with impresario Sergei Diaghilev, whose famous Ballets Russes company was formed in 1909.

Diaghilev brought together brilliant composers, choreographers, and visual artists to collaborate on works that changed the way audiences experienced music, dance, and theater.

Diaghilev commissioned Stravinsky to compose original music for a ballet based on an exotic Russian fairy tale, The Firebird (also known by its French title L’Oiseau de feu), which premiered in Paris on June 25, 1910. The enthusiastic reception of this work secured Stravinsky’s place as Diaghilev’s favored composer over the next decade and confirmed his status as a rising star in orchestral music.

Although he continued to explore various styles of composition throughout his career, Stravinsky’s later works never brought him the same degree of fame and recognition as his music for the ballet. He spent his last years in New York City and died there in 1971 at the age of 88.

Challenge, Change, Inspire: Orchestra as Hero

Early in the 20th century, Igor Stravinsky built upon the tradition begun by Beethoven and other Romantic composers of composing for large orchestral forces (i.e., many musicians), especially in his early ballets. The Firebird (1911) challenged the musicians by asking them to play in extreme registers—the highest and lowest notes on their instruments—and create unique sounds using unfamiliar techniques to support the musical story.
Like Beethoven, Stravinsky changed the world’s perception of what an orchestra was by composing for instruments that are rarely written for in symphonic music, like the alto flute, piccolo trumpet, and Wagner tuba. This enlightened approach to instrumentation, as well as Stravinsky’s innovative compositional techniques and progressive uses of rhythm, continues to inspire musicians and other artists to this day.

About the Music
The Tale of The Firebird
The stage action and music follow the story described below. The corresponding musical movements from the 1919 Suite are given in parentheses.

One night, Prince Ivan finds himself lost in the woods while hunting and encounters an enchanted bird with plumage of fire (Introduction). He captures her as she plucks golden apples from a tree, and in exchange for her freedom, the Firebird gives him a magic feather with which he may summon her (The Firebird and Its Dance).

The following day, Ivan comes upon the courtyard of a castle, where he sees 13 princesses dancing and playing with golden apples (The Princesses’ Round Dance). The beautiful maidens are being held captive by the wicked King Kastcheï the Deathless, who has turned anyone attempting to rescue them into stone. As the princesses disappear, Ivan enters the castle where he encounters the evil forces of Kastcheï (Infernal Dance of King Kastcheï).

Prince Ivan waves the Firebird’s feather, and she arrives to protect the young prince, casting a spell over Kastcheï and his minions that drive them into a mad dance after which they all fall into an enchanted sleep (Berceuse). The Firebird then leads Ivan to the large egg that contains the magician’s soul. Once Ivan has crushed the egg, the castle vanishes, those turned to stone come back to life, and the Prince wins the hand of the most beautiful princess (Finale).

“Infernal Dance of King Kastcheï”
and Finale from The Firebird
Throughout The Firebird, Stravinsky uses different kinds of sounds to distinguish between the story’s human elements (Prince Ivan, the princesses) and its magical elements (the Firebird and King Kastcheï). The two movements selected for this program provide clear examples of these differences.

The music of the wicked magician and his evil forces in the “Infernal Dance” is created from the notes of a chromatic scale, which are notes that are a half-step (or semitone) apart on a piano keyboard. For the triumphant sounds of the Finale, Stravinsky uses notes of a diatonic scale, which are all in a major key. Examples of each kind of scale are shown below.

Stravinsky also uses rhythm to characterize the difference between good and evil in each movement. For the Finale, the composer places the notes on the beat where we expect them to be, in a straight rhythm (notated in the Straight Rhythm example below as numbers 1, 2, and 3). The “Infernal Dance” uses a kind of rhythm known as syncopation, where the notes are accented in unusual places and sometimes feature no note on the beat at all (notated in the Syncopation example as the “&” between the numbered beats). Notice the differences in the examples below.

Using the musical elements described above, Stravinsky creates exotic melodies and a driving rhythm in the “Infernal Dance” that depicts Prince Ivan’s struggle against the supernatural powers of King Kastcheï. The composer resolves all of this tension in the heroic Finale with sounds that are accented on the beat and use notes in the major scale to assure us that good has triumphed over evil.
“Infernal Dance of King Kastcheï” from *The Firebird*

0:07 At the School Concert, the Infernal Dance movement will begin at this point on the recording

0:09 Bassoon and horns introduce the syncopated theme of King Kastcheï in the low range of their instruments

0:47 First appearance of dissonant chords played by the tutti orchestra as the wicked magician casts spells against Prince Ivan

1:56 Key change to a major key as the Firebird arrives to help the prince defend himself against Kastcheï

2:33 Subito (sudden) change back to chromatic sounds at a piano (soft) dynamic level as the evil forces begin their enchanted dance

4:33 At the School Concert, the Infernal Dance movement will end at this point on the recording

Finale from *The Firebird*

0:00 The solo horn announces heroically that King Kastcheï and his minions have been defeated

0:30 The first violins repeat the theme as all those who were turned to stone by Katscheï come back to life

1:14 The tutti orchestra celebrates with another statement of the theme at fortississimo (triple-forte)

2:32 Everyone lives happily ever after as the curtain falls

Meet the Musician

**Ricardo Morales**

**Instrument:** Principal Clarinet

**Birthplace:** San Juan, Puerto Rico

**Joined the Orchestra:** 2003

**Schools:** Escuela Libre de Musica (Puerto Rico), Indiana University, Cincinnati College-Conservatory of Music

Ricardo Morales was appointed principal clarinet of The Philadelphia Orchestra by Wolfgang Sawallisch in 2002 and joined the Orchestra in 2003. Prior to this, he was principal clarinet of the Metropolitan Opera Orchestra, a position he assumed at the age of 21 under the direction of James Levine. He has also served as principal clarinet of the Florida Symphony. Mr. Morales began his studies at the Escuela Libre de Musica along with his four brothers and sister, who are all distinguished professional musicians.
Lesson Unit #2: Heroes and Music for Grades 2–5

Explore the music of The Philadelphia Orchestra’s School Concert program, Heroes and Music, with these lessons designed for students in grades 2-5.

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. 2-5)
- Artists use tools and resources as well as their own experiences and skills to create art (Gr. 2-5)
- The arts provide a medium to understand and exchange ideas (Gr. 2-5)
- Humans have expressed experiences and ideas through the arts throughout time and across cultures (Gr. 2-5)

Essential Questions
- How can people use found objects to make music? (Gr. 2)
- How do people talk about music? (Gr. 2)
- How do people talk about music when they have different opinions? (Gr. 3)
- How can music tell a story? (Gr. 4)
- How can composers use themes and ideas to affect the way audiences experience their work? (Gr. 4)
- Why do people create music based on their personal experiences? (Gr. 5)
- How can music communicate themes and ideas? (Gr. 5)
- What role does music play in culture? (Gr. 5)
- How can the setting of a musical work affect the way audiences respond to the work? (Gr. 5)

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)
- Articulate personal opinions of musical works using appropriate music vocabulary (Gr. 2) and respond to the opinions of others (Gr. 3)
- Identify different types of performing groups by sight and sound (Gr. 3)
- Perform and describe music that tells a story (Gr. 4)
- Experience music written to communicate different themes and ideas and explain how these themes and ideas affect an audience's perception of the work (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 (Gr. 5)
- Critique their own performances using the different types of aesthetic criticism (Gr. 5)
A Hero in Disguise

Stephanie Dubin, Second Grade Classroom Teacher, William Hunter School, Philadelphia, PA

---

**Featured Music** Fanfare for the Common Man by Aaron Copland

**Integrated Content Area** Language Arts/Literacy

**Duration of Lesson** 30 minutes

**Lesson Objectives**
As a result of this lesson, students will be able to:
• Define “fanfare”
• Analyze a specific musical genre (fanfare) and produce a corresponding character drawing
• Identify and apply literary elements (setting, character, plot) in a story
• Compare literary and musical elements in the development of a character
• Compare and contrast character themes

**Lesson Materials**
• Chalk/white board or chart paper
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device
• Pencil for every student
• Colored pencils, markers, or paints (optional)

See www.philorch.org/resources:
• “A Hero in Disguise” worksheet

**Academic Standards**

*National Content Standards for Music*
K-4: 2b / 6a / 8b / 9a, e
5-8: 6a, b / 8b / 9a, c

*Pennsylvania Content Standards*
Other Disciplines: 1.3.C / 1.4.A / 1.5.A / 1.5.D / 1.6.A

---

**Introduction**

1. Distribute the first page of the “A Hero in Disguise” worksheet (see Online Resources) to each student.

2. Share with students that many types of music also tell stories. Sometimes we know exactly what story the music is telling, such as the music for a ballet like The Firebird by Igor Stravinsky. And, sometimes the music encourages us to create our own story.

3. Today we’ll use our imaginations to create a story that goes with a piece we will hear The Philadelphia Orchestra play at the School Concert: Aaron Copland’s Fanfare for the Common Man.

4. One element common to every story is the setting. The setting is when and where the story takes place. Some pieces of music can also have a setting, a time and a place where they are often played.

5. As they listen to the beginning of Fanfare for the Common Man (0:00-0:52), ask students to consider what the setting of the music might be.

6. List the students’ responses on the board/chart paper and discuss.

7. Listen to the excerpt again (0:00-0:52) while you write the word “fanfare” on the board/chart paper along with its definition: short piece of music played by brass and percussion instruments usually for royalty and important people. Have students copy this definition onto their worksheet.

8. Now, students should select a setting for their own story (from the list or an original one) that accompanies the music and write it down on their worksheet.

**Development**

9. Now that students have a setting for their stories, explain the next step will be to choose a main character. Characters are people, animals, or other creatures in your story. Music can also make us think of certain kinds of characters.

10. As students listen to the next section of the Fanfare (0:52-1:39), have them think of a main character inspired by the music.
That is, what kind of character do they think of when they hear this music?

11. Once the excerpt has ended, have students fill in the “About the Character” and “Character Traits” sections of their worksheet. Students should give their character a name, tell us about their character’s job or role (e.g., superhero, fireman, teacher), and list the words (traits) they would use to describe their character.

