What makes music, music, music?

2016/17

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Dear Friends and Colleagues,

Welcome to the 2016/17 North Carolina Symphony teacher workbook! Thank you to the authors of this year’s materials, who contributed their expertise and countless hours of their time in order to make these curriculum materials such a valuable resource to teachers statewide: Barina Bailey, Lindsay Byers, Brenda Kris and Laura Martin of the Wake County Public Schools.

This year’s concert program has been designed to serve as inspiration for your students as many attend their first live orchestra concert and continue to develop a lifelong love of music. Works by Massenet, Grieg, Strauss, Haydn, Beethoven, Copland and Woody Guthrie will be featured as students learn “What Makes Music…Music?” Of special note is a movement of a symphony composed by Florence Price, the first African-American woman to be recognized as a symphonic composer and the first to have a composition played by a major orchestra (the Chicago Symphony in 1933). The resources in the following pages have been crafted to help teach the concepts of texture, dynamics, tempo, form, rhythm and melody as they relate to these pieces and are in alignment with the North Carolina Essential Standards.

Each year, the North Carolina Symphony strives to educate, engage, and inspire students who will one day lead the cultural development of North Carolina. In order to ensure that we are continually reaching the highest standards, we ask that you and your students provide us with feedback. Please take a moment to locate the (fun!) evaluation on page 68. Have your students fill it out, and either mail or scan/email it back so that we can continue to improve our programs and continue to meet the needs of you and your students.

Thank you for all that you do to enrich the lives of students across North Carolina.

Sincerely,

Sarah Baron
Director of Education, North Carolina Symphony

Contact the North Carolina Symphony Education Department

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Director of Education Raleigh, NC 27612
North Carolina Symphony 919.789.5461 Office
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Recordings of the Education Concert Program

Recordings of the pieces heard on the Education Concert Program will be available for CD purchase on the North Carolina Symphony Education website: www.ncsymphony.org/educationprograms

Information about the 2016/17 Education Concert Program

Teacher Workshop

The best way to prepare for your concert is to attend the Teacher Workshop each August. This six-hour workshop features presentations by the authors of the student and teacher handbooks. There you will see each activity and lesson plan from the books presented by the authors, their students and other participating educators. For your registration fee of $30, you will receive a copy of both handbooks, a CD of the concert program and printouts of all PowerPoint presentations, in addition to free access to the online workshop. You will also be treated to lunch and entered to win prizes from North Carolina Symphony sponsors. All who participate will also receive a certificate that they can use to obtain 0.5 CEU credit from their district. This year’s workshop takes place on Tuesday, August 9, 2016, from 9:00 am - 3:00 pm at Fletcher Opera Theater at the Duke Energy Center for the Performing Arts in Raleigh, N.C.

If you are unable to attend the workshop in August, you can view it online. The North Carolina Symphony Education Concert Workshop will be videotaped and made available on a private classroom site. To download these videos you must register, after which you will be sent the same materials as all of the workshop participants and be given online workshop access information. Upon completion of your online workshop you will be issued a certificate that can be used to obtain 0.5 CEU credit from your district. The cost of registration is $30. You can access these resources anytime throughout the school year.

“This Land”

At your concert, the conductor will ask everyone to stand and sing “This Land” with the orchestra. He or she will cue the students after a brief introduction, when it is time to start singing. Although we encourage students to memorize the lyrics, we understand that this is not always possible. At your discretion, decide whether or not to bring song sheets or books from which your students can read. If you do choose to bring the lyrics, please be sure students take with them all materials they bring into the auditorium as a courtesy to our venues’ clean-up crews.

And remember, it’s a treat for our orchestra and conductors to hear your students singing. Your students should be encouraged to sing loudly so our musicians can hear them!

Playing on Recorders

At your concert, you may notice other groups playing the song on recorders. Playing the song “This Land” on recorders is an opportunity we extend to all school groups that attend and is completely optional. However, if you are planning to have a student group perform on recorders, here are a few things to know:

- North Carolina Symphony Education staff members need to know that you plan to perform on recorders before your concert. Please contact Sarah Baron, Director of Education, at sbaron@ncsymphony.org or 919.789.5461 as you are planning your concert trip to do so. Performing groups will be seated in a special section and acknowledged from the stage, so it is critical that we know you are preparing to play.
- Schools will play on their own, unless you make arrangements with another school to perform together.
- We may have too many individual groups performing on instruments at one concert, in which case you may be asked to perform with another school.
- Any groups performing on recorders will do so before the full orchestra plays “This Land.”
- This opportunity is open to other instruments such as violins, Orff instruments, Boomwhackers, etc.
- Please remind your students, whether they are performing or not, to be courteous and respectful of other students’ performances at their concert.
Education Programs Overview

Programs for preschool students and teachers

NORTH CAROLINA SYMPHONY MUSIC DISCOVERY: In partnership with PNC’s Grow Up Great Initiative, North Carolina Symphony Music Discovery provides educational and artistic activities with a focus on symphony, to pre-school age children in locations throughout North Carolina. This program seeks to broaden the experiences of young children in ways that will last their lifetime.

Programs for elementary school students and teachers

EDUCATION CONCERTS: Approximately 40 full-orchestra concerts given annually throughout the state to audiences of third through fifth grades. Printed materials with a specifically designed curriculum for the music education program are given to teachers at the start of each school year.

EDUCATION CONCERT WORKSHOP: Offering an annual teacher training workshop in Raleigh and supplemental classroom resources for teachers through the North Carolina Symphony website. The Symphony’s professional development programs and resources aim to address North Carolina curriculum standards in education, offer best practices in the classroom and discuss important issues facing music educators in our state. The workshop education is also available for video download on the North Carolina Symphony website.

ENSEMBLES IN THE SCHOOLS: An in-school program that brings North Carolina Symphony small ensembles into classrooms for an intimate learning experience. A string quartet and woodwind quintet are available for booking. Our musicians teach the elements of music and listening through this interactive program. Performances can be adapted for grade levels K–12.

ONLINE RESOURCES: Interactive website pages are dedicated to the North Carolina Symphony’s Education programs. Here, teachers can reserve seats for their education concert, order resource materials online or even participate in professional development activities for credit.

INSTRUMENT ZOOS: A hands-on activity where musicians demonstrate instruments and give children the opportunity to try them out. Instrument Zoos are held one hour prior to Young People’s Concerts and select Summerfest concerts and can also be scheduled for private educational or community-based events.

Programs for middle, high, and collegiate students and teachers

FRIDAY FAVORITES CONCERTS: A Friday afternoon concert series perfect for young adult audiences. These 60-minute performances feature great classical music in a fun and informal setting. Discounted student group rates will be offered with pre-registration.

MASTER CLASSES: Young instrumentalists perform and are coached by visiting guest artists. Artists such as Leila Josefowicz, violin; Yo-Yo Ma, cello; Alexander Mickelthwate, conductor; Zuill Bailey, cello; Noriko Ogawa, piano; Catrin Finch, harp; and Johannes Moser, cello, have recently given classes.

OPEN REHEARSALS: Middle school, high school and college students are invited to orchestra open rehearsals where they will have the opportunity to observe the North Carolina Symphony at work. Conductors and artists meet with students during the break for an interactive Q&A session.

Competitions and awards

MUSIC EDUCATOR AWARDS: The Maxine Swalin Award for Outstanding Music Educator, the Jackson Parkhurst Award for Special Achievement, and the North Carolina Symphony Musicians Award are given annually to North Carolina music teachers who make a lasting difference in the lives of students of all backgrounds, positively affect his or her community in a lasting way and serve as a role model among music educators. Individuals are nominated by their peers and colleagues who write letters of support on their behalf.

KATHLEEN PRICE AND JOSEPH M. BRYAN YOUTH CONCERTO COMPETITION: An annual competition open to North Carolina musicians between the ages of ten and 21 in both junior and senior divisions with a cash prize awarded to the first and second place winners in each division. The first place winner of the senior division will be offered an opportunity to perform his or her concerto movement with the North Carolina Symphony in an upcoming season.

Community programs and education partnerships

OVATIONS: 30-minute recitals given by local young artists and chamber ensembles in advance of Classic Series concerts in Raleigh, Chapel Hill and Southern Pines. For more information about the education programs of the North Carolina Symphony, please visit our website at www.ncsymphony.org/educationprograms, or contact Sarah Baron, Director of Education, at sbaron@ncsymphony.org.

Tickets just $25!

NORTH CAROLINA SYMPHONY

Young People’s Concerts

2016/17

The Music of Star Wars

FRI, OCT 28 | 7PM
SAT, OCT 29 | 1PM & 4PM
MEYMANDI CONCERT HALL, RALEIGH
SUN, OCT 30 | 3PM
WILSON CENTER, CAPE FEAR COMMUNITY COLLEGE, WILMINGTON
Christopher James Lees, conductor
Raleigh Series Sponsor: WakeMed Children’s
Join us for a family-fun concert featuring the music of Star Wars and more. Be sure to dress as your favorite hero, villain or Star Wars character and enter our costume contest! As always, join us for pre-concert activities including face-painting and our popular Instrument Zoo!

Gershwin’s Magic Keys

SAT, FEB 4 | 1PM & 4PM
MEYMANDI CONCERT HALL, RALEIGH
SUN, FEB 5 | 3PM
RIVERFRONT CONVENTION CENTER, NEW BERN
Grant Llewellyn, conductor
Classical Kids Live!
Raleigh Series Sponsor: WakeMed Children’s
New Bern Presenting Sponsor: Pots & Crops
Friendship develops as a newspaper boy and composer George Gershwin explore the vast melting pot of American music. Selections include An American in Paris, Cuban Overture, Rhapsody in Blue, songs from Porgy & Bess and more.

An Afternoon of Dr. Seuss

SAT, MAY 13 | 1PM & 4PM
MEYMANDI CONCERT HALL, RALEIGH
David Glover, conductor
Triangle Youth Ballet
Raleigh Series Sponsor: WakeMed Children’s
Dr. Seuss’ classics “The Sneetches” and “Green Eggs & Ham” come alive in this megastopendous musical production!

Tickets on sale now!

ncsymphony.org | 919.733.2750
Barina Bailey, Heritage Elementary School, Wake County Public School System, Wake Forest, N.C.

Barina Smith Bailey has been fortunate to share her love of music with children for twenty-eight years. She graduated from Appalachian State University in 1988 with a Bachelor of Music Education and is Nationally Board Certified, specializing in early childhood music. She taught in Union County for eight years before moving to Wake County. Mrs. Bailey’s students have consistently been chosen to participate in the North Carolina Elementary Honors Chorus. She has served on the Elementary Board of North Carolina Music Educators and has coordinated the North Carolina Elementary Honors Chorus. Mrs. Bailey began the Heritage Elementary Honors Choir in 2012. This choir of auditioned fifth graders has performed in the Raleigh Fine Arts Choral Celebration and across the Triangle. They have performed joint concerts with both the Capital City Girls Choir and the Raleigh Boychoir. Mrs. Bailey’s students have recorded eight school-wide CDs to support the music program at Heritage Elementary. These CDs include every student in the recording process and give her students hands-on experience in the recording industry. Mrs. Bailey also serves as Children’s and Youth Choir Director at Wake Forest United Methodist Church. She lives in Raleigh with her husband Allen and daughter Kennedy, while daughter Samantha attends the College of Charleston.

Lindsay Byers, Rolesville Elementary School, Wake County Public School System, Rolesville, N.C.

Lindsay Byers attended Westminster College in Pennsylvania, earning a Bachelor of Music in Music Education. During her undergraduate studies, she performed in a variety of opera roles, and won the School of Music’s Concerto and Aria Competition. Upon graduation, she accepted a position at an elementary school in Raeford. She received her Master of Arts in Music Education in May, 2014, from the University of North Carolina at Pembroke, after a successful lecture recital on the benefits of using foreign language folk songs in the elementary music classroom. During her nine-year career she has helped students develop their musicality, explore their own musical interests and learn about historically and culturally valuable music from around the world. In her current position she has been nominated for Teacher of the Year, and serves as chair of the specialist and family engagement committee. She also teaches voice and piano lessons after school at Music Academy South in Wake Forest. In her free time she enjoys cooking, playing with her dog, Buddy, singing with her church choir and exploring the Triangle and beyond.

Brenda Kris, Wendell Creative Arts and Science Magnet Elementary School, Wake County Public School System, Wendell, N.C.

