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These concerts are made possible by a generous grant-in-aid from the State of North Carolina, Honorable Roy Cooper, Governor; Honorable Susi H. Hamilton, Secretary for Natural and Cultural Resources

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Program order is subject to change.
FROM SARAH BARON
Director of Education, North Carolina Symphony

Dear Friends and Colleagues,

Welcome to the 2017-18 North Carolina Symphony teacher workbook! Thank you to the authors of this year’s materials, who contributed countless hours of their time and expertise in order to make these curriculum materials such a valuable resource to teachers statewide: Linda Good of the Cumberland County Schools and Sarah Kronenwetter, Alexis Kagel, and Andrea Perrone 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 Dvořák, Beethoven, Brahms, Copland and Bernstein, among others, will be featured as students learn “What Makes Music…Music?” 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, 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 become cultural leaders in the state of North Carolina and beyond. 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 52.

In order to ensure that we are continually reaching the highest standards, you may notice that we are providing more information than ever before. This opportunity is open to other instruments such as violins, Orff instruments, boomwhackers, etc. This opportunity is open to other instruments such as violins, Orff instruments, boomwhackers, etc. This opportunity is open to other instruments such as violins, Orff instruments, boomwhackers, etc. This opportunity is open to other instruments such as violins, Orff instruments, boomwhackers, etc. This opportunity is open to other instruments such as violins, Orff instruments, boomwhackers, etc. This opportunity is open to other instruments such as violins, Orff instruments, boomwhackers, etc.

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 $30.00, 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 Thursday, August 3, 2017, from 9:00 am – 3:00 pm at Fletcher Opera Theater in Raleigh, NC. If you are unable to attend the workshop in August, you can view it online. The North Carolina Symphony Education Concert Workshop will be recorded 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 just $30.00. You can access these resources anytime throughout the school year.

“The Longleaf Pine”

At your concert, the conductor will ask everyone to stand and sing “The Longleaf Pine” 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.

At your concert, you may notice other groups playing the song on recorders. Playing the song “The Longleaf Pine” 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 instruments, 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 or ask whoever 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.
- Schools may be asked to perform with another school.
- 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 after the full orchestra plays “The Longleaf Pine.”
- This opportunity is open to other instruments such as violins, Orff instruments, boomwhackers, etc.
- Please remind your students, whether they are playing or not, to be courteous and respectful of other students’ performances at their concert.

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

Sincerely,

Sarah Baron

CONTACT THE NORTH CAROLINA SYMPHONY EDUCATION DEPARTMENT

SARAH BARON
Director of Education
North Carolina Symphony
3700 Glenwood Ave., Suite 130
Raleigh, NC 27612
919.789.5461 Office | 919.781.6066 Fax
sbaron@ncsymphony.org

RECORDINGS OF THE EDUCATION CONCERT PROGRAM

Recordings of the pieces heard on the Education Concert Program, with the exception of “The Longleaf Pine,” will be available for CD purchase on the North Carolina Symphony Education Website: www.ncsymphony.org/education.

INFORMATION

ABOUT THE 2017/18 EDUCATION CONCERT PROGRAM

TEACHER WORKSHOP

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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

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

Sincerely,

Sarah Baron

SARAH BARON
PROGRAMS FOR PRE-SCHOOL STUDENTS AND TEACHERS

North Carolina Symphony Music Discovery: in partnership with PNC’s Grow Up Great Initiative, NCS 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 curriculum specifically designed for the music education program are given to teachers at the start of each school year.

Education Concert Workshop: an annual teacher training workshop in Raleigh accompanied by 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 education workshop 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 bookings. 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 that are dedicated to the North Carolina Symphony’s Education programs. Here, teachers can reserve seats for their education concert or open rehearsal experience, order resource materials online, or even participate in professional development activities for credit.

Instrument Zoos: a hands-on activity where musicians and staff 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 on a limited basis.

PROGRAMS FOR MIDDLE, HIGH SCHOOL, AND COLLEGIATE STUDENTS AND TEACHERS

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

Master Classes: classes during which 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, symphony musicians, and guest artists meet with students during the break for a Q&A session.

COMPETITIONS AND AWARDS

Music Educator Awards: awards and cash prizes are given annually in honor of Maxine Swalin, Jackson Parkhurst, and the North Carolina Symphony Musicians to outstanding music teachers in North Carolina who make a lasting difference in the lives of students of all backgrounds, positively affect their community in a lasting way, and are role models among music educators. Individuals are nominated by 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 musicians between the ages of ten and twenty-one, 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

Ovaltine: 30-minute recitals given by local young artists and chamber ensembles in advance of Classical 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/education, or contact Sarah Baron, Director of Education, at sbaron@ncsymphony.org.
LINDA GOOD, E. Melvin Honeycutt Elementary School, Cumberland County Schools, Fayetteville, NC

Originally from New Jersey, Linda sang with the Monmouth Civic Chorus with her mother for six years during junior high and high school. She attended Red Bank Regional Performing Arts High School (like Fame), and attended UNC-Wilmington, and graduated with a degree in Elementary Education. During her years at UNCW she toured Europe as a member of the University Singers USA. Linda taught Kindergarten for four years in Hyde County and four years in Caldwell County. She stayed home to raise her kids a few years, during which she moved to Fayetteville. After taking her babies to a Kindermusic lesson, she fell in love with teaching music. She became a Kindermusic instructor for a few years and performed with some local groups. When her kids started elementary school, she wanted to go back to teaching kindergarten—but the only position was the music teacher, so she added music to her license and has loved every minute of it! She is currently in her 12th year teaching music at E. Melvin Honeycutt Elementary School. Each year for the past nine years she had enjoyed attending the NCS tes and hopes that everyone is energized and ready to learn and teach!

ALEXIS KAGEL, Hortons Creek Elementary School, Wake County Public School System, Cary, NC

Alexis Kagel is the music teacher at the brand-new Hortons Creek Elementary School, opening August, 2017. This is her tenth year teaching elementary music. Born and raised in Illinois, Alexis came to North Carolina to study music education at Elon University and escape the Chica-go winters. She graduated in 2008 and started her teaching career at Hillcrest Elementary School in Alamance County. During her time there she started a percussion ensemble for the school and created an after-school choir. She graduated from the Prague Organ School in 1859. 

ANDREA PERRONE, Olive Chapel Elementary School, Wake County Public School System, Apex, NC

This school year has begun Andrea’s sixth year of teaching students across North Carolina. Her first two years of teaching included serving students as the K-12 Music teacher to two adjoining schools in Washington County in rural Eastern North Carolina, before relocating to Raleigh to teach at Olive Chapel. Andrea grew up outside of Hartford, CT, and attended Ithaca College in Ithaca, NY, where she graduated with a bachelor’s degree in music education with a vocal emphasis. Andrea is an A+ Fellow with the A+ Schools Program of North Carolina, providing professional development to teachers state-wide around arts integration, enriched assessment, and multiple intelligences. During the 2016-2017 school year, Andrea began the National Boards Certification process for Early and Middle Childhood Music. Outside of teaching, Andrea has spent most of the 1860’s playing under the direction of Smetana. While a member of the Opera Orchestra he played in premieres of several of Smetana’s operas including The Bartered Bride.

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

ANTONÍN DVOŘÁK

BORN: September 8, 1841, Nelahozeves, Czech Republic
DIED: May 1, 1904, Prague, Czech Republic

BIOGRAPHY (in student book)
As a young boy, Dvořák learned to play the violin. His father wanted Dvořák to be a businessman and sent his son to live with an uncle in Zlonice, Germany to study. While there he found an excellent music teacher who taught him to play piano and organ. His teacher and uncle recognized his musical ability and begged his father to allow him to go to Prague to study music. Dvořák was an excellent student. When he finished school he was given a job playing for the national opera under the direction of Smetana. It was at this time he decided he wanted to become a composer. In 1873 he met composer Johannes Brahms, who persuaded his publisher to print Dvořák’s Slavonic Dances. The pieces brought him fame all over Europe. Dvořák was shy and his new-found fame made him uncomfortable. He preferred the privacy of the country to busy city life. Dvořák traveled to America in 1892 to teach in New York. While there he became interested in American folk music. Native-American and African-American music influenced much of his writing. Although he was making a salary of $15,000 a year (a large sum of money for that time), he was homesick and returned to his homeland after three years.

FUN FACTS (in student book)
• He was a friend of Tchaikovsky.
• The notoriously hard to impress Johannes Brahms thought that Dvořák had more talent than Wagner and himself combined.

DVOŘÁK’S LIFE

When he was 12 he went to live in Zlonice to learn German where a music mentor taught him piano, viola, organ and beginning composition.

At age 16 he went to Prague to study organ. He graduated from the Prague Organ School in 1859.

He was an accomplished violinist and violist and joined the Bohemian Theatre Orchestra, where he spent most of the 1860’s playing under the direction of Smetana.