12. Ask students to draw their character as you play the rest of the Fanfare (1:40-end). What would their character look like? What would their character be doing in the picture? Provide additional time as needed to complete the drawing.

EXTENSION: Have students use colored pencils, markers, or paints for their character drawings.

13. Once completed, have students share their character with their neighbor.

14. Then, have students place their worksheets on their desks and take a “gallery walk” around the room, which is when students walk in a circle around the desks and quietly look at the work of the other students. Consider playing the entire Fanfare for the Common Man while students take their “gallery walk.”

Reflection/Conclusion

15. As a class, ask students to compare and contrast their characters. Note if students developed characters with similar jobs. Ask them what specific feature of the music made them select their character’s role.

16. Prompt students to recall who a fanfare is played for. (A: usually royalty or someone important)

17. Explain that Copland composed this piece during World War II and dedicated his fanfare to the common man, or ordinary person. Ask why Copland might have considered the common man to be important enough for a fanfare.

18. Remind students they do important things all the time and that they might deserve a fanfare themselves. While listening to the end of the Fanfare again (1:40-end), ask students to write about one accomplishment in their lives they think would deserve a fanfare.

19. Conclude the lesson by allowing volunteers to share their answers.

Ideas for Differentiated Instruction

ADAPTATIONS:
• Pair students who have difficulty expressing themselves in writing with a buddy.
• Complete the worksheet as a class, selecting one setting and character for the entire class to describe.

EXTENSIONS:
• Distribute the second page of the “A Hero in Disguise” worksheet. Discuss that every story is made of a series of events, and the way those events are ordered is known as the plot. Have students identify four events in their character’s story and then take the previous elements (setting and character) and construct a short story.
• Create a short fanfare to be played on classroom instruments.
Beethoven: A Musical Hero
Stephanie Dubin, Second Grade Classroom Teacher, William Hunter School, Philadelphia, PA

**Lesson Objectives**
As a result of this lesson, students will be able to:
- Identify basic ideas and facts about Ludwig van Beethoven in a given text, summarize the major ideas, and clarify ideas and understandings through discussion
- Create a learning web to organize new information about Beethoven and use this graphic organizer to synthesize and apply material
- Define musical “form” and “theme”
- List the five parts of sonata (or sonata-allegro) form and differentiate each component using the timeline of a composer’s life
- Transfer knowledge of sonata form to an aural example and describe the way the piece is organized in basic musical terms

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

See [www.philorch.org/resources](http://www.philorch.org/resources):
- "A Composer's Story" handout for students
- Blank Beethoven word web
- "Beethoven: A Musical Hero" worksheet
- "How Well Do You Know Beethoven" worksheet (extension)

**Academic Standards**
**National Content Standards for Music**
K-4: 6a, b, c / 8b / 9a
5-8: 6a / 8b / 9b

**Pennsylvania Content Standards**

**Lesson Unit #2: Heroes and Music (for Grades 2–5) | 35**
8. Recall from the composer’s story that Beethoven began to write symphonies, which are musical works for orchestra in several movements, as he was losing his hearing. Even in the face of this adversity, Beethoven wrote some of the most heroic-sounding music we have today, including the fourth movement of his Symphony No. 7.

9. Introduce students to the concept of musical “form,” which describes the way a composer puts a piece together, how it’s designed. Beethoven organized the fourth movement of the Seventh Symphony using sonata (or sonata-allegro) form, which had been used by composers for over 100 years at that point.

10. Distribute a “Beethoven: A Musical Hero” worksheet to each student and explain that sonata form consists of five parts. And, we can think of these as parts of a composer’s story. Refer to the five elements of sonata form shown on the worksheet and have students discuss what events in Beethoven’s life might be the same.

Introduction: beginning (Beethoven’s birth)
Exposition: provides background of character (Beethoven’s childhood)
Development: tests character, a conflict (Beethoven’s deafness)
Recapitulation: a summary (Beethoven’s heroism as a composer)
Coda: the conclusion, ending (Beethoven’s symphonies, his death)

11. Have students assign an event in Beethoven’s life to each of the five sections of the music on the worksheet, choosing events in chronological order from left to right.

12. Listen to each section (or an excerpt, as suggested at right) and have students draw pictures in the storyboard that go along with the music. Then, as a class, discuss the sounds they hear, encouraging them to use as many musical terms as possible, such as instrument names and tempo markings. Define the term “theme” as a recognizable melody in a musical work and ask students to compare and contrast the theme as it appears in the exposition, development, and recapitulation.

Suggested Excerpts
Introduction: 0:00-0:03
Exposition: 0:04-0:49
Development: 2:15-2:55
Recapitulation: 3:32-4:10
Coda: 5:14-6:06

Reflection/Conclusion
13. Listen to the entire fourth movement of Symphony No. 7 and have students follow their storyboard. Ask them to check their work: Is their storyboard easy to follow? Are the events clearly written and drawn so that another student could understand what was happening?

14. Pause the recording at each new section. Can students hear where each new section begins? Compare and contrast the sections, both in the music and on the storyboards.

15. Conclude the lesson by completing the third column of the KWL chart, asking students to list what they have learned.

Ideas for Differentiated Instruction
ADAPTATIONS:
• Read the story of Beethoven to your class and construct a word web together on the board/chart paper, providing prompts as needed.
• Complete the worksheet as a class, selecting events of Beethoven’s life together but allowing students to draw their own pictures for the storyboard.
• Connect the five sections of sonata form to the sequence of events in a story (introduction, exposition, conflict, crisis, and resolution) using a familiar fairy tale, such as Cinderella.

EXTENSIONS:
• Have students write their own short story using the storyboard they’ve drawn. What story about Beethoven would they like to tell? The paragraph should be an introduction of who Beethoven is, three facts they learned about him, and what made him a hero.
• Distribute a “How Well Do You Know Beethoven?” worksheet (see Online Resources) to students and have them complete it independently. Answers can be found in clues within each sentence and many can be found in the composer profile or word web. Or, use this activity sheet as an introduction to the lesson and ask students to locate the answers using the internet.
Celebrating the Memory of a Great Man’s Theme

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

**Featured Music** Symphony No. 3 in E-flat major, Op. 55 (“Eroica”): I. Allegro con brio (excerpt) by Ludwig van Beethoven and Internet Symphony No. 1 (“Eroica”) by Tan Dun

**Integrated Content Area**
Making Connections in Music

**Duration of Lesson** 30 minutes

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

- Define the word “theme” as it is used in music and recognize a theme that is presented in two different pieces
- Recognize, perform, and improvise a rhythmic variation of a theme
- Read and notate a short musical example, using standard notation for rhythm and melody
- Perform a theme from notation by clapping, singing, and playing instruments (if available)

**Lesson Materials**

- Chalk/white board or chart paper
- Overhead projector (optional)
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device
- Classroom keyboard instruments (optional)

See [www.philorch.org/resources](http://www.philorch.org/resources): 

- Chart of Curwen hand signs
- “Eroica” Theme Notation handout (NOTE: The music has been changed from the original key of E-flat to C so that it can be played more easily on barred instruments and to match the Tan Dun version.)

**Academic Standards**
National Content Standards for Music
Grades K-4: 1a / 2a, b, d / 3c / 5a, b, d/ 6b, e / 9a, d

Pennsylvania Content Standards

**Introduction**

1. Have students echo-clap the rhythm to the (abbreviated) opening theme of the first movement of Beethoven’s Third Symphony (“Eroica”) shown below.

```
1-2 3 1-2 3 1-2 3 1-2 3
```

2. Ask students to move their bodies as they clap the rhythm, such as swaying back and forth on beat one of each measure, or stepping to the pattern, making sure to hold on the half notes.

3. Have students identify how many beats are in each measure (A: 3) and how many beats are in the entire pattern (A: 11).

4. Guide them to notate the rhythm on the board/chart paper (or overhead projector). You could write the rhythm down as they say it to you, or you could have students write the rhythm for you. It is important the rhythm is communicated by the students and available so all can see it.

5. Take the rhythm pattern and add pitches to it (see below). The melody has been changed from the key of E-flat to the key of C to make it easier to sing and play on classroom keyboard instruments.

6. Sing the melody on a neutral syllable like “loo” or using solfege and Curwen hand signs (see Online Resources). Have students echo you.

Ex. 1
7. Notate the pitches on a staff, have students write the notes, or have the notes already written and add the solfege syllables.

8. Sing several times, and then add the movement(s) you used in step #2.

Development

9. Introduce or review the musical term “theme”—a recognizable melody in a musical work. Add words to the theme (see below) and have the students sing it again. You may also have them play the theme on classroom keyboard instruments (if available).

10. Play the beginning of Beethoven’s Symphony No. 3, I. Allegro con brio. Instruct students to listen for the theme and raise their hands whenever they hear it (0:02, 0:15, 0:39). Fade out the recording at 0:49.

11. Introduce a second version of the “Eroica” theme (shown below). Have students echo-clap the rhythm with you and then echo-sing it using solfege and hand signs (or on “loo”). Play on classroom keyboard instruments (if available).

12. Ask students:
   • Is it the same theme? (A: Yes)
   • What is the same? (A: The pitches and the meter)
   • What is different? (A: The rhythm)

13. Inform students they’re going to listen to a composition that was written for the YouTube Symphony Orchestra. The music was written by Tan Dun and is called Internet Symphony No. 1 (“Eroica”). Write this title on the board for the students.

14. Before they listen, ask for some predictions based on the name of this piece of music. Record student responses on the board/chart paper (or overhead projector), and guide them to anticipate hearing Beethoven’s theme in the music.

15. Designate the rhythm of the first example above as “1” and the rhythm of the second example as “2.” Play the following excerpts from Internet Symphony No. 1 and have students identify whether they hear “1” or “2” by raising that number of hands in the air.
   • Excerpt #1: 2:35-2:55; students should hear “2” at 2:47
   • Excerpt #2: 2:05-2:21; students should hear “1” at 2:10

16. Play a longer portion of the Internet Symphony (1:44-3:14) and have students identify “1” and “2” by again raising that number of hands.