Brenda Kris is in her twenty-first year of teaching in Wake County. For the past three years she has been teaching at the 2016 #1 Elementary Magnet School in America, Wendell Creative Arts and Science Magnet Elementary. She has served on the Elementary Board for North Carolina Music Educators and currently serves on the PTA board for her school. Mrs. Kris’ chorus students have participated in various performances around the county including Stars in the East, as guest performers at East Wake High School, Wake County’s All-County Honors Chorus, Wake Forest Choral Celebration, performances for members of the A+ Network and North Carolina Department of Public Instruction, as well as various school events. In her spare time, Mrs. Kris plays and teaches the bassoon. Her husband Mike is also a music teacher and teaches at the University of North Carolina-Chapel Hill. Her two boys, Benjamin, a freshman at East Carolina University and William, a sophomore at Wake Forest High School keep her busy. Mrs. Kris also has two dogs, a turtle and a lizard.

Laura Martin, Fuquay-Varina Elementary School, Wake County Public School System, Fuquay-Varina, N.C.

Laura Martin graduated Magna Cum Laude with a Bachelor’s in Music Education from the University of North Carolina at Greensboro in May 2013. She also received disciplinary honors in music through an extensive study of the effects of solfege in the middle school band classroom. She began her teaching career in Guilford County before moving back home to teach in her native Wake County. She is now the music teacher at Fuquay-Varina Elementary School, teaching over 850 students in grades K-5, while also directing an auditioned chorus of over 40 fourth and fifth grade students, affectionately known as the Ensemble. The Ensemble has performed in Fuquay at the Christmas Tree Lighting, Farmer’s Market and assisted living facilities, and has also traveled to Raleigh to perform in the Raleigh Fine Arts Choral Celebration. In 2015, the Ensemble was selected as a semi-finalist in the Max 101.5 Christmas Choir Competition; they finished in first place and won a prize of $5,000 for the school music program. Laura is an active member of NAHME, annually attends NCMEA while also bringing students to the N.C. Elementary Honors Chorus. annually works the Summer Music Camp at UNC-G, and is planning to start her National Boards Certification in the fall of 2016. She feels blessed to be able to work with children on a daily basis and is proud to be called Ms. “Music” Martin.

Want to become an author for the North Carolina Symphony Education Workbook? Contact us!
Sarah Baron, Director of Education, at 919.789.5461 or sarahb@ncsymphony.org

Jules Emile Frédéric Massenet
Born: May 12, 1842, Montaud, near Saint-Etienne, France
Died: August 13, 1912, Paris, France

Biography (in Student Book)
Jules Massenet was born the son of an ironworker. At age 11, he entered the Paris Conservatory to study music, where he studied under noted opera composer Ambroise Thomas. In 1862, at 21 years old, Massenet won the Prix de Rome for his cantata David Rizzo. In 1867, his first opera was produced—thus began his career in composing operas and incidental music (music written to accompany a play). He wrote 24 operas, characterized by a graceful, French melodic style. Monon is considered to be his greatest work, with its use of melodic themes to personify each character. In addition to operas, music for plays, and oratorios, he also composed more than 200 songs, a piano concerto and several orchestral suites. The violin solo “Meditation” from his opera Thais, is widely considered the most beautiful piece of music Massenet composed. From 1878, Massenet taught composition at the Paris Conservatory and was highly influential.

Fun Facts about Massenet (in Student Book)
• He moved to Paris at the age of 6.
• He was a very hard worker and would wake at 4AM to begin composing in an armchair near his bed.
• He also composed and edited music while traveling.

Massenet’s Life
• Some of Massenet’s teachers did not predict a successful career in music for him, but this changed when he won the Grand Prix de Rome in 1862.
• He met Franz Liszt in Rome in the 1860s.
• His music went out of style for many years, but many of his operas have been performed again starting in the 1970s.
• He earned praise from Tchaikovsky, Vincent d’Indy and Charles Gounod for his dramatic oratorio Marie-Magdelene.
• He lived to the age of 70.

Featured Work: VII. “Navarraise” from Le Cid

Brief Plot Synopsis:
Massenet's opera Le Cid is based on a play by the same name, written by Pierre Corneille, who lived about two hundred years before Massenet was born.

The story takes place in Seville, the capital of the kingdom of Castile (present-day southern Spain) in the second half of the Medieval 11th century. It is based on legends of the heroic Spanish warrior, Rodrigo Diaz de Vivar (1043–1099). Rodrigo and his fellow Spaniards were fighting against the Moors (Muslims from North Africa of mixed Arab and Berber descent) during the Reconquista—a period of 700 years during which native Spaniards as well as citizens of the Roman Empire living in Spain fought to regain control of the Iberian Peninsula from the Moors. Rodrigo’s enemies were so impressed with his fighting skills that they nicknamed him Cid which was a Spanish version of the Arabic word 1959, meaning “lord.”

Don Rodrigo is in love with Chimene, the daughter of one of the Castile’s most accomplished warriors, Don Gomes. Chimene loves Rodrigo but is pledged to Don Sanchez. In addition, Infanta (a title meaning “the princess,” the daughter of
the King of Castile) reveals to her friend Chimene that she also loves Rodrigo but that it would not be appropriate for her to marry a man of a lower status. Therefore, she gives Chimene her blessing to love Rodrigo. The princess also says she has taken steps to bring Chimene and Rodrigo together.

In an unfortunate twist of events, Rodrigo is appointed to a position of service to the King that Chimene's father, Don Gomes, had believed he would be appointed to. Deeply insulted and angry because he felt he was far more qualified for the position, Don Gomes begins to argue with Don Diegue, Rodrigo's father. Don Diegue tries to pacify him, saying that they should be friends as it seems their children will soon marry. Don Gomes draws his sword, as does Diegue, and Gomes quickly disarms the much older man. Humiliated at this quick defeat, Diegue calls on his son to avenge him by dueling with Gomes. Rodrigo realizes he must avenge his father, but in doing so he will either die or lose Chimene forever. Rodrigo and Gomes begin to duel and Gomes gains respect for him as a great warrior. He approves Rodrigo's marriage to Chimene and asks him to walk away from the duel, but Rodrigo stands firm in his resolve to avenge the insult against his father. Finally, he kills Gomes.

Chimene is bereft, learning of the duel and the loss of two men she loved. Rodrigo then comes to Chimene and offers her his sword, to kill him for taking her father from her. Chimene still loves Rodrigo and cannot kill him, but knows she must still seek his destruction as a matter of honor. Rodrigo returns home and his father tells him that the Moors are about to attack by sea and that Rodrigo must defend the kingdom. He leads his troops admirably and is honored by the King, but Chimene still seeks revenge and Don Sanche offers to duel Rodrigo for her. She accepts the offer, and says she will marry the winner of the duel.

Rodrigo wins the duel by disarming and granting mercy to Sanche. Despite Chimene's hesitancy to marry Rodrigo, Sanche graciously waives his previous right to marry her, saying he cannot stand in the way of such great love. The King agrees that she has done her duty to her father's memory, and tells her to take a year to dry her tears. He then commands Rodrigo to lead an army against the Moors for one year and return even more worthy to marry Chimene.

Student Introduction to Massenet’s “Navarraise” from Le Cid

Fundamental of Music: Introduction

This piece of music is based on a lively dance from an area of Spain called Navarre. Notice how the various elements of music: tempo, dynamics, melody, rhythm, and form, come together to create a feeling of energy and motion.

CLASSROOM ACTIVITY #1: Triangle, Tambourine, and Castanet Rhythms

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

3.ML.1.3 Use instruments to perform rhythmic and melodic patterns accurately and independently on classroom rhythmic and melodic instruments.

3.ML.2.1 Interpret rhythm patterns, including notes and rests in 3/4 and 4/4 meter signatures.

3.ML.2.2 Use standard symbols to notate rhythm and pitch in 3/4 and 4/4 meter signatures.

3.ML.3.3 Create rhythmic compositions using notation for whole, dotted half, half, and quarter notes; and beamed eighth notes in dupe or triple time.

3.MR.1.2 Use musical terminology when describing music that is presentedaurally.

3.CR.1.2 Understand the relationships between music and concepts from other areas.

4.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.

4.ML.2.4 Use standard symbols to notate rhythm, meter, and dynamics in simple patterns.

4.ML.3.3 Create rhythmic compositions which include the use of whole, dotted half, half and quarter notes; whole, half and quarter rests; and beamed eighth notes in dupe and triple time and which are arranged using a variety of sound sources.

4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

4.CR.1.2 Understand the relationships between music and concepts from other areas.

5.ML.1.3 Use instruments to perform rhythmic, melodic, and chordal patterns accurately and independently on classroom rhythmic, melodic, and harmonic instruments.

5.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth notes and rests in 2/4, 3/4, 4/4, and 6/8 meter signatures.

5.ML.2.4 Use standard symbols to notate rhythm, meter, pitch, and dynamics.

5.ML.3.3 Create rhythmic compositions using notation for whole, dotted half, half, and quarter notes; whole, half and quarter rests; and beamed eighth notes in dupe, triple, and common time and which are arranged using a variety of sound sources.

5.MR.1.1 Interpret through instruments and/or voice the gestures of the conductor, including meter, tempo, dynamics, entrances, cut-offs, and phrasing, when singing and playing music.

5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.

5.CR.1.2 Understand the relationships between music and concepts from other areas.

OBJECTIVES: Identify, read, play, and create rhythmic patterns to be played while listening to “Navarraise.”

MATERIALS: Triangles, tambourines, castanets

PROCESS

1. Review or introduce the concept of a composer’s purpose by comparing it to a writer’s purpose.

2. Ask the students to listen to “Navarraise” and think about what the composer’s purpose might have been. Encourage them to support their answer using musical evidence. (Bonus question: How many beats are in each group? Answer: 3—this is important for Step 3.)

a. Ask the students to discuss with a partner.

b. After a minute or so, ask students to raise their hands to share with the class.

c. You may document student responses on a chart with Entertain/Inform and write student comments as evidence for either one. Ex. The composer’s purpose was to entertain the audience through dance, which is shown by the strong beat and rhythmic patterns played in the percussion section.

d. Explain that this piece of music was written for ballet dancers to perform a lively dance from southern Spain called a jota.

3. Once it has been determined that rhythmic patterns create the feeling of a dance, ask students to read rhythmic ostinatos from “Navarraise”

Tambourine Part (measures 1–25 – repeat four times, also measures 45–67):

Triangle Part (measures 30–40 – repeat once):

Tambourine Part (measures 1–25 – repeat four times, also measures 45–67)

Triangle Part (measures 30–40 – repeat once)

a. Read the patterns for the tambourine and triangle.

b. Divide the class into two groups: Tambourines and Triangles, and give them the corresponding instruments (you could rotate who plays in each group if you are short on instruments or would like to be less loud).

c. Rehearse playing each pattern on the instruments.

d. Play the patterns at the appropriate time in the music (tambourines m.1–26, triangles m. 30–40, tambourines m. 44–77)

e. Have the two groups trade instruments, and repeat the activity.

4. Create a castanet rhythm pattern in 3/4 time as a class (or in small groups of 2–3) to play during the coda.

CLASSROOM ACTIVITY #3: The Story of Le Cid—Creating a Listening Map for the Overture

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

3.MR.1.2 Use musical terminology when describing music that is presented aurally.

3.MR.1.4 Identify the sounds of a variety of instruments and voices, including many orchestral instruments, instruments from various cultures, children’s voices, and male and female adult voices.

3.CR.1.2 Understand the relationships between music and concepts from other areas.

4.MR.1.4 Classify instruments into Western orchestral categories of wind, string, percussion, and brass.

4.CR.1.2 Understand the relationships between music and concepts from other areas.

5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.

5.MR.1.4 Classify classroom, Western orchestral, and world instruments into categories based on how their sounds are produced.

5.CR.1.2 Understand the relationships between music and concepts from other areas.

OBJECTIVE: Understand the story of Le Cid and how the story is reflected in the overture through musical elements.

MATERIALS: Drawing paper, crayons or markers, YouTube video of Le Cid https://youtu.be/HuRuL-pPyDk

PROCESS

1. Read the synopsis of Le Cid.
2. Listen to the overture. Using the knowledge of the plot lines and characters, decide what the various instruments and melodies in the overture might represent.
3. Draw a listening map (a series of pictures or symbols) to go with the overture.
4. Share listening maps with the class.

CLASSROOM ACTIVITY #2: Spanish Folk Dancing

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

3.CR.1.1 Exemplify how music is used by various groups for artistic expression within the local community.

3.CR.1.2 Understand the relationships between music and concepts from other areas.

4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

4.CR.1.2 Understand the relationships between music and concepts from other areas.