While a member of the Opera Orchestra he played in premieres of several of Smetana’s operas including The Bartered Bride.

He fell in love with one of his pupils and even composed a song cycle for her, “Cypress Trees.” She married another man and Dvořák married her sister, Anna Cermakova on November 17, 1873. They had nine children.

He had a successful concert tour in Russia in 1890.

• In 1892, Jeannette Thurber, the founder of the National Conservatory in New York, invited Dvořák to America. He accepted and served as Director of the Conservatory from 1892-95.

• While in America he was interested in studying Native American and African American music. He used these ideas in his popular “New World” Symphony, which premiered in Carnegie Hall in December 1893.

• Even though the position with the National Conservatory was financially rewarding, he was homesick and returned to Prague, where he became the director of the Prague Conservatory in 1901 and held the position until his death on May 1, 1904.

• He died of arteriosclerosis. He was buried in the Vysehrad cemetery in Prague. A bust by Czech sculptor Ladislav Saloun marks his grave.
FEATURED WORK: Slavonic Dance, Op. 46, No. 8

The Slavonic Dances are an example of Dvořák’s admiration for the folk music of Eastern Europe and his ability to create symphonic adaptations of this music. The piece is set in Rondo form, which incorporates a melody that keeps returning between contrasting sections. He modeled the dances after Brahms’ Hungarian Dances in his use of folk traditions. He composed original melodies influenced by his Bohemian and Moravian culture but not actual folk tunes. The Slavonic Dances were originally commissioned as piano duets, and Dvořák eventually orchestrated them. The Slavonic Dances, Op. 46, became an immediate success and spread Dvořák’s fame throughout Europe. He was especially popular in England. The dances in the first set (Op. 46) were mostly based on Czech dance forms and the second set (Op. 72) display his more developed symphonic style with richer harmonies. Slavonic Dances, Op. 46, No. 8 was used in an episode of the popular science-fiction television series, “Star Trek: The Next Generation.”

STUDENT INTRODUCTION to Dvořák’s Slavonic Dance, Op. 46, No. 8

FUNDAMENTAL OF MUSIC: Introduction
Notice how the various elements of music — tempo, texture, dynamics, melody, rhythm, and form — come together to create a feeling of energy and motion.

CLASSROOM ACTIVITY #1: Listening for Leitmotif

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.

North Carolina Essential Standards in Dance:
4.CP.1.2 - Use independent and/or cooperative skills to improvise and create dance.

Objectives: Students will demonstrate the ability to distinguish between musical leitmotifs (themes) through movement. Students will use evidence from the music to support their ideas about a “character’s” thoughts or actions in the storyline of the musical piece.

Materials: Computer, North Carolina Symphony Education CD, internet access, accompanying GoogleSlides presentation and/or copy of listening map, student copies of listening map (one for every 2 or 3 students), 4 colors of sticky notes, writing utensils

Process:
1. Introduce “leitmotif” with slides. Ask students to sing the music they think of when they see the pictures on the slide (Jaws and Darth Vader), and make reference to Peter and the Wolf if you have done this in the past with your students!
2. Introduce the 4 leitmotifs for Dvořák’s “Slavonic Dance” — Sylvester, Tweety, Bugs Bunny, and Granny. If you click the red hyperlink in the presentation, it will take you to a video in which that character’s leitmotif will play.
3. Hand out listening maps.
4. Split the class into 4 groups (1 group per character). Play the leitmotifs again, and each group is responsible for coming up with a movement that represents their character based on what they hear in the music (may or may not also be influenced by what they know about these characters in their Looney Tunes context).
5. During this listening, students will “come to life” with their movement when their leitmotif is heard in the piece. When their leitmotif is over, they are to stop their movement.
6. If desired, create heterogeneous groupings (1 or 2 of each character together in a group of 4 or 8), and perform the piece again as you model following the listening map using the projector or document camera.
7. Debrief: Pass out a sticky note and writing utensil to each child. Color code the stickies so each character is a different color (Tweety = yellow, Blue = Sylvester, etc.) and have students write down something in the music that told them either about the personality of their character or something they thought their character was doing in the piece.
8. Have students post same-colored sticky notes in a designated place in the classroom and do a “gallery walk” of what their classmates heard and inferred about the music and the corresponding character.

CLASSROOM ACTIVITY #2: Telling a Story with Leitmotifs

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

North Carolina Essential Standards in Visual Art:
4.V.3.3 - Create art using the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, ceramics, and current technology.

Objective: Students will interpret the composer’s organization of leitmotifs and create a story including the four characters from Activity #1.

Materials: North Carolina Symphony Education CD, “Dvořák’s Slavonic Dance as told by the Looney Tunes...and YOU!” worksheet, paper and art supplies and/or student computers with internet access

**While this activity can be done independently, it will require multiple listenings before this point; it is best done as an extension of Activity #1.**

Process:
1. Introduce activity (slide 11).
2. As slide suggests, “remix” groups so that you have 1 or 2 of each character in a group (groups of 4 or 8).
3. Distribute listening maps to group.
4. Have students listen to the piece again with their knowledge from their first activity. As they listen, they are to come up with “plot points” in the story using the “Dvořák’s “Slavonic Dance” as told by the Looney Tunes...and YOU!” worksheet as their guide. (See worksheet on the next page.)
   - The A section has 5 plot points or actions. The B section introduces the conflict. The return of the A section has 5 plot points or actions and the Coda brings in a surprise before the big finish.
   - Stop the music at the end of the A section (repeat if necessary).
   - Stop the music at the end of the B section (repeat if necessary).
5. Once the worksheet is completed and students have the outline for their story, they choose a medium through which to bring it to life: comic strip on paper, comic strip using www.pixton.com, acting out the story with group members as the characters, or write and illustrate a mini-book.
6. Allow students to present their interpretation of the story to their classmates with an opportunity for comments and questions. Students should be able to “justify” their work with evidence from the music!
Dvořák’s “Slavonic Dance” as told by the Looney Tunes...and YOU!

Complete each sentence or answer each question to help format your story to match the music:

A Section:
First....
then...
then...
then...
then...

B Section:
CONFLICT- what gets in the way?:

A Section
We’re back to...
then...
then...
then...
then...

Coda
Surprise! It’s...

END- how does the story conclude?:

CLASsROOM ACTIVITY #3: Furiant Dance

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

North Carolina Essential Standards in Dance:
4.DM.1.1 - Illustrate safe movement choices through the use of dance technique, including balance, rotation, elevation, and landing in dance movement.

Objective: Students will identify and explain changes in music and movement. Students will safely and musically demonstrate movements that reflect contrasts in music.

Materials: Video of “Furiant Dance” from Smetana’s The Bartered Bride (embedded in GoogleSlides presentation or found at: http://viewpure.com/mqEOn5C9Gdo?ref=bkmk), “Furiant” by Michael Story (embedded in GoogleSlides presentation or found at: http://viewpure.com/fv5PZgF3jY0?ref=bkmk)

Process:
1. Furiant dance introduction
2. View “Furiant Dance” from Smetana’s The Bartered Bride, as students address the guiding questions on the slide (#23).
3. Have students view again, this time watching for how the dancers’ movements change as the music changes
4. Perform a furiant dance of your own! Students stand in large circle facing inward.
   A section (more intense and serious): Hands on hips
   With R foot hop into the circle, ball change
   With L foot hop out of the circle, ball change Repeat x8
   Hands on hips
   With R foot hop right (in place), ball change
   With L foot hop left (in place), ball change Repeat x8
5. Still in circle: Groups of 4 around the circle each numbered with a #1, #2, #3, #4.
   Transition: (.53) step on beat 1 of 2-beat group x2, step on all 3 beats of 3-beat group
   B section: (starts at :.57)
   Palms together drag feet and slide in a circle (Person 1&2, Person 3&4)
   Repeat: Person 1&3 step OUT to meet, Person 2&4 step IN to meet
   Repeat: 1&2/ 3&4
   Repeat: 1&3 (out) 2&4 (in)
   BACK TO A! Listen for percussion as a cue!
LUDWIG VAN BEETHOVEN

BORN: December 16, 1770, Bonn, Germany
DIED: March 26, 1827, Vienna, Austria

BIOGRAPHY

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 Ludwig’s father began his son’s musical education, it was clear that 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, Ludwig worked as a conductor and organist for the court band. Like many other composers, Beethoven traveled to Vienna, Austria to find inspiration. Here, he played for famous musicians such as Wolfgang Amadeus Mozart and Joseph Haydn, who later became some of his mentors. Beethoven was very restless, always jumping from one composition to another. His musical ideas frequently became fused together in the chaos, creating some of his most memorable works. As an adult, he began to lose his hearing. Although this loss was devastating, he continued to compose for nearly 25 more years until he died of pneumonia in 1827.

FUN FACTS ABOUT BEETHOVEN

• 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.