Reflection/Conclusion

17. For reflection, play the excerpt from Beethoven’s “Eroica” Symphony again (0:00-0:49) and have students compare with Tan Dun’s Internet Symphony. Ask them:
   • What is a theme? (A: A theme is the main melody in a musical work. For example: “Beetho-ven’s E-ro-i-ca theme (rest).”)
   • What about Beethoven’s music made it sound like it was written for a hero? Tan Dun’s music? (Answers might include: driving rhythms, forte dynamics, strong accents)
   • Do you think that Beethoven would have liked having his music “sampled” by Tan Dun? (Answers might include: Yes, because Beethoven was an innovator and would have liked that Tan Dun is also an innovator)

Ideas for Differentiated Instruction

ADAPTATIONS:
   • For movement activities, have students sway back and forth on the beat to feel the 3/4 rhythm.
   • Pair or group students so that special learners can benefit from the assistance of other students.

EXTENSIONS:
   • Watch the Tan Dun’s Internet Symphony No. 1 (“Eroica”) at www.youtube.com/symphony and have the students play Rhythm #1 and Rhythm #2 along with the video. Clap the rhythms, have students sing “Bee-tho-ven’s E-ro-i-ca theme,” and/or play on classroom keyboard instruments.
   • Have students play example “1” and example “2” along with a recording of the Internet Symphony using “found” instruments, such as aluminum pie pans, kitchen whisks, or rhythm sticks.
   • Teach students to play the theme on the recorder or another pitched instrument.
   • Have students create an improvisation based on the “Eroica” theme using pitched instruments.
D.I.Y. (Do-It-Yourself) Composing!
Lisa Tierney, General Music Teacher, James Dobson School, Philadelphia, PA

Featured Music Internet Symphony No. 1 (“Eroica”) by Tan Dun

Integrated Content Area Technology

Duration of Lesson 45 minutes

Lesson Objectives
As a result of this lesson, students will be able to:
• Identify a musical theme when heard in a new context
• Identify orchestral and unconventional instrument sounds while listening
• Define “music sampling” and recognize examples of it
• Use technology to create an original composition based on a sample from a familiar melody

Lesson Materials
• Computer access for your class (Ideal situation is two students per computer)
• GarageBand or another music sequencing program
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device
• Recordings of:
  “Forget Me Nots” by Patrice Rushen
  “Men in Black” by Will Smith
• Index cards
• Pencil for every student
See www.philorch.org/resources:
• GarageBand files with pre-selected samples from the following music:
  “Row, Row, Row Your Boat”
  “This Little Light of Mine”
  “Take Me Out to the Ball Game”
  “Eroica” theme from Beethoven’s Symphony No. 3: I. Allegro con brio

Academic Standards
National Content Standards for Music
K-4: 4b, c / 6a, b, c, d / 8a
5-8: 4b, c
Pennsylvania Content Standards
Other Disciplines: 1.6.A / 3.4.4.A2 / 3.4.4.A3

Introduction
[Please note that GarageBand software is available only on Mac computers]

1. While students are opening the GarageBand software, have students work in pairs to answer the following questions on an index card:
   a. What is a sample?
   b. What do you think a music sample is?
2. Encourage students to share their definitions with the class.
3. Explain that a music sample is defined as a melodic or rhythmic segment that has been incorporated and reused in another musician’s original composition. The sample can become an accompaniment to new lyrics, or it can be used as a fragment of a new melodic idea.

4. Play excerpt from “Forget Me Nots” by Patrice Rushen (0:17-0:36). Ask students to describe the music that they are hearing.

5. Now play excerpt from “Men in Black” by Will Smith (1:00-1:18). Ask students what is similar between these two songs. (A: The accompaniment for “Men in Black” by Will Smith is almost exactly the same as “Forget Me Nots”).

Development

6. Explain that sampling is not a new technique developed for use in pop or rap music and can be seen as far back in music history as the Renaissance era, which spanned the years 1600-1750. Play the main (“Eroica”) theme from the first movement of Beethoven’s Symphony No. 3 (0:02-0:07).
7. Now, play an excerpt from Tan Dun’s Internet Symphony No. 1 (1:44–3:00). Ask students to raise their hand every time they hear the “Eroica” theme (at 2:10, 2:20, and 2:47).

8. Ask students to describe some of the ways that Tan Dun altered Beethoven’s original melody.

9. Play Tan Dun’s Internet Symphony in its entirety. Ask students to raise their hand and tell you what instruments they are hearing. Do they hear string instruments, like the violin or the cello? Do they hear brass instruments?

10. Explain to students that they will be working with a partner to compose a short 30-second or 16-measure composition using a sample taken from a familiar piece of music: “Row, Row, Row Your Boat,” “Take Me Out to the Ball Game,” “This Little Light of Mine,” or the “Eroica” theme that they’ve just heard. (See Online Resources for GarageBand files to download.)

11. The samples will be located in a previously created file in GarageBand; however, each sample is played on an instrument you would not frequently hear the melody played on. For example, “This Little Light of Mine” is played using percussion only, and “Take Me Out to the Ball Game” is played using the electric guitar.

12. Ask your students to look at their GarageBand screen (see below). Identify the three different parts. On the left, they will see a list of all the different instruments included in their composition. The middle panel is where they will create their composition using their sample and should have a colored bar. This bar contains their sample.

13. To access the third panel of their screen, ask students to look for the “Eye” icon located in the lower right hand corner of their screen (see below) and click it. This will open the “Loop” menu located on the right hand side of their screen. Students can click on any category to access different instrumental tracks that are already stored in the computer.

14. Students can click and drag any of these loops into the middle of their screen under their “sample” to add to their composition.

15. Once loops are added to the middle panel, the space bar can be pressed to play the composition.

16. Students can copy and paste their “sample” by using the copy and paste tool located in the Edit menu. The image below shows a composition in progress.

17. Instruct students to include the sample at least 3 times in their composition, and they should use instrument loops that contrast with the sample. This will imitate the use of Tan Dun’s unconventional instrumentation in his Internet Symphony No. 1 (“Eroica”).

Reflection/Conclusion

18. Choose volunteers to play their composition for the class. Ask the class to raise their hand every time they hear the sample.

19. Encourage students to explain in their own words how Tan Dun’s use of Beethoven’s theme is similar to their sampling composition.

Ideas for Differentiated Instruction

EXTENSIONS:
- Students can enter their sample into GarageBand on their own using the “Finger Keyboard” tool found in GarageBand.
- Students can add original lyrics to their song and extend the length of their song from 30 seconds to one or two minutes.
- Students can add additional instruments to their composition and reflect on how the texture and mood of their composition changes with each addition.
A Visitor’s Journey at My School
Lisa Tierney, General Music Teacher, James Dobson School, Philadelphia, PA

**Featured Music** *An American in Paris* (excerpt) by George Gershwin

**Integrated Content Area** 21st Century Skills—Creativity, Innovation, Communication, and Collaboration

**Duration of Lesson** 30 minutes

**Lesson Objectives**
As a result of this lesson, students will be able to:
• Create an improvised composition that communicates a shared experience as members of a community
• Collaborate in small groups to compose with specified guidelines
• Transfer the personal experience of composing to an analysis of a similar work by a well-known composer
• Describe how elements of music are used in aural examples to depict non-musical subjects, impressions, and ideas
• Evaluate their participation (and the participation of others) in the creation and performance of an individual work of art and communicate that opinion

**Lesson Materials**
- Chalk/white board or chart paper
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device
- Pencil and paper for every student
- Found objects in classroom
- Variety of classroom percussion instruments (optional)
- World map (optional)

See www.philorch.org/resources:
*“A Visitor’s Journey”* worksheet (optional)

**Academic Standards**
*National Content Standards for Music*
K-4: 3d / 4b, c / 6a, b, d / 7b / 9a, b, c
5-8: 4a, c / 6a, b / 7b

*Pennsylvania Content Standards*
Arts: 9.1.3a, b, c, e, h, j / 9.1.5a, b, c, e, h, j / 9.3.3a, b / 9.3.5a / 9.4.3d

**Introduction**
1. Have students identify and agree upon five different places a visitor might visit in the school. Record these locations on the board/chart paper. Examples might include: classroom, principal’s office, cafeteria, school yard, bus transportation.

2. For each location, have students brainstorm three of four different sounds that might be heard at each location. Record these responses for each location. For example: Cafeteria—students talking and laughing, opening and closing of doors, lunch trays on tables, whistles.

3. Ask volunteers to put the five locations in order, thinking about where a visitor might go first, second, and so on.

4. Explain that students will use this information to create a composition that will depict what a visitor might hear or experience as he or she walks through the school.

**Development**
5. Divide the class into four groups (e.g., using numbers or random groupings) and assign each group to one of the first four locations in the composition. Everyone will play together for the fifth location.

6. Distribute a variety of classroom percussion instruments equally to each group. If these aren’t available, similar effects can be created using body percussion and objects found in the classroom.

7. Provide instructions for the composition assignment: as a group, students are to pick three or four sounds listed under their location and collaborate (work together) to create those sounds using their instruments.

8. Set a specific time limit (e.g., 2 minutes) for each group to create a 10-second section for the composition. Encourage
students to be creative and innovative (imagine themselves as inventors!) and use good communication (don’t interrupt, be respectful) when making decisions about their section.

9. Rehearse each group one at a time in the order of the composition. Establish a clear start cue and stop cue, and have students practice their sections by following your “conducting.”

10. For the fifth location, ask students to take 30 seconds to create and practice a sound that represents that location. Have them play their sounds together, on your cue, as the final section of the piece.

11. Perform the entire composition, giving cues to signal each section.

EXTENSION: Repeat the activity and choose students to be the conductor.

12. Have students return quietly to their seats while you explain that a famous American composer, George Gershwin, composed a similar piece to the one the class just created. However, Gershwin was inspired by a visit to a big city in another country and wanted to compose a piece of music for an orchestra, An American in Paris.