5.MR.1.3 Exemplify appropriate behaviors as a participant and observer of music in relation to the context and style of music performed.

5.CR.1.2 Understand the relationships between music and concepts from other areas.

OBJECTIVE: Experience Spanish folk dancing and understand its importance in Spanish culture as well as its influence on orchestral music, opera, and ballet. Also, understand how Spanish folk dancing has influenced local styles of dance.

MATERIALS: YouTube videos of Spanish folk dances (especially the jota), and professional ballet performances (videos will be linked to PowerPoint presentation); space to dance

PROCESS

1. Discuss the term "folk dance" with students, and explain how this means that the dance originated among people who were not professional dancers, but danced for fun with their family or friends. Explain that "Navarraise" is based on Spanish folk dances from an area of Spain called Navarre.
2. Using the chart on the following page, listen to "Navarraise" and imagine how dancers would move to the music. Write down how you think the dancer or dancers would move to the music.
3. Watch the ballet interpretation of the music, and write down any similarities or differences to how you thought the dancers would move to the music.
4. Watch a video of a Spanish jota (a folk dance). How does it compare to what you imagined? How does it compare to the ballet version? What were some movements that you could copy?
5. With a partner, create a dance to go with "Navarraise" (Teachers can also lead the creation of class choreography by writing beat counts on the board and adding dance moves based on student input. Ex.: m.1. Step out right, m.2. step out left, m.3. step out right, m.4. step out left, m.5. Clap clap clap.)
6. Extension/Differentiation: How has Spanish folk dance influenced other styles of dance in the United States (fifth grade), and specifically North Carolina (third and fourth grade)?
Edvard Grieg

Born: June 15, 1843, Bergen, Norway
Died: September 4, 1907, Bergen, Norway

Biography (in Student Book)

Edvard Grieg was born in Bergen, Norway in 1843. His father’s family immigrated to Norway from Scotland many years before Grieg was born. His mother belonged to a well-established Norwegian family. Grieg studied piano with his mother, Gesine Hagerup, starting at the age of six. After studying at the Leipzig Conservatory for five years as a teenager, he traveled to Copenhagen and became focused on northern folk tunes. In 1864, he became one of the founders of the Copenhagen concert society, Euterpe, which promoted performances of music written by Scandinavian composers (from Denmark, Norway and Sweden). He married Nina Hagerup in 1867, and she became an authority on interpreting his songs. His later works include incidental music, arrangements of Norwegian dances and songs, and many vocal works.

Fun Facts about Grieg (in Student Book)

• An encounter with the violin virtuoso Ole Bull resulted in the 15-year-old Grieg's immediate transfer to the Leipzig Conservatory.
• Grieg was heavily influenced by Mendelssohn during his years at the Leipzig Conservatory.

Grieg's Life

• Grieg had a chance to meet the man who wrote Norway's National Anthem, which inspired him to compose music based on Norwegian folk melodies and the natural environment of Norway.
• Grieg went to Leipzig Conservatory at the age of fifteen and graduated four years later as an accomplished pianist and composer.
• Grieg's first music lessons were taught by his mother, and he began composing when he was nine years old.
• Some of Grieg's most famous compositions were written in a little cabin he built overlooking the mountains in Trolldhaugen.
• His music is noted for a refined lyrical sense.
• He used spirited rhythms with folk song associations.

Fundamental of Music: Tempo

Tempo is the speed of music. It is a steady, constant pulse, like a clock ticking or your heart beating. Tempi can be slow or fast or in-between, and can change during a song. Tempo influences how music sounds and feels. The same piece of music will sound different if it is played slower or faster.

Featured Work: “In the Hall of the Mountain King” from Peer Gynt

This music is from a longer collection of pieces telling a tale of the life of a young man called Peer Gynt (the legend of Peer Gynt is a Norwegian fairy tale about a very mischievous boy). “In the Hall of the Mountain King” was composed to accompany a scene where Peer is out in the forest and finds a cave that goes deep into the mountain and decides to explore it. Peer soon discovers that the cave is not empty—he has stumbled into the kingdom of trolls. Surrounded by hordes of ugly trolls, Peer is captured and taken before their leader, who goes by the name “Mountain King.” The king is furious with Peer for trespassing in his kingdom, but Peer tells him that he is just looking for a new home. The king finds that he likes the lad, and invites Peer to live with the trolls—but only if he agrees to marry the troll king's daughter and become a troll! To do this, Peer would have to grow a tail and live underground without ever seeing the light of day again. Peer does not want to be a troll, but he also does not want to make the king angry. So instead of refusing, he tries to sneak away. Peer tiptoes through the halls of the troll kingdom. At first he is unheard and unnoticed, but soon he is discovered by the troll guards! A frantic chase ensues, as the trolls swarm after Peer. They chase him through the tunnels under the mountain until finally they catch him and the troll king throws him out of his kingdom, back into the outside world!

Student Introduction to “In the Hall of the Mountain King”

OBJECTIVES: Students will be able to hypothesize a story to go with “In the Hall of the Mountain King” and compare and contrast their ideas with the actual story.

MATERIALS: Laptop, North Carolina Symphony Education CD

PROCESS

1. Students will discuss how music helps to tell the story in films and in plays (examples: creates suspense, adds dramatic effect, enhances mood, etc.)
2. Listen to the recording of “In the Hall of the Mountain King” found here: https://youtu.be/pPLXNmKvLBQ
   a. What do you imagine is happening in the story? How does the music show this? (The music starts slowly and softly and becomes faster and louder, the work begins in a low register, gradually higher pitches are added and eventually high pitched squeals and shrieks are added).
   b. At the completion of the piece, students will compile a list of words/ideas that describe the feelings portrayed in the music (examples: fear, excitement, sinister, threatening, chase).
   c. Discuss students’ ideas in terms of the musical clues that triggered their thoughts.
   d. Introduce the notation of tempo—fast, slow, accelerando (gradually getting faster), and ritardando (becoming gradually slower)—by using a “follow my beat” activity (teacher conducts while class claps/plays pulse).
3. Let the students know that this work is based upon the principal of a gradual accelerando (increase in speed).
4. Have the students watch the story of “In the Hall of the Mountain King” (“Hall of the Mountain King” cartoon by Mel-O-Toons, 5:34 https://youtu.be/QmLWa3ijgpk)
   Compare the story with what the students imagined using the Venn diagram.
CLASSROOM ACTIVITY #2: Listening and Singing
NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC
4.CR.1.2 Understand the relationships between music and concepts from other areas.
CCSS.ELA-LITERACY.W.4.2.B Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

OBJECTIVE: Students will be able to recognize a repeated theme and describe how the composer used tempo and dynamics to provide variety while repeating the melody.
MATERIALS: North Carolina Symphony Education CD

PROCESS
1. Play the opening of “In the Hall of the Mountain King” several times.
2. Learn the following text that goes with the tune:
   We are nasty little trolls, little trolls, little trolls
   We are nasty little trolls and now we're after you
3. Perform the tune starting slowly and softly, then gradually become faster and louder. Explain to the students that they are changing the tempo and the dynamics.
4. Pass out the Listening Map of “In the Hall of the Mountain King”:
   a. Have the students follow along while listening to the music (North Carolina Symphony CD).
   b. Listen again while the students sing the text (above).
CLASSROOM ACTIVITY #3: Dramatizing
NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

CCSS.ELA-LITERACY.RL.4.2
Determine a theme of a story, drama, or poem from details in the text; summarize the text.

OBJECTIVE: Students will perform the story of Peer Gynt (from their own view) using a recording of “In the Hall of the Mountain King” (composing and performing).

MATERIALS: North Carolina Symphony Education CD, template for masks, paper plates, color pencils/crayons

PROCESS
1. “In the Hall of the Mountain King” is an example of program music. This is music that depicts a story, a place, an object or a person. In order to do this, Grieg has manipulated the elements of music to create suspense and drama in music.

2. Review the story of Peer Gynt and listen to “In the Hall of the Mountain King”
   a. Discuss how Grieg used various musical contrasts (dynamics, instrumentation, rhythm, tempo) to create the mood and movement of the story.
   b. Divide the class into groups and have students decide their own version of the story using the masks. Students can also create their masks using paper plates and materials to decorate them.
   c. Suggest the students draw a think tank of ideas for references.

3. Each group performs their story for the class.
4. Discuss the performances.
Florence Beatrice Price (née Smith)

Born: April 9, 1887, Little Rock, Arkansas
Died: June 3, 1953, Chicago, Illinois

Biography (in Student Book)

Florence Beatrice Smith was born on April 9, 1887, in Little Rock, Arkansas. Her mother was a music teacher, so Florence and her two siblings learned to play piano at a very young age. During her school years, she continued studying music and was already a published composer by the time she graduated high school. She then attended the New England Conservatory of Music, where she met and became friends with other African-American composers. Upon graduating in 1906, she taught music while continuing to compose. In 1910 (age 23) she moved to Atlanta, Georgia to head the music department at Clark University. There, she married lawyer Thomas J. Price; the couple moved back to Little Rock, where they eventually had two daughters. The family left Little Rock in 1927 after a fellow member of their community was killed (lynched) because of their race. They settled in Chicago, Illinois, where Florence finished a long composition she had worked on for years—Symphony in E minor. She composed more than 300 works over the course of her life, though many were lost after her death. As time went on, people began to give the work of African-American and female composers the attention it deserves. Recent recordings and releases of Price’s music have led to more interest in her life and contributions to music.

Fun Facts about Price (in Student Book)

- She performed in her first recital at only 4 years old!
- In the late 1920s, she composed radio ads and played the organ for silent film screenings to earn money.
- Her Symphony in E minor won the Wanamaker Prize in 1932 and was performed the next year by the Chicago Symphony Orchestra at the Century of Progress Fair. This was the first work composed by an African-American woman to be played by a major symphony, making Price a true trailblazer!
- Price set to music Langston Hughes’s poem “Song to the Dark Virgin,” also performed by Anderson to great acclaim. Later great singers, such as Leontyne Price and William Warfield, also covered Florence Price’s work.
- She was inducted into the American Society of Composers, Authors and Publishers in 1940.

Objectives:

1. Teacher demonstrates a syncopated rhythm with clapping or an instrument. Students turn to a partner to describe how syncopation sounds. Students share with the class.
2. Students demonstrate a steady beat as the teacher plays a syncopated rhythm. Was the rhythm always on the beat?
3. Divide the class into two groups. One group pats a steady beat, another reads and claps a syncopated rhythm shown on the board. Switch and repeat.
4. Divide the class into partners and have them create a syncopated rhythm pattern. (Differentiation for younger/less experienced students: create different syncopated patterns ahead of time and assist them in reading them.)
   One partner pats a steady beat while the other claps the syncopated pattern, then switch.

Featured Work: Symphony in E minor, Mvt. III: “Juba Dance”

Student Introduction to Price’s Symphony in E minor, Mvt. III: “Juba Dance”

Fundamental of Music: Rhythm

Rhythm is the aspect of music that involves note value, or the length of each type of note. When these note values are arranged in different combinations, along with rests, or silent beats, the result is the rhythm of a composition. Rhythms can include long sustained note values or short, quick note values, to create different effects. Rhythms including many sixteenth notes, for example, may cause feelings of excitement and anticipation in the listener. Conversely, rhythms with many half notes and whole notes can make the listener feel relaxed and calm.

Classroom Activity #1: Steady Beat and Syncopation

North Carolina Essential Standards in Music

3.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.
3.ML.1.1 Illustrate independence and accuracy while singing and playing instruments within a group or ensemble.
3.ML.2.1 Interpret rhythm patterns, including notes and rests in 2/4, 3/4, and 6/8 meter signatures.
3.ML.2.2 Use standard symbols to notate rhythm, meter, and pitch in 2/4, 3/4, and 6/8 meter signatures.
3.ML.3.3 Create rhythmic compositions using whole, half, and quarter notes; and beam eighth notes and rests in 2/4, 3/4, and 6/8 meter signatures.
3.MR.1.2 Use musical terminology when describing music that is presented aurally.
4.ML.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
4.ML.1.2 Use instruments to perform rhythmic, melodic, and harmonic patterns accurately and independently on classroom rhythmic, melodic, and harmonic instruments.
5.ML.1.2 Use standard symbols to notate rhythm, meter, and dynamics in simple patterns.
5.ML.3.3 Create rhythmic compositions which include the use of whole, dotted half, half and quarter notes; whole, half and quarter rests; and beam eighth notes in duple and triple time and which are arranged using a variety of sound sources.
5.MR.1.1 Use music terminology in explaining music, including notation, instruments, voices, and performances.