LUDWIG VAN BEETHOVEN’S LIFE:

• Although Beethoven’s exact birth date is not known, his family celebrated it on December 16, 1770.
• When he was between the ages of eight and 11, Beethoven began taking organ lessons and then was sent to a monastery. The monks helped him learn 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.
• At age 12, Beethoven’s first piece of music was published. It was called Nine Variations on a March.
• Beethoven’s hearing was failing gradually for years. He had to crouch closer and closer to hear the orchestra as the volume diminished.
• The premiere of Symphony No. 7 in December 1813 marked Beethoven’s last public appearance as conductor.

FEATURED WORK: Symphony No. 8, Mvt. II. Allegretto Scherzando

During the Summer of 1812, Beethoven obsessively worked on Symphony No. 8. This was one of Beethoven’s most experimental symphonies. It is a very short piece and the final chord leaves the audience with unanswered questions. This symphony was premiered in 1814 in Vienna, along with Beethoven’s Symphony No. 7 and Wellington’s Victory. The Eighth Symphony didn’t have a great response from the audience because of its unusual structure. One of the strangest things about this symphony is that it doesn’t have a slow movement. Instead, the second movement, Allegretto Scherzando, is structured like an “intermezzo,” which is a composition that fits between other movements. The entire symphony is filled with musical jokes and was viewed as “rude humor” by many people in Beethoven’s time.

• More than 20,000 people lined the streets of Vienna for Beethoven’s funeral procession.
**STUDENT INTRODUCTION** to Symphony No. 8, Mvt. II. Allegretto Scherzando

**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: Conducting Dynamics Guessing Game**

**North Carolina Essential Standards in Music:**
4.ML.2.3 - Interpret standard symbols and traditional terms for dynamics, tempo, and articulation while performing music.
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.1.1 - 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.

**Objectives:** Students will be able to conduct, play, and aurally identify changes in dynamics.

**Materials:** Changing Dynamic Cards, non-pitched instruments, baton (optional)

**Process:**
1. Review traditional terms for dynamics.
2. Students think-pair-share about how the conductor communicates what dynamic level he or she wants the orchestra to play.
4. As a class, practice conducting a simple steady beat, changing the size of the gesture for the different dynamic levels.
5. Students choose non-pitched instruments to play and practice playing a steady beat following the gestures of the conductor (teacher). The steady beat mimics the running sixteenth notes heard throughout the piece.
6. Practice changing the dynamic level. Start simply, changing from forte to piano or piano to forte. Once they get it, add in other dynamic variations.
7. When the class can follow the beat and dynamics given, let students become the conductor. They choose a Changing Dynamics Card and demonstrate how the conductor would change to match those dynamics with the class playing along.
8. After each conductor finishes, have the class decide if there was a crescendo or decrescendo and what dynamic levels they think they played.
9. Extension: separate the class into small groups with 3-4 players and a conductor in each. Have each group practice their dynamic changes and present to the class. The rest of the class will then guess what dynamic levels they played.
10. Watch a clip of an actual conductor and have students comment on how the conductor demonstrated dynamic changes: (start at 10:40 for the second movement) http://bit.ly/2qWaGEQ

<table>
<thead>
<tr>
<th>Changing Dynamics Cards</th>
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<tbody>
<tr>
<td><strong>forte ⇒ piano</strong></td>
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<td>(decrescendo)</td>
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<tr>
<td><strong>pianissimo ⇒ forte</strong></td>
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<td><strong>piano ⇒ forte</strong></td>
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<tr>
<td><strong>piano ⇒ fortissimo</strong></td>
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<td>(crescendo)</td>
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CLASSROOM ACTIVITY #2: Plotting Dynamic Change

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.
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.

North Carolina Essential Standards in Math:
4.MD.4 - Make a line plot to display a data set of measurements in fractions of a unit (1/2, 1/4). Solve problems involving addition and subtraction of fractions by using information presented in line plots.

Objective: Students will aurally identify dynamic levels in a piece of music and represent what they hear on a line plot.

Materials: North Carolina Symphony Education CD, Line plot worksheet

Process:
1. Review traditional terms for dynamics.
2. Students listen to beginning of the piece with the teacher. The teacher stops after large dynamic changes and asks class what dynamic level they heard.
3. After a few examples, students listen to the piece on their own, tallying when they hear changes.
4. Students label the line plot from pianissimo to fortissimo, making the connection that in math they would label the plot with fractions from least to greatest.
5. Students transfer their findings onto the line plot. Afterwards, in pairs or small groups, have them discuss how their plots were similar/different. Why?

Example (following the markings in the score):

Draw a tally each time you hear one of these dynamic levels:

Using the data you collected, create a line plot from pianissimo to fortissimo:
WILLIAM GRANT STILL

BORN: May 11, 1895, Woodville, MS
DIED: December 3, 1978, Los Angeles, CA

BIOGRAPHY (in Student Book)
William Grant Still was born in Woodville, Mississippi, but was raised in Little Rock, Arkansas by his mother and grandmother. He studied composition at Oberlin Conservatory of Music in Ohio. Later, he went to the New England Conservatory of Music in Boston and studied under George W. Chadwick. After his time in Boston he began studying with a composer of the avant-garde, Edgard Varese. In the 1920’s, he began working in jazz music. He was a jazz arranger for Paul Whiteman, a dance-band leader of the time, and the blues composer W.C. Handy. In 1939, he moved to Los Angeles after getting married to pianist, Verna Arvey. After moving, he began composing works for chamber orchestra; two of his early works are Darker America and From the Black Belt. Still’s concern with the treatment of African-Americans in the U.S. can be seen in many of his works. This can especially be seen in the Afro-American Symphony, his ballet Sahdji, and his operas Troubled Island and Highway No. 1 U.S.A. These pieces were composed after Still’s extensive study and research on African music. His eclectic musical style, which included many different musical influences, was enjoyed by audience members of every race and ethnicity. Still is remembered as one of America’s greatest composers and his music is still widely performed even today.

FUN FACTS ABOUT STILL (in Student Book)
• He studied medicine at Wilberforce University before he went to Oberlin for music.
• He was known as “The Dean of African-American Classical Composers.”

STILL’S LIFE:
• While he was studying medicine, he spent most of his free time conducting the band. This is where he learned to play different instruments and began his first attempts at composing.
• He was the first African-American to conduct a professional symphony orchestra in the United States.
• After attending Oberlin, he began working in popular music and playing in orchestras.
• He made his first appearance as a serious composer in New York, and this is where he met Dr. Howard Hanson, a teacher from Rochester.
• He was awarded the Extended Guggenheim and Rosenwald Fellowships in the 1920’s.
• Still died of heart failure in 1978.
• In 1999, Still was inducted into the American Classical Music Hall of Fame.

FEATURED WORK: Symphony No.1, “Afro-American Symphony”, Mvt. III. Scherzo
This is the first symphony composed by an African American that was performed by a professional orchestra. The “Afro-American Symphony” is Still’s most famous work and was premiered by the Rochester Philharmonic Orchestra in 1931, the year after it was composed. The symphony has influences from the jazz and blues genre. Still’s goal was to raise the blues’ musical standing, since it was considered the music of the lower class. The symphony has four movements; each are packed with musical influences and colors.
5. Divide the class into 4 or 5 groups with 5 or 6 kids in each group (Differentiation for younger/less experienced students: create different syncopated patterns ahead of time and assist them in reading them). One group plays the steady beat on wood blocks or sticks.
   - Group 2 says “Twitter (eighth notes) sh sh sh”
   - Group 3 says “sh snapchat (eighth notes) sh sh”
   - Group 4 says “sh sh Face Book (quarter notes)”
   - Group 5 says “gram (quarter note) sh insta (eighth notes)”
6. Once a group successfully performs their pattern for the teacher, they may select rhythm instruments to play the beat patterns.
7. Students teach patterns to the class beginning with words, then notes, then instruments. Extension: for more experienced students, or if you would like to spend more time on this concept, have partner groups combine and make new rhythms using dotted notes, over a steady beat.

CLASSROOM ACTIVITY #2: Jazz Influence on Rhythm

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.CR.1.2 - Understand the relationships between music and concepts from other areas.
5.MR.1.3 - Use musical terminology to describe music and music concepts.
5.CR.1.1 - Understand how music has affected, and is reflected in, the culture, traditions, and history of the United States.
5.CR.1.2 - Understand the relationships between music and concepts from other areas.

Objective: Students will understand the origins, history, and influence of Jazz in Still’s music, as well as music we hear today.

Materials: Videos describing the origins, history, and style of Jazz

Process:
1. Begin by asking “What is jazz?”
2. Explain that jazz began in the early 1800s and originated in New Orleans. It was developed through complex jazz rhythms with syncopated patterns, and has many different kinds of rhythms that are syncopated and on the off-beat. Jazz players often played solos that were not written down, rather they were improvised based on what key in which the piece happened to be played.

CLASSROOM ACTIVITY #3: Snappy Jazzy Rhythm

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.