13. Ask students to imagine they’re off on a trip to the continent of Europe, to the country of France, and to the city of Paris. (If available, have a student locate these for the class on a world map.) Have students briefly describe what they already know about Paris.

14. Paris is the capital of France and its largest city. There are nearly 10.5 million people living in Paris; this is about half the population of New York City and twice the population of Philadelphia. Ask: In such a large city like Paris, what kinds of sounds do you think you might hear? Record responses on the board/chart paper.

15. Play the following excerpts from An American in Paris. On a sheet of paper (or on the “A Visitor’s Journey” worksheet, see Online Resources), have students make notes about each section of the music, including the possible location and which city sounds they heard represented in the music.

Suggested Excerpts
- Excerpt #1: 0:00-0:32
- Excerpt #2: 0:33-1:07
- Excerpt #3: 1:08-1:53
- Excerpt #4: 1:54-2:36
- Excerpt #5: 2:36-3:16

Reflection/Conclusion

16. After the listening activity, compare and contrast An American in Paris with the class composition.

17. Have students (either independently or in pairs) write a short review for the school newspaper about their classroom composition. This paragraph should highlight one creative sound created by their group, one sound from another group they thought was innovative, and one reference to George Gershwin and An American in Paris.

18. Conclude the lesson by having students present their reviews at a mock press conference.

Ideas for Differentiated Instruction

ADAPTATIONS:
- Streamline the lesson by selecting five school locations in advance and identifying only one sound for each location for the groups to create.
  - Listen to the excerpts and complete the “A Visitor’s Journey” worksheet as a class, discussing possible locations and sounds of the city together.
  - Instead of writing a review, have students only interview each other at a mock press conference.

EXTENSIONS:
- Ask students to think again about how they feel when they are at each location throughout the day. When they have an emotion in mind, have the students raise their hand. Ask for a few volunteers to come up to the xylophone or another pitched instrument and improvise based on their emotion.
  - Perform your composition for another class or as part of a school festival.
  - Share the definition of “symphonic poem” with students (see p. 28) and discuss how An American in Paris fits this definition; what other adventures or activities would make a great symphonic poem, either for orchestra or classroom instruments?
Introduction

1. PREPARATION: On several 3” x 5” index cards, write a different mimed action (refer to the Pennsylvania Ballet’s “Using Mime in Ballet” handout, see Online Resources) that corresponds to The Firebird, such as anger, ask or beg, beautiful, crazy, king, protect, and love.

2. Begin the lesson with an excerpt of the Finale of The Firebird by Igor Stravinsky (0:59-2:49). Prompt students to feel the tempo changes silently through a physical activity such as walking or tapping their shoulders.

3. Discuss with students what they discovered about the tempo and dynamics of the music. Does it get faster, slower, louder, or quieter?

4. Introduce or review the term “ballet”: a form of nonverbal communication that takes place on stage or screen. Ballet tells a story through dance, music, movement, and gesture.

5. Explain that the music the students just heard was from a ballet known as The Firebird and was written by a famous composer named Igor Stravinsky. Distribute a “Get to Know...” handout to each student and have students take turns reading aloud the information about Igor Stravinsky and the story of The Firebird.

Development

6. Tell students they are going to listen to two musical selections from The Firebird and decide which one best depicts the battle between Prince Ivan and King Kastchei the Deathless.

   a. Introduce or review the term “finale”: the concluding part of a musical work. Play an excerpt (0:00-1:00) from the Finale of The Firebird. Have students evaluate the sounds they heard and record their responses on the board/chart paper.

   b. Introduce the vocabulary word “infernal”: very bad or unpleasant, related to the world of the dead. Play an excerpt (0:07-1:30) from the “Infernal Dance of King Kastchei” from The Firebird. Have students evaluate the sounds they heard and record their responses on the board/chart paper.

7. Using the “analysis” on the board, ask students to choose which selection best depicts the battle between Ivan and Kastchei and explain their decision. Help them discover that the “Infernal Dance”...
illustrates the fight through the use of percussion, quick changes in dynamics, use of brass, driving rhythms, fast tempo, jerky rhythms (synecopation), and trombone slides. The Finale (in this excerpt) portrays the happy ending of the story and has a slower tempo, quieter beginning, use of the harp and flute, longer rhythms.

8. Through this music, Stravinsky tells the story of *The Firebird* which is also told through the movements of the ballet dancers on stage. Ballet is a form of musical mime.

9. Introduce the vocabulary word “mime”: acting by using gestures and movement without talking. Discuss nonverbal communication and how body gestures can communicate an idea.

10. Select volunteers to mime one of the tasks written on the 3" x 5" index cards you prepared earlier. Start with emotions and progress to more difficult actions.

11. Students will now use mime to act out the story of the “Infernal Dance of King Kastchei” in small groups.

12. Distribute and read through the “Infernal Dance of King Kastchei” mime cards (see Online Resources) with the students. (It may be helpful to reproduce the handout as a transparency and display on an overhead projector.) You may also have students model each action as you read through the handout.

13. Divide the class into groups of 3: a King Kastchei, a Prince Ivan, and a Firebird. (Consider using a “Queen” Kastchei, a “Princess Ivan,” and both female and male Firebirds.) Designate an area for each group and ask students to choose two objects in their area that will serve as King Kastchei’s castle and the stump housing the egg with King Kastchei’s soul.

14. Establish expectations for the activity and remind students to stay in their own area.

15. Distribute a set of mime cards to each group. Each group of Kastchei, Ivan, and Firebird cards are numbered sequentially. As the “Infernal Dance” is playing, students are to mime (silently, of course!) the actions for the character on their card, using the music to help guide their actions. When you give a non-verbal signal (e.g., ringing a bell, tapping a drum), students are to move on to the next card in the sequence.

16. Start the music with everyone holding the “#1” card for their character, and at about 45-second intervals (longer or shorter, per time constraints), give students the signal to move to the next card.

Reflection/Conclusion

17. Conclude the lesson by having students reflect on the activity. Some questions and possible answers could include:

   a. How did you use the music to tell the story? (Moved with the rhythm, used the dynamics, used the crashes (sforzandos) to jump, driving music to fly faster, xylophones to run faster, trumpet slides to avoid Kastchei.)
   
   b. What is ballet? (A: A ballet tells a story through dance, music, movement, and gesture.)
   
   c. Who inspires you that you would like to see their life in a ballet? (Martin Luther King, Sally Ride, Bruce Lee, Gloria Estefan)

Ideas for Differentiated Instruction

ADAPTATIONS:

- For the opening activity, provide a model for students to imitate.
- Read the information about Stravinsky and the story of The Firebird aloud to your class.
- Replace the small-group mime activity by having students act out additional tasks on 3" x 5" index cards while listening to the “Infernal Dance” and the Finale. Additional suggestions for tasks on cards include: stop, happy, crying then laughing, feeling cold, looking for something, and remembering something. Ask students to describe how the music changed the way they performed their mime actions.

EXTENSIONS:

- Create parts for the other characters, such as the dancing princesses, Kastchei’s army, and the stone knights, and act out more of the story.
- Allow groups the chance to present their “Infernal Dance” mime to the class. Define a center space with a “castle” and a “tree stump” for the performance. Discuss expectations for proper audience behavior and have students reflect after each performance by their classmates.
- Have students (independently or in small groups) take an inspirational figure, such as one in the reflection above, and construct a simple ballet. They should research that person’s life, identify an appropriate piece of music, outline six events in that person’s life to portray, and then create a mime ballet that matches the music. Provide them with the chance to perform their biographical ballets.
- Have the students create face masks for their characters. Collaborate with your art teacher to create templates and then have students color or paint them and attach them to a ruler. After you are finished with your presentation, display them on a bulletin board.
- Encourage students to explore the Five Positions of Classical Ballet and What Ballet Dancers Wear. Both can be found on Online Resources.
Lesson Unit #3: Heroes and Music for Grades 6–8

Explore the music of The Philadelphia Orchestra’s School Concert program, Heroes and Music, with these lessons designed for students in grades 6-8.

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. 6-8)
• Artists use tools and resources as well as their own experiences and skills to create art (Gr. 6-8)
• The arts provide a medium to understand and exchange ideas (Gr. 6-8)
• Humans have expressed experiences and ideas through the arts throughout time and across cultures (Gr. 6-8)

Essential Questions
• How do people use music? (Gr. 6)
• Why do people create music to illustrate different aspects of their lives? (Gr. 6)
• How do composers and performers make choices that affect the way audiences perceive their work? (Gr. 6)
• How can music be combined with other art forms? (Gr. 7)
• How do people compare works in different arts disciplines? (Gr. 7)
• How do people use traditional and contemporary technologies to create music? (Gr. 7-8)

Competencies
• Manipulate rhythm, melody, form, etc. to create, notate, and perform pieces of music that express multiple ideas or a range of emotions (Gr. 6)
• Compare and contrast music created with traditional and contemporary technologies (Gr. 7)
• Analyze music and lyrics to identify different values and beliefs that are represented in the music (Gr. 8)
• Articulate personal opinions of musical works and explain how and why their personal experiences have affected their opinions (Gr. 7)
Music Is Instrumental!

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

**Featured Music** *Fanfare for the Common Man* by Aaron Copland

**Integrated Content Area** Language Arts (Poetry)

**Duration of Lesson** 30 minutes

**Lesson Objectives**
As a result of this lesson, students will be able to:
- Identify brass and percussion instruments by sight and sound
- Discuss the importance of instrumentation on the overall effectiveness of a composition
- Follow a musical score
- Listen to a musical composition and create poetry that describes what was heard
- Define “fanfare”
- Describe how a composition can inspire patriotism when written in response to an event in our nation’s history

**Lesson Materials**
- One opening question for every student, written on paper or index card (See #1 in Lesson Procedures)
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device
- Paper and pencil for every student
- Computer, projector, and internet access (optional)

See [www.philorch.org/resources:](http://www.philorch.org/resources:)
- Instrument cards
- Copland’s original score of *Fanfare for the Common Man*

**Academic Standards**

*National Content Standards for Music*
5-8: 5a, b, c / 6b / 7a

*Pennsylvania Content Standards*
Other Disciplines: 1.4.A / 1.5.B / 1.5.D / 1.6.A / 1.1.3.C

**Preparation/Introduction**

1. Before the lesson, prepare one opening question for each student, on paper or index cards. Use an equal number of each question:
   - If you were going to use music to announce the entrance of someone important, which two instruments would you choose?
   - If you were going to use music to march into war, which two instruments would you choose?
   - If you were going to use music to wake someone up or get their attention, which two instruments would you choose?
   - If you were going to use music to make people feel patriotic, which two instruments would you choose?
2. Post pictures of orchestral instruments and quickly review the names of several instruments from each family.
3. Distribute one opening question to each student, making sure the four questions are equally represented and distributed randomly. Allow a few minutes for students to write down their answers. Ask students to turn their paper over.