Materials: White board, Expo markers, writing surfaces and implements for students

Process:

1. Teacher demonstrates a syncopated rhythm with clapping or an instrument. Students turn to a partner to describe how syncopation sounds. Students share with the class.
2. Students demonstrate a steady beat as the teacher plays a syncopated rhythm. Was the rhythm always on the beat?
3. Divide the class into two groups. One group pats a steady beat, another reads and claps a syncopated rhythm shown on the board. Switch and repeat.
4. Divide the class into partners and have them create a syncopated rhythm pattern. (Differentiation for younger/less experienced students: create different syncopated patterns ahead of time and assist them in reading them.)
   One partner pats a steady beat while the other claps the syncopated pattern, then switch.

Classroom Activity #1: Steady Beat and Syncopation

North Carolina Essential Standards in Music

3.ML.2.1 Interpret rhythm patterns, including notes and rests in 3/4 and 4/4 meter signatures.
3.ML.2.2 Use standard symbols to notate rhythm and pitch in 3/4 and 4/4 meter signatures.
3.ML.3.3 Create rhythmic compositions using whole, half, and quarter notes; and beam eighth notes in duple or triple time.
3.MR.1.2 Use musical terminology when describing music that is presented aurally.
4.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
4.ML.2.4 Use standard symbols to notate rhythm, meter, and dynamics in simple patterns.
4.ML.3.3 Create rhythmic compositions which include the use of whole, dotted half, half and quarter notes; whole, half and quarter rests; and beam eighth notes in duple and triple time and which are arranged using a variety of sound sources.
4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
5.ML.1.1 Illustrate independence and accuracy while singing and playing instruments within a group or ensemble.
5.ML.1.3 Use instruments to perform rhythmic, melodic, and chordal patterns accurately and independently on classroom rhythmic, melodic, and harmonic instruments.
5.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth notes and rests in 2/4, 3/4, 4/4, and 6/8 meter signatures.
5.ML.3.2 Create compositions and arrangements within specified guidelines.
5.ML.3.3 Create rhythmic compositions using notation for whole, dotted half, half, and quarter notes; whole, half and quarter rests; and beam eighth notes in duple, triple, and common time and which are arranged using a variety of sound sources.
5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.

Objective: Identify, show and play syncopated rhythms over a steady beat.
5. Once the partners successfully perform their pattern for the teacher, they may select rhythm instruments to play the beat/syncopated patterns.

6. Students teach their syncopated patterns to the class using the instruments selected.

7. Extension: for more experienced students (or if you would like to spend more time on this concept), have partner groups combine and layer their syncopated patterns over a steady beat.

CLASSROOM ACTIVITY #2: Ragtime

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

3.MR.1.2 Use musical terminology when describing music that is presented aurally.

3.CR.1.2 Understand the relationships between music and concepts from other areas.

4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

4.CR.1.2 Understand the relationships between music and concepts from other areas.

5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.

5.MR.1.3 Exemplify appropriate behaviors as a participant and observer of music in relation to the context and style of music performed.

OBJECTIVE: Understand how music has affected, and is reflected in, the culture, traditions, and history of the United States.

MATERIALS: Videos on the history of ragtime and Scott Joplin, recordings of Florence Price's compositions and current popular music (available on YouTube), commonalities chart (opposite)

PROCESS

1. Review the history of ragtime—use YouTube videos and copy the commonalities chart for your students.

2. Using the triangular commonalities chart make notes on which elements of ragtime are also part of Price's composition, as well as which elements of ragtime are still a part of popular music today. What do they all have in common?

CLASSROOM ACTIVITY #3: Playing Ragtime Rhythms

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

3.ML.1.3 Use instruments to perform rhythmic and melodic patterns accurately and independently on classroom rhythmic and melodic instruments.

3.ML.2.1 Interpret rhythm patterns, including notes and rests in 3/4 and 4/4 meter signatures.

3.MR.1.1 Illustrate the corresponding response to conductor gestures for meter, tempo, and dynamics.

3.MR.1.2 Use musical terminology when describing music that is presented aurally.

4.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.

4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

5.ML.1.1 Illustrate independence and accuracy while singing and playing instruments within a group or ensemble.

5.ML.1.3 Use instruments to perform rhythmic, melodic, and chordal patterns accurately and independently on classroom rhythmic, melodic, and harmonic instruments.

5.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth notes and rests in 2/4, 3/4, 4/4, and 6/8 meter signatures.

5.ML.2.3 Apply understanding of standard symbols and traditional terms for dynamics, tempo, articulation, rhythm, meter, and pitch when reading and notating music.

5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.

How are they alike?

Describe what qualities you hear in Ragtime music, in Florence Price's Symphony in E minor, and in current popular music.

What do these have in common?
Johann Strauss, Sr.

Born: March 14, 1804, Leopoldstadt (now Vienna), Austria
Died: September 25, 1849, Vienna, Austria

Biography (in Student Book)
Johann Strauss, Sr. was born as the son of an innkeeper. The inn was located near a harbor, where rafts and boats from different countries would arrive with their country’s unique music playing. These early experiences influenced Johann Sr.’s enthusiasm for popular dance music. He worked as a bookbinding apprentice as a child and soon started studying the violin. In the early 1820s, he began playing in a local orchestra and soon became the conductor of a second, smaller orchestra. He quickly formed his own orchestra and became one of the best-known and well-loved dance composers in Vienna. In 1825, Strauss married Maria Anna Streim in the parish church of Liechtenthal in Vienna, and they had three sons and two daughters. The marches he composed were written in three-quarter time with a short introduction, a two-part waltz and a short coda, or ending.

Fun Facts about Strauss (in Student Book)
- Strauss Sr. was famous for his waltzes, and along with Joseph Lanner, he set the foundations for his sons to carry on his musical traditions.
- He toured abroad many times and developed a reputation as a composer throughout much of Europe.
- He demanded that none of his sons pursue careers in music, despite their musical talent.
- His wife Anna encouraged his son, Johann Strauss, Jr. to pursue a career as a musician.
- During his performances at the Sperl-Ballroom in Vienna, he was one of the first to actively pursue the concept of collecting a fixed entrance fee from the patrons instead of the old practice of passing around a collection plate.
- He later became musical rivals with his son, Johann Strauss, Jr.

Strauss’s Life
- He incorporated popular melodies into his compositions to attract a wider audience.
- His waltzes evolved from rustic peasant dances into the now commonly-recognized Viennese Waltzes.
- He toured abroad many times and developed a reputation as a composer throughout much of Europe.
- He demanded that none of his sons pursue careers in music, despite their musical talent.
- His wife Anna encouraged his son, Johann Strauss, Jr. to pursue a career as a musician.
- During his performances at the Sperl-Ballroom in Vienna, he was one of the first to actively pursue the concept of collecting a fixed entrance fee from the patrons instead of the old practice of passing around a collection plate.
- He later became musical rivals with his son, Johann Strauss, Jr.

Rhythm Patterns

**Rhythm Pattern A**

**Juba Dance**

Violin Melody

Florence Price

**Rhythm Pattern B**

**Juba Dance**

Trumpet Melody

Florence Price

**OBJECTIVE:** Identify and play different melodic motives when presented aurally.

**MATERIALS:** Classroom percussion instruments and a whiteboard/Smartboard or copies of rhythm notation for students

**PROCESS**

1. Listen to the third movement of Symphony in E minor. Quietly pat the beat. What does this music remind you of? Why? Does it stand out from other music we have listened to? How?
2. Explain (if the students have not identified it already, or just to reinforce) that this piece uses many ideas from ragtime, such as syncopation. It also uses different contrasting rhythmic patterns.
3. Read the rhythm patterns A and B shown below.
4. Create a symbol or picture to represent each rhythm as a class. Draw them on opposite sides of an index card or quarter sheet of paper. Show the correct symbol when you hear the corresponding rhythm.
5. Students create their own 4-beat dance patterns to perform to each rhythm. When neither rhythm is heard they should walk to the steady beat. When rhythm A or B is heard they should stay on their spot and perform their four beat dance for that rhythm.
6. Divide the class into two groups and give each group the same or same family of rhythm instruments to play. One student group will play the first rhythm pattern when they hear it, the other group will play rhythm B when they hear it. Switch rhythms and instruments and repeat.
Featured Work: Radetzky March

Strauss’s Radetzky March was composed in 1848 and dedicated to the Field Marshal Joseph Radetzky von Radetz. Although it was composed as a military march to commemorate Radetzky’s victory at the Battle of Custozza, it became quite popular as celebratory music. The piece uses an old folk melody called “Alter Tanz aus Wien” or “Tinerl-Lied” that was originally in 3/4 time. Strauss allegedly heard Radetzky’s victorious soldiers singing this melody and incorporated it into the Radetzky March. When Austrian officers heard the march, they clapped and stamped their feet, and today this tradition is kept alive by audience members who know the custom of clapping during the melody as the piece is performed. The Radetzky March is commonly played during New Year’s celebrations and as a regimental quick march worldwide.

Student Introduction to Strauss’s Radetzky March

Fundamental of Music: Dynamics

Dynamics are the volume control in music. Different markings are used for each volume, usually written in Italian. Some examples of common dynamic markings in music are piano (p), mezzo-forte (mf), and forte (f).

CLASSROOM ACTIVITY #1: Understanding and Applying Dynamics

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

4.ML.2.3 Interpret standard symbols and traditional terms for dynamics, tempo, and articulation while performing music.

4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

MATERIALS: North Carolina Symphony Education CD, paint swatches, pens or markers, dynamic level beach ball, sound/rhythm PowerPoint (located on the online resources page of the North Carolina Symphony website).

PROCESS:

1. Review dynamic markings with your class. Specifically: piano, forte, crescendo, and decrescendo. You may also choose to add pianissimo, mezzo-piano, mezzo-forte.

2. Have students stand and move to a space away from their classmates. Play a short clip of Strauss’ Radetzky March. Tell students to decide if the clip was piano, mezzo-forte, or forte and have them crouch down, bend their knees slightly, or stand tall to match their body with the dynamic level. Be sure to pause and play the recording at least 5 or 6 times in different sections to get a varied dynamic response.

3. Students return to seats and receive a paint swatch. Ask the students to compare their swatch to various dynamic levels. They can crouch down, bend their knees slightly, or stand tall to match their body with the dynamic level. You can use the finished dynamic indicators as paperless assessment tools later!

CLASSROOM ACTIVITY #2: Boomwhackers and Dynamics, Oh My!

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.

4.ML.2.2 Interpret rhythm patterns, including whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.

4.ML.2.3 Interpret standard symbols and traditional terms for dynamics, tempo, and articulation while performing music.

4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

MATERIALS: North Carolina Symphony Education CD, Boomwhackers (any colors), PowerPoint (located on the online resources page of the North Carolina Symphony website).

OBJECTIVE: Students will accurately play rhythmic patterns on Boomwhackers, showing desired dynamics when prompted.

PROCESS:

1. Review dynamic terms and definitions with students.

2. Play Radetzky March for about 10 seconds and let the students march to choose a partner. Pause the music and settle any partner conflicts.

3. Students sit with their partner; class learns this chant:

   Father Strauss wrote this song
   For a general big and strong
   March and play along!

   Father Strauss wrote this song
   For a general big and strong
   March and play along!

   * If your students are unfamiliar with ti-ka ti rhythms, then you may substitute “man” for “general.”

4. Another fun way to assess students’ knowledge of dynamics is by playing a beach ball game. Have your students sit in a circle on the floor and pass the beach ball to each other, pausing between each pass. Whatever is under the student’s right hand will be the dynamic level and the animal sound is chosen randomly on the PowerPoint. (Each PowerPoint slide includes the name and picture of an animal, the sound it makes and the number of beats that students are instructed to make that animal sound.) You can always make this more challenging by creating rhythmic slides and allowing students to perform on drums or Orff instruments and compete against each other in teams.

Table of dynamic levels and definitions:

<table>
<thead>
<tr>
<th>Dynamic Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>pianissimo</td>
<td>very soft</td>
</tr>
<tr>
<td>piano</td>
<td>soft</td>
</tr>
<tr>
<td>mezzo-piano</td>
<td>medium-soft</td>
</tr>
<tr>
<td>mezzo-forte</td>
<td>medium-loud</td>
</tr>
<tr>
<td>forte</td>
<td>loud</td>
</tr>
<tr>
<td>fortissimo</td>
<td>very loud</td>
</tr>
<tr>
<td>crescendo</td>
<td>getting louder</td>
</tr>
<tr>
<td>decrescendo</td>
<td>getting softer</td>
</tr>
</tbody>
</table>
4. Play the ‘A’ section of the Radetzky March, about :04–:22. Students mouth the words of the chant and tap the rhythm while listening to the ‘A’ section.