Objective: Students will identify, show, and play rhythms over a steady beat.

Materials: SMART Board lesson (Rhythm snap chat) or white board, expo markers, writing surfaces and implements for students and a wood block or something to keep the steady beat.

Process:
1. Teacher demonstrates different rhythms with clapping or an instrument.
2. Students say words that have different combinations of rhythms.
3. Students demonstrate a steady beat as the teacher plays a rhythm. Was the rhythm always on the beat?
4. Divide the class into two groups. One group puts a steady beat, the other reads and claps eighth note patterns that are written on the board. Switch and repeat.

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.

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: Rhythm Snap Chat

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.2.4 - 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; half and quarter rests; and beamed 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, 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 duple and triple time and which are arranged using a variety of sound sources.
5.CR.1.1 - Illustrate independence and accuracy while singing and playing instruments within a group or ensemble.
5.ML.2.3 - 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 beamed 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: Students will identify, show, and play rhythms over a steady beat.

Materials: SMART Board lesson (Rhythm snap chat) or white board, expo markers, writing surfaces and implements for students and a wood block or something to keep the steady beat.
Students create their own 4-beat dance patterns to perform to each rhythm. When neither rhythm is heard, explain (if the students have not identified it already, or just to reinforce) that this piece uses many ideas from jazz, such as syncopation. It also uses different contrasting rhythmic patterns. They should walk to the steady beat.

- Quietly pat the beat.
- Count the rhythms as you hear them.
- What does this music remind you of? Why? Explain (if the students have not identified it already, or just to reinforce) that this piece uses many ideas from jazz, such as syncopation. It also uses different contrasting rhythmic patterns.
- 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.
Brief Plot Synopsis:
Masquerade tells the tragic story of a woman who is killed by her husband over a false accusation of adultery. Beginning at the grand masquerade ball, Baroness Schtral bestows the prince, with whom she is secretly in love, a bracelet as a token of her affection. Disguised by her mask, the prince is unaware of who she is. He asks his acquaintance, Arbenin, to search for her. However, Arbenin notices that his own wife, Nina, is missing her bracelet, suspiciously resembling the one the Prince carries. Nina, convincing her husband that she must have lost it at the masquerade, searches the Baroness’ home. She accidentally happens upon the prince, who also seems to think that she is his mystery woman. Rumors quickly spread and Arbenin becomes enraged, and begins plotting his revenge on his wife. The Baroness, having heard the rumors, rushes to confess to the prince that it was she who had given him the bracelet. At the next ball, the prince returns the bracelet to Nina and warns her of her husband’s animosity. Later that night Nina falls gravely ill, as Arbenin poisoned her ice cream. As a final plea, Nina assures her husband that she is innocent and that it had all been a big misunderstanding, but it is too late, and she dies. It is not long thereafter that Arbenin realizes the extent of his mistake; the prince confirms Nina’s dying words that there was no affair. As proof, he gives Arbenin a letter from the Baroness.

STUDENT INTRODUCTION to Khachaturian’s Waltz from Masquerade Suite

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 denser.

CLASSROOM ACTIVITY #1: Texture Bubbles

North Carolina Essential Standards in Music:
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.
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.

North Carolina Essential Standards in Visual Art:
4.V.2.3 - Create abstract art that expresses ideas.

Objective: Students will interpret and perform rhythmic patterns in various musical textures given visual cues. Students will compose and perform a 4-measure piece of music demonstrating contrasts in texture. Students will interpret their peer’s texture compositions and notate texture by creating a piece of artwork.

Materials: Computer, accompanying GoogleSlides presentation, variety of classroom instruments (divided into woods, skins, and metals), Artistic Notation worksheet, red/blue/yellow crayons/colored pencils/markers, writing utensils

Process:
1. Introduce texture using visuals on Slide #2 - which is which? Why? You can see texture, you can feel texture, can you hear texture?
2. Divide students into 3 groups (woods, skins, metals).

3. When a new rhythm/set of instruments is introduced, have those students play it on their instruments while everyone else listens to the rhythm on their laps.
4. Move through the GoogleSlides presentation asking students questions about when and how the texture of the music they hear is changing (more musical lines = thicker, less musical lines= thinner).
5. Debrief: You read art and made it music. Now you are going to notate music, and your peers will create art out of it!
7. Walk through expectations with students:
   - 4 measures. Must demonstrate a variety of textures. Instruments may make new rhythm patterns, but all woods must play the same pattern, skins must play the same pattern, and metals must play the same pattern.
8. Have students compose in an area away from their instruments (unless you love noise!) Once students have composed, have them perform for you “air-playing” their instruments and saying their rhythms aloud. Once they can successfully do so, allow them to regain access to their instruments to practice.
9. Once groups are ready to perform, show groups where they will create the artwork that shows their peers’ presentations.
   - If they only hear skins in the first measure, they will only make red bubbles in the first box. If they hear skins and metals in the 2nd measure, they will make red bubbles and yellow bubbles, etc. After each group’s performance, have the performers call on one group to share their artwork. Performing group will have to interpret the art to see if it matches what they played!
Artistic Notation

My group’s instrument rhythms:

Woods:

Skins:

Metals:

My group’s 4-measure composition showing a variety of textures:

Group #1

Group #2

Group #3

CLAS SROOM ACTIVITY #2: Spot the Difference

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.

North Carolina Essential Standards in Dance:
4.DM.1.1 - Illustrate safe movement choices through the use of dance technique, including balance, rotation, elevation, and landing in dance movement.

Objectives: Students will identify different musical ideas or themes through movement. Students will describe changes in texture using the musical vocabulary “thick” and “thin”. Students will infer meaning based on a composer’s musical choices.

Materials: Computer, accompanying GoogleSlides presentation, 1 listening map per 2 or 3 students, North Carolina Symphony Education CD, scarves and/or blue ribbon (if desired)

Process:
1. Review 4 instrument families and their distinct tone colors. Identifying these will be very important to this activity!
2. Introduce the 5 musical ideas/themes that students will need to identify in “Waltz”:
   - On each slide, click the picture of the animal/object to start the music at that particular theme or idea.
3. Pass out listening maps to pairs or trios of students. Have them follow along with the map while you play the piece. Each person’s pointer finger should remain on the part of the piece that is being heard at that time. Model for students using the projector or document camera.
4. Create 5 groups (1 group per musical idea). Play the individual musical ideas again and demonstrate the movement that students will do each time their musical idea is heard. When their musical idea is over, they are to stop their movement.
   - Mouse scurrying lightly in an area of the classroom
   - Tall ominous tree swaying its branches (the branches can sway high or low based on the melodic contour of the musical line) — can use scarves, if desired
   - “Oom- pah-pah” shoulder shrugs on beats 2 and 3 of the measure. This can be heard throughout the piece so be sure students follow the map!
   - Water swirling by moving hands in circular patterns -- can use blue ribbon if desired
   - Carousel of students traveling in a circle that moves up and down (up, 2, 3, down, 2, 3)
5. Continue on in the lesson to talk about the repetitions of the musical ideas.
   - In their groups, students are responsible for figuring out what the composer did differently when their musical idea was repeated.
     - You may choose to do this with the whole group, or you can give small groups an iPad or student laptop with the song pulled up for them to do independent investigations
6. Provide students with the following guiding questions to focus their work (on a whiteboard, piece of paper, on the board, or using a website like www.padlet.com if you are tech-savvy!)
   - What instruments or instrument families do you hear the first time your theme is played?
   - What instruments or instrument families do you hear the second time your theme is played?
   - How would you describe the way the texture changes? *Remember our words “thick” and “thin”!
   - Why do you think Khachaturian changed the music in this way?
7. Have students share their answers. They may want to come back to the last question after Activity #3!
CLASSROOM ACTIVITY #3: Texture in Plot

North Carolina Essential Standards in Music:
4.ML.3.2 Create compositions and arrangements using a variety of traditional and non-traditional sound sources.
4.CR.1.2 Understand the relationships between music and concepts from other areas.

Common Core Standards in English Language Arts:
CCSS.ELA-LITERACY.RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

Objectives: Students will create an 8-beat musical “theme” for one of the character’s in Masquerade that encapsulates the personality of that character through rhythm, tempo, dynamics and other musical elements. Students will then play this theme at appropriate times in the story based on their character’s presence in the plot, creating different musical textures. Students will analyze when the texture of sound was thin and thick and how that reflects the actions in the plot of the story.

Materials: Computer, accompanying GoogleSlides presentation, variety of classroom instruments, paper (if desired to note or make notes of each character’s theme music).