4. Play a short excerpt from Aaron Copland’s *Fanfare for the Common Man* (0:00-0:45 works well). Have students write down the instruments they hear on the back of the paper.
5. Choose students to read their opening question and answers. Compare the answers with the instruments heard in the opening excerpt.

**Development**

6. Explain that a fanfare is a short composition, usually for brass instruments, that is used to announce or acknowledge the presence of someone important. Share with students that Aaron Copland was an American composer who was commissioned (or hired) during World War II to write a fanfare that inspired patriotism.
7. Referring to the posted pictures of instruments, help students identify the instruments used in this piece.
Fanfare-for-the-Common-Man-Score) and project on a screen, or distribute copies (see Online Resources). Clarify where to find each instrument’s part, and how to follow the score.

9. Listen to the entire piece, pointing to the appropriate part of the score to help students follow along.

10. While listening to the composition again, allow students to work in pairs or small groups to create a poem that describes this piece. (You may need to review the terms adverb, adjective, and verb). The following format is suggested:

Fanfare

INSTRUMENT: ADJECTIVE, ADJECTIVE

-ING: ADVERB, ADVERB

ASKING ME TO: ADVERB

AND: VERB

EXAMPLE: Fanfare

Trumpets: clear, bright
Calling strongly, bravely
Asking me to stand and speak

11. Encourage volunteers to share their poem with the class.

Reflection/Conclusion

12. Remind students that Copland wrote this piece during a time of turmoil, for the purpose of inspiring patriotism.

13. While listening to all or part of the recording again, ask students to write a short answer to this question: Did Copland’s choice of instruments achieve his goal of inspiring patriotism? Why or why not?

Ideas for Differentiated Instruction

ADAPTATIONS:
- Post a word bank of verbs, adverbs, and adjectives from which students may choose when completing their poem.
- Pair students who have difficulty expressing themselves in writing with a buddy.
- Allow verbal responses to questions (#3, #13 in Lesson Procedures).

EXTENSION:
- Allow students to produce a final draft of their poem, add appropriate graphics, and post on a classroom bulletin board.

Meet the Musician

Carol Jantsch

Instrument: Principal Tuba
Birthplace: Lorain, Ohio
Joined the Orchestra: 2006
School: University of Michigan, Ann Arbor

Carol Jantsch won the position of principal tuba with The Philadelphia Orchestra while still a senior at the University of Michigan, becoming the first female tuba player in a major symphony orchestra. Raised in a musical family, Ms. Jantsch began piano lessons at age six and began studying the euphonium at age nine. After switching to tuba, she attended the prestigious arts boarding high school Interlochen Arts Academy, graduating as salutatorian of her class. In 2009 Ms. Jantsch released her first solo recording, Cascades, which features a wide variety of musical styles that stretches the virtuosic capabilities of the tuba.
Soundtrack of Heroes

Dr. Karin Orenstein, Music Department Director, Jack M. Barrack Hebrew Academy, Bryn Mawr, PA

Featured Music Symphony No. 7 in A major, Op. 92: IV. Allegro con brio by Ludwig van Beethoven

Integrated Content Area Language Arts

Duration of Lesson 30 minutes

Lesson Objectives
As a result of this lesson, students will be able to:
• Describe the role of music in film
• Define musical “form”
• List the five parts of sonata (or sonata-allegro) form and differentiate each section by applying basic musical terms
• Transfer knowledge to an aural example by constructing a storyboard that connects sonata form to components of storytelling

Lesson Materials
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device
• Pencil for every student
• Soundtrack recording(s) from movies with heroic leading characters (optional)
• Film clip (optional)
• Colored pencils/markers (optional)

See www.philorch.org/resources:
• “Soundtrack of Heroes” worksheet

Academic Standards
National Content Standards for Music
5-8: 6a / 8a, b / 9b, c
Pennsylvania Content Standards
Other Disciplines: 1.4.A / 1.5.A / 1.5.C / 1.6.

Introduction

1. Introduce the lesson by discussing the role of music in film. How do filmmakers work with composers to bring a story to life? How important is a film’s soundtrack to the overall experience of the viewer? How does the music written for a film’s hero sound like that character?

2. OPTIONAL: Have students answer the above questions after listening to examples of soundtracks with heroic leading characters (e.g., Indiana Jones, Harry Potter, the Incredibles). Also, consider showing a film scene while playing an opposite-sounding track (e.g., viewing Finding Nemo and listening to the main title music from The Empire Strikes Back) to illustrate the role of music in film.

3. Distribute a “Soundtrack of Heroes” worksheet (see Online Resources) to students, in which they will create a film character and storyboard to accompany the fourth movement of Ludwig van Beethoven’s Symphony No. 7.

4. Share with students that storyboards are graphic organizers for the purpose of visualizing the sequence of a motion picture’s story using a series of illustrations or images. Storyboards show how a film (or a section of a film) is put together.

5. Introduce or review the concept of musical “form,” which describes the way a composer puts a piece together. Beethoven organized the fourth movement of the Seventh Symphony using sonata (or sonata-allegro) form, a musical structure that had been used by composers for over 100 years up to that point. Sonata form has five parts (introduction, exposition, development, recapitulation, and coda), and students will use these sections to outline the events of their film’s story.

Development

6. Play an excerpt from the beginning of the fourth movement (0:00-0:30) and ask students to keep the following questions in mind: What sort of hero do you think might be portrayed using this music as a soundtrack? What traits might make this character a hero? Discuss responses as a class.

7. Have students listen to a longer excerpt (0:00-1:04) and fill in the first three parts of the “Soundtrack of Heroes” worksheet,
which establishes the character and setting for their film. Emphasize creativity and imagination as they take on the role of filmmaker and think ahead to the story they want to tell through the music.

8. Review the fourth part of the worksheet that lists the five sections of sonata form and briefly discuss how each will correspond to the film’s story the students will create. Students should use the lined space to describe the events of the story, and the boxes provide space to illustrate the visual elements.

9. Begin with the introduction (0:00-0:03) and explain that the composer uses this section to set up the character of the entire movement. What images does this very brief excerpt of short, forceful sounds evoke? Repeat the excerpt several times as the students complete the introduction section of their worksheets.

10. Next, ask students to listen to the exposition (0:04-2:14) and think about what problem or conflict their character might encounter during this portion of the music. Beethoven presents two recognizable melodies in his exposition, a dance-like primary theme played by the violins (0:04) followed by a song-like secondary theme (0:33) played by the woodwinds and horn. Play the excerpt again, if needed, while the students complete the exposition section.

11. In the development section (2:15-3:31), Beethoven creates musical interest by presenting the primary theme in a different key, which provides slight tension. Students should use this part of their worksheet to describe an unsuccessful attempt at a solution followed by their character’s ability to persevere and find an answer that works.

12. The emphatic sounds of the introduction return (at 3:29) just before the composer resolves the tension of the development in the recapitulation (3:32-5:13), as the melodies return in their original key. For the storyboard, this section should mark the turning point of the action as each student’s character triumphs and solves the problem/conflict.

13. With the conflict resolved, both composer and filmmaker can conclude the story with the coda (5:14-6:53). Beethoven celebrates the end of his musical story by tossing part of the primary theme around the orchestra. Students should use the conclusion to describe what happens to their character once the problem has been solved.

Reflection/Conclusion

14. Listen to the entire fourth movement of Symphony No. 7 and have students follow their storyboards and put the finishing touches on their work. Ask them to keep the following questions in mind: Have they given enough information that the audience can visualize the story, events, and characters that coincide with Beethoven’s music? Have they provided details that are specific and relevant to understanding the story?

15. Pause the recording at each new section. Can students hear where each new section begins? How does the story that Beethoven tells through music match theirs?

16. Conclude the lesson by having volunteers share their storyboards with the class.

Ideas for Differentiated Instruction

ADAPTATIONS:

• Complete the worksheet as a class, creating one character and selecting events together but allowing students to draw their own pictures for the storyboard.
• Have students work in pairs.

EXTENSION:

• Ask students to use their storyboards and create a script that uses the fourth movement of the Seventh Symphony as the soundtrack.
• Have students perform their finished script.
Great Minds Think Alike
Dr. Karin Orenstein, Music Department Director, Jack M. Barrack Hebrew Academy, Bryn Mawr, PA

Lesson Unit #3: Heroes and Music (for Grades 6–8)

Great Minds Think Alike

Dr. Karin Orenstein, Music Department Director, Jack M. Barrack Hebrew Academy, Bryn Mawr, PA

Featured Music
Symphony No. 3 in E-flat major, Op. 55 (“Eroica”): I. Allegro con brio (excerpt) by Ludwig van Beethoven and Internet Symphony No. 1 (“Eroica”) by Tan Dun

Integrated Content Area
Making Connections in Music

Duration of Lesson 30 minutes

Lesson Objectives
As a result of this lesson, students will be able to:
• Sing independently the “Eroica” theme of the first movement of Ludwig van Beethoven’s Symphony No. 3 and recognize it when heard in a new context
• Describe in writing how a melody can be “timeless”
• Use appropriate vocabulary when describing and analyzing an aural example
• Compare and contrast the music of Beethoven and Tan Dun
• Reproduce the “Eroica” theme on homemade instruments (extension)

Lesson Materials
• Paper and pencil for every student
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device
• Recordings of Beethoven’s “Fur Elise,” Scott Joplin’s “The Entertainer,” and Johann Pachelbel’s “Canon in D” (all available from iTunes)
• Homemade instruments (optional)

Academic Standards
National Content Standards for Music
5-8: 1a, c / 2a, b, c, d / 6a, b / 9a, b
Pennsylvania Content Standards
Other Disciplines: 1.4.C / 1.5.A / 1.6.A

Introduction
1. Ask students to respond in writing to the following prompt: What does it mean when we say that a melody is “timeless?” What are some characteristics of a timeless melody? Allow students a few minutes to complete their answers, and then choose volunteers to share with the class. (Possible answers: A timeless melody is still meaningful many years after it was written. A timeless melody is easily remembered, conveys a powerful emotion, and is particularly meaningful.)