5. Convert the chant to rhythm syllables and practice speaking out loud and tapping.

6. Students practice the rhythm both piano and forte.

7. Students perform the following movements to Radetzky March while standing:
   - A section: Tap rhythm on sternum
   - B Section: Clap
   - C Section: March
   - C’ Section: Pat–Clap–High five–Clap

8. Students perform the following rhythms on Boomwhackers to Radetzky March:
   - Introduction: Pat lap
   - A Section: Tap rhythm on Boomwhacker
   - B Section: Play rhythm on the floor (□ □ □)
   - Bridge: March to your partner
   - C Section: Keep the beat by tapping Boomwhackers together with partner
   - C’ Section: Play rhythm on hand (□ □ □)

9. The form of this piece is listed in the PowerPoint, along with dynamic levels to play patterns.

10. You can extend this activity by allowing students to create varying movements and rhythms for any or all of the sections in this piece!

CLASSROOM ACTIVITY #3: Connecting the Pieces: Music, Dynamics, and Emotions

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

4.MR.1.2 Explain personal preferences for specific musical works and styles, using appropriate music terminology.

4.CR.1.2 Understand the relationships between music and concepts from other areas.

MATERIALS: North Carolina Symphony Education CD, YouTube access, bubble map worksheet

OBJECTIVE: Students will articulate the differences in style of three selected pieces of music.

PROCESS

1. To review dynamics, say a definition and let the students tell you the dynamic level.

2. Music is not only used as a tool for communication, but also to express emotions. Ask the students what kind of music would be played at a funeral, a circus, during a scary part of a movie, and at a party. Explore their answers in detail.

3. Let the students listen to Radetzky March entirely and then ask the students how the piece of music made them feel, how they might move to it, what instruments they heard, dynamics they recognized, etc.

4. Let the students listen to a contrasting piece of music also by Strauss, Sr., the Täuberln Waltz, and have the students answer the same questions as number 3. [https://youtu.be/zZcnMHRj7Fw]

5. Listen to one final piece, J. S. Bach’s Tocatta and Fugue in D minor, and stress that this isn’t by the same composer. Again let the students answer the questions in number 3. [https://youtu.be/bOWi8tOf5FA]

6. Pass out the bubble map worksheet to help students analyze the final piece of music, Chinese Galop, op. 20 by Strauss, Sr. [https://youtu.be/c9VuvbU9PoQ]

Additional materials for use:
- Dynamics review worksheet
- Dynamics exit slips

Music and Emotion Bubble Map

Use the bubble map below to describe Chinese Galop. Think about emotions you feel, dynamics, instruments played, how you would move to this music, etc.

Using the notes and ideas listed above, create a possible story to go along with this music. Write the story below. Be sure you have a defined story line that makes sense!
Dynamics Review

Dynamics tell us ____________________________.
The word “mezzo” means ________________________.
__________________________________ is the loudest dynamic.
The Italian word for “loud” is ________________________.
The symbol below tells a player to ________________________.

Letter Dynamics • Fill in the missing information

<table>
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Give the Italian words for these dynamics

Dynamics Exit Slips

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Circle the correct dynamic marking for the musical clip that is played:

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Haydn was a prankster. He was dismissed from St. Stephen’s Cathedral in Vienna, who was visiting Hainburg seeking new choirboys for the cathedral. Haydn auditioned for the director and won the position. His life in Hainburg was not easy; he was often hungry and could not afford new clothes. His musical abilities continued to flourish despite these conditions. In 1739, Haydn impressed the director of music at St. Stephen’s Cathedral in Vienna, who was visiting Hainburg seeking new choirboys for the cathedral. Haydn auditioned for the director and won the position.

Haydn’s Life

- Haydn enrolled into St. Stephen’s Cathedral in 1740.
- Haydn lived a relatively difficult life, frequently surviving without ample food or clothing.
- Though never formally trained, he learned the basics of music theory and composition as a chorister in Vienna.
- He achieved fame as music director for professional groups.
- He is nicknamed “Papa Haydn,” because he is considered to be the father of classical music.
- Haydn and Mozart were friends. Mozart even dedicated a series of string quartets to him, known as “The Haydn Quartets.”
- Haydn was also friends with Beethoven.
- Haydn would frequently travel to London to conduct symphonies. These visits were a huge success and launched his career. Haydn eventually returned to Vienna and worked as a music director and freelance composer.
- As he became increasingly infirm in his old age, he was unable to compose. His final triumph was on March 27, 1808, when a performance of The Creation (1798) was organized in his honor. There, he was greeted by Beethoven, Salieri and others. He lived for an additional year and died at age 77 on May 31, 1809.

Fun Facts about Haydn (in Student Book)

- Haydn did not have much money when he was young and could not afford fancy meals, so he did his best to sing well, hoping to be invited to sing for wealthy audiences where refreshments were provided to the performers.
- Haydn was a prankster. He was dismissed from St. Stephen’s in Vienna for cutting off someone’s ponytail!
- He is considered one of the most cheerful that Haydn ever wrote, partially because of its perpetual motion.

Classroom Activity #1: Identifying Rondo Form in Haydn’s Music

- The music that we hear all around us is made of organized sound. In order to write music, a composer must decide what sounds he or she wants to hear, then decide on an order for the chosen sounds. What kind of sounds do you think a composer would choose when writing a classical piece of music? (Ex. piano, violin, adult female or male voice, etc.) What kind of sounds do you think a composer would choose for a pop song? A rock song?
- Inform the students that your first focus will be on Haydn’s Symphony No. 88, the fourth movement. Haydn wrote over 100 symphonies in his lifetime! Haydn was fond of one type of musical organization called “rondo form.” It is common in classical music and has the nickname, “ABACA” or “A-buh-cuh.”
- Project A-B-A-C-A on Smart Board or write on white board. Tell the students that each letter stands for a melody or a different section of music. Notice that one of these letters keeps coming back—which letter is it? (A) This A section is very important to rondo form and is the first melody introduced. Rondo form can add more letters or repeat A and B sections more times—this is up to the composer.
- Play the beginning of the fourth movement of Haydn’s Symphony No. 88, about 12 seconds or so. This is the A section. Allow your students to hear this several times.

Student Introduction to Haydn’s Symphony No. 88, Mvt. IV Finale: Allegro con spirito

- The music we will hear at the symphony? Form is the structure of a piece of music. It is the composer’s map for organizing and arranging the sections of music. There are simple and more complicated forms which are used by composers. Can you follow along and find the forms in the music we will hear at the symphony?
- Haydn’s Symphony No. 88, completed in 1787, is one of his best-known works, even though it is not one of the equally well-known Paris or London symphonies. The symphony is in a standard four-movement form and is scored for flute, two oboes, two bassoons, two horns, two trumpets, timpani, continuo (harpsichord) and strings. The Finale is in sonata-rondo form, and the first section ends on a cadence that was unusual for the time period in which it was composed. The Finale is also considered one of the most cheerful that Haydn ever wrote, partially because of its perpetual motion.

Featured Work: Symphony No. 88, Mvt. IV Finale: Allegro con spirito

- Haydn’s Symphony No. 88, completed in 1787, is one of his best-known works, even though it is not one of the equally well-known Paris or London symphonies. The symphony is in a standard four-movement form and is scored for flute, two oboes, two bassoons, two horns, two trumpets, timpani, continuo (harpsichord) and strings. The Finale is in sonata-rondo form, and the first section ends on a cadence that was unusual for the time period in which it was composed. The Finale is also considered one of the most cheerful that Haydn ever wrote, partially because of its perpetual motion.
Hiding With Haydn
'A' Section Melody,
Symphony No. 88, Mvt 4

Franz Josef Haydn
Lyrics by Laura Martin

Hi - ding hi - ding Hi - ding with Hay - dn
Hi - ding hi - ding Hi - ding with Hay - dn
Hi - ding hi - ding Hi - ding with Hay - dn
I am hiding from the big cat
Hi - ding hi - ding Hi - ding with Hay - dn
Hi - ding hi - ding Hi - ding with Hay - dn
We are playing hide and seek!
CLASSROOM ACTIVITY #2: Rondo Form with Cups!

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

4.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.

4.ML.2.4 Use standard symbols to notate rhythm, meter, and dynamics in simple patterns.

4.ML.3.2 Create compositions and arrangements using a variety of traditional and non-traditional sound sources.

4.ML.3.3 Create rhythmic compositions which include the use of whole, dotted half, half and quarter notes; whole, half and quarter rests; and beamed eighth notes in duple and triple time and which are arranged using a variety of sound sources.

OBJECTIVE: Students will review rondo form, demonstrate rondo form using cups, and create their own rondo composition.

MATERIALS: Haydn listening map, North Carolina Symphony Education CD, Haydn rhythm PowerPoint (located on the online resources page of the North Carolina Symphony website), plastic cups, rondo form worksheet

PROCESS

1. Review rondo form in Symphony No. 88, fourth movement. Listen along while following listening map.

2. Ask students to spell out rondo form using letters: A-B-A-C-A

3. Show students the rhythm patterns for the A, B, and C sections and speak out loud using your preferred rhythm syllables.

4. Students move to a large circle, seated on floor.

5. Pass out cups and have students wait in rest or “hands free” position until everyone has a cup.

6. Transfer the rhythm patterns to cups and practice with teacher call-and-response or student-led call-and-response. Make sure the patterns for all three sections are fluid!

7. Play through ABACA pattern!

8. Have students create their own rondo form cup composition with the activity sheet included. If time, have a group(s) of students share their compositions.

9. Extension: Display the listening map of the fourth movement on the board and play the cups along with the music (use PowerPoint for visual aid). Make sure that you establish rhythms for the cat, mouse, bumble bee, elephant. For transitions and parts that are unlabeled, keep the beat with your cups or make up your own rhythms/moves. It’s extremely challenging!

Rondo Cup Song

Using what you know about Rondo form, create your own rondo cup song by writing your chosen rhythms in the cups below. You may use half notes, quarter notes, eighth notes, sixteenth notes, or quarter rests. REMEMBER, you are in 2/4 time.
CLASSROOM ACTIVITY #3: Conducting with Leonard Bernstein

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

4.MR.1.2 Explain personal preferences for specific musical works and styles, using appropriate music terminology.

4.CR.1.2 Understand the relationships between music and concepts from other areas.

OBJECTIVE: Students will learn to conduct in 2/4, 3/4, and 4/4 time and compare and contrast two varying conducting styles.

MATERIALS: YouTube access, North Carolina Symphony Education CD, compare and contrast worksheet

PROCESS

1. Give a brief description of conductors and their job of leading an orchestra, band, or choir. Here is an example:

   Conducting is a way of keeping musicians or singers together. Long ago, this was done by bashing a roll of paper against a music stand. In France in the 17th century, conductors would strike the floor with a long stick or pole. Later it became common to direct music from a keyboard instrument called the harpsichord. Eventually, the job of conducting the orchestra fell to the lead violinist. He would use his bow to give signals. The idea of having a person in front of the orchestra using a 'baton' had become accepted by 1820.

   A conductor beats time. He or she "draws" special shapes in the air with a baton according to the number of beats in a measure. Musicians like to know where the first beat of a measure is. It is called the downbeat.

2. Show the students how to conduct 2/4, 3/4, and 4/4 patterns.

3. Play an example of one of the time signatures above and let the students guess the number of beats in a measure before conducting the matching pattern. Do this for all three time signatures.

4. Let the students watch a clip of Leonard Bernstein conducting Haydn’s Symphony No. 88, fourth movement. https://youtu.be/OU0Ubs2KYUI

   Ask students if this video matches the description of a conductor given at the beginning of class. How is it similar? How is it different?

5. Assign the following sounds to three groups of students: snap, clap, pat. Conduct in a 2/4 pattern and have your students keep the beat using their designated sounds.

   When the students are confident, tell them that you are now going to switch between conducting and giving facial cues. Have some brave students try to lead the group, switching between conducting and facial cues!

6. Show a contrasting conductor performing the same movement. https://youtu.be/vVuUEXngQK8?t=17m49s

   (Starts at 17:49)

   Pass out the compare and contrast worksheet and have your students write about the similarities and differences between both conductors and their styles.

NAME: ___________________________ DATE: ___________________________
Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany
Died: March 26, 1827, Vienna, Germany

Biography (in Student Book)

Beethoven began his musical schooling when he was a small child. Both his father and grandfather were musicians at the Court of the Elector of Cologne, which was based in Beethoven's hometown of Bonn. Although Beethoven's father began his son's musical education, the boy had surpassed his father's abilities by the age of nine. By age 12, Beethoven had composed his first work of music. In his young adult life, he worked as a conductor and organist for the Court. Like many other composers, Beethoven traveled to Vienna, Austria, to find inspiration. There he played for such famous musicians as Wolfgang Amadeus Mozart and Joseph Haydn, who later became his mentors. Beethoven was very restless, always jumping from one composition to another. In this chaos, his musical ideas frequently fused together, creating some of his most memorable works. As an adult, he began to lose his hearing. This loss was devastating, yet he continued to compose for nearly 25 more years until he died of pneumonia in 1827.

Fun Facts about Beethoven (in Student Book)

- Beethoven was known for having a hot temper and occasionally lashing out at his fans.
- He was very fond of nature and often took long walks in the countryside to find inspiration.
- Beethoven began his musical schooling when he was a small child. Both his father and grandfather were musicians at the Court of the Elector of Cologne, which was based in Beethoven's hometown of Bonn.
- At age 12, Beethoven's first piece of music was published. It was called Nine Variations on a March. Beethoven's hearing had been gradually failing for years. He had to crouch closer and closer to hear the orchestra as the volume diminished, gradually returning to his full height when the music was louder.
- The premiere of Symphony No. 7 in December, 1813 marked Beethoven's last public appearance as conductor.
- His family celebrated it as being on December 16, 1770. Between the ages of eight and 11, Beethoven began taking organ lessons. He was sent to a monastery where the monks taught him how to write music, and he began composing pieces that he could not yet play. He could hear the music in his head and knew that one day he would be able to play the pieces.
- More than 20,000 people lined the streets of Vienna for Beethoven's funeral procession.

Beethoven's Life

- Although Beethoven's exact birth date is not known, he began composing pieces that he could not yet play. He could hear the music in his head and knew that one day he would be able to play the pieces.
- At age 12, Beethoven's first piece of music was published. It was called Nine Variations on a March. Beethoven's hearing had been gradually failing for years. He had to crouch closer and closer to hear the orchestra as the volume diminished, gradually returning to his full height when the music was louder.
- The premiere of Symphony No. 7 in December, 1813 marked Beethoven's last public appearance as conductor.
- More than 20,000 people lined the streets of Vienna for Beethoven's funeral procession.

CLASSROOM ACTIVITY #1: Listening

Read the text on the page and answer the following questions:

1. Students watch the Color-Coded Analysis of Beethoven's Symphony No. 7, Mvt. II: Allegretto
2. Give instrument cards out to the class. While listening to the recording, have students hold up their cards to identify which instruments are playing at the appropriate time.
3. Allow each student to choose one of the classroom materials provided. The teacher will assign each classroom material to a different theme.
   - Group students with the same material and have them create a movement they feel would be appropriate for their theme.
   - Ask “Why do you think your movement is appropriate for the theme?”
   - Play the recording and have students demonstrate their movements as their theme is played.

Featured Work: Symphony No. 7, Mvt. II: Allegretto

Ludwig van Beethoven began to work on his Symphony No. 7 in A Major, Op. 92, in 1811, while he was staying in the Bohemian spa town of Teplice in the hope of improving his health. It was completed in 1812 and was dedicated to Count Moritz von Fries. The work was premiered in Vienna on December 8, 1813 at a charity concert for soldiers wounded in the Battle of Hanau, with Beethoven himself conducting. The piece was very well received, and the second movement, the Allegretto, had to be encored immediately. The concert was repeated due to its immense success. The symphony is scored for two flutes, two oboes, two clarinets in A, two bassoons, two horns in A, two trumpets in D, timpani, and strings.

Student Introduction to Symphony No. 7, Mvt. II: Allegretto

Fundamental of Music: Texture

Texture is the aspect of music that involves tone color, or the way each instrument sounds. Composers choose and combine these individual sounds in music the way an artist chooses colors and combines them in a painting. There may be an instrument playing alone or many parts being played at the same time. These choices influence the mood or feeling of a piece of music. A “thin” texture may be one instrument playing a simple melody. A “thick” texture may be more than two instruments playing complex lines together. The texture usually becomes thicker or heavier when more instruments play together and when their parts are more dense.
1st Violin

Horn and Timpani,
Woodwinds, Trumpet,
Low Strings

2nd Violin
CLASSROOM ACTIVITY #2: Writing

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC
4.CR.1.2 Understand the relationships between music and concepts from other areas.
CCSS.ELA-LITERACY.W.4.2.B Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

OBJECTIVE: Students will be able to complete a "Job Application" worksheet with given facts about Beethoven.

MATERIALS: North Carolina Symphony Student Workbooks, Beethoven Job Application Worksheet (two pages) and pencils

PROCESS
1. Have students read the biography of Beethoven from the Student Workbook.
2. Have students share some of the information they learned about Beethoven.
3. Give the students the "Job Application" worksheet and have them complete the worksheet alone or with a partner.
4. Students will share their Beethoven’s Job Application with the class.

CLASSROOM ACTIVITY #3: Instrumentation

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC
4.ML.1.2 Execute the performance of vocal ostinatos, partner songs, counter-melodies, and rounds in two or more parts.
4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

OBJECTIVE: Students will play a twenty-four bar phrase and create various textures.

MATERIALS: Various rhythm instruments

PROCESS
1. Have students listen to the first phrase (twenty-four measures) of Beethoven's Symphony No. 7, Mvt. II: Allegretto
2. Look at this simple rhythmic pattern:
   
   Symphony No. 7--Rhythm
   
   2
   
   12
   
   20

3. Have the students play the twenty-four bar phrase using rhythm sticks.
4. Once students are proficient with performing the rhythm, have them decide what other rhythm instruments can be added to create texture.

ABOUT THIS ACTIVITY
Get your favorite music composer a job! Begin by reading his/her biography to learn everything you can about them. Then complete the Meet the Composer Job Application worksheet.

MEET THE COMPOSER

JOB APPLICATION

Position you are applying for?______

(Name a place where the composer worked.)

PERSONAL INFORMATION

What is your name?______

Where were you born?______

When were you born?______

EDUCATION

Did your parents or relatives teach you about music, or did you go to school? Where?

COMPOSITIONS

Please make a list of the compositions that you have written on the lines below:

www.makingmusicfun.net
FUN FACTS

Please list three funny and interesting facts about you on the lines below:

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Woody Guthrie

Born: July 14, 1912, Okemah, OK
Died: October 3, 1967, Queens, NY

Biography (in Student Book)

Woody Guthrie was born in Oklahoma. While growing up, he learned to play the guitar, mandolin, fiddle and harmonica, just by listening to people around him playing and by practicing on his own. At age 19, he left Oklahoma to seek his fortune in Texas, where he formed a band called the Corn Cob Trio. When the Great Dust Storm hit the Great Plains in 1935, he traveled west like many other people—hitchhiking and hopping trains all the way to California, paying for food and a place to sleep by singing and playing guitar. In Los Angeles, Guthrie hosted a show on KFVD radio, before moving to New York City in 1940. There he began recording songs, and became friends with many other musicians, including Pete Seeger and Huddie “Lead Belly” Ledbetter. With Seeger, Guthrie formed a musical group called the Almanac Singers, later known as the Weavers. They became very popular, singing songs of political protest and activism, though many people tried to censor them. During World War II, Guthrie served in the Army and kept writing songs. In the late 1940s, he and his friends began to be targeted by the anti-Communist movement. He was diagnosed with Huntington's disease in 1954. He spent the rest of his life in the hospital, visited by many young musicians whom he inspired, like Bob Dylan and Joan Baez.

Fun Facts about Guthrie (in Student Book)

• Guthrie wrote more than 1,000 songs during his life, and over 3,000 song lyrics.
• “Woody” is short for Woodrow Wilson—Guthrie was named for the 28th President of the United States.
• Guthrie’s family had a hard time as he was growing up—they didn’t have much money and his sister died in a tragic fire.
• Many of Guthrie’s songs were inspired by the hard times he and other “dustbowl refugees” experienced during the Great Depression and the Dust Storm—“I Ain’t Got No Home,” “Goin’ Down the Road Feelin’ Bad,” “Talking Dust Bowl Blues,” and “Hard Travelin’.”
• He was married three times: to Mary Jennings in Texas in 1933, to Maria Greenblatt Mazia in New York in 1945, and to Anneke van Kirk in California in 1953.
• Guthrie traveled constantly throughout his life and is known as the father of American folk music.

Signature

(Composer’s Name)

Paste Composer’s Picture Here
The students will be able to sing the song “This Land” with accuracy. They will also have an understanding of the lyrics as they relate to U.S. history.

**Student Introduction to Guthrie’s “This Land”**

**Fundamental of Music: Melody**

Melody is a series of notes that move along in time, one after another. It is the end result of all the other elements coming together. Melody is usually the part that you remember and can hum after hearing a piece. Sometimes a high-pitched instrument may play the melody and other instruments join with it to create harmonies. Other times a low-pitched instrument may surprise us and play the melody, or more than one instrument may share the melody to make it even more pronounced.

**CLASSROOM ACTIVITY #1: Singing with the North Carolina Symphony**

**NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC**

4.ML.1 Apply the elements of music and musical techniques in order to sing and play music with accuracy and expression.

4.ML.2 Interpret the sound and symbol systems of music.

4.ML.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

5.CR.1.1 Understand how music has affected, and is reflected in, the culture, traditions, and history of the United States.

**OBJECTIVE:** The students will be able to sing the song “This Land” with accuracy. They will also have an understanding of the lyrics as they relate to U.S. history.

**MATERIALS:** This Land is Your Land book (September 1, 1998, Paintings by Kathy Jakobsen), North Carolina Symphony Student Workbooks, YouTube recording of “This Land” https://youtu.be/jm6n-BQNDfQ

**PROCESS**

1. Students read the lyrics in unison using the North Carolina Symphony Student Workbook, then listen to the YouTube recording while following along. At this point, students should be able to sing in unison.

2. Have students explain what is meant by the following phrases:
   - From California to the New York Island
   - From the red wood forest to the Gulf Stream waters
   - Sparkling sands of her diamond deserts
   - And the wheat fields rolling and the fog was lifting

3. Share the book This Land Is Your Land and discuss the paintings as they relate to the lyrics.

4. Students will be asked to stand and sing “This Land” with the North Carolina Symphony at their concert. Lyrics should be memorized.

**Featured Work: “This Land”**

“This Land” is one of the United States’ most famous folk songs. Its lyrics were written by American folk singer Woody Guthrie in 1940, in critical response to Irving Berlin’s “God Bless America,” which Guthrie was tired of hearing Kate Smith sing on the radio. Using an existing melody, he sarcastically wrote “God Blessed America for Me” (later renaming it “This Land”) while on shore leave from the Merchant Marines, one of his many occupations during the Depression and war years. The piece has been sung by everyone from Bruce Springsteen to the Mormon Tabernacle Choir.

“From the red wood forest to the Gulf Stream waters, All the people I know they’re just like me.”

“The piece has been sung by everyone from Bruce Springsteen to the Mormon Tabernacle Choir.”

“From the red wood forest to the Gulf Stream waters, All the people I know they’re just like me.”

“This Land Is Your Land” was made for you and me. This land was made for you and me.

“This Land” was made for you and me. This land was made for you and me.”


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CLASSROOM ACTIVITY #2: Dance to Accompany “This Land”

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC
4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

OBJECTIVE: To successfully take part in a dance to accompany “This Land”

MATERIALS: YouTube recording of “This Land” https://youtu.be/jm6n-BQNDfQ, floor space

PROCESS
1. Students will stand in two circles—inner and outer. The outer circle will be facing the inner circle and vice versa. Students will begin with a partner.
2. (Introduction) Students will bow to their partner.
3. (First 2 measures of verse) Partners will walk toward one another (4 steps), then back up to their spots (4 steps).
4. (Second 2 measures of verse) Partners do-si-do with hands by sides, returning to their spots.
5. (Remainder of verse) Partners walk to meet, then link right arms, travel half a circle, then link left arms and finish the circle as they travel back to their spots, just in time to sing the words, “This land was made for you and me.”
6. Everyone then moves over to their right and begins again with a new partner.

CLASSROOM ACTIVITY #3: Playing with the North Carolina Symphony

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC
4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.
4.ML.2 Interpret the sound and symbol systems of music
5.ML.2.2 Recognize pitches on the treble and bass staves, including ledger lines, in order to understand the continuum of standard pitch notation.