Process:
1. Introduce the play and describe Khachaturian’s involvement. You may want to relate it to John Williams and/or Hans Zimmer and how they were tasked to create music to support or reflect the action and storyline of Star Wars, Harry Potter, etc.
2. Introduce each of the characters and note their descriptive adjectives and iconic representation.
3. If you and/or the students are feeling brave (mine love this!) choose 1 student to be each character to act out the plot as you read it.
4. Split class into 4 groups (1 group per character).
5. Explain the task of creating music to represent each character based on what we know about them from the actions and personality in the story. You may choose to do an example with a well-known movie or TV character (Squidward, Voldemort, Pink Panther, Beast, etc.)
6. Have groups share their character’s theme music for the class. Allow time for questions or comments. Students should be able to justify their creation!
7. Read the “abridged” story using the GoogleSlides presentation. Whenever a character’s name is bold or their icon is present on the slide, they will play after the text on the slide is read. If only 1 character is bold/present they will play alone. If all 3 characters are bold/present, all 3 will play together.
8. Debrief: when was the texture the thickest? When was it the thinnest? How does the texture in different parts of the story help reflect the mood or emotion of what is happening?

JOHANNES BRAHMS

BORN: May 7, 1833, Hamburg, Germany
DIED: April 3, 1897, Vienna, Austria

BIOGRAPHY (in Student Book)

Johannes Brahms was born on May 7, 1833, in Hamburg, Germany. His father was a musician and his mother was a seamstress. He composed during an era of music history called the Romantic period. He respected famous composers who came before him, including Haydn, Mozart, and Beethoven, and had a particular admiration for Johann Sebastian Bach’s music.

Brahms showed his musical talents early on. He began playing piano at age seven and helped to supplement his family’s income by playing in restaurants and theaters. Brahms also learned to play cello when he was young, but had to stop when his cello teacher stole his instrument! As a teenager, young Johannes was already conducting choirs and later became a successful choral and orchestra conductor. By the age of 19, Brahms was a well-known pianist and played a concert tour of Europe.

Brahms met many famous musicians while traveling on his concert tours. While playing piano for Hungarian violinist Eduard Remenyi in 1853, he met the famous violinist Joseph Joachim and the composer Franz Liszt. He was also lifelong friends with famed Viennese waltz composer Johann Strauss, Jr. Remenyi introduced Brahms to Hungarian folk music and its rhythms and melodies. Brahms later used them in his music, including his 12 Hungarian Dances. They helped spread his name to a wider audience than his other music had.

FUN FACTS ABOUT BRAHMS (in Student Book)

- In his later years, Brahms’s appearance was very recognizable as he had a long beard and large frame, which was the opposite of his thin figure and smooth cheeks as a youth. Brahms did not grow his beard until he was 45 years old.
- Although Brahms was quiet and shy, he had many friends, and even though he was not married, he was known as a favorite “uncle” to many of his friends’ children.
- At age seven, Brahms started taking piano lessons from Otto Cossel, who did not charge his family for the lessons and let Brahms practice at his house.
- When Brahms was nine, he accidentally discovered a piano factory during the Great Fire of Hamburg, when the fire blocked his path to Mr. Cossel’s house and he couldn’t get to his piano lesson. The owner of the factory invited him to play, and then offered Brahms the opportunity to practice on the pianos in his factory.
- Brahms played dance music on the piano in taverns as a youth to help support his family.
- At age ten, Brahms won a piano competition even though he could not practice due to an accident in which a heavy wagon had run over his legs. He did not accept his prize of traveling to America to give
concerts, but instead began piano and composition lessons with Mr. Cossel's teacher, Professor Marxsen.

- Brahms toured through Northern Germany. He worked as Director of Concerts for a prince and as Director for a singing school in Vienna.
- Although he was a composer of the Romantic Period, his music seemed closer to the Classical Period compared to his contemporaries.
- He wrote four symphonies, many lieders (German songs) and choral pieces, various piano pieces, a Requiem, and a famous lullaby.
- He had a friendship with Robert and Clara Schumann, and he spent two years helping with her children. She advised him in many areas of his life.
- He liked to go on walks in the woods.

**FEATURED WORK:** Hungarian Dance No. 5

Brahms was an admirer of his predecessors Beethoven, Haydn, and Mozart. He often stated how vital it was to preserve the purity in the classical tradition. As such, in a time of Wagnerian romanticism, Brahms provided a more circumspect look on his repertoire, aligning his compositions with that of his idols. Hungarian Dance No. 5 is one of the twenty-one arrangements of Hungarian dances he wrote for four-hand piano. Numbers five and six are based on folk melodies, but still demonstrate Brahms's unique style in their harmonic and rhythmic complexity. This work is often compared and studied with Dvořák’s Czech nationalist works, Slavonic Dances.

**STUDENT INTRODUCTION** to Johannes Brahms: Hungarian Dance No. 5

**FUNDAMENTAL OF MUSIC:** Tempo

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

**CLASSROOM ACTIVITY #1:** Experience Tempo

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.

Objective: Students will use the rhythmic chant “Mix a Pancake” to understand tempo and tempo changes.

Materials: A copy of “Mix a Pancake”

Process:
1. Teacher asks the students “who enjoys eating pancakes for breakfast?” Teacher then says “I love eating pancakes for breakfast, and I want to tell you a story about how my Mom made me pancakes when I was your age.”
2. Teacher begins by teaching the students the chant “Mix a Pancake” while using hand motions to tell the story. Students will then repeat the chant back to the teacher.
3. The teacher then tells a story about how one day her/ his Mom was making pancakes for breakfast and she added too much flour. This made the pancake batter very thick, and when my Mom stirred the batter it sounded like this... (Say the mix a pancake chant with a slow tempo.) Have students repeat.
4. Next, tell students that the following day your Mom tried making pancakes again. On this day she added too much water to the batter, and when she stirred the batter it sounded like this... (Say the mix a pancake chant with a fast tempo.) Have students repeat.
5. Finally, tell students that on the third day your Mom made pancakes once more and added just the right amount of flour and just the right amount of water, and when she stirred the pancakes it sounded like this... (Say chant with original steady tempo). Have students repeat.
6. After the teacher has demonstrated “Mix a Pancake” and told the students the story, write the word Tempo on the whiteboard and teach the students that the word Tempo means The Speed of Music - How fast or slow the music sounds.
7. Next ask the students, how did my “Mix a Pancake” chant and story demonstrate the word tempo? Lead students in conversation.

Mix a Pancake
CLASSROOM ACTIVITY #2: Tempo Four Corners

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

Objective: Students will use active listening skills to identify different tempos.

Materials: Tempo cards posted on the four corners of your classroom, examples of music with varying tempos

Game Rules: Students will begin by standing in the middle of the music room. When the teacher plays a piece of music the students must move safely to the tempo corner that they think best describes the piece. The students who go to the wrong corner are out and must have a seat while the rest of the class continues to play another round. Play as many rounds as you see fit.

Process:
2. Next, point out to students where the terms are located in the four corners of the room, and go over the game rules.
3. Play game!

Examples of Pieces Used to Play this Game:
1. Beethoven – Piano Sonata No. 14, Presto Agitato (Presto)
2. Bach – Double Violin Concerto in D minor 2nd movement, Largo (Largo)
3. Meghan Trainor – “Me Too” (Allegro)
4. Rimsky-Korsakov – Flight of the Bumblebee (Presto)
5. Bach – “Jesu, Joy of Man’s Desiring” (Andante)
6. Mozart – Eine Kleine Nachtmusik (Allegro)
7. ACDC – “Thunderstruck” (Presto)
8. Bill Withers – “Lean on Me” (Andante)
9. Beethoven – Moonlight Sonata (Largo)
CLASSROOM ACTIVITY #3: Tempo Expressed Through Movement

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: Students will experience tempo through movement.

Materials: Charlie Chaplin YouTube Skit to Hungarian Dance No. 5, Just Dance YouTube Hungarian Dance No. 5 Video, and The North Carolina Symphony CD.

Process:
1. Introduce the Hungarian Dance No. 5 by showing the students a skit by the famous comedian Charlie Chaplin. Tell the students to listen for the tempo changes in the music and to observe how Chaplin’s movements/actions change with the music. https://www.youtube.com/watch?v=gBV3-Omz-Gw
2. Lead the class in a short discussion about how Chaplin’s movements changed with the tempo of the music.
3. Tell the students that now we are going to move to Hungarian Dance No. 5. Have the students spread out in the music room. Play the YouTube just dance video and have the students dance along with the tempo changes. Repeat this activity as many times as desired. https://www.youtube.com/watch?v=6GA80HvVan0
4. Lead the class in a short discussion about how the movements in the just dance video changed with the tempo of the music.

CLASSROOM ACTIVITY #4: Bim Bum Tempo Game

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.

Objective: Students will use the song and hand game “Bim Bum” to demonstrate tempo changes.

Materials: Bim Bum Song Sheet

Process:
1. Teach the students the song “Bim Bum”.
2. Add the following movements: Snap on Bim, Clap on Bum, and Pat on Biddy.
3. After students have practiced singing and adding the movements, turn the song into a teacher verses class tempo game.