2. Play short excerpts (30 seconds or less) of the following pieces, and ask students if they recognize the melody. Then ask them to guess when the melody was composed. Help the class determine if each melody could be called “timeless.”
   a. “Fur Elise” by Beethoven (composed in 1810)
   b. “The Entertainer” by Joplin (composed in 1902)
   c. “Canon in D” by Pachelbel (composed in the late 1600’s)

Development
3. Explain to students that the composer Ludwig van Beethoven wrote many timeless melodies. Today they will learn one of Beethoven’s melodies that is so powerful that a composer from our time has incorporated it in a new composition.

4. Ask students to listen to this melody (shown below) in its original setting (Beethoven: Symphony No. 3, I. Allegro con brio, 0:00-0:07) and a more recent setting (Tan Dun: Internet Symphony No. 1, 2:10-2:18). Play the excerpts again, and ask students to hum the melody or sing on a neutral syllable, such as “la.” (Please note: The “Eroica” theme shown below has been transposed to the common key of C.)
5. Explain to students that they will play a game in which the melody is “passed” around the class.
   a. Ask the entire class to sing the melody on “la.”
   b. The teacher will begin singing the melody. Stop half way through, and point to a student volunteer to finish singing it.
   c. The teacher will begin singing the melody and point to a student. That student must immediately pick up the melody where the teacher left off. The student continues the melody and the teacher points to another student who again picks up the melody where the previous student left off. This continues until the melody has been successfully repeated numerous times throughout the class.

6. Listen to the full excerpt from Beethoven’s Third Symphony and to Tan Dun’s entire Internet Symphony No. 1 and ask students to record their observations using the following chart. (Possible answers are shown in parentheses.)

<table>
<thead>
<tr>
<th></th>
<th>Beethoven</th>
<th>Tan Dun</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>(Eroica theme)</td>
<td>(Eroica theme, plus other melodies)</td>
</tr>
<tr>
<td>Tempo (speed)</td>
<td>(Fast)</td>
<td>(Varies from slow to quite fast)</td>
</tr>
<tr>
<td>Dynamics</td>
<td>(Mostly loud)</td>
<td>(Varies from very quiet to very loud)</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>(Traditional orchestra)</td>
<td>(Orchestra, plus new instr. like brake drums)</td>
</tr>
<tr>
<td>Use of Silence</td>
<td>(Very little silence)</td>
<td>(Silence between movements)</td>
</tr>
<tr>
<td>Emotion/Mood</td>
<td>(Exuberant)</td>
<td>(Varies from peaceful to excited)</td>
</tr>
<tr>
<td>Length</td>
<td>(First movement is 15 minutes)</td>
<td>(All four movements are 4½ minutes)</td>
</tr>
</tbody>
</table>

7. Choose students to share answers with the class. Ask students to underline similarities between the two works and circle differences.

**Reflection/Conclusion**

8. Ask students to respond in writing to the following journal prompt: How might the phrase “Great minds think alike,” be applied to Beethoven and Tan Dun?

**Ideas for Differentiated Instruction**

**ADAPTATIONS:**
- Allow students to respond aurally to writing prompts.
- Allow students to sing in small groups rather than alone (#5 in Lesson Procedures).

**EXTENSIONS:**
- Present prefilled glass bottles set to the necessary levels to create designated pitches OR have students fill glass bottles with water discovering correct pitches. Have students recreate the “Eroica” theme by blowing in the bottles at the correct times.
- Have students recreate the melody using homemade instruments such as various size buckets, brake drums, etc.
Musical Communication
Elizabeth McAnally, Choral Director/General Music Teacher, Woodrow Wilson Middle School, Philadelphia, PA

**Featured Music** Internet Symphony No. 1 ("Eroica") by Tan Dun

**Integrated Content Area** 21st Century Skills—Communication and Collaboration

**Duration of Lesson** 30 minutes

**Lesson Objectives**
As a result of this lesson, students will be able to:
- Define “conductor”
- Demonstrate understanding of 3/4 and 4/4 meters by choosing the correct meter signature and performing the appropriate conducting pattern
- Interpret and produce conductor’s gestures for tempo (speed) and dynamics (volume) in both 3/4 and 4/4 meters
- Identify a musical theme when heard in a new context
- Describe how non-verbal communication is used for musical collaboration
- Recognize how modern methods of communication influence a musical composition

**Lesson Materials**
- Chalk/whiteboard or chart paper
- Large copy of conducting patterns for 3/4 and 4/4 meters to post at front of room (refer to Appendix C)
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device
- Computer, projector, and internet access

See [www.philorch.org/resources]:
- Internet Symphony No. 1 Theme Notation handout (NOTE: The musical notation for both themes has been changed to the key of C from the original keys)
- Link to video of Tan Dun conducting Internet Symphony No. 1 with the London Symphony Orchestra
- Link to video of Internet Symphony “Global Mash-Up”

**Academic Standards**
*National Content Standards for Music*
5–8: 5a, b / 6a, b, c / 7a, b / 8b / 9a, b
5–8: 2a, b, c / 4a, c (Extension Activities)

*Pennsylvania Content Standards*
Other Disciplines: 1.6.A / 3.4.6.B3

### Introduction
1. Using the board/chart paper to record their answers, ask students to list ways people use to communicate with each other (e.g., email, facial expressions, sign language, letters).
2. Have students designate each item on the list as verbal or non-verbal. Next, label items that utilize modern technology.
3. Ask students to consider how musicians communicate with each other while performing. Explain that a conductor is the person who leads a performing ensemble. Discuss the role of the conductor in communicating tempo (speed), dynamics (volume), etc.
4. Choose volunteer “conductors” to communicate a specific musical direction to the class (e.g., crescendo, or a gradual increase in volume), and ask the class to guess the given direction.

### Development
5. Display the two themes from Internet Symphony No. 1, in musical notation but without meter signatures (see below) or distribute an Internet Symphony Theme Notation handout to each student (see Online Resources). Please note: The musical notation for both themes has been changed (transposed) to the key of C from the original keys.

**Theme #1**
Theme #2

6. Play the melodies on the piano or play the appropriate excerpts from the recording. Ask students to hum or sing along on a neutral syllable. (Theme #1 is heard at 0:41-1:05 on the recording and theme #2 is heard from 2:11-2:18.) Help students recognize theme #2 from Beethoven’s Symphony No. 3 (“Eroica”), and explain that Tan Dun is showing respect to Beethoven by including this theme in his symphony.

7. Teach or review conducting patterns for 3/4 and 4/4 meters (refer to Appendix C). Encourage students to try both conducting patterns in order to determine the meter signature of each theme. (The first theme is in 4/4 meter and the second theme is in 3/4 meter.)

8. Listen to the recording of Internet Symphony No. 1. Help students recognize the two themes, and perform the appropriate conducting patterns when they are heard.

9. Watch the video of Internet Symphony No. 1 with Tan Dun conducting the London Symphony Orchestra (www.youtube.com/watch?v=Tqiro1kdRlw). While watching, ask students to make a list of all the ways the conductor communicates with the orchestra to achieve the desired sound. Look back at the board/chart paper (#1 of Lesson Procedures) to see if any of the non-verbal communication techniques on the list were used.

10. Ask students if musicians can collaborate even if they’re in different places. Look back at the board/chart paper to see if any modern forms of communication might be helpful.

11. Watch the “Global Mash-up” video of Internet Symphony No. 1 (www.youtube.com/watch?v=oC4FAyg64QI). Discuss with students how the musicians were chosen and the video created (see p. 26 for more information).

12. Ask students to explain how they can tell that this piece was composed recently. (Possible answers might include: use of unusual instruments, title of the piece, “mash-up” video, composer is also the conductor.)

Reflection/Conclusion

13. Discuss with students (or ask them to respond in writing) to the following questions: Which video of Internet Symphony No. 1 did you like better, and why? Which was more interesting? Which performance was more effective musically?

Ideas for Differentiated Instruction

ADAPTATIONS:
• Allow students to choose verbal or written responses to questions.
• If students are uncomfortable in front of the whole group, allow them to conduct specific musical directions in small groups (#3 in Lesson Procedures).

EXTENSIONS:
• Help students learn to play the two themes on piano, resonator bells, or recorder.
• Allow students to work in groups to compose a short piece using classroom sounds or found objects and watch the video again to show students how Tan Dun uses unusual instruments to create musical sounds.
A Musical Trip to Paris
Susan DiFlorio, General Music Teacher, Greenberg Elementary School, Philadelphia, PA

Featured Music. An American in Paris (excerpt) by George Gershwin

Integrated Content Area Technology

Duration of Lesson 30 minutes

Lesson Objectives
As a result of this lesson, students will be able to:
• Describe the life and music of George Gershwin
• Locate the composer’s birthplace and other important locations on a map
• Identify a musical theme when it is heard in a new context
• Sing, clap, and play a short theme from notation on classroom instruments
• Use appropriate vocabulary when describing and analyzing an aural example
• Identify instruments and “city” sounds while listening
• Respond in writing to a journal prompt

Lesson Materials
• Computers with internet access or interactive whiteboard
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device
• Paper and pencil for each student or music journals (optional)
• World map (optional)
• Recording of “Choo’n Gum” (“My Mom Gave Me a Nickel”), available for purchase from iTunes (optional)

See www.philorch.org/resources:
• An American in Paris Theme Notation handout
• Music and lyrics to “My Mom Gave Me a Nickel” (optional)

Academic Standards
National Content Standards for Music
5-8: 1a, b, c / 2a, b, c / 5a, b / 6a, b / 8b / 9a, b
Pennsylvania Content Standards
Other Disciplines: 1.2.A / 1.2.E / 1.6.A / 7.1.B

Introduction

1. Ask students if they’ve ever traveled outside of the United States. If so, how did it feel to visit another land? How many students have come from other countries? How did they feel the first time they came to the United States? Discuss in class.