OBJECTIVE: Interpret simple pitch notation on the treble (and bass in fifth grade) using the recorder and Boomwhackers in order to play along with the North Carolina Symphony.

MATERIALS: North Carolina Symphony Student Workbooks, recorders and Boomwhackers

PROCESS
1. Review letter names on the treble (and bass) staff, as well as recorder fingerings for “This Land”.
2. Play through the verses several times in order to perform the piece comfortably.
3. Some schools may opt to perform “This Land” using recorders and/or Boomwhackers at the North Carolina Symphony concert.

- North Carolina Symphony staff members need to know that you plan to perform using instruments before your concert. Please contact Sarah Baron, Director of Education, at sbaron@ncsymphony.org or ask whomsoever is coordinating your concert trip to do so. Performing groups will be seated in a special section and acknowledged from the stage, so it is critical that we know you are preparing to play.
- Schools will play on their own, unless you make arrangements with another school to perform together.
- We may have too many individual groups performing on instruments at one concert, in which case you may be asked to perform with another school.
- Any groups performing on instruments will do so after the symphony plays “This Land”
- This opportunity is open to other instruments such as violins, Orff instruments, etc.
- Please remind your students, whether they are performing or not, to be courteous and respectful of other students’ performances.
Aaron Copland was the son of Jewish immigrants from Poland and Lithuania who moved to America for a better life. He learned to play the piano as a teen and regularly attended orchestra performances in New York City. When he turned 20, Copland moved to France to study music under Nadia Boulanger, a very famous composer and piano teacher. There he began to develop his personal style. Copland wanted to create a distinctively American style of music, influenced by the jazz and popular music he had grown up hearing on the streets of New York City. Although his early music was often too complex for audiences to appreciate, Copland eventually found a style that audiences loved. He became most famous for his ballets such as Billy the Kid and Rodeo. He loved the American Western style and produced many songs for movie soundtracks. He even won an Oscar for his movie score for The Heiress.

Aaron Copland
Born: November 14, 1900, Brooklyn, NY
Died: December 2, 1990, North Tarrytown, NY

Before he became a composer, Copland worked as a pianist at a resort entertaining guests.
Copland once taught as a professor at Harvard University in Boston, Massachusetts.
Throughout his career, Copland received over 30 honorary degrees.

Copland’s Life:
- Copland heard his first symphony concert in Brooklyn, New York when he was sixteen years old, then had his first public performance as a pianist just a year later.
- The first concert consisting entirely of Copland’s music was actually played in Mexico, where Copland had visited with the help of his friend Carlos Chavez.
- 1942 was a busy year for Copland: he completed both A Lincoln Portrait and Fanfare for the Common Man, as well as the ballet Rodeo, which was choreographed by Agnes de Mille.
- Copland won a Pulitzer Prize in Music for his ballet, Appalachian Spring, as well as an Academy Award (for Best Original Musical Score) for the film The Heiress.
- Four years before his death he was awarded both the Congressional Gold Medal and the National Medal of Arts.

Fun Facts about Copland (in Student Book)
- Before he became a composer, Copland worked as a pianist at a resort entertaining guests.
- Copland once taught as a professor at Harvard University in Boston, Massachusetts.
- Throughout his career, Copland received over 30 honorary degrees.

Classroom Activity #1: “Hoedown” Listening Map

OBJECTIVE: Students will listen to “Hoedown” and complete the listening guide using the following dynamic markings: ff, f, mf, mp, and decrescendo.

PROCESS
1. Guide students through the Electronic Listening Guide, identifying the the instruments as they appear on the screen and following along with the Listening Map (p. 56).
2. Give students the printed Listening Guide worksheet (p.57) and listen to “Hoedown” again. They can collaborate with a partner to compare answers, filling in the blanks where dynamic changes occur as they listen to the piece. Students can discuss their findings as a group.

Featured Work: “Hoedown” from Rodeo
Rodeo is Copland’s second foray into the “cowboy” ballet, his first being Billy the Kid (1938). Copland had to be convinced to write for Rodeo as he was not sure he wanted to immediately tackle another ballet with similar subject matter. Agnes de Mille was chosen to choreograph the work, and she was able to coax Copland into composing the music. She described Rodeo as “Taming of the Shrew with cowboys.” Rodeo is the touching story of a tomboy in search of love. The cowgirl, who de Mille admitted was based on herself as a young woman, is a misfit among the men and women in her community. Agnes has said, “She acts like a boy, not to be a boy, but to be liked by the boys.” Her is a bitter lesson, but she learns it at the ballet’s final movement (“Hoedown”) when she puts on a dress and goes to the hoedown. She finds her man, and she finds him through dancing. The ballet features brilliant dancing for the men in a unique style derived from horseback riding and cattle roping. Rodeo is full of optimism and is a celebration of the spirit of the American character.

Student Introduction to Copland’s “Hoedown” from Rodeo
Fundamental of Music: All Elements/Finale
Listen for all elements of music, including tempo, rhythm, dynamics, form, texture and melody.

CLASSROOM ACTIVITY #1: “Hoedown” Listening Map
“Hoedown” from Rodeo

Listening Map

Dynamic Listening Guide for “Hoedown”

Directions: Listen to the recording and decide which dynamics belong in the blanks. Instrument groupings have been listed to help you follow along.

- p=piano=soft
- mp=mezzo piano=medium soft
- mf=mezzo forte=medium loud
- f=forte=loud
- ff=fortissimo=very loud
- - decrescendo=becoming softer

A:
1. Orchestra
2. Trumpet and strings
3. Orchestra
4. Piano, strings and woodblock
5. Orchestra and xylophone
6. Horn, trombone and strings
7. Orchestra and xylophone
8. Trombone, tuba, timpani and strings
9. Woodwinds
10. Orchestra and timpani
11. Orchestra and xylophone
12. Timpani, strings and woodwinds
13. Timpani, snare drum and double bass
14. Strings
15. Woodwinds
16. Violins and woodwinds
17. Trumpet, snare drum and strings
18. Strings
19. Trumpet and strings
20. Trombone, trumpet and strings
21. Trumpet, snare and strings

B:
22. Piano, strings and woodblock
23. Piano, trombone and woodwinds

A:
24. Orchestra and xylophone
25. Woodwinds
26. Orchestra and timpani
27. Orchestra and xylophone
Parachute Directions: Students begin gathered around the parachute.

- They will align their motions to the dynamic levels. \( p \) = small movements, \( ff \) = very large movements, etc.
- At 13 and 17, students will move the parachute to the right, left and right. This will match the trumpet solo line.
- At 22–23 (B section) students will show smaller movements and eventually lay down to rest.
- At 24 students will begin large movements again.
- At 26–27 students will raise the parachute up and run under it, sitting on the edges as the piece ends.

A:
1. Orchestra ________________ forte
2. Trumpet and strings ____________ piano
3. Orchestra ________________ piano
4. Piano, strings and woodblock __ piano
5. Orchestra and xylophone ____________ forte
6. Horn, trombone and strings
7. Orchestra and xylophone
8. Trombone, tuba, timpani and strings
9. Woodwinds ____________ piano
10. Orchestra and timpani ________________ piano
11. Orchestra and xylophone ____________ forte
12. Timpani, strings and woodwinds ____________ forte
13. Timpani, snare drum and double bass ____________ piano
14. Strings ____________ piano
15. Woodwinds ____________ forte
16. Violins and woodwinds
17. Trumpet, snare drum and strings
18. Strings
19. Trumpet and strings ________________ piano
20. Trombone, trumpet and strings
21. Trumpet, snare and strings

B:
22. Piano, strings and woodblock ____________ piano
23. Piano, trombone and woodwinds

A:
24. Orchestra and xylophone ____________ piano
25. Woodwinds ____________ piano
26. Orchestra and timpani ____________ piano
27. Orchestra and xylophone ____________ forte
Frequently Asked Questions

1. What is the Additional Resources Google Drive and how do I access it?
The Additional Resources Google Drive was created to allow teachers to use the materials that could not fit in the teacher workbooks. The drive has a copy of all images in the book in color, as well as easy printable PDF handouts of the listening maps and charts in the book. The link to the drive can be found on the North Carolina Symphony website under Education Workshop or at http://tinyurl.com/pa9zsy3

2. How can I access the Online Classroom?
Your credentials for the Online Classroom are emailed to the email address you indicated on your registration form. All materials and videos will be uploaded by September 1, 2016. Each workshop registrant is allowed access to these materials. If you attended any workshop after 2014, you will be able to view the materials for all workshops you attended with the same username and password.

3. What if my username and password do not work?
If your username and password do not work, first verify that you are typing in the password with all accurate cases and symbols. If that doesn't work, try using a different browser (Firefox is recommended). If it still does not work, contact us, and we will help resolve the problem.

4. What if I want to order more materials?
More materials can be ordered using the Printed Material Order Form on p. 72, or through the North Carolina Symphony website nc symphony.org

5. How can I get more involved with the North Carolina Symphony?
If you are interested in becoming more involved with the North Carolina Symphony, visit nc symphony.org to learn about opportunities to volunteer! We especially urge registrants to be a part of our Focus Group.

6. What is the Focus Group and how do I get involved?
The Focus Group is a group of 40 teachers who volunteer their time to help with evaluation. Each year, we ask that teachers fill out approximately three surveys (some are for their students—see page 68) to help us better serve you, the teachers, in the future. This is an excellent opportunity to provide your feedback. To join the focus group, just check yes on the in-workshop Evaluation Form. If you decide to join later, contact us, and we will add you to the Focus Group.

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Aaron Copland Timeline

1. What did Aaron Copland write his first book? __________________
2. Which year did Aaron Copland receive his first award? __________________
3. How many years passed between Copland's first and second books? __________________
4. How old was he when he began piano lessons? __________________
5. What is the span of the timeline? _________________________________
6. How many awards are listed on the timeline? __________________
7. What happened in 1934? __________________________________________________________________
8. Which was he awarded earlier?     A. Congressional Gold Medal      B. Presidential Medal of Freedom
9. What year did Aaron Copland premiere his Piano Concerto? __________________
10. What year did he receive his second Pulitzer Prize? __________________

---

1. When did Aaron Copland write his first book? __________________
2. Which year did he begin piano lessons? __________________
3. How many years passed between Copland’s first and second books? __________________
4. How many books did he publish? __________________
5. What is the span of the timeline? _________________________________
6. How many awards are listed on the timeline? __________________
The following activity is intended to be a tool for teachers to use with students when discussing proper performance etiquette. Completion of this activity is not required to attend your North Carolina Symphony Education Concert.

Some of our students have never been lucky enough to enter a concert hall, much less actually attend a symphony concert. The concert they will be attending has both similarities and differences to a concert we might attend that is not affiliated with the Education program.

Take them on an imaginary trip before you actually board the buses and head to the concert!

In preparation:
Create simple number cards for seating using card stock and laminate to keep them durable for additional usage. Number/Letter the cards: 1A–1J, 2A–2J, and 3A–3J.
Set up your chairs in three rows of ten going across the room and place the cards from left to right on the chairs.
Create simple paper tickets using the template below.
Using the program sheet that is included in the resources offered by the North Carolina Symphony, add a dotted line through the middle of the program to show where an intermission would typically be added. Make one set of sheets for an entire class and reuse with each of your classes.

Now you are ready to take your students to a concert!

Let’s Go to the North Carolina Symphony!
Teacher Checklist

☐ Register for the awesome teacher workshop on Tuesday, August 9, 2016, and order any materials that you need (available under Education on the North Carolina Symphony webpage).

☐ As soon as you learn the date(s) that you will be attending the North Carolina Symphony Concert, send the date(s) to your administrator and homeroom teachers.

☐ Secure your funding for transportation. Ask your school bookkeeper how you will pay for the buses. PTA funds? School funds? Students pay? Field trip grant? etc. Double check the mileage rates and make sure that you have enough money. If students are paying for their own, calculate the price per student so that you have the rate ready for your field trip letters and permission slips.

☐ Complete your field trip request form and reserve the buses with your administrator.

☐ Create a letter to send home, email, or post on your website that lets your students and their parents know that you are going to be teaching the students about the North Carolina Symphony in preparation for their visit. In addition to the field trip details, include the concert program and North Carolina Symphony website so that parents and students can learn more together at home.

☐ Ask your administrator and your classroom teachers if you can be a guest at their grade level PLT to discuss the details of the field trip and ask how you can integrate any cross-curricular connections into your music lessons.

☐ Plan your lessons! Use the North Carolina Symphony Teacher Workbook, student booklet, CD, the North Carolina Symphony website nc symphony.org, and ask your colleagues for lesson plan ideas. Be creative and have fun!

☐ One month before your trip, create another letter with field trip details, cost, and attach the permission slip to send home with all students. Make the classroom teachers a spreadsheet with student names and columns to check as permission slips and money are turned in. Tape the spreadsheet and letter to a large envelope and give to your colleagues for lesson plan ideas. Be creative and have fun!

☐ On the day of your visit, create another letter with field trip details, cost, and attach the permission slip to send home with all students. Make the classroom teachers a spreadsheet with student names and columns to check as permission slips and money are turned in. Tape the spreadsheet and letter to a large envelope and give to your colleagues for lesson plan ideas. Be creative and have fun!

☐ Ask your administrator if you are going to miss lunch be sure to notify your cafeteria manager at least 2 weeks in advance of your trip.

☐ One week before your trip, create another letter with field trip details, cost, and attach the permission slip to send home with all students. Make the classroom teachers a spreadsheet with student names and columns to check as permission slips and money are turned in. Tape the spreadsheet and letter to a large envelope and give to your colleagues for lesson plan ideas. Be creative and have fun!

☐ One week before the trip, be sure to review concert etiquette activity (on the previous page) with your students.

☐ Finally, on the day of your trip be a great model for your students and enjoy the music!
What Does The Conductor Do?

In the performance, it may look like the conductor is simply waving a wand from the Harry Potter movies in his or her hands as the orchestra plays the music. However, there is more to the job than waving a baton. The conductors’ work usually starts months before the performance and can take a lot of time and study. They are responsible for:

A. Selecting the music
The selection of the music is based on the type of program the conductor would like to present to the audience. The program can be a collection of show tunes, a collection of works from one composer, or a program that is thematic, following some idea like Nature, or Science Fiction. The selection of the music is also based on whether the orchestra currently owns the piece and has the right instruments to perform it.

B. Preparing to rehearse
Once the music is selected, conductors will begin studying the music so they are ready to lead and rehearse the orchestra. They usually do some analysis (looking at the details of the music) of the melody and the different instruments that present it, the harmony, and the structure or how the music is put together to present the idea the composer had when they wrote it. Conductors will look at the individual parts or at each line from each instrument to see if there are any difficult parts that may require more attention in rehearsal. They will begin to establish an interpretation of the work… in other words, how fast or slow, the tone color to use, the dynamics to use in different sections, etc. Just as artists choose colors and style of brush to use in applying those colors to a painting, conductors use sound and how that sound is presented to paint their musical picture for the audience. Conductors may listen to some recordings of other conductors/orchestras to hear how they performed the piece and then decide if they would like to perform it like they did or differently, creating their own interpretation. Occasionally, conductors have the opportunity to look at copies or rarely, the original of a score penned by the composer to see what the composer noted as far as the dynamics and the tempo settings.

C. Rehearsing the orchestra
Conductors will spend the most time rehearsing the orchestra. They watch the score as they listen to each of the sections/instruments play the parts and then they will stop and give the orchestra directions on how to play the music better. Perhaps it should go faster here, or slower here, or maybe the strings need to be louder here because they have the melody and the conductor wants the audience to hear the melody more clearly. Conductors have the chance to stop the piece and correct a part of it during rehearsal.

D. Conducting the performance
During the performance, the conductor visually reminds the orchestra of those things covered in rehearsal. He or she keeps the group together by conducting the meter and the spirit of the piece encouraging the musicians to perform their very best.

Vocabulary

Baton: A handled stick the conductor uses to conduct the orchestra
Thematic: How pieces are related to each other based on a common theme or idea
Analysis: To closely examine and understand the piece of music
Melody: The primary tune(s) of the work
Harmony: The music supporting the melody
Structure: How the piece is constructed, its form
Interpretation: Based on an understanding of the composer and the particular piece, the conductor will decide on tempos and dynamics to best represent the composer’s ideas
Dynamics: How loudly or softly the music is played
Tempo: How fast or slow the beat goes
Meter: How the beat is divided into groups of notes

Instruments in Different Languages

When the conductor looks at an orchestral score, along the left side of the first page there are names of the instruments used in the piece. Sometimes these instrument names will be shown in a language other than English. They are usually listed in the primary language of the composer. Here is a list of common orchestral instruments and how they are shown in the languages of French, German, and Italian.

<table>
<thead>
<tr>
<th>English</th>
<th>French</th>
<th>German</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>flute</td>
<td>grande flûte</td>
<td>Flöte; Querflöte</td>
<td>flauto</td>
</tr>
<tr>
<td>oboe</td>
<td>hautbois</td>
<td>Oboe</td>
<td>oboe</td>
</tr>
<tr>
<td>clarinet</td>
<td>clarinette</td>
<td>Klarinette</td>
<td>clarinetto</td>
</tr>
<tr>
<td>bass clarinet</td>
<td>clarinette basse</td>
<td>Bassklarinette</td>
<td>clarinettobasso</td>
</tr>
<tr>
<td>bassoon</td>
<td>fagot</td>
<td>Fagott</td>
<td>fagotto</td>
</tr>
<tr>
<td>English horn</td>
<td>cor anglais</td>
<td>Englischhorn</td>
<td>corno inglese</td>
</tr>
<tr>
<td>horn</td>
<td>cor</td>
<td>Horn</td>
<td>corno</td>
</tr>
<tr>
<td>trumpet</td>
<td>trompette</td>
<td>Trompete</td>
<td>tromba</td>
</tr>
<tr>
<td>bass trombone</td>
<td>basse-trombone</td>
<td>Bass Posaune</td>
<td>trombonobasso</td>
</tr>
<tr>
<td>tuba</td>
<td>tuba</td>
<td>Tuba</td>
<td>tuba</td>
</tr>
<tr>
<td>Baritone</td>
<td>baryton; bariton</td>
<td>Bariton</td>
<td>baritono</td>
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<tr>
<td>euphonium</td>
<td>euphonium</td>
<td>Euphonium</td>
<td>eufonio</td>
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<tr>
<td>violin</td>
<td>violon</td>
<td>Violine; Geige</td>
<td>violino</td>
</tr>
<tr>
<td>viola</td>
<td>alto</td>
<td>Viola; Viole; Bratsche</td>
<td>viola</td>
</tr>
<tr>
<td>cello</td>
<td>violoncelle</td>
<td>Viononcello; Cello</td>
<td>violoncello</td>
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<tr>
<td>bass; string bass</td>
<td>contrebasse</td>
<td>Kontrabass</td>
<td>contrabasso</td>
</tr>
<tr>
<td>guitar</td>
<td>guitare</td>
<td>Gitarre</td>
<td>chitarra</td>
</tr>
<tr>
<td>harp</td>
<td>harpe</td>
<td>Harfe</td>
<td>arpa</td>
</tr>
<tr>
<td>piano</td>
<td>piano</td>
<td>Klavier</td>
<td>piano forte</td>
</tr>
<tr>
<td>bass drum</td>
<td>grosse caisse</td>
<td>Grosse Trommel</td>
<td>cassa; gran cassa</td>
</tr>
<tr>
<td>drum</td>
<td>tambour</td>
<td>Trommel</td>
<td>tamburo</td>
</tr>
<tr>
<td>snare drum</td>
<td>caisse claire</td>
<td>Leinentrommel</td>
<td>tamburo rullante; tamburo militaire</td>
</tr>
</tbody>
</table>
"Your Elephant, The Orchestra"

A story to read in class before your North Carolina Symphony Education Concert
by Jackson Parkhurst

Three blind men were asked to describe an elephant. The first felt the elephant’s trunk and said, “An elephant is like a fire hose!” The second felt the elephant’s side and said, “No, an elephant is like a wall!” The third felt the elephant’s tail and said, “You are both wrong. An elephant is like a rope!”

Describing the North Carolina Symphony is somewhat like trying to describe that elephant. It is a jumble of trunks and tails, all of which come together to be what you will hear and see when it comes to visit you.

Okay, what is the North Carolina Symphony? Well, for sure it’s people. But that’s too simple. Well, how about this, then? It is people who make music together. That’s true, but there is more. Wait! I think I have it now. An orchestra is a group of people who make music together, but it’s also people who work at desks to help organize the music makers, and others who help by doing jobs like driving the buses and setting up the stage for concerts.

Well, there are the parts of our creature, but how do these parts work? The North Carolina Symphony cannot perform without the people who work in the office. These people do an important job. They help raise the money that pays for the orchestra. Also, when the orchestra travels they make sure that the musicians get to the right town and that everyone has a place to eat and sleep. Since our elephant, the orchestra, travels more than 12,000 miles a year (which is halfway around the earth!), you can see why the office workers are so important. Like the tail of the elephant, the office staff is not often noticed.

Now a trunk is a different matter entirely. Without one an elephant couldn’t eat peanuts or wash his back very well. Neither can our orchestra work well without the people who help them when they travel. One of these people is the stage manager who is responsible for setting up the necessary equipment before each concert. The North Carolina Symphony plays 175 concerts a year, and each chair and music stand has to be in its own special place every time. The stage manager has a crew of workers who help him do this.

There are other musicians in disguise who do extra jobs. One of them is the librarian who puts the music on each music stand. Every player must get the correct musical part, or the orchestra will sound crazy. Then there is the personnel manager who gets to listen to everyone’s problems, but also gets to give out the paychecks! There are two more people who are the official bus drivers complete with uniforms and licenses. Without these two the orchestra couldn’t go anywhere. Oh yes, there is another musician who doesn’t have a musical instrument at all. That person is the conductor, and their job is to start and stop the music and help keep all the musicians playing together. They are also the one who talks to you during the concert.

Now, what are we missing on our elephant? Oh yes, the body. When we assemble all of our music makers, we have the main body of the orchestra. This body is organized into smaller groups of instruments which we call families, and these are arranged in a special way on the stage so that you, the audience, get the most wonderful sound possible. This is a chart showing how the orchestra is arranged on the stage.

An orchestra can, of course, only sound beautiful if each of these musicians works hard to play his or her best. The musicians of the North Carolina Symphony have been practicing and playing music since they were your age. If you add up all the years of practice of all of them, you will have a total of over 1,500 years! These individual musicians are the heart of our orchestra. Trunks and tails would be pretty useless without a heart, you know.

So now we have described with words our elephant, the orchestra. Just as an elephant can best be understood by seeing it, an orchestra can best be known by hearing it — and you have one of your very own coming to play for you. Remember, the North Carolina Symphony is your elephant.

Jackson Parkhurst was for many years the Director of Education for the North Carolina Symphony.
Student Evaluation

What is your favorite instrument? What is special to you about the way it sounds?

What does your favorite instrument have in common with the other instruments in its family?

Circle your favorite instrument family.

What was your favorite musical piece on the program? What made it special for you?

How do dynamics and tempo change the mood of a musical piece? Use one of the pieces in the program to explain how.
## 2016-17 NORTH CAROLINA SYMPHONY
### EDUCATION CONCERT PRINTED MATERIAL ORDER FORM

<table>
<thead>
<tr>
<th>PRICE</th>
<th>QUANTITY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>NC SYMPHONY STUDENT BOOK $1.00</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>NC SYMPHONY TEACHER HANDBOOK $5.00</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>NC SYMPHONY EDUCATION CONCERT CD $5.00</td>
<td>_______</td>
<td>_______</td>
</tr>
</tbody>
</table>

**SUBTOTAL $______**

**APPLICABLE SALES TAX $______**

(Sales tax varies by county)

**PRICES INCLUDE SHIPPING TOTAL $______**

Orders are shipped via FedEx. FedEx cannot ship to P.O. boxes so please include a street address. Education materials may be picked up at the teacher workshop on Tuesday, August 9. Check the box in the lower right if you would like to pick up your materials at the workshop. Order form must be received by Friday, August 5 at 12:00 noon to guarantee workshop pick-up.

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**School Contact Person**

---

**School Name**

---

**Street Address (no P.O. boxes)**

---

City, NC Zip County

---

**Phone**

---

**Email**

---

Form must be accompanied by either a purchase order or a check in order to be filled. Sorry, we cannot accept credit cards.

___ Check enclosed for $_________ payable to: North Carolina Symphony OR

___ Purchase Order number:____________________

Mail To: NC Symphony c/o CES Mail
Education Materials
2319 Atlantic Avenue
Raleigh, NC 27604
Telephone: 919-833-5785
Fax: 919-833-4649
For order questions please email: ncsymphony@cesmail.com

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### Workshop Pick-up

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_____Student Books

_____Teacher Books

_____CD
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NORTH CAROLINA