Game Rules: First round sing “Bim Bum” with hand motions at a Largo tempo. A student is out of the game if they do not perform the correct motions with the corresponding word. Play several rounds. The tempo will increase every round. At the end of the game who is the last person standing? Is it a student or the teacher? Have fun!
Aaron Copland was the son of Jewish immigrants from Poland and Lithuania who came to America in search of a better life. Copland learned to play the piano at a relatively young age and regularly attended orchestra performances in New York City. Although this experience inspired him to pursue a career in music, he wanted to learn more in Europe before beginning his life as a composer. When he turned 20, Copland moved to Paris 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 pop he had grown up with on the streets of New York City. Although Copland’s earlier music was often far too complex for audiences to appreciate, he 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.*

### Fun Facts about Copland

- 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 the course of his career, Copland received over 30 honorary degrees.
- Copland heard his first symphony concert in Brooklyn, 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.
- The year 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*.
- Only four years before his death, he was awarded both the Congressional Gold Medal and the National Medal of Arts.

### Featured Work: Variations on a Shaker Hymn

Copland’s “Variations on a Shaker Hymn” is a small part of the orchestral suite *Appalachian Spring*. It was originally a ballet written for Martha Graham. The ballet takes place in rural Pennsylvania in the 1830’s and tells the story of a young couple getting married. There are five variations on a Shaker Hymn, and together they portray a serene scene of a young rural couple going about their daily lives.
**STUDENT INTRODUCTION** to Variations on a Shaker Hymn

**FUNDAMENTAL OF MUSIC: Form**

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?

**CLASSROOM ACTIVITY #1: Experience Melody**

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 through voice simple pitch notation in the treble clef in major keys
5.ML.1.1 - Illustrate independence and accuracy while singing and playing instruments within a group or ensemble

Objectives: Students will learn the melody/main theme of the Shaker hymn “Simple Gifts” through singing and playing an instrumental accompaniment.

**Materials:** “Simple Gifts” Storybird PDF and “Simple Gifts” Orff Arrangement
If you would like to create your own Storybird about Simple Gifts, visit - https://storybird.com

**Process:**
1. Begin the lesson by reading to the students the “Simple Gifts” Storybird. By reading this story, students will learn some background knowledge on The Shakers.
2. Pass out sheet music to “Simple Gifts” and teach the students the melody by listen/repeat.
3. After students know the melody, teach the Orff instrument accompaniment.
   - Begin by teaching the clap musical line “ti ti ta” on the woodblock or other rhythm instruments of your choice.
   - Next, teach the xylophone and metallophone ostinatos. I like dividing these instruments into two groups (one group for the F chord and one group for the C chord.) When I am conducting, I face the F chord group when it is their turn and then the C chord group when it is their turn.
   - Finally, add a few students on finger symbols every time we sing the word gift.
4. Perform song with instrumental accompaniment and have fun!

**CLASSROOM ACTIVITY #2: Experience Form**

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:** Students will learn the instruments that play during the five theme variations by following the listening map and moving to the music.

**Materials:** Listening Map, North Carolina Symphony CD, Colored Scarves, Boas, and Parachutes

**Process:**
1. Project the listening map on a screen or pass out copies of the map to each student.
2. Next tell the students that we are going to listen to Aaron Copland’s Variations on a Shaker Hymn.
3. Have the students follow along on the listening map to see what instrument plays the melody during each variation.
4. After students have listened, ask “What instrument group played the loudest?” and “What instrument group played the softest?”
5. Next divide students into four groups for the first four variations.
6. Pass out green scarves to the clarinets, blue scarves to the oboe and purple scarves to the bassoons. Pass out boas to the strings and parachutes to the brass.
7. Have the students move their props when they hear their instrument’s variation. During variation five when the entire orchestra is playing the melody, all props must be moving. (Make sure that your students are listening to the music and moving their props in a musical way).
CLASSROOM ACTIVITY #3: Give Simple Gifts

North Carolina Essential Standards in Music:
4.CR.1.2 - Understand the relationships between music and concepts from other areas

Objective: Students will reflect on the simplicity of the Shaker people and the song “Simple Gifts.” Students will write down a simple but meaningful gift that they could give to a friend, family member, or teacher.

Materials: Giving Simple Gifts Writing Prompt and pencils.

Process:
1. Say to the students, “After we have studied the song “Simple Gifts,” what do you think the meaning is behind the song?” Lead class in short discussion. This may be a good time to also review the Simple Gifts Storybird to talk about the simplicity of the shaker people.
2. After discussion on the meaning of “Simple Gifts,” say to the students, “the best gifts in life don’t have to be expensive and big gifts. Can you think of any examples of simple gifts that your parents, friends, or teachers would appreciate?” Write student responses on the white board.
4. Have the students complete the Giving Simple Gifts writing prompt by writing down a simple yet meaningful gift that they could give to a parent, friend, or teacher. (Examples: saying thank you, giving a hug, telling someone you love them, saying words of affirmation…)
5. After students have completed writing prompts post their responses on a holiday bulletin board about Simple Gifts.

Simple Gifts

Name __________________________
EXTENSION ACTIVITY: Appalachian Spring the Ballet

North Carolina Essential Standards in Music:
4.CR.1.2 - Understand the relationships between music and concepts from other areas

Objective: Students will watch a clip of the Variations on a Shaker Hymn portion of the ballet to help better understand the culture of the shaker people.

Materials: YouTube Variations on a Shaker Hymn ballet clip https://www.youtube.com/watch?v=91y-NEdTj-g

Process:
1. Tell students that Variations on a Shaker Hymn comes from a larger piece of work called Appalachian Spring. Copland wrote the music for Appalachian Spring to go with a ballet by choreographer Martha Graham. The ballet takes place in Pennsylvania in 1914 and tells the story of a spring celebration by the American Pioneers. When Variations on a Shaker Theme is introduced in the ballet, a farmer and his wife are telling a story about their daily life as a married couple.
2. Watch YouTube Ballet Clip.
3. Have a short discussion with students about some of the daily activities of the farmer and his wife that the dancers portrayed in the ballet.

TERRY MIZESKO

BORN: September 21, 1954, Morehead City, NC

BIOGRAPHY (in Student Book)
A multi-talented musician, Terry Mizesko played bass trombone with the North Carolina Symphony from 1971-2017. Mizesko is a native of Morehead City, North Carolina and a graduate of East Carolina University. There he studied composition and trombone with Gregory Kosteck and Eugene Narmour. Mizesko has conducted the North Carolina Chamber Players, the Governor’s School Wind Ensemble, the Raleigh Youth Symphony and the Duke University Wind Symphony. He also appeared as guest conductor with the Charlotte Symphony in education concerts. Mizesko taught trombone for more than 20 years at several area schools including Duke University, UNC-Chapel Hill and St. Augustine’s College. He now devotes much of his time to composition and his family.

FUN FACTS ABOUT MIZESKO (in Student Book)
- Mizesko’s two children are his inspiration for writing music for kids.
- He enjoys minor league baseball, especially the Durham Bulls and Carolina Mudcats.
- He’s played with every music director the North Carolina Symphony has ever had, with the exception of its founder.
- The North Carolina Symphony has performed Mizesko’s compositions and orchestrations for the last several seasons in classical, pops, and education concerts throughout the state.

MIZESKO’S LIFE:
- Mizesko was the North Carolina Symphony’s bass trombone player for 46 years!
- “The Longleaf Pine” was originally a toast written by Raleigh resident Leonora Martin. Thirty years later, Mary Burke Kerr, a resident of Clinton, added three additional verses and set it to music. In 1957, this song became the Official Toast of the State of North Carolina. In 2003, Phillip Fisher composed new music for this toast and called the song “The Longleaf Pine.” The same year, The North Carolina Symphony selected this song as one of the featured pieces for their education concert series. Students, accompanied by the symphony, performed “The Longleaf Pine” across the state of North Carolina.

FEATURED WORK: “The Longleaf Pine”

“The Longleaf Pine” was originally a toast written by Raleigh resident Leonora Martin. Thirty years later, Mary Burke Kerr, a resident of Clinton, added three additional verses and set it to music. In 1957, this song became the Official Toast of the State of North Carolina. In 2003, Phillip Fisher composed new music for this toast and called the song “The Longleaf Pine.” The same year, The North Carolina Symphony selected this song as one of the featured pieces for their education concert series. Students, accompanied by the symphony, performed “The Longleaf Pine” across the state of North Carolina.
STUDENT INTRODUCTION to “The Longleaf Pine”

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 can share the melody to make it even more pronounced.

CLASSROOM ACTIVITY #1: North Carolina Ostinati

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.ML.3.2 - Create compositions and arrangements using a variety of traditional and non-traditional sound sources.
4.CR.1.2 - Understand the relationships between music and concepts from other areas.

Objective: Students will sing “The Longleaf Pine” with expression and create original ostinati based on North Carolina symbols and features.