2. (This step may be completed by individuals/pairs at computer stations, as a class using an interactive whiteboard, or by distributing hard copies of biographical information.) Remind students of expectations for appropriate use of computers and the internet. Allow a few minutes for students to enter “George Gershwin” in a search engine to discover the answers to the following questions:
   • From where did Gershwin’s parents emigrate to the United States? (A: St. Petersburg, Russia)
   • Where was he born? (A: Brooklyn, NY)
   • Name the city, country, and continent Gershwin visited in 1926, and again in 1928, that inspired him to write a piece for orchestra. (A: Paris, France, Europe) What was the name of that composition? (“An American in Paris”)
   • Where did Gershwin die? (A: Hollywood, Los Angeles, CA)
   • What was notable about his death? (A: Died at age 38 from a brain tumor)

3. Use Google Maps to view each location discovered above (or locate on a world map) and ask students to describe what sounds they might hear that are specific to these places. What sounds/music do they associate with their hometown or the Philadelphia area in general?

4. Share with students that following a brief visit to Paris in 1926, George Gershwin was inspired by the sounds of the city to create a piece for orchestra that portrayed its playful atmosphere. An American in Paris is 17 minutes long and is divided into two main sections—“Paris by Day” and “Paris by Night.” At the School Concert, The Philadelphia Orchestra will play the first three and a half minutes, which depicts lively urban activity during the day. Today, we’ll explore how Gershwin creates that mood with three very different melodies.
Development

5. First, Gershwin introduces the American hero to the city of Paris with a “Walking Theme.” Display or distribute music notation (see Online Resources) for the recurring “Walking Theme” (see below) and help students follow along while listening to the recording (0:00-0:20). As students are able, help them learn to:

• Clap (or play on percussion instruments) the rhythm of the melody
• Play melody on piano or other melodic classroom instrument
• Create lyrics to sing along with the melody

Melody #1: Walking Theme

[Music notation image]

6. Next, the hero notes with pleasure the sounds of the city, particularly those of the Parisian taxi horns. Display or distribute music notation (see Online Resources) for the “Taxi Theme” (see below) and help students follow along while listening to the recording (0:25-0:54). Explain that Gershwin bought several taxi horns during his travels to Paris and used them in his performances of this piece. Have students clap, play, or create lyrics for the melody as they did above.

Melody #2: Taxi Theme

[Music notation image]

7. The third sound our hero encounters is the brief statement of a tune, *La Maxixe*, that sounds as it might be coming from the open door of a café. This tune is now better known as the melody for the song “My Mom Gave Me a Nickel.” Display or distribute music notation (see Online Resources) for the “Café Theme” (see below) and help students follow along while listening to the recording (1:30-1:35). Have students clap, play, or create lyrics for the melody as they did above (or, they could sing the lyrics of the song: “My mom gave me a nickel, to buy a pickle”).

Melody #3: Café Theme

[Music notation image]

8. Remind students of the three themes they’ve heard so far: the “Walking Theme” (first heard at 0:00-0:20), the “Taxi Theme” (first heard at 0:27-0:54), and the “Café Theme” (heard at 1:30-1:35). Write the names of these three themes on the chalkboard and label them #1, #2, and #3, respectively. Explain to students that Gershwin uses other melodies as well, but that they should focus on these three that they’ve learned.

9. Play the entire excerpt of *An American in Paris* and ask students to identify the three themes while listening by holding up one, two, or three fingers (#1 at 0:00, 1:13, 1:38, 2:36; #2 at 0:27, 2:05, 2:33; #3 at 1:30).

10. Play the excerpt again and encourage students to focus on the “Walking Theme.” Pause the recording at the following intervals and help students identify the instrument or instrument family that plays the theme each time (0:00, strings; 1:13, strings and brass; 1:38, brass; 2:36, flute).

Reflection/Conclusion


12. Have students respond to the following prompt, either in their music journals or on a piece of paper: We’ve heard how George Gershwin integrated popular melodies into his classical music, which challenged tradition. In what ways do you challenge yourself to be remarkable and different? In school? In your community? In the world?

13. Select volunteers to read their answers aloud and discuss similarities and differences of responses.

Ideas for Differentiated Instruction

ADAPTATIONS:
• If computers and/or internet access is not available in the classroom, have students gather background information about George Gershwin outside the classroom.
• Allow students to respond to the journal prompt verbally.

EXTENSION:
• Distribute the music and lyrics to “My Mom Gave Me a Nickel” (see Online Resources) and teach students the entire song. Reference again this melody where it appears in *An American in Paris* (1:30-1:35). Have students create sounds using found objects to accompany the song.
The Color of Music
Susan DiFlorio, General Music Teacher, Greenberg Elementary School, Philadelphia, PA

**Featured Music** *Infernal Dance of King Kastcheï* and Finale from *The Firebird* by Igor Stravinsky

**Integrated Content Area**  
Another Art Form: Visual Arts

**Duration of Lesson** 45 minutes

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

- Define the following musical terms: ballet, timbre/tone color, consonance, and dissonance
- Identify the following terms from visual arts: color wheel, primary colors, secondary colors, tertiary colors, complementary colors, and analogous colors
- Describe and demonstrate the connection between color in the visual arts and in music as well as compare and contrast their uses
- Transfer knowledge and understanding of visual color and tone color to an aural example
- Paraphrase the story of *The Firebird*

**Lesson Materials**
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device
- Crayons, colored pencils, or markers
- Pencil for every student
- Computer and projector (optional)

See www.philorch.org/resources:
- *The Color of Music* worksheet
- *The Color of Music* Color Theory handout
- *The Color of Music* Color Theory PowerPoint presentation (optional)
- Instrument cards (optional)

**Academic Standards**

*National Content Standards for Music*

5-8: 6a, b / 8a, b / 9a, b

*Pennsylvania Content Standards*

Arts: 9.1.A, B, C / 9.3.A, B, C

Other Disciplines: 1.6.A

**Introduction**

1. Introduce the lesson by asking: What is ballet? Create a word web on the board/chart paper with “ballet” at the center and record the responses of the students. Guide students to discover that ballet combines all of the art disciplines: dance (movement and gesture), music (accompanied by sound), theater (tells a story), and the visual arts (costume and scenic design).

2. Share with students that ballet uses different art forms to tell a common story, and that today they’ll explore the tale of *The Firebird*, with music composed by Igor Stravinsky, through the eyes of a visual artist. One of the most common tools that composers and visual artists (which include graphic designers as well as painters) use to tell their stories is one of the most important: color.

3. Introduce or review the traditional color wheel, explaining that both visual artists and scientists have studied and worked with this concept for centuries. Sir Isaac Newton is credited with developing the first circular diagram of the color spectrum in 1666, which now serves as the basis for traditional color theory.

4. Distribute a *The Color of Music* Color Theory handout to each student or display the color graphs shown on the next page using a PowerPoint presentation (see Online Resources).

5. **Primary** colors are the three colors that cannot be mixed or formed by any combination of other colors. All other colors are derived from these three hues: red, yellow, and blue. Three **secondary** colors—orange, green, and purple—are formed by mixing the primary colors. And to complete the color wheel, the primary and secondary colors are mixed to get six **tertiary** colors: red-orange, yellow-orange, yellow-green, blue-green, blue-purple, and red-purple. Notice the names of these hues are said with the primary color given first.

6. Visual artists talk about harmony of colors in much the same way that musicians talk about harmony of sounds. Harmony is an
arrangement of parts that produces a particular effect. The term consonance describes those colors or sounds that are pleasant and appear stable, while the term dissonance describes those colors or sounds that seem harsh and create tension.

7. Artists use the color wheel to explain different harmonies of color, and the two most common are complementary and analogous colors. Complementary colors are any two colors that are directly opposite each other on the color wheel (e.g., blue and orange) and create maximum contrast and stability. Analogous colors are any three colors that are side by side on the color wheel (e.g., yellow, yellow-green, and green) and are harmonious and often found in nature.

8. Using crayons, colored pencils, or markers, have students experiment with complementary and analogous colors using the outline shapes at the bottom of the Color Theory handout (or have them create their own on a piece of white paper). Encourage them to try colors that are not considered complementary or analogous to see the results.

Development

9. Explain to students that, in music, composers use “tone colors” when creating their art. The musical term we use to describe tone color is “timbre” (pronounced TAM-ber). Timbre refers to the unique quality of a sound. We can distinguish the instruments of the orchestra from one another by their timbre. For example, if a flute and a trumpet play the exact same note, you would be able to tell which instrument is playing because they each have a unique sound.

10. OPTIONAL: Hold up cards showing various instruments of the orchestra and ask students which color on the color wheel best represents that sound.

11. Share the following connection with students: Like visual artists who use colors in analogous and complementary ways (and many times, opposite ways), composers use the instruments of the orchestra to create specific moods and effects. Igor Stravinsky tells the story of The Firebird ballet by using different combinations of instruments to create different colors. Some of those sounds are consonant (pleasing), and some sounds are dissonant (harsh).

12. Distribute a “The Color of Music” worksheet to students and explain that they will use this worksheet to explore two movements of The Firebird, the “Infernal Dance of King Kastchei” and the Finale.

13. Share the beginning of The Firebird tale:

Prince Ivan is lost at night while hunting. He finds himself in an enchanted garden where he sees the beautiful Firebird. He captures the Firebird as she picks golden apples from a tree in the garden. The Firebird begs to be let go. Prince Ivan lets her go and she gives him a magic feather. He can use the magic feather to call her to help him or to protect him.

At sunrise the next day, Prince Ivan finds himself near a huge castle. 13 princesses come out of the castle to play with the golden apples. Prince Ivan and the most beautiful princess, Vasilisa, fall in love. All of these princesses have
been captured and put under a spell by King Kastcheï the Deathless. King Kastcheï turns any knight that tries to rescue the princesses into stone. The princesses go back into the castle. Prince Ivan follows them and sets off the castle’s alarm.

14. Explain that at this point in the ballet we hear the “Infernal Dance of King Kastcheï.” Introduce scene one: King Kastcheï appears, sends his evil army to attack Prince Ivan, and attempts to turn Ivan into stone. As students listen to the first excerpt (0:07-1:55), ask them to listen for the instrumental colors Stravinsky uses and make notes on their worksheet.

15. Discuss the sounds heard by the students and encourage them to be aware of the corresponding visual colors and shapes that come to mind. Play the excerpt again (0:07-1:55) and ask students to apply color to the mask template using crayons, colored pencils, or markers. The colors they use should represent the music they hear. Remind students to refer to the 12-part color wheel and color harmonies.

16. Repeat this instructional process for the next two excerpts:

   Scene 2: Prince Ivan pulls out the Firebird’s magic feather and the Firebird arrives to help Ivan, casting a spell on King Kastcheï and his evil forces that puts them into an enchanted dance (1:56-3:34)

   Scene 3: The Firebird leads Prince Ivan to a tree stump where he finds a huge egg that contains Kastcheï’s soul. Ivan smashes the egg and Kastcheï dies which breaks the spells on the princesses and brings the stone knights back to life (3:35-4:41)

17. Proceed on to the Finale of The Firebird and follow the same instructional process as above (Listen/take notes–Discuss–Listen/draw) with the following excerpts:

   Scene 1: The castle disappears and the forest is filled with sunlight (0:00-1:13)

   Scene 2: The Firebird flies over the happy Prince Ivan and his love, Vasilisa, as everyone celebrates the triumph of good over evil (1:14-2:50)

Reflection/Conclusion

18. Have students listen to the “Infernal Dance” and the Finale while they respond to the following prompts on the back of their paper:

   a. In what ways are instrumental colors and visual colors the same? In what ways are they different?

   b. Do you believe Igor Stravinsky satisfactorily told the story of Prince Ivan and the Firebird through sound? Describe a moment in the music that supports your thoughts.

19. Have students volunteer to share their color drawings and answers with the class.

Ideas for Differentiated Instruction

ADAPTATIONS:

• Give students an additional opportunity to hear each excerpt, time permitting.

• Have students provide oral responses to the reflection questions and discuss as a class.

EXTENSION:

• Have students select one of their Firebird drawings as inspiration for a larger work of art, using the same colors.

• Investigate examples of color harmony in works of art, like Pablo Picasso, Vincent Van Gogh, and Josef Albers, and compare to examples of instrumental colors in pieces by Igor Stravinsky, Claude Debussy, and Aaron Copland.

• Discuss the fact that the color wheel has 12 parts and there are 12 chromatic tones in an octave. List all 12 notes (C, C#/Db, D, etc.) or solfege syllables (do, di/ra, re, etc.) on the board/chart paper and ask students to assign a note/syllable to each color on the color wheel. Do complementary and analogous colors work with the scale, too? (For example, if blue and orange are complementary colors, are G#/Ab and D complementary notes/sounds?)

Josef Albers, Homage to the Square: Gained, 1959
Appendix A: Academic Standards

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

### PA Academic Standards

<table>
<thead>
<tr>
<th>Standard</th>
<th>Gr. 2-5</th>
<th>Gr. 6-8</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.1 ARTS: Production, Performance, and Exhibition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.2 ARTS: Historical and Cultural Context</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.3 ARTS: Critical Response</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.4 ARTS: Aesthetic Response</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1 ELA: Reading Independently</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.2 ELA: Reading, Analyzing, and Interpreting (Texts)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.3 ELA: Reading, Analyzing, and Interpreting (Literature)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.4 ELA: Types of Writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.5 ELA: Quality of Writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.6 ELA: Speaking and Listening</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.4.A TECH: The Scope of Technology</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.4.B TECH: Technology and Society</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1 GEO: Basic Geography Literacy</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### NJ Academic Standards

<table>
<thead>
<tr>
<th>Standard</th>
<th>Gr. 2-5</th>
<th>Gr. 6-8</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 ARTS: The Creative Process</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.2 ARTS: History of Arts and Culture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.3 ARTS: Performing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.4 ARTS: Aesthetic Response &amp; Critique Methodologies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.1 ELA: Reading K-12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.2 ELA: Writing K-12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.3 ELA: Speaking K-12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.4 ELA: Listening K-12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.5 ELA: Viewing and Media Literacy K-12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.1 SS: U.S History—America in the World</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.2 SS: World History/Global Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.3 SS: Active Citizenship in the 21st Century</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.4 TECH: Educational Technology</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.1 21st Century Life and Career Skills</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### DE Academic Standards

<table>
<thead>
<tr>
<th>Standard</th>
<th>Gr. 2-5</th>
<th>Gr. 6-8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mus1 Singing Independently and With Others</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mus2 Performing on Instruments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mus3 Improvising Melodies, Variations, and Accompaniments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mus4 Composing and Arranging Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mus5 Reading and Notating Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mus6 Listen to, Describing, and Analyzing Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mus7 Evaluating Music and Musical Performances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mus8 Making Connections with Other Disciplines</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mus9 Understanding Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gan1 Movement Elements and Skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gan2 Choreographic Principles, Processes, and Structures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gan3 Dance to Create and Communicate Meaning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gan4 Making Connections with Other Disciplines</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art1 Understanding/Applying Media, Techniques, &amp; Processes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art2 Making Connections with Other Disciplines</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELA1 Written and Oral Communication</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELA2 Construct and Evaluate Meaning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELA3 Access, Organize, and Evaluate Information</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELA4 Use Literary Knowledge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SS1 Geography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SS4 History</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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 works to bring a new generation of listeners to the Orchestra and empower our city’s youth through the exploration of their own creativity.

SPP offers students incomparable exposure and access to The Philadelphia Orchestra and its musicians. At each school, a Philadelphia Orchestra Teaching Artist has a regular presence in participating classrooms. They work side-by-side with classroom teachers using 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 2010-11 season, SPP partner schools include the following:

**Cooper’s Poynt School**, Camden City Public Schools
Principal: Mrs. Sandra Sims-Foster
Grade levels participating in program: 3, 4, and 5
Joined program: September 2010
Teaching Artist Faculty: Susanna Loewy (flute) and Luigi Mazzocchi (violin)

Principal: Ms. Deborah Lee-Pearson
Grade levels participating in program: 3, 4, and 5
Joined program: September 2006
Teaching Artist Faculty: Rebecca Harris (violin) and Aaron Irwin (saxophone)

**Gesu School**, an independent Catholic school
Principal: Sr. Ellen Convey, IHM
Grade levels participating in program: 2, 3, and 4
Joined program: September 2005
Teaching Artist Faculty: Gabe Globus-Hoenich (percussion) and Beverly Shin (violin)

Principal: Ms. Cristina Alvarez
Grade levels participating in program: 3, 4, and 5
Joined program: September 2006
Teaching Artist Faculty: Lauren Robinson (horn)

Principal: Ms. Eileen Spagnola
Grade levels participating in program: 2, 3, and 4
Joined program: September 2005
Teaching Artist Faculty: Rebecca Harris (violin) and Rose Vrbsky (bassoon)
Appendix C: Conducting Patterns

An orchestra's conductor keeps the beat for the ensemble so that 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: George Gershwin's An American in Paris (0:00-0:25)

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-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: Tan Dun's Internet Symphony No. 1, IV. Allegro vivace (3:14-3:45)
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 or Academy of Music, 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.

Be creative when sharing these instructions with your students. Consider using role playing to teach students how to demonstrate proper etiquette and discuss what other situations require similar behavior expectations. Thank you in advance for distributing this important information to your students.
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

**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 sweetly" style

**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

**Improvisate**: 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**: Connects 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-half-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 piano:** Medium soft volume  
**Mezzo forte:** Medium loud 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-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  
**Piano:** Soft volume  
**Pianissimo:** Very 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  
**Ritardando:** Gradually becoming slower  
**Rhythm:** Organization of musical sounds in time  
**Rhythmic pattern:** Unit of musical sounds grouped in time that is perceived as belonging together  
**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  
**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  
**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

Curriculum Guide Production
Jason Shadle, Editor
Benjamin Shaykin, Graphic Designer
Elizabeth McAnally, Contributing Editor
Janice Hughes, Copy Editor
Dr. Ayden Adler, Director of Education and Community Partnerships
Darrin T. Britting, Associate Director for Communications

Philadelphia Orchestra Education and Community Partnerships Staff
Dr. Ayden Adler, Director
Jonathan Hummel, Manager, Communications and Community Partnerships
Jason Shadle, Manager, Youth and Family Programs
Mary Javian, School Partnership Program Coordinator
Eric Duncan, Intern

Philadelphia Orchestra Musicians’ Education Committee
Philip Kates, violin
Kerri Ryan, viola
Dara Morales, violin
Amy Oshiro-Morales, violin

Philadelphia Orchestra Education and Community Partnerships Board Committee
Sally Bullard
Jean Canfield
Regina Canfield
Dennis Creedon
Diane Dalto Woosnam
Michael DeBene
Kevin Dow
Linda Gamble
Toni Garrison
Richard Greene
Carole Haas Gravagno
Beverly Harper
Patricia Harron Imbesi
Virginia Lam
Hugh Long
Sandy Marshall
J. William Mills
Dr. Hilarie Morgan, Chair
Ralph Muller
Eliana Papadakis
Derek Pew
Robert Pollack
Lorraine Popowich
Heidi Ramirez
Bob Rock
Randy Ronning
Michelle Rubinstein
Adele Schaeffer
Mollie Slattery
Connie Smukler
Hal Sorgenti
Christine Stainton
Gary Steuer
Ramona Vosbikian
Tina Wells