Materials: North Carolina Symphony Student Workbooks, access to the internet or books about North Carolina

Process:
1. Teach the students the melody and lyrics for the song, and practice until they can sing it confidently.
2. Make a list of vocabulary words that they do not know and present the definitions. Particularly, make sure they know what southern moss, jessamine, Galax, rhododendrons, and Mount Mitchell are (plants and landmarks found in North Carolina.)
3. The history of the lyrics of “The Longleaf Pine,” the official toast of North Carolina, can be found here: http://www.ncpedia.org/symbols/toast
4. In groups, students look up other North Carolina symbols and features either using books or http://www.ncpedia.org.
5. Using their favorite words, students create a 16-beat ostinato. Have them add body percussion to their vocal ostinato. Alternatively, to save time you could choose a list of words for them to use.
Example:

6. Let the class choose several ostinat to perform along with the song. Split the class into enough groups to cover the ostinato and the original song. Perform the piece as an ensemble, recording them so they can analyze their performance later.
7. Extension: Add non-pitched percussion to the ostinato and play the melody on pitched instruments.

CLASSROOM ACTIVITY #2: Playing with the North Carolina Symphony!

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.2.2 - Interpret through voice and/or instruments simple pitch notation in the treble clef in major keys.
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.

Objective: Students will interpret simple pitch notation in the treble clef on the recorder or other pitched instruments to play along with the North Carolina Symphony.

Materials: North Carolina Symphony Student Workbooks, soprano recorder or other pitched instruments

Process:
1. Review letter names and fingering on the staff for the first 8 bars of “The Longleaf Pine” in the key of C. Review chords and fingerings on chordal instruments.
2. Play through the verses several times until the students are comfortable playing the melody or chorus.

The Longleaf Pine
Arr. Terry Mizesko

Soprano Recorder

Here’s to the land of the long leaf pine, The summer land where the sun doth shine where the weak grow strong and the strong grow great Here’s to the Old North State

2. Play through the verses several times until the students are comfortable playing the melody or chorus.
The Longleaf Pine
An Anthem for the State of North Carolina
Melody by Philip T. Fisher
Arranged and orchestrated by Terry Mizesko

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Soprano

Andante Maestoso

Here’s to the land of the long-leaf pine, The summer land where the sun doth shine where the weak grow strong and the strong grow great Here’s to the old North State! Here’s to the land of Maidens fair— Where friends are true and cold hearts rare, Where southern moss and jessamine fair, beneath the pines—of the Old North State! Where gâ-lax grows, rho-do-den-drons glows and eagles fly— in the land of the sky Where sours mount Mitch-ell’s sum-mit great, “Down Home,” the Old North State! The near land, the dear land what-ev-er fate, The bless’d land, the best-land the Old North State!

LEONARD BERNSTEIN

BORN: August 25, 1918, Lawrence, MA
DIED: October 14, 1990, New York City, NY

BIOGRAPHY (in Student Book)

Leonard Bernstein (“stein” rhymes with “fine”) was an accomplished 20th century composer, pianist, conductor, author, lecturer, teacher, and arranger. He was born in Lawrenceville, Massachusetts, but raised in Boston by parents who were not musical. He graduated from high school with honors in 1935 and enrolled as a business major at Harvard. Since he didn’t want to follow his father into the business family, he moved to New York City after graduating and tried to make a living as a musician. Bernstein quickly became discouraged in New York, but a friend helped him get a scholarship to the Curtis Institute of Music in Philadelphia. It was at Curtis where his skill as a conductor became evident to his teachers and peers. In 1943, when he was 25 years old, he took over a performance of the New York Philharmonic when the conductor became ill. There was no time for rehearsal, but Bernstein knew the difficult music so well that he conducted from memory and became an overnight sensation. In the next year he was in demand all over the world, conducting over 100 performances. He also became a famous composer of symphonies, ballets, concertos, and even Broadway musicals (including West Side Story and Candide).

FUN FACTS ABOUT BERNSTEIN (in Student Book)

- Bernstein’s father wanted him to go into the family business of selling barber and beauty shop supplies.
- Bernstein was elected to the American Academy of Arts and Letters, received a Kennedy Center Honor, a Grammy Award for Lifetime Achievement, nine other Grammys, two Tonys and eleven Emmys.
- Bernstein was a composer, conductor, pianist, music educator, and activist.
- Known affectionately as Lenny.
- Greatly influenced by his Jewish upbringing.
- Enjoyed diverse genres including classical, jazz, rock, folk, and religious music.
- Studied at Harvard University, Curtis Institute of Music, and the Berkshire Music Center in Tanglewood.
- Appeared as guest conductor with orchestras all over the world.
- Taught at Tanglewood and at Brandeis University, and gave numerous lectures.
- Televised “Young People’s Concerts with the New York Philharmonic” beginning in 1958 for 14 seasons.
- Married Chilean actress and pianist Felicia Montealegre and had three children.
- Advocated for world peace. Conducted concerts on both sides of the Berlin Wall during its dismantling. Supported Amnesty International and organized concerts to benefit AIDS research.

BERNSTEIN’S LIFE:

- Known as a composer, conductor, pianist, music educator, and activist.
- Known affectionately as Lenny.
- Greatly influenced by his Jewish upbringing.
- Enjoyed diverse genres including classical, jazz, rock, folk, and religious music.
- Studied at Harvard University, Curtis Institute of Music, and the Berkshire Music Center in Tanglewood.
- Appeared as guest conductor with orchestras all over the world.
FEATURED WORK: Overture to Candide

Candide is a comic operetta based on the book by Voltaire (1759). The libretto for the operetta was originally written by Lillian Hellman and later revised by Hugh Wheeler. Bernstein composed the music. Lyrics were written by Richard Wilbur, John Latouche, Dorothy Parker, Stephen Sondheim, Hellman, and Bernstein. The 1956 production of the show ran for 73 performances. In 1973, after rewrites, it was revived, ran for 740 performances and received four Tony Awards. In 2005, PBS’s Great Performances aired a “semistaged” version performed by the New York Philharmonic and starring Broadway stars Kristin Chenoweth and Patti LuPone.

The Overture premiered under Bernstein’s direction of the New York Philharmonic on January 26, 1957. The Overture begins with a fanfare. The triplet rhythm in the transition comes from “The Best of All Possible Worlds.” The rest of the piece is made up of four distinct themes. The main theme is original to the Overture. The second theme comes from the battle scene in Act I. The third theme is the main melody from “Oh, Happy Day.” The fourth theme comes from the coloratura section of “Glitter and Be Gay.” The Overture was used as the theme song for the 1970s Dick Cavett Show.

Brief Plot Synopsis:

The satire begins in 1759 in Westphalia, Germany at the castle of Baron Thunder-Ten-Tronck where Dr. Pangloss teaches his students “all is for the best in this best of all possible worlds”. His four students are Cunegonde and Maximillian, the Baron’s daughter and son, Paquette, a servant girl, and the hero Candide, the Baron’s nephew. When the Baron and Maximillian discover that Candide and Cunegonde have fallen in love, they send Candide away. Candide is forced into the Bulgarian Army which attacks the castle and kills most of the inhabitants except for Cunegonde who is taken away by the soldiers. Eventually she is taken to Paris, France, and becomes mistress to two rich men: Don Issachar, and a Grand Inquisitor of the Spanish Inquisition. Candide and Dr. Pangloss travel to Lisbon, Portugal, where they are put on trial by the Spanish Inquisition for heresy. Pangloss is seemingly killed, and Candide is whipped. An old woman rescues Candide and brings him to Cunegonde. This angers the two men, and Candide ends up killing them both. The two lovers and the old woman flee. First they travel to Cadiz, Spain, and then to Colombia. They find Maximilian and Paquette who have been sold into slavery. They escape and find refuge with the priests in a monastery. Candide, Cunegonde, and the old woman leave on a ship that is attacked by pirates, who kidnap the women. Candide finds his way to Montevideo, Uruguay, where he again runs into Maximilian and Paquette. When Maximilian finds out what has happened to his sister, he runs after Candide and a statue falls on him. Candide and Paquette wander to El Dorado where they find enough gold to continue voyaging to Constantinople, Turkey, to sell her into slavery. After their boat sinks, they spend a brief time on an island, are rescued, and come to Constantinople. There they find Cunegonde working as a dancing girl and buy her freedom. They find that Maximillian has survived the statue accident and has become a slave, and they buy his freedom as well. In addition, they find that Dr. Pangloss has also survived. They ask their teacher for advice, and he tells them, “only work makes life endurable.” The teachers and his four students decide to work on a farm together.

STUDENT INTRODUCTION to Bernstein’s Overture to Candide

FUNDAMENTAL OF MUSIC: All Elements/Finales

Listen for all elements of music, including tempo, rhythm, dynamics, form, texture, and melody.

CLASSROOM ACTIVITY #1: Watch His EYES

North Carolina Essential Standards in Music:

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

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

Objective: Students will understand and distinguish the cues given by a conductor and appreciate Leonard Bernstein as a unique composer/conductor/musician.

Materials: Bernstein PowerPoint lesson

Process:


2. Activity: After watching the two videos, complete the Venn diagram. Students might notice the photography is black and white in the first, color in the second.

CLASSROOM ACTIVITY #2: Wake Up! Get Ready For School, Opera!

North Carolina Essential Standards in Music:

5.ML.3.1 - Use improvisation to create short songs and instrumental pieces, using a variety of sound sources, including traditional and non-traditional sounds, body sounds, and sounds produced by electronic means.

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 beamed eighth notes in duple, triple, and common time and which are arranged using a variety of sound sources.

Objective: Students will create short sentences about a morning routine and compose music, including rhythms, on staff paper.

Materials: Paper, pencil, staff paper, keyboard with sound effects

Process:

1. Begin with an example of your own Wake Up! Get Ready for School, Opera!

   i. I wake up Monday Morning; I hear my alarm; it’s getting louder; it’s getting louder; it’s getting louder; it’s getting louder; louder, louder!

   ii. Process: Students are assigned with a partner, and will use sound sources to create music through rhythm and melody.
I hit the snooze, I think I’ll close my eyes for a minute, but then before I know it, there it goes again so loud!
(louder, louder, louder, loud)
So I get up and brush my hair, put on my clothes and walk downstairs.
I eat a bowl of cereal and then I go and brush my teeth.
I walk the dog, I get my books, I climb aboard the bus and find my seat!
The ride to school is oh so sweet, I’m in my seat, it’s oh so sweet, seat, sweet, seat, sweet!

2. Have students create their own operas.

The following websites are helpful when planning for music class! Some include fun lessons to do with kids on
the computer; some have great ideas of music games, and others have examples of students performing!
http://dictionary.onmusic.org/
http://classicsforkids.com/
https://www.mydso.com/dso-kids
https://nyphil.org/
http://www.nyphilkids.org/

FREQUENTLY ASKED QUESTIONS

1. What is the Additional Resources Google Drive and how do I access it?
The Additional Resources Google Drive allows 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 printable PDF handouts of the maps
and charts in the book. The link to the drive can be found on the NCS webpage under Education Workshop or at

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, 2017. 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 does not work?
If your username and password is not working, 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 available
at www.ncsymphony.org/education.

5. How can I get more involved with the NCS?
If you are interested in becoming more involved with the North Carolina Symphony, visit www.ncsymphony.org/
voluteer 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 52 ) 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.
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?

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.
The following activity is intended to be a tool for teachers to use with students when discussing proper performance etiquette. Completion of this form 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 laminating 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 following template:

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!

CLASS PERIOD:

1. When students enter your classroom, have them sit on the floor rather than sitting on the seats. Start class by having them share some of the things they expect to see on their trip. (i.e.: Comfortable chairs, musicians, a music stand, balcony, a conductor, etc.) Let them know that the concert they will be seeing is a bit shorter than most concerts, therefore, some items will be somewhat different.

2. Explain what an usher’s job is and choose three people to be the ushers for this concert.

3. Share what a program would list and what they might be able to determine by looking at it.

4. Hand the three chosen ushers a stack of programs.

5. Ask the students what they usually will need to get in the door of a symphony hall. Show the students their tickets and explain that the ushers will be ripping off the bottom part of the ticket and giving the students back the larger portion. Then they will be showing each student to their seat.

6. Share with them that there is typically an intermission offered, but there will not be one for our actual concert. They can have a 1-2 minute intermission during class to walk around before they must return to their seats.

7. Once each student is seated, remind them of the expectations of being an audience member. Students can share some ideas of things to keep their minds busy while they are listening to the concert.

8. Explain that they will hear the instruments tuning up and the first violinist or the first oboist will play the pitch “A” to start the tuning process.

9. Share two to three minutes of each piece and remind students to applaud after each piece. Make mention that they should wait until the conductor puts down his hands before they clap during the concert.

10. Ask a question about each piece upon completion. For example, what instruments did you hear? Where did your imagination take you during this piece? What do you remember from when we discussed this piece in class?

11. At the conclusion of class, ask students if they would like to keep their part of the ticket. If not, it can be recycled.
TEACHER CHECKLIST

LET’S GO TO THE NORTH CAROLINA SYMPHONY!

- Register for the awesome teacher workshop and order any materials that you need (available under Education on the NCS webpage).
- As soon as you learn the date(s) that you will be attending the NC 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 NC Symphony in preparation for their visit. In addition to the field trip details, include the concert program and NC 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 NC Symphony Teacher Workbook, student booklet, CD, the NC Symphony website: www.ncsymphony.org/education, 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 teachers to collect the permission slips.
- 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 the trip, be sure to review concert etiquette activity (on 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:

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 if the orchestra currently owns the piece and has the right instruments to perform it.

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.

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.

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:** When pieces on a program 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, or its form

**Interpretation:** Based on the understanding of the composer and the particular piece, the conductor will decide on tempos and dynamics to best represent the composer’s ideas

**Dynamic:** How loud or soft the music is played

**Tempo:** How fast or slow the beat goes

**Meter:** How the music is divided into groups of notes

**Orchestral Scores:** When the conductor looks at an orchestral score, along the left side of the first page, there are the 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>clarinetto basso</td>
</tr>
<tr>
<td>bassoon</td>
<td>basson</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>trombone</td>
<td>trombone</td>
<td>Posaune</td>
<td>trombone</td>
</tr>
<tr>
<td>bass trombone</td>
<td>basse-trombone</td>
<td>Bass Posaune</td>
<td>trombono basso</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>
</tr>
<tr>
<td>euphonium</td>
<td>euphonium</td>
<td>Euphonium</td>
<td>eufonio</td>
</tr>
<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>Violoncello; Cello</td>
<td>violoncello</td>
</tr>
<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>drum</td>
<td>grosse caisse</td>
<td>Grosse Trommel</td>
<td>cassa; grancassa</td>
</tr>
<tr>
<td>snare drum</td>
<td>tambour</td>
<td>Trommel</td>
<td>tamburo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leinentrommel</td>
<td>tamburo rullante; tamburo militare</td>
</tr>
</tbody>
</table>

**Seating Chart**

- **Sections**
  - Percussion
  - Brass
  - Woodwind
  - String

**Instruments in Different Languages**

- **English**
  - flute
  - oboe
  - clarinet
  - bass clarinet
  - bassoon
  - English horn
  - horn
  - trumpet
  - trombone
  - bass trombone
  - tuba
  - baritone
  - euphonium
  - violin
  - viola
  - cello
  - bass; string bass
  - guitar
  - harp
  - piano
  - drum
  - snare drum
- **French**
  - grande flûte
  - hautbois
  - clarinette
  - clarinette basse
  - basson
  - cor anglais
  - cor
  - trompette
  - trombone
  - basse-trombone
  - tuba
  - baryton; bariton
  - euphonium
  - violon
  - alto
  - violoncelle
  - contrebasse
  - guitare
  - harpe
  - piano
  - grosse caisse
  - tambour
  - caisse claire
- **German**
  - Flöte; Querflöte
  - Oboe
  - Klarinette
  - Bassklarinette
  - Fagott
  - Englischhorn
  - Horn
  - Trompete
  - Posaune
  - Bass Posaune
  - Tuba
  - Bariton
  - Euphonium
  - Violine; Geige
  - Viola; Viole; Bratsche
  - Violoncello; Cello
  - Kontrabass
  - Gitarre
  - Harfe
  - Klavier
  - Grosse Trommel
  - Trommel
  - Leinentrommel
- **Italian**
  - flauto
  - oboe
  - clarinetto
  - clarinetto basso
  - fagotto
  - corno inglese
  - corno
  - tromba
  - trombone
  - trombono basso
  - tuba
  - baritono
  - eufonio
  - violino
  - viola
  - violoncello
  - contrabasso
  - chitarra
  - arpa
  - piano forte
  - cassa; grancassa
  - tamburo
  - tamburo rullante; tamburo militare
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. There is also a recording librarian who makes sure every piece of music that is performed is recorded and cataloged for future use.

Soups and snacks also take some time to get the right menu. There are other musicians in disguise who do extra jobs. One of them is the chef who prepares the meals for the musicians. These meals are prepared by a team of chefs who work long hours to prepare delicious food for the musicians.

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.


Bernstein:


“Variations on a Shaker Theme” ballet by Martha Graham published on YouTube in 2010. <https://www.youtube.com/watch?v=6GA80HrVan0>

Copland:
“Simple Gifts Orff Arrangement by Sarah Kronenwetter made on <https://storybird.com>

“Hungarian Dance No. 5 from Just Dance 3 published on YouTube in 2015. <https://www.youtube.com/watch?v=6GA80HrVan0>

“Variations on a Shaker Theme” ballet by Martha Graham published on YouTube in 2010. <https://www.youtube.com/watch?v=91y-NEdTj-g>

Mizesko: