

NORTH CAROLINA
SYMPHONY

Grant Llewellyn, *Music Director*

*What Makes
Music,*
MUSIC?

TEACHER HANDBOOK 2019/20

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Web page links used in the lesson plans (printed in bold) can be accessed directly through the online version of this document at **ncsymphony.org/workshopmaterials**.

Dear Teachers and Educators,

Welcome to the 2019/20 North Carolina Symphony Teacher Handbook! As the new school year approaches, the North Carolina Symphony is proud to introduce the programming for our 2019/20 Education Concerts, accompanied by this curriculum-aligned Teacher Handbook. Thank you to the authors of this year's materials—Linda Barber, Lauren Hollers, Phil Merritt, Melissa Porackzy, and Sarah Tomlinson—who contributed countless hours of their time and expertise in order to ensure that this handbook is a valuable resource to teachers statewide.

As always, with this year's concert program, the North Carolina Symphony strives to support your important work as music educators, bringing the fundamentals of music to life in a fun and interactive concert. This live orchestral experience—for most students, their first!—is an invaluable step toward a lifelong love of music. This year, works by Glinka, Gershwin, and Borodin, among others, will help teach your students “What Makes Music... Music?” In alignment with the North Carolina Essential Standards set by the North Carolina Department of Public Instruction, the resources in the following pages have been crafted to introduce the concepts of dynamics, tempo, texture, form, melody, and rhythm through these musical works.

Leading the most extensive music education program of any symphony orchestra, the North Carolina Symphony is honored to educate, engage, and inspire students who will one day become 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. Our (fun!) evaluation is on page 60; please have your students fill it out, and either mail or scan/ email it back so that we can continue to improve our programs and meet the needs of you and your students.

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

Sincerely,



Jason Spencer
Director of Education

Contact the North Carolina Symphony Education Department

North Carolina Symphony
STATE HEADQUARTERS
3700 Glenwood Ave., Suite 130
Raleigh, NC 27612
919.789.5461 Office
education@ncsymphony.org

Recordings of the Education Concert Program

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

Information about the 2019/20 Education Concert Program

Teacher Workshop

The best way to prepare for your concert is to attend the Teacher Workshop each August. This six-hour workshop features presentations by the authors of the student and teacher handbooks. There you will see each activity and lesson plan from the books presented by the authors, their students, and other participating educators. For your registration fee of \$30.00, you will receive a copy of both handbooks, a CD of the concert program, and printouts of all PowerPoint presentations—as well as 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 receive a certificate that you can use to obtain 0.5 CEU credit from your district. This year's workshop takes place on **Tuesday, August 13, 2019, from 9am–3pm at Meymandi Concert Hall in Raleigh, NC.**

If you are unable to attend the workshop in August, you can view it online. The North Carolina Symphony Teacher Workshop will be made available on video through 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. The cost of registration is just \$30.00. You can access these resources anytime throughout the school year.

“De colores”

At your concert, the conductor will ask everyone to stand and sing “De colores” with the orchestra. The conductor 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 choose to bring the lyrics, please be sure students take with them all materials they bring into the auditorium as a courtesy to our venues' clean-up crews.

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

Playing on Recorders

Playing the song “De colores” on recorders is an opportunity we extend to all school groups that attend and is completely optional. If you are planning to have a student group perform on instruments (recorders or other wind/string instruments), here are a few things to know:

- North Carolina Symphony education staff members need to know that you plan to perform before your concert. Please contact our education department at education@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.
- We may have too many individual groups performing on instruments at one concert, in which case you may be asked to perform with another school.
- Any groups performing on recorders will do so before the full orchestra plays “De colores.”
- This opportunity is open to other instruments such as violins, Orff instruments, Boomwhackers, etc.
- Please remind your students, whether they are performing or not, to be courteous and respectful of other students' performances at their concert.

Education Program Overview

Programs for preschool students and teachers

MUSIC DISCOVERY: the North Carolina Symphony's Music Discovery program, a part of PNC's Grow Up Great initiative, combines music and storytelling for our youngest audiences. NCS musicians travel to libraries, museums, community centers, and Head Start classrooms across the state to share favorite storybooks and introduce children to their instruments.

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.

TEACHER WORKSHOP: an annual teacher training workshop in Raleigh, with supplemental classroom resources for teachers available 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 Teacher 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 booking. Our musicians teach the elements of music and listening through this interactive program. Performances can be adapted for grade levels K-12.

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.

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.

Programs for middle school, 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 classical 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. Yo-Yo Ma, cello; Caroline Shaw, composer; Zuill Bailey, cello; Michelle Cann, piano; Catrin Finch, harp; and Johannes Moser, cello, have 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. When possible, musicians meet with students during the break for a Q&A session.

Competitions and awards

MUSIC EDUCATOR AWARDS: awards and cash prizes 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 their peers and colleagues who write letters of support on their behalf.

KATHLEEN PRICE AND JOSEPH M. BRYAN YOUTH CONCERTO COMPETITION: an annual competition open to musicians between the ages of 10 and 21, in both junior and senior divisions, with a cash prize awarded to the first- and second-place winners in each division. The first-place winner of the senior division will be offered an opportunity to perform his or her concerto movement with the North Carolina Symphony in an upcoming season.

Community programs and education partnerships

OVATIONS: 30-minute recitals given by local young artists and chamber ensembles in advance of Classical Series concerts in Raleigh and Southern Pines.

For more information about the education programs of the North Carolina Symphony, please visit our website at ncsymphony.org/education, or contact our Education Department at education@ncsymphony.org.

NORTH CAROLINA SYMPHONY FAMILY FUN CONCERTS ACROSS THE STATE



RALEIGH
YOUNG PEOPLE'S SERIES

Three concerts for just \$52!*

HALLOWEEN SPOOKTACULAR

THE COMPOSER IS DEAD
BY NATHANIEL STOOKEY
WITH TEXT BY LEMONY SNICKET

FRI, OCT 25, 2019 | 7PM

MEYMANDI CONCERT HALL,
WOOLNER STAGE, RALEIGH

Wesley Schulz, conductor

Join us for this frightfully fun concert of spooky tunes, including Night on Bald Mountain and selections from Harry Potter movies and Ghostbusters. Arrive early for our costume contest!

Concert Sponsor: Wegmans



DANCE WITH THE SYMPHONY!

HAPPY FEET TO A LATIN BEAT

SAT, JAN 4, 2020 | 1PM* & 4PM

MEYMANDI CONCERT HALL,
WOOLNER STAGE, RALEIGH

Platypus Theatre

Jump to your feet and dance down the aisles to the rhythms of Latin America in this interactive show!

*Sensory-Friendly Performance

Concert Sponsor: Wegmans



FAIRY TALES & DRAGONS

SAT, APR 4, 2020 | 1PM & 4PM

Wesley Schulz, conductor
Triangle Youth Ballet

MEYMANDI CONCERT HALL,
WOOLNER STAGE, RALEIGH

Come dressed as your favorite fairy-tale character or dragon-trainer and enjoy music from tales such as Sleeping Beauty, Frozen, The Sorcerer's Apprentice, and How to Train your Dragon.

Concert Sponsor: Wegmans

SERIES SPONSOR WakeMed Children's

These concerts are made possible in part by The Drs. James and Mary Susan Fulghum Fund.



These concerts start at \$11!*

NEW BERN

HALLOWEEN SPOOKTACULAR

THE COMPOSER IS DEAD
BY NATHANIEL STOOKEY
WITH TEXT BY LEMONY SNICKET

FRI, OCT 25, 2019 | 7PM

TEMPLE CHURCH, NEW BERN

Wesley Schulz, conductor

Join us for this frightfully fun concert of spooky tunes, including Night on Bald Mountain and selections from Harry Potter movies and Ghostbusters. Arrive early for our costume contest!

*Prices do not include tax.

SOUTHERN PINES AND WILMINGTON

STAR WARS AND MORE!

TUES, MAY 26, 2020 | 8PM

LEE AUDITORIUM, SOUTHERN PINES

THUR, MAY 28, 2020 | 7:30PM

WILSON CENTER, WILMINGTON

Enjoy some of your favorite John Williams epic scores, including Star Wars, Jurassic Park, Raiders of the Lost Ark, and more—plus, a few surprises from the Golden Age of Hollywood and beyond!



ncsymphony.org | 877.627.6724

Author Biographies

Linda Barber, *McDeeds Creek Elementary School, Moore County Public School System, Southern Pines*

Originally from Massachusetts, Linda Barber received her bachelor's degree from Westfield State University and master's degree from the Hartt School – University of Hartford in Connecticut. Before becoming an elementary music teacher in North Carolina, she taught music history, music appreciation, and private clarinet lessons at surrounding colleges and institutions in Connecticut and Massachusetts. During the 2018/19 school year, she began the National Board Teacher Certification process for early and middle childhood music. This coming school year, she joins the staff of the new McDeeds Creek Elementary School in Moore County. In her free time, she enjoys walks with her husband and their pets, as well as traveling and visiting family in Massachusetts.

Lauren Hollers, *Willow Springs Elementary School, Wake County Public School System, Willow Springs*

Lauren Hollers is the music specialist and chorus director at Willow Springs Elementary School and has been teaching for seven years. She holds a degree from UNC-Greensboro in music education with a concentration in instrumental music. She originally intended to teach band and orchestra, but fell in love with elementary students. Her first three years of teaching were at a K-7 charter school in High Point, where she developed an orchestra program. In 2015, she moved to Cary and started teaching at Willow Springs Elementary School. Lauren's choruses are regular participants in All-County Chorus, the Raleigh Fine Arts Society's annual Choral Celebration, and the Fuquay-Varina Tree Lighting ceremony. In her free time, she enjoys playing board games with her husband and preparing for their first child in the fall.

Phil Merritt, *Holly Springs Elementary School, Wake County Public School System, Holly Springs*

Phil Merritt is the music specialist at the year-round Holly Springs Elementary School. A graduate of Campbell University with a bachelor's degree in music, he has taught K-5 music and elementary school band in Wake County for nearly 30 years. He completed American Orff-Schulwerk Association (AOSA) Level I with Margaret Campbelle-Holman and studied the Orff Curriculum at University of St. Thomas in Minnesota with Arvida Steen and Jay Broeker. He also studied Cuban popular music in Havana. He is a member of the Central Carolina Chapter of AOSA and has been a member of Latin jazz and salsa bands throughout North Carolina. He is currently a member of Jazziando, a six-piece Latin jazz band that performs frequently around the Triangle. Phil lives in Cary with his retired greyhound, Bouncer, and enjoys spending time with members of his "house divided" (one UNC-Chapel Hill grad and one undergrad at N.C. State University).

Melissa Poraczky, *Gray's Creek Elementary School, Cumberland County Schools, Hope Mills*

A native of Pennsylvania and current resident of Fayetteville, Melissa Poraczky has been teaching in North Carolina for more than 10 years with experience in preschool, middle, and high school. Currently, she teaches elementary students in Cumberland County. She teaches at two schools, Gray's Creek Elementary in Hope Mills and Alderman Road Elementary in Fayetteville. At Gray's Creek, she is chief editor of the yearbook and runs a GO FAR run club each year. While working on her renewal, she took and completed her Orff Level 1 training at Appalachian State over the summer session. She currently lives in Fayetteville with her dog Artemis and enjoys being outside. She is a current member of the AOSA and is working on bringing more Orff into her classroom.

Sarah Tomlinson, *PhD candidate, Musicology, UNC-Chapel Hill/Global Scholars Academy, Durham*

Sarah Tomlinson is currently a PhD candidate at UNC-Chapel Hill, writing a dissertation on how classical music and music history are represented to children and young people across the United States. As part of her research, she has taught music and music history to K-8 students at the Global Scholars Academy in Durham since 2017. Her historical studies of classical music programming for children led her to examining archival materials on Ruth Crawford's *Rissolty Rossolty* at the Library of Congress. Sarah received her bachelor's degree in music education from Michigan State University.

Want to become an author for the North Carolina Symphony Teacher Handbook? Contact us!

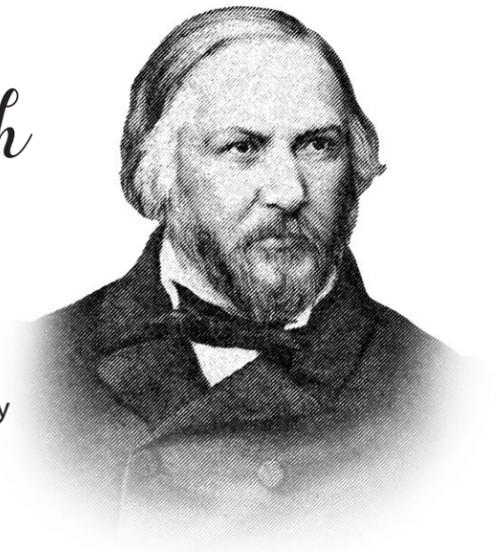
education@ncsymphony.org

Glinka

Mikhail Ivanovich

BORN: June 1, 1804, in Smolensk, Russia

DIED: February 15, 1857, in Berlin, Germany



Biography (in Student Book)

Glinka became interested in music at the age of 10, when he heard his uncle's orchestra perform. He later joined that orchestra and played violin and flute. He honed his skills by taking piano and voice lessons and went to music school at Saint Petersburg Imperial University (now Saint Petersburg State University). His musical journey took him to Spain, France, Italy, and Germany; he composed operas, songs, piano music, chamber music, and orchestral music throughout his career. The opera that first won him fame, *A Life for the Tsar* (later renamed *Ivan Susanin*), was produced in 1836. His second opera, *Ruslan and Ludmila*, was produced in 1842. Although he was not a prolific composer compared to his international contemporaries, he is believed to have influenced most later Russian music.

Fun Facts About Glinka (in Student Book)

- Glinka spoke six languages.
- He was the first famous Russian composer.
- There are three music schools in Russia named after Glinka.
- He was known to make friends very easily.

Glinka's Life

- Glinka was born into a wealthy and noble Russian family. When he was 13 years old, he went to school at St. Petersburg for music lessons and began to compose music. He also traveled to Italy and Germany, where he studied music.
- His music was heavily influenced by his travels and his home country, Russia. His first opera, *Ivan Susanin*, which was about Russian history, gave him wide recognition in his country.
- Glinka paved the way for other famous Russian composers after him including Sergei Rachmaninoff, Mily Balakirev, Alexander Borodin, and Nikolai Rimsky-Korsakov.

Featured Work: Overture to *Ruslan and Ludmila*

Ruslan and Ludmila was the second opera Glinka composed, first performed in 1842. It is based on a poem by Russian poet Alexander Pushkin. The opera is a fairytale about a bride, Ludmila, who was put under a spell and taken away from her groom. The groom, Ruslan, sets out to find and rescue her. On his journey, he meets a wizard, fights an evil sorcerer, and is faced with trickery and lies. The opera has been a mainstay of the Bolshoi Theatre in Moscow, having staged more than 700 performances in nine different productions. It was given its first staged performance in the United States by Sarah Caldwell's Opera Company of Boston in 1977.

Fundamental of Music: Introduction

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

CLASSROOM ACTIVITY #1: Composer Round Robin

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

3.CR.1.1 Exemplify how music is used by various groups for artistic expression.

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

OBJECTIVE: Explain how it helps to learn about a composer's life to better understand and appreciate his or her compositions.

MATERIALS:

- Six Mikhail Glinka story cards (make a copy and cut)
- Mikhail Glinka story cards (teacher copy)
- Whiteboard and marker to display team scores

PROCESS:

1. Create a sitting circle.
2. Randomly choose six students to read the story cards. Have those students read their story card to the class in the correct order. Tell the class that they must listen closely because they are going to play a game.
3. Collect the story cards and divide the class into two teams.
4. Each team shares as many facts as they can about Mikhail Glinka. Each fact equals one point for that team. The team with the most points wins.
5. At the end of the game, review the story cards again.
6. Ask these questions for open discussion:
 - “How does learning about a composer's life help us understand his music?”
 - “Do you know about the life of a singer, musician, or performer that you like?”
 - “Does it help you understand, relate to, and appreciate his or her music more?”

CLASSROOM ACTIVITY #2: Detective Work!

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

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

RL.3.3 Describe characters in a story and explain how their actions contribute to the sequence of events.

RI.3.2 Determine the main idea of a text; recount the key details, and explain how they support the main idea.

OBJECTIVE: Understand and explain the sequence of events in the story of the *Ruslan and Ludmila* opera.

MATERIALS:

- Recording of Overture to *Ruslan and Ludmila* (NCS 2019/20 Education Concert CD, track 1)
- Acts 1–5 Summary Cards (make copies and cut)
- Acts 1–5 Summary Cards (teacher copy)

PROCESS:

1. Review what an opera is and how it is like a story in a book that comes to life on stage through costumes, set design, and singing.
2. Explain that this opera is in five Acts. (like five chapters in a book).
3. With a partner or a group, try to put the “Act Summary Cards” in the correct order.
4. While students are completing this task, play the recording of the Overture to *Ruslan and Ludmila*. Students have until the end of the piece to complete the task. (~5 minutes)
5. As a class, review the sequence of events, review the main idea of the story and key details, and describe characters.

Mikhail Glinka Story Cards

1 Mikhail Glinka was born in Russia on June 1, 1804. He was born into a noble and wealthy Russian family. His grandmother raised him. She was very strict and overprotective.

2 He was first introduced to music around the age of 10, when he heard his uncle's orchestra perform and was in awe. He played the violin and flute in the orchestra and also took piano and voice lessons.

3 When Glinka was 13, he went to a school for noble families in Saint Petersburg. He learned many languages and continued to study music. He took piano lessons from the Irish pianist and composer John Field.

4 Glinka's father wanted him to have a career in the government, but Glinka was uninterested. Instead, he traveled to Italy and Germany to study more music. He loved going to see opera performances. He spent a lot of time in Italy and became friends with the composer Hector Berlioz.

5 Glinka was a kind person and was known to make friends very easily. Although he loved traveling, he missed his home in Russia. He felt the urge to compose music that reflected his country.

6 Glinka's music is influenced by his travels and his love for his country. He is known today as the “father of Russian classical music.” He composed two operas, piano music, songs for voice, and orchestral music.

ACTS 1–5 Summary Cards

<p>ACT 1</p>	<p>Ludmila and Ruslan are about to marry and there is a celebration and a feast. A poet named Bayan is singing a wedding song predicting bad luck for the newlyweds. After Ludmila’s father Svetozar (who is the Grand Prince of Kiev) gives his blessing, the wedding guests fall under a spell and the bride is captured. Svetozar promises that the man who can rescue her will marry her and have half of his kingdom. Ruslan sets out to try to find his bride. Two other men named Ratmir and Farlaf try to find her too. These men were Ludmila’s former suitors.</p>
<p>ACT 2</p>	<p>On his journey, Ruslan finds a cave where a wizard named Finn lives. The wizard tells him that an evil sorcerer named Chernomor has Ludmila. Ruslan is curious to know why Finn lives in a cave. He says that he fell in love with a girl named Naina. She rejected him and he decided to study magic to win her love. Naina was transformed into an ugly old woman. She had started to love Finn but he ran away because of how she looked and now she hates him. Farlaf finds Naina and she promises to help him find Ludmila. In the meantime, Ruslan finds a shield and a spear in an old battlefield. A giant face in the sky blows a storm and Ruslan spears it and takes a sword. This face tells Ruslan that he has an evil brother named Chernomor and asks Ruslan to use the sword to destroy Chernomor.</p>
<p>ACT 3</p>	<p>At Naina’s magical castle, beautiful maidens attract travelers passing by. They take Ratmir and Ruslan and they are distracted. The wizard Finn appears, snaps everyone out of this spell, and reminds them to rescue Ludmila. He promises a happy fate for Ruslan and Ludmila and also for Ratmir and a beautiful girl named Gorislava.</p>
<p>ACT 4</p>	<p>Chernomor receives a warning that Ruslan is coming to destroy him. He puts a magical sleeping spell on Ludmila. Ruslan finds Chernomor and chops off his beard, which is where his magic powers come from. Ludmila is still sleeping but is rescued by Ruslan. Ratmir, Gorislava, and Chernomor’s freed slaves set out to try to wake her.</p>
<p>ACT 5</p>	<p>Ruslan, Ratmir, Gorislava, and the freed slaves stop to camp for the night. During the night, Ludmila is captured again. Ruslan leaves to find her. Finn gives Ratmir a magic ring that will wake her when she returns to the kingdom. It turns out that it was Naina and Farlaf who took Ludmila and returned her to the kingdom to get their reward. Ludmila was still asleep and could not be woken up. Ruslan arrives, presents the magic ring to Ludmila, and she wakes up. Everyone celebrates the happy couple and their kingdom.</p>

CLASSROOM ACTIVITY #3: Textures and Instruments

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

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

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

OBJECTIVE: Identify the four orchestral families and describe the tempo, melodic contour, and dynamics by moving to the music.

MATERIALS:

- Recording of the Overture to *Ruslan and Ludmila* (NCS 2019/20 Education Concert CD, track 1)
- Scarves in four different colors

PROCESS:

1. Review the families of instruments in the orchestra.
2. Divide the class into four groups. Each group will represent one family in the orchestra.
3. Pass out scarves to each student in all groups. If possible, pass out red scarves to the strings, blue scarves to the brass, yellow scarves to the woodwinds, and green scarves to the percussion.
4. Explain to students that they need to listen for their instrument family and move to the music with their scarves when they hear their instruments.
5. OPTIONAL:* Before playing the Overture to *Ruslan and Ludmila*, practice identifying instrument families by playing a few examples of each instrument. *Record your class and show them the video of their performance.

Mozart

Wolfgang Amadeus

MOZART

BORN: January 27, 1756, in Salzburg, Austria

DIED: December 5, 1791, in Vienna, Austria



Biography (in Student Book)

Wolfgang Amadeus Mozart was a child prodigy and began learning how to play the piano when he was 4 years old. By age 5, Mozart was writing his own musical compositions. When he was 6, Mozart's father took the young prodigy and his older sister Maria Anna (nicknamed Nannerl) around Europe to play for courts, kings, and emperors. People were amazed by his talents and he grew up to become a famous composer and performer. He made lots of money from his compositions and performances. Unfortunately, he spent all his money on fancy clothes and parties and was so poor that his family couldn't afford a gravestone. To this day, the exact location of Mozart's grave is a mystery.

Fun Facts About Mozart (in Student Book)

- Mozart wrote his first opera at age 11.
- Mozart had many pets, including a canary, a starling, a dog, and a horse.
- On a trip to Rome in 1769, Mozart heard Allegri's *Miserere* in the Sistine Chapel and wrote it down from memory after only having heard it one time.
- In honor of Mozart's 250th birthday on January 27, 2006, all the church bells in Salzburg were rung simultaneously at the exact hour of his birth.

Mozart's Life

- Mozart composed more than 600 works, including 41 symphonies, 27 piano concertos, 5 violin concertos, 27 concert arias, 23 string quartets, 18 masses, and 22 operas.
- In the 1780s, Franz Joseph Haydn, another famous composer, told Mozart's father, "I tell you before God and as an honest man, your son is the greatest composer known to me by person and repute, he has taste and what is more, the greatest skill in composition."
- Mozart spent 14 years travelling away from home out of his 35 years. He traveled to courts in Vienna, Prague, Munich, Paris, and London.
- Mozart married Constanze Weber on August 4, 1782. They had two sons, Karl Thomas and Franz Xaver Wolfgang, who never married or had children.

Featured Work: Selection from Symphony No. 41 in C Major, "Jupiter," Movement IV. Molto allegro

In the summer of 1788, Mozart wrote his Symphony No. 41 in C Major in just 16 days! The symphony was nicknamed "Jupiter" after the ancient Roman god who was king of the sky and lightning. It was given this nickname because some have said that it was the greatest symphony ever written.

The last movement of Symphony No. 41 is composed of five different themes. At the very end of the movement, all five themes are playing at once. This part of the symphony is so complex that it is impossible for the human ear to hear everything going on. This took an incredible amount of skill, and Mozart was the only composer to have ever done this!

Sir George Grove wrote of this movement: "It is for the finale that Mozart has reserved all the resources of his science, and all the power, which no one seems to have possessed to the same degree as himself, of concealing that science, and making it the vehicle for music as pleasing as it is learned. Nowhere has he achieved more."

Fundamental of Music: Dynamics

Dynamics in music refers to the volume of the composition. The words are often written in Italian. Some of the most common are: *piano* (*p*), soft; *pianissimo* (*pp*), very soft; *mezzo-piano* (*mp*), moderately soft; *mezzo-forte* (*mf*), moderately loud; *forte* (*f*), loud; and *fortissimo* (*ff*), very loud.

CLASSROOM ACTIVITY #1: Scarf Movements!

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, and describing aural examples of music of various styles and cultures
- 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.

OBJECTIVE:

Students will create movements to correspond with the dynamic levels in the fourth movement of Mozart's Symphony No. 41 "Jupiter".

MATERIALS:

- Scarves or fabric
- Recording of Mozart's Symphony No. 41, Mvt. IV (NCS 2019/20 Education Concert CD, track 2)

PROCESS:

1. Introduce dynamics and dynamic appropriate movements by playing *forte* and *piano* on an instrument such as a piano or drum. Have the students make a large imaginary bubble with their hands for *forte* and a small imaginary bubble for *piano*.
2. Hand a scarf to every student.
3. Play the instrument again for *piano* and *forte*, now making big movements with a scarf for *forte* and small movements for *piano*. You can also see what happens when you play *mezzo-forte* and see if the students respond appropriately.
4. Tell the students that the loud sounds, we call *forte*, and the quiet sounds, we call *piano*.
5. Mozart loved to use dynamics in his music. Have the students move to Symphony No. 41 Mvt. IV using the appropriate motions for the dynamics.

CLASSROOM ACTIVITY #2: Pin Those Dynamics!

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 4.ML.2.3 Interpret standard symbols and traditional terms for dynamics, tempo, and articulation while performing music.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions, and describing aural examples of music of various styles and cultures
- 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.

OBJECTIVE:

Students will mark the appropriate dynamic-level on their dynamic chart while listening to Mozart's Symphony No. 41.

MATERIALS:

- Dynamic chart copies
- Clothespins or paper clips
- Recording of Mozart's Symphony No. 41, Mvt. IV (NCS 2019/20 Education Concert CD, track 2)

PROCESS:

1. Introduce basic dynamics by watching Music K8's *piano* and *forte* ([ncsymphony.org/dynamics-demo](https://www.ncsymphony.org/dynamics-demo))
2. Pass out the clothespins, and dynamic charts.
3. Have the students listen to the music and move their clothespin appropriately to the dynamics of the music.

Pin Those Dynamics Chart

<i>ff</i>
<i>f</i>
<i>mf</i>
<i>mp</i>
<i>p</i>
<i>pp</i>

CLASSROOM ACTIVITY #3: Play Along with Mozart!

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.ML.1.1 Apply elemental changes, including changes to dynamics, tempo, timbre, or texture, when singing or playing music.
- 3.ML.2.3 Recognize standard symbols and traditional terms for dynamics, tempo, and articulation.
- 4.ML.2.3 Interpret standard symbols and traditional terms for dynamics, tempo, and articulation while performing music.
- 4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.

OBJECTIVE:

Students will recognize and play the two main motifs for Mozart's Symphony No. 41.

MATERIALS:

- Listening map for Mozart's Symphony No. 41
- Pitched instruments with C, D, E, and F
- Recording of Mozart's Symphony No. 41, Mvt. IV (NCS 2019/20 Education Concert CD, track 2)
- Recording of "High Hopes" by Panic! At The Disco (ncsymphony.org/dynamics-song)

PROCESS:

1. Teach the students about motifs in music. A motif is a short musical idea, shorter than a phrase, that occurs often in a piece of music. You can look at Beethoven's Fifth Symphony, since students are likely to know that motif (see music below).

Allegro con brio (♩ = 108)

2. Another way to look at a motif is with the bass notes/guitar riffs of pretty much every pop song. Look at "High Hopes" by Panic! At The Disco with the trumpet riff. See music below:

High Hopes Motif

Panic! At the Disco

Symphony No. 41 Movement IV Motifs

Mozart

Mo - - - zart's Mo - - - tif

Wolf - gang A - m - a - d - e - u - s M - o - z - ar - t

3. Mozart liked to use motifs and used a simple four note motif in Symphony No. 41. Play the "lightning" motif for the students. You can even have them sing "Mozart's Motif." See the notation above.
4. Have the student's listen to Movement 4 part A (until 1:10) and count how many times they hear the four-note motif (I counted seven, some are hidden). You can also have them count the whole movement. (I counted 15 apparent four-note motifs in the cut-down version the symphony is playing.)
5. There is a second motif represented by a star on the listening map. Play the "star" motif for the students. Have the students clap the rhythm. You can even have them say "Wolfgang Amadeus Mozart."
6. (Optional) Have the students sing along with the listening map each time they hear each theme.
7. Now after all this prep work you can have the students play along with the listening map! Have students play the "lightning" theme on a pitched instrument and clap/tap sticks together for the "star" theme. Have the students note whether it should be played *piano* or *forte*.
8. Listening map tips:
 - Each number represents measures in cut time so a measure has two beats.
 - Between the fifth lightning bolt and star in the A section there is a one-measure break.
 - The darker-colored stars are a variation of the "star" theme
 - The unfilled lightning bolts are an inversion of the theme on the notes "G-A-C-B"

A 4 6 8 5

B 6 12

A' fugue 26

p *f* *p* *ff* *f* *pp* *f* *p* *ff* *ff*

George GERSHWIN

BORN: September 26, 1898, in Brooklyn, New York City

DIED: July 11, 1937, in Los Angeles



Biography (in Student Book)

Jacob Gershowitz (George Gershwin) was the second child born in Brooklyn, NY to Russian-Jewish immigrants. His parents bought a second-hand piano for his older brother, Ira, but at an early age George began teaching himself to play it. When he was 15, he dropped out of school to work as a “song plugger” on Tin Pan Alley and a musician in New York nightclubs. Over the next few years, he honed his abilities as a pianist and composer. He was writing music for the stage when he was asked to compose what would later become his most famous work, *Rhapsody in Blue*. Over the next several years, he continued to write songs for Broadway musicals and Hollywood films. He even composed a piano concerto, a second rhapsody, and an opera. His life was cut short during an operation to remove a brain tumor. He was only 38 years old when he died.

Fun Facts about Gershwin (in Student Book)

- He had no middle name.
- His tennis partner was friend and fellow composer Arnold Schoenberg.
- He was a good painter.
- His first published song earned him 50 cents.
- His brother, Ira Gershwin, wrote lyrics for many of his songs.

Gershwin’s Life

- He started playing piano around age 10 but didn’t start piano lessons until he was 14.
- He had no formal musical training other than piano lessons.
- He tried to study with famous musicians Ravel and Stravinsky, but they refused, fearing it would ruin his unique style.
- Everything he wrote was infused with jazz.
- Gershwin is best-known for *Rhapsody in Blue* (1924), *An American in Paris* (1928), “I Got Rhythm” (1930), and “Summertime” from the opera *Porgy and Bess* (1935).
- Gershwin’s melding of classical forms mixed with popular melodies is part of what made him so similar to Ernesto Lecuona and also what contributed to their success as composers.
- He wrote more than 500 songs.

Featured Work: *An American in Paris Suite*

George Gershwin’s arranging and orchestration skills had improved immensely by 1928. This is evident in one of his greatest and best-known works, *An American in Paris*. Gershwin called it a “rhapsodic ballet” which portrayed an American visitor to the French capital. The tourist walks about the city of Paris, taking in the sights and sounds of what is still one of the greatest artistic centers of the world. Music scholars call this composition a “tone poem.” It does have a loose A–B–A form: Gershwin’s tourist travels about the city, gets a little homesick, and then is clearly enjoying his trip again by the end of the piece.

Fundamental of Music: Tempo

Tempo is from an Italian word and refers to the speed of the music. It comes from the Latin word “tempus”, which means time. Tempo is measured in beats per minute and is described by Italian words that are known as tempo markings. A composer uses tempo markings to communicate to the conductor and the performers how fast or how slow the music should go to convey the feeling or mood the composer wants for that section of music. The *American in Paris Suite* is a very exciting piece of music because Gershwin changes the tempo quite often.

CLASSROOM ACTIVITY #1: Hand Game (Tempo)

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

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

OBJECTIVE: Students will use a pattern of simple hand gestures and words to identify and share the tempo.

MATERIALS:

- Chart showing gestures and words described below
- Metronome (in place of a physical metronome, you could download a smartphone app or search YouTube)

PROCESS:

1. Copy and post the chart below. Have students practice with one hand, with no partner at first, then try the pattern slowly with both hands together. Once they can perform the pattern slowly and correctly, have them practice with a partner.
 - Knuckle Knuckle Palm Palm
 - Knuckle Knuckle Back Back
 - Knuckle Palm Knuckle Back
 - Knuckle Knuckle Palm Back
2. Have the class perform together with partners at various tempos (tempi).
 - Grave* – slow and solemn (20–40 BPM)
 - Lento* – slowly (40–45 BPM)
 - Largo* – broadly (45–50 BPM)
 - Adagio* – slow and stately (literally, “at ease”) (55–65 BPM)
 - Andante* – at a walking pace (73–77 BPM)
 - Moderato* – moderately (86–97 BPM)
 - Allegretto* – moderately fast (98–109 BPM)
 - Allegro* – fast, quickly and bright (109–132 BPM)
 - Vivace* – lively and fast (132–140 BPM)
 - Presto* – extremely fast (168–177 BPM)
3. Set your metronome for the BPM you would like the class to try.
4. When your class is ready, substitute these words that one of my classes came up with.
 - Georgie went to Paris Paris*
 - Georgie went to France France*
 - Georgie Paris Georgie France*
 - Georgie went to Paris France*

CLASSROOM ACTIVITY #2: Four Tempos Game

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

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

OBJECTIVE: Students will learn to recognize individual tempos within a piece as they are repeated.

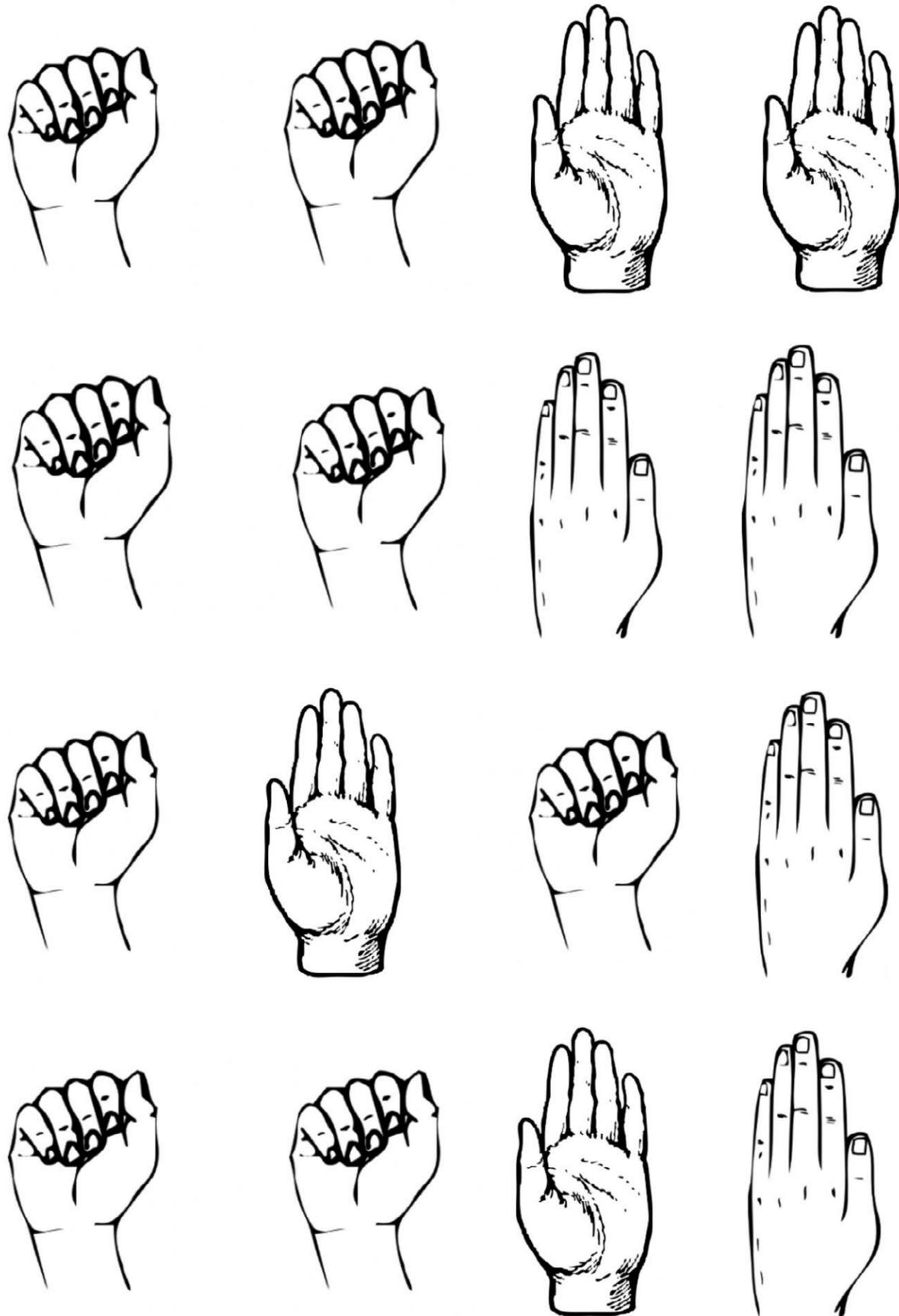
MATERIALS:

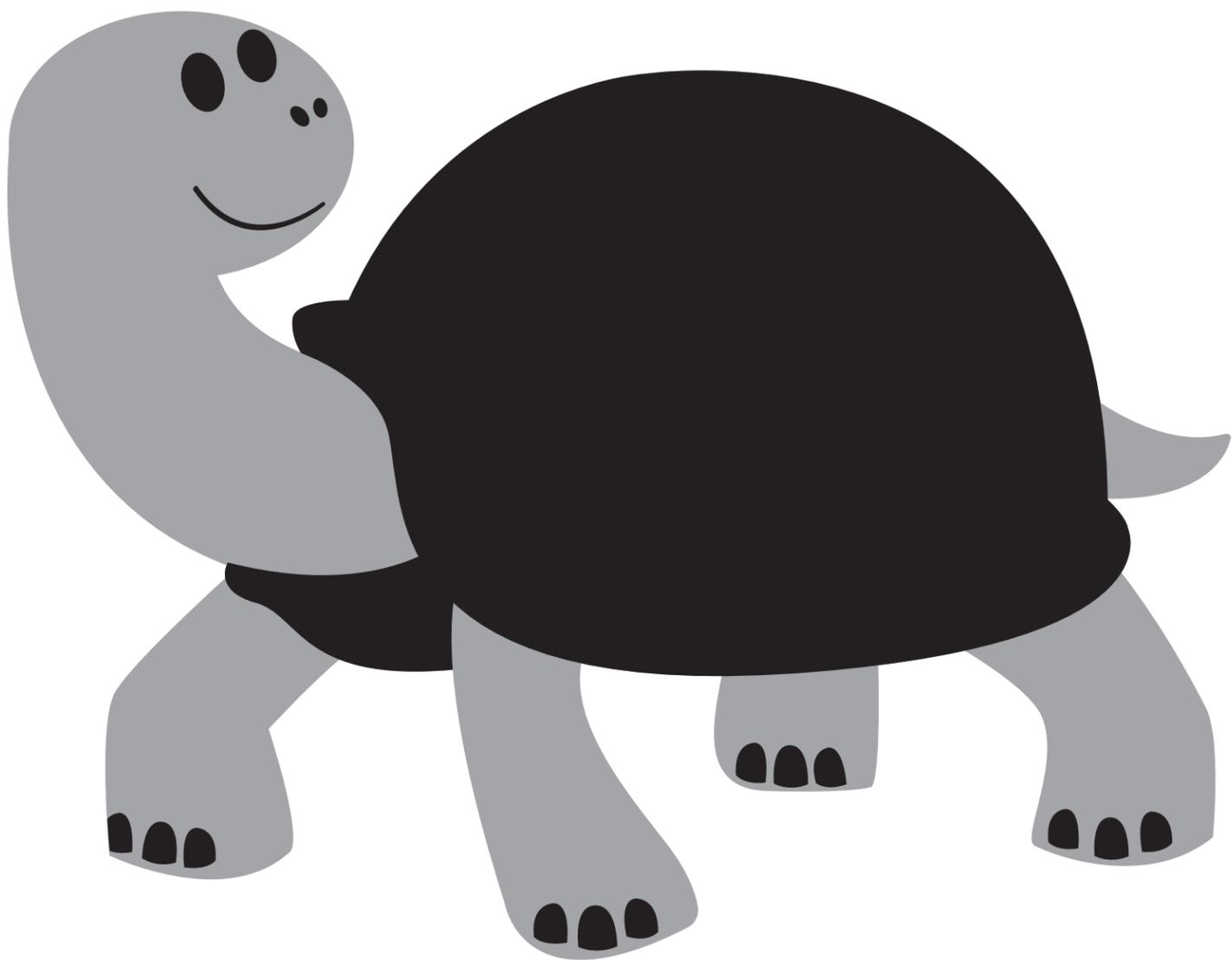
- Signs with the names of tempos being learned (can be copied from pages 22–25 in this book)
- Recording of Gershwin's *An American in Paris* Suite (NCS 2019/20 Education Concert CD, track 3)

PROCESS:

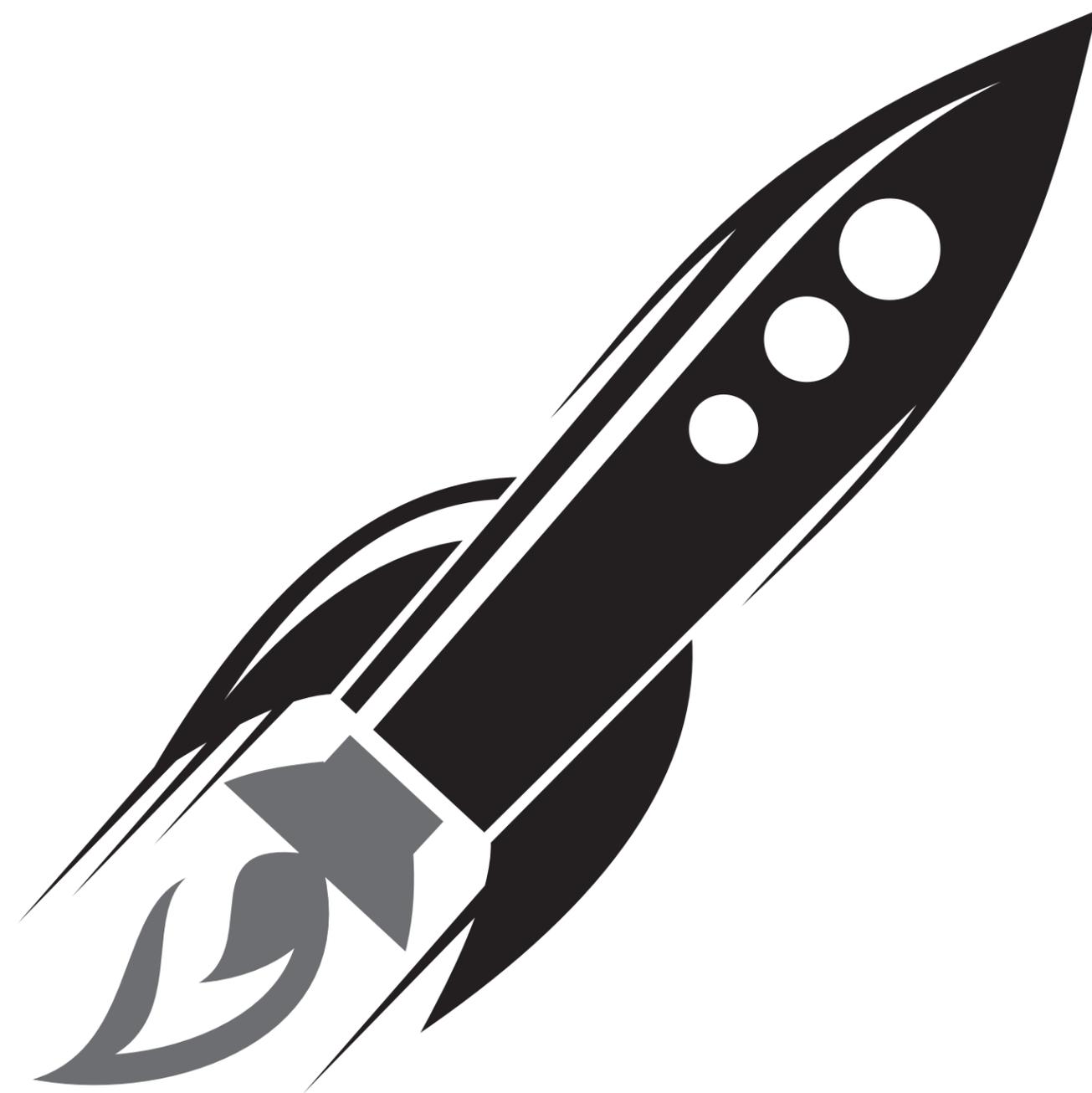
1. Place the signs around the room. Make sure your students are aware of where they are located and what their musical meanings are.
2. Review these musical terms: *allegro* (fast), *presto* (very fast), *largo* (broadly), *andante* (walking), *accelerando* (gradually speeding up).
3. Students stand in the middle of the room. Teacher plays one of the musical choices below; students listen, then move safely and quietly to the sign choice that they feel is the best match for it.
4. Option: You can play "outs." Students who move to the wrong sign are out and must sit until you decide to begin the game again.
5. All of these choices are from the performance of Gershwin's *An American in Paris* Suite recorded on the NCS 2019/20 Education Concert CD.

ALLEGRO	PRESTO	ANDANTE	LARGO
0:04 (112 BPM)	1:07	1:46	3:40
0:16	3:36	2:54	
0:30		3:23	
You may want to point out the <i>accelerando</i> from 1:06–1:11—passage begins as <i>vivo</i> and is at <i>presto</i> by 1:09			





Largo



Presto



Andante



Allegro

CRAWFORD Ruth

BORN: July 3, 1901, in East Liverpool, Ohio

DIED: November 18, 1953, in Chevy Chase, Maryland



Biography (in Student Book)

Ruth Crawford was born in East Liverpool, OH. She grew up in Florida and studied piano, music theory, and composition in Chicago. She wrote as a teenager, describing herself as an aspiring “poetess.” She soon became a piano teacher and wrote her first music for her piano students. From the 1920s to the mid-1930s, her compositions earned recognition and fame alongside other preeminent U.S. composers.

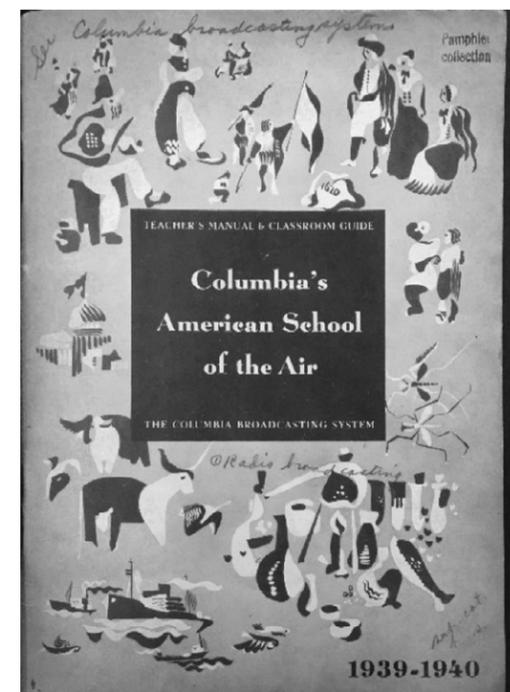
Many consider her to be the most significant American woman composer of the 20th century. After she married folklorist Charles Seeger, she often went by Ruth Crawford Seeger. Yet throughout her life, she published her compositions primarily using the name Ruth Crawford. Crawford found it challenging to balance her musical career with her dedication to her family, especially as she was raising five children (two of her own and three stepchildren) during the Great Depression in the 1930s. Still, she continued her robust musical activities as a folk music specialist. She also composed *Rissolty Rossolty* in 1940 and an award-winning wind quintet in 1952. Crawford died of cancer in 1953, while actively working to publish a picture book for children.

Fun Facts About Crawford (in Student Book)

- In 1930, Crawford became the first woman to receive a Guggenheim fellowship, one of the most prestigious honors for creative artists in the world.
- She dedicated much of her career to arranging and editing music for children, including songs such as “Skip-a to My Lou” and “Black Sheep, Black Sheep.”
- She and her husband, Charles, wrote lots of letters to each other while they were traveling apart. One letter notes that she was going to show Charles the draft of her *Rissolty Rossolty* composition at their next meeting place...in Raleigh, NC!

Crawford’s Life

- Crawford did not hear a symphony orchestra perform live until she moved to Chicago when she was 20 years old. When she first heard the Chicago Symphony Orchestra in concert, she asked a friend to point out the different instruments by name.
- Crawford is part of a famous and influential musical family. Her husband Charles Seeger was a composer, musicologist, and American folk music scholar. Her stepson Pete Seeger was a folk singer and activist well-known for his performances of “We Shall Overcome” during America’s civil rights movement. Her children Mike and Peggy both became singer-songwriters specializing in folk music. Peggy is still an active musician and published a book in 2017.



Featured Work: *Rissolty Rossolty: An American Fantasy for Orchestra*

In 1936, Crawford and her family moved to Washington, D.C., where they became good friends with folklorist Alan Lomax. Lomax asked Crawford to compose a piece for his children’s radio program, *Folk Music of America* on the CBS *American School of the Air* [Figure 1]. *The American School of the Air* broadcast radio programs to children in classrooms across the United States about a variety of subjects, including history, science, music, and geography. It was one of several U.S. radio programs in the 1930s specifically designed for use in schools. *Folk Music of America* highlighted folk songs and commissioned famous composers including William Grant Still and Aaron Copland to arrange the songs for orchestra. Crawford’s *Rissolty Rossolty* premiered over the radio on January 23, 1940, as part of a program on love songs [Figure 2]. The composition weaves three folk songs together—“Married Me a Wife,” in which a husband teases his wife; “Phoebe,” in which a wife teases her husband; and the fiddle tune “Callahan.” While “Married Me a Wife” is the central song, why might Crawford have also incorporated “Phoebe” into her composition?

FIGURE 1. *Folk Music of America* series schedule. Published in Columbia’s *American School of the Air: Teacher’s Manual and Classroom Guide, 1939-1940*, produced by Sterling Fisher and Leon Levine for the Columbia Broadcasting System Department of Education, title page. Accessed in the American Folklife Center of the Library of Congress.

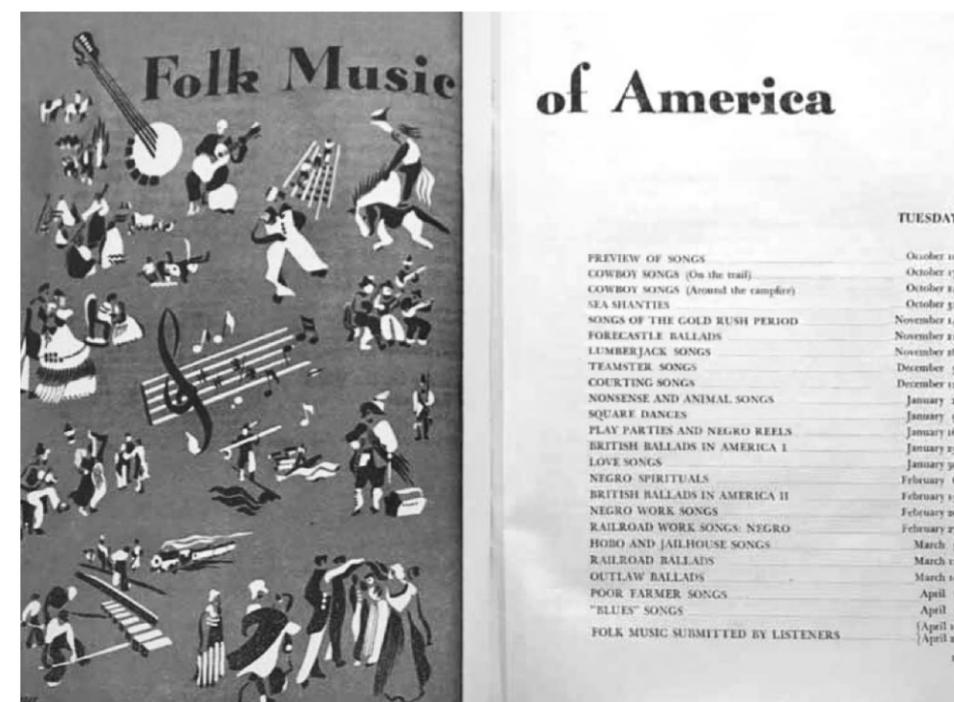


FIGURE 2. *Folk Music of America* series schedule. Published in Columbia’s *American School of the Air: Teacher’s Manual and Classroom Guide, 1939-1940*, produced by Sterling Fisher and Leon Levine for the Columbia Broadcasting System Department of Education, 14-15. The *Love Songs* program was originally scheduled for Jan. 30 but actually aired on Jan. 23. Accessed in the American Folklife Center of the Library of Congress.

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: “Married Me a Wife” Sing-along and Lyric Interpretation

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

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

- 3.H.1.2 Analyze the impact of contributions made by diverse historical figures in local communities and regions over time.

OBJECTIVE: Students learn to sing the principal melody of Crawford’s *Rissolty Rossolty*, a folk song titled “Married Me a Wife.” They will discuss the lyrical meaning of “Married Me a Wife,” which conveys gendered expectations of household duties between husbands and wives. This activity also sets up two following activities. Singing sets up Activity #2, in which students play the song on recorders. This lyric discussion sets up Activity #3, in which they examine how Crawford counters gender expectations through her use of another folk song, “Phoebe.”

MATERIALS:

- *Folk Music of America: Love Songs* 1940 audio recording from 0:00–3:58 (NCS 2019/20 Education Concert CD, track 4)
- *Folk Music of America: Love Songs* instructions for teachers [Figure 3] and “Married Me a Wife” sheet music

PROCESS:

1. SING: Teach the melody of the “Married Me a Wife” chorus lines to students through call-and-response on a neutral syllable.
2. SING: Students use the sheet music of “Married Me a Wife” to transfer neutral syllable to lyrics for the chorus lines.
3. READ: Students read through the lyrics for the verses of the song.
4. DISCUSS: The narrator of this song is a husband singing about his wife. Based on the lyrics, what is the husband’s objective in this song? What does the song convey about gender roles and household duties?
5. LISTEN AND SING: Lead a radio sing-along and discussion with the class. Refer to Figure 3 for the teacher instructions that CBS’s *American School of the Air* created for the broadcast on love songs for which Crawford composed her piece back in 1940.
 - LISTEN from 0:00–1:58 of audio recording [CD track 4]
 - SING-ALONG from 1:58–3:58

In this clip, folklorist Alan Lomax leads a radio sing-along for “Married Me a Wife.”

Be sure to sing with students! They may hesitate at first, but they will follow teacher’s lead to join in.
6. DISCUSS: What does Aunt Molly Jackson mean when she mentions that the boys sang the song to rile up the girls?

FIGURE 3. “Love Songs” program instructions for teachers. Published in *Columbia’s American School of the Air: Teacher’s Manual and Classroom Guide, 1939-1940*, produced by Sterling Fisher and Leon Levine for the Columbia Broadcasting System Department of Education, 25. Accessed in the American Folklife Center at the Library of Congress.

Love Songs

January 30

The theme of most Western European songs, whether they are of folk origin or not, is love. When young people get together to sing, in the city, town or in the country, love songs of one sort or another fill the air. In pioneer America such songs as are treated on this program were sung. In rural areas today, they are still used. Some of them are satiric; the girls made fun of the boys or the boys made fun of the girls. Some of them were the mournful complaints of lovers separated by cruel parents, distance or death. In fact, since most of the old ballads told love stories, they, too, were regarded as “love songs.”

SONGS:

- “I Married Me a Wife in the Month of June”
- “Fareyewell, My Darlin’ ”
- “The Bachelor’s Lay”
- “On the Top of Old Smokie”

ACTIVITIES:

1. Learn “Samson” (see page 26).
2. The series is about half over. Hold a discussion period with the students in which the songs heard on these programs are discussed. Send a summary of your discussion to The American School of the Air, so that the producers of the series may have the benefit of your observations. Which program on the series to date was best liked? Which program was least liked? Which songs were best liked? Which were least liked? Do parents listen in? Does the class enjoy singing with the broadcast?
3. Make some stanzas for “I Married Me a Wife in the Month of June.”

Married Me a Wife*

(To be sung during the January 30 Program)

J = 88

Mar-ried me a wife in the month of June Rick-i-ty Rock-i-ty

Row-row-row I car-ried her home in a sil-ver spoon, Hey ge Wal-li-ty

ni-ki-ty nol-i-ty, rest of your Qual-i-ty ni-ki-ty na-ki-ty now now now

She combed her hair but once a week;
 She says that combs are all too cheap.
 She sweeps the floor but once a year;
 She says that brooms are all too dear.
 She churns her milk in the old man’s boot;
 For the sake of a dasher she uses her foot.
 The butter is made of old grisly gray;
 The milk takes legs and walks away.

CLASSROOM ACTIVITY #2: Create Contrasting Textures

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

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

OBJECTIVE: Students will understand the definition and meaning of texture. They will compare and contrast different textures that they create as a class. To do so, they will learn to play “Married Me a Wife” on recorder as well as sing the song, as they did in Activity #1. Many students may think instrumentation and texture are the same. They are similar, but this activity shows them how playing with several musical elements, such as instrumentation, dynamics, and melody, creates distinct textures.

MATERIALS:

Option 1:

- “Married Me a Wife” sheet music for recorders
- Recorders or another treble instrument

Option 2:

- “Married Me a Wife” sheet music from Activity #1
- Other classroom instruments. As an alternative to learning the song on recorders, try singing and adding in different classroom instruments such as egg shakers, hand drums, etc. With this option, teachers can have students try different accompanying rhythms to go with the song. Teachers can use a number of different instrument combinations in this activity to help students successfully understand texture.

PROCESS:

1. Divide students into four groups.
2. Review definition of texture.
3. Create contrasting textures for “Married Me a Wife.” Use the ideas below as a starting point for creating different combinations of dynamics, instrumentation, and even rhythmic accompaniment.

Singing

- Texture 1: All students sing “Married Me a Wife” together.
- Texture 2: Change number of students singing.
- Texture 3: Whisper the song.
- Texture 4: Have Groups 1 and 2 whisper the song while Groups 3 and 4 sing in full voice

Playing Instruments

- Texture 1: All students play instruments (e.g. recorders).
- Texture 2: Groups 1 and 2 play *forte* while Groups 3 and 4 play *piano*.

Singing and Playing Instruments

- Texture 1: Group 1 sings in full voice, Group 2 whispers, Group 3 plays *forte*, Group 4 plays *piano*.
- Texture 2: Change number of students on instruments and those singing.
- Texture 3: Teacher can add in a harmonic instrument by strumming on guitar or playing piano.

4. Discuss the following questions with students: What does texture mean? How did the class create different textures using the same melody? How did the class change the texture with and without changing dynamics? How did the class change the texture with and without changing instrumentation?

“Married Me a Wife” for recorder

Basis for Ruth Crawford Seeger's "Risselty Rosselty"

Folk song

The image shows three staves of musical notation for the song "Married Me a Wife" for recorder. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The lyrics are written below the notes.

Staff 1: Rick - i - ty Rock - i - ty Row - row - row

Staff 2: Hey ge Wal - li - ty ni - ki - ty nol - i - ty,

Staff 3: rest of your qual - li - ty ni - ki - ty na - ki - ty now now now.

“Married Me a Wife” recorder arrangement. Unpublished arrangement by Sarah Tomlinson, 2018.
For exclusive use in North Carolina Symphony Education Concert 2019/20 instructor and student materials.

CLASSROOM ACTIVITY #3: Listen to Music History

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 SOCIAL STUDIES

3.H.2.2 Explain how multiple perspectives are portrayed through historical narratives.

OBJECTIVE: Students will understand the original context for which Ruth Crawford Seeger composed *Rissolty Rossolty*. They will learn about the three different folk songs she incorporates into her composition. They will learn how music is composed for specific times and reasons. They will consider how understanding *Rissolty Rossolty* in a historical context affects understanding the piece in the present day.

MATERIALS:

- *Folk Music of America: Love Songs* 1940 audio recording from 3:58–7:39 (NCS 2019/20 Education Concert CD, track 4)
- Printed copies of Crawford Activity #3 student worksheets
- Pencils

PROCESS:

1. Hand out a worksheet and a pencil to each student.
2. Explain that they are about to listen to a radio broadcast from January 23, 1940. (It is a different section of the same radio broadcast they listened to for Activity #1.)
3. Call on different students to read the worksheet instructions and questions out loud.
4. Play the radio recording starting at 3:58. Students fill out questions while they listen.
 - Walk around and assess student’s listening comprehension.
 - Replay recording to give students more time. It may help to pause recording between questions.
5. Review answers with students.
6. Discussion prompts:
 - Based on listening, could you tell that this radio broadcast was from the past? How so?
 - Compare the meaning of the song “Phoebe” with that of “Married Me a Wife.”
 - Why did Crawford incorporate “Phoebe” into her composition? [gender commentary from wife back to husband, countering gender norms]
 - What were gender norms like in 1940? What about today?

Crawford Activity #3 Student Worksheet

Name: _____

INSTRUCTIONS: You will hear a radio broadcast from January 23, 1940 that aired on the Columbia Broadcasting System’s (CBS) *American School of the Air* to schoolchildren in classrooms across the United States. The program is called *Love Songs* from the *Folk Music of America* series. As you listen, answer the following questions.

Hint: The number of lines below each question equals the number of words in the answer.

1. Who wrote the CBS-commissioned work?

2. In a version of the song in the South, what words replace “rickety rockety”?

3. What does Ms. Crawford call her piece?

_____ (Clue! Same answer as question 2)

4. What is the principal melody?

5. What are the other two songs used in the piece?

- A wife makes fun of her husband

- A fiddle tune

Crawford Activity #3 Student Worksheet

ANSWER KEY

INSTRUCTIONS: You will hear a radio broadcast from January 23, 1940 that aired on the Columbia Broadcasting System's (CBS) *American School of the Air* to schoolchildren in classrooms across the United States. The program is called *Love Songs* from the *Folk Music of America* series. As you listen, answer the following questions.

Hint: The number of lines below each question equals the number of words in the answer.

1. Who wrote the CBS-commissioned work?

Ruth

Crawford

2. In a version of the song in the South, what words replace "rickety rockety"?

Rissolty

Rossolty

3. What does Ms. Crawford call her piece?

Rissolty

Rossolty

(Clue! Same answer as question 2)

4. What is the principal melody?

Married

Me

A

Wife

5. What are the other two songs used in the piece?

- A wife makes fun of her husband

Phoebe

- A fiddle tune

Callahan

CLASSROOM ACTIVITY #4: Tunes Creating Texture

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC

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

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

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

OBJECTIVE: Student will recognize the use of different folk songs in the orchestral arrangement of *Rissolty Rossolty*. They will recognize that different combinations of folk song melodies create contrasting textures throughout the piece.

MATERIALS:

- Recording of *Rissolty Rossolty* (NCS 2019/20 Education Concert CD, track 5)
- *Rissolty Rossolty* Teacher's Listening Guide
- Scarves*
- Beanbags*
- Rhythm sticks (one per student)*

*Or other prop. It is important to have three distinct props for each student that do not make sound when held or moved.

PROCESS:

1. SING "Married Me a Wife" with students
2. SING "Phoebe" (can review from *Folk Music of America: Love Songs* radio recording at 5:36) to students. Call-and-response on a neutral syllable with students.
3. Hand out one scarf and one beanbag to each student.
 - Scarf: "Married Me a Wife"
 - Bean Bag: "Phoebe"
4. ASSESS: Alternate between singing fragments of each song. Students should hold up correct prop that corresponds with each song.
5. LISTEN:
 - Play *Rissolty Rossolty* recording from 0:00–1:00.
While listening, students hold up the correct prop for each song. Use listening guide below to help [Figure 5].
 - Pause recording.
Remind students of "Callahan" tune. Associate with rhythm stick or....
OPTION: "Callahan" is a fiddle tune fit for dancing. As an alternative to a third prop, come up with a quick dance to associate with "Callahan" when listening.
 - Play entire *Rissolty Rossolty* recording.
Students associate props and/or dance for each tune.
6. DISCUSS what different textures the students noticed in the orchestral piece.

Teacher's listening guide for *Rissolty Rossolty*
orchestral recording on NCS CD

Prepared by Sarah Tomlinson, 2019.

TIME	MUSIC PIECE	PROP
0:00–0:16	“Married Me a Wife” (principal theme)	scarf
0:16–0:24	“Phoebe”	beanbag
0:24–0:36	“Married Me a Wife”	scarf
0:36–0:45	“Phoebe”	beanbag
0:45–0:56	“Married Me a Wife” (transposed)	scarf
0:56–1:11	“Phoebe” (pizzicato strings)	beanbag
1:11–1:25	“Callahan” (fragments)	dance or rhythm stick
1:25–1:44*	“Callahan” (full excerpt in strings)	dance or rhythm stick
1:44–2:25	“Callahan” mixes with “Phoebe”	dance or rhythm stick, beanbag
2:25–2:32	thick, polytonal texture	
2:32–2:50	brass fanfare playing “Married Me a Wife” with rest of instruments playing other melodies in other keys	
2:50–2:52	opening fragment (would lead into “Married Me a Wife”)	

**After around 1:44, teacher may choose to have students rest their props and listen attentively to the remainder of the piece. The thick texture could make the props overwhelming. The teacher can gauge student engagement, though, as some students may hold up scarves when they hear the lovely brass fanfare at 2:32.*

Edward ELGAR

BORN: June 2, 1857, in Broadheath, United Kingdom

DIED: February 23, 1934, in Worcester, United Kingdom



Biography (in Student Book)

Edward Elgar was born in the countryside of England in 1857. Elgar's father worked as a piano tuner, owned a music shop, and played the organ. Elgar learned music at a young age and taught himself to play the violin, bassoon, and organ. He read books and musical scores, eventually teaching himself to compose music when he was young. At the time, there had not been any famous composers from England since Henry Purcell in 1695.

In 1889, Elgar and his wife Caroline moved to London so he could find opportunities to compose music for money. He became famous and wrote music for people all over the world.

King Edward VII had Elgar compose all the music for his coronation in 1901 and named him Master of the King's Music in 1924. He is remembered today as one of England's greatest composers.

Fun Facts About Elgar (in Student Book)

- Edward Elgar's face was on the 20-pound note (the British version of the 20-dollar bill), but was recently replaced by the Scottish philosopher Adam Smith.
- Elgar loved riding his bicycle and even nicknamed it “Mr Phoebus.”
- Elgar was knighted by King Edward VII in 1904 and became Sir Edward Elgar.
- Elgar wrote the famous graduation piece “Pomp and Circumstance.”

Elgar's Life

- Edward Elgar's father wanted him to become a lawyer and he worked briefly in a lawyer's office at age 15.
- Elgar wrote several patriotic pieces of music to inspire England during World War I.
- Elgar loved to write letters. He wrote love letters to his wife and funny ones to colleagues.
- An amateur scientist, Elgar once blew the door off his shed when he accidentally created an explosive chemical! He also created a machine to combine some chemicals for industrial use.
- Elgar was one of the first composers to record his music. He regularly teamed up with recording studios to make premiere recordings of his works, including the “Enigma” Variations, the Cello Concerto, and *Falstaff*.
- The University of Birmingham in England named Elgar as their first professor of music in 1905.
- Elgar was buried in the Vyšehrad cemetery in Prague. A bust by Czech sculptor Ladislav Šaloun marks his grave.

Featured Work: Selections from Variations on an Original Theme, Op. 36, “Enigma”: Theme, Variation IV, Variation IX, Variation XI

Sir Edward Elgar premiered his “Enigma” Variations in London on June 19, 1899. An “enigma” is a puzzle or a mystery. Elgar claims that the theme of this piece was based on another well-known tune of his time. However, he never revealed what that popular song was and it remains a mystery even to this day.

The “Enigma” Variations is Elgar's most popular work. Each of the 14 variations has a subtitle that relates to someone in Elgar's life, including his wife, his friends, his publisher, himself, and even a friend's bulldog.

The first piece we will hear is the mysterious “enigma” theme. Afterward, we will hear Variation IV. This piece was written for his friend W.M.B. (William Meath Baker).

Theme and Variations

Name _____

THEME: Once there was a _____

VARIATION 1:

VARIATION 2:

VARIATION 3:

Variation IX is called “Nimrod” and was written for Elgar’s good friend August Jaeger, who guided him as a composer. “Nimrod” tells the story of when Elgar was about to give up writing music and his friend Jaeger visited him. Jaeger encouraged Elgar to continue composing, telling him that even Beethoven had his worries but continued to write more and more beautiful music. If you listen closely you can hear Elgar’s sadness at the beginning of the variation and his determination at the end.

Variation XI illustrates George Sinclair’s bulldog, Dan, after the dog fell into the River Wye. Elgar paints the picture of the dog falling in the water, paddling to shore, and barking in joy when he is back on dry land.

Fundamental of Music: Form

Form can be described as the map, the layout, or the blueprint for the structure of the music. It is the overall organizational plan the composer creates, dividing the composition into sections arranged in a specific order.

CLASSROOM ACTIVITY #1: Creating a story with Theme and Variations

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions, and describing aural examples of music of various styles and cultures.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 5.MR.1.3 Exemplify appropriate behaviors as a participant and observer of music in relation to the context and style of music performed.
- W.4.3.c Use dialogue and description to develop experiences and events or show the responses of characters to situations.

OBJECTIVE:

Students will listen to Elgar’s “Enigma” Theme and Variations IV, IX, and XI to create a main story and three variations of that story.

MATERIALS:

- Recording of Elgar’s “Enigma” Theme and Variations (NCS 2019/20 Education Concert CD, track 6)
- Lined Paper or Form chart
- Pencils

PROCESS:

1. Review the form Theme and Variations. I normally play or sing a short theme and then sing or play a couple variations, so the students can understand the basic concept. You can also play Elgar’s Theme and Variations by looking at the abridged version at the end of these lesson plans.
2. Tell the students that they are going to create a story with a simple story theme and three variations with their classmates while listening to Elgar’s music. Explain that they will have to listen to the tempo and dynamics in the music to influence their story.
3. Demonstrate for the class on the board. Show the students the board as you listen to Elgar’s theme and type/write a short story in the time allowed (I would play every variation twice for the students). Then demonstrate one Variation so they can understand the concept.

Example: Once there was a man of great wealth who walked outside in his finest clothes. He got caught in the rain and wind; his clothes were soaked and his hat blew away. In his sadness, he walked home.

Var 1: A well-dressed businessman rushed down the sidewalk, the approaching thunderstorm hot on his heels. He weaved in and out among people, each stride pulling him ahead of the downpour. He finally made it to the safety of the subway station, his clothes dry and dignity intact.

4. Tell the students that the fun part is that they get to write their Theme but then pass their paper and let other students write the variations.
If your group of students has trouble coming up with an idea you can tell them to write about an animal, food, person, school, or a favorite video game.
5. Pass out papers and pencils and start Elgar’s theme. I played it two times. One for listening and coming up with ideas and one for writing.
6. Tell students to pass their papers to their right/left/in a circle (depending on how your classroom is set up) and listen to the musical variation and write an alternative form of their friend’s theme story.
7. Repeat with the final two variations.
8. Pass the papers back to their original owners and see what the students have created!

CLASSROOM ACTIVITY #2: Variations in Pictures

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.MR.1.2 Use musical terminology when describing music that is presented aurally.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions, 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.

OBJECTIVE:

Students will respond to Elgar’s “Enigma” Theme and Variations by drawing different variations on a picture.

MATERIALS:

- Recording of Elgar’s “Enigma” Theme and Variations (NCS 2019/20 Education Concert CD, track 6)
- Paper
- Crayons

PROCESS:

1. Review the form Theme and Variations. I normally play or sing a short theme and then sing or play a couple variations, so the students can understand the basic concept. You can also play Elgar’s Theme and Variations by looking at the abridged version at the end of the lesson plan.
2. Pass out one piece of paper to each student.
3. Have students fold their paper in half and then in half again so that they have four “boxes” on their paper.
4. Pass out crayons to each student.
5. Label each box Theme, Variation 1, Variations 2, Variation 3.
6. Have the students draw a simple picture such as a heart, star, or a person while listening to the theme. I chose a person for my classes since Elgar wrote the pieces about his life.
7. Next have the students listen to each variation and make an alternative form of their original drawing. Tell them to listen to the tempo and dynamics to imagine what the person is doing during that type of music. For instance, if the music is fast and loud maybe the person is driving a race car or running a race but if the music is soft and slow they might be lounging in a pool or sleeping in a hammock.

Collect the crayons and have the students listen to each variation again while pointing or even more fun acting out their drawings!

CLASSROOM ACTIVITY #3: Who Doesn’t Want to Play with a Parachute!

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions, 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.

OBJECTIVE:

Students will listen and move appropriately to Elgar’s music using a parachute to define theme and variations.

MATERIALS:

- Recording of Elgar’s “Enigma” Theme and Variations (NCS 2019/20 Education Concert CD, track 6)
- Parachute(s)

PROCESS:

1. First start the movement activity without the parachute. The class will be more successful listeners if they move without the object first.
2. Tell students that we are going to listen to the music and follow your movements. Each movement corresponds to the tempo and energy of each piece. Make a large circle and listen to the music with the motions.

Theme	(A) stationary, wave both arms (B) walking and waving one arm in middle (A) stationary, wave both arms
Variation IV	Jumping in a circle while waving the parachute
Variation IX	Raise parachute up high above your head. Have half the students go under the parachute, twirl and find a new spot (count to 10) then have the second half of the class go under and find a new spot (count to 10). After the twirls, puff up the parachute and slowly ripple it down to your feet in four steady beats. Repeat till the end of the song and then make slow ripples near your feet as the music gets quieter and quieter.
Variation XI	Pop up the parachute, step under and catch the parachute. Repeat till the end of the song.

3. After you have done the movements without the parachute, add the parachute in. (There might be shouts of joy the first day, but repeat a second day and you will find you have a quieter class listening and responding to music)
4. Lastly correlate for them that the parachute waving is the “theme” movement and each different movement is a “variation” on the theme.
5. Depending on time, you can actually have your class create the movements to the music instead of using my pre-set movements. I would give them the main theme movement, then listen to the Variations and get their ideas on how to move to each variation. Students can be quite creative!

Abridged “Enigma” Theme and Variations

Edward Elgar

Theme Andante

8 Var IV Allegro di molto

15 Var IX Adagio

23 Var XI Allegro di molto

MIZESKO

Terry

BORN: September 21, 1946, in Morehead City, NC



Biography (in Student Book)

A multi-talented musician, Terry Mizesko was bass trombonist with the North Carolina Symphony from 1971–2017. Mizesko is a native of Morehead City, NC, and a graduate of East Carolina University. While at ECU, 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 North Carolina Symphony and with the Charlotte Symphony Orchestra 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 University. He now devotes much of his time to composition and his family.

Fun Facts (in Student Book)

- Despite being from the coast, his favorite North Carolina city is Asheville.
- 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 has performed with every Music Director the North Carolina Symphony has ever had, with the exception of its founder.

Mizesko’s Life

- Mizesko was the North Carolina Symphony’s bass trombone player for 46 years.
- Mizesko received his bachelor’s degree in music theory and composition from East Carolina University.
- The North Carolina Symphony has performed Mizesko’s compositions and orchestrations in classical, pops, and education concerts throughout the state.

Featured Work: “De colores”

“De colores” is a Spanish folk song that embodies new beginnings, hope, and renewal. The expression means “in colors.” Although there are sad moments in life, there are also moments of joy, love, and many other experiences that are “the colors” of our lives. These colors, although unique to each individual, are the fundamental strands that tie us together. In other words, there are many colors but one human experience. The song is often taught in schools as a common Mexican folk song.

Fundamental of Music: Melody

Melody is defined as “a sequence of single notes that is musically satisfying.” It can also be described as “the principal part in harmonized music.” In a choral environment, it can be tempting for singers to follow the melodic line. Harmony is quite important to the melody—it supports and balances the melody so that it can shine through as the easiest part to recognize.

CLASSROOM ACTIVITY #1: Singing with the North Carolina Symphony

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.ML.1.2 Execute the performance of major-scale tones using the voice.
- 4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.
- 5.ML.1.1 Illustrate independence and accuracy while singing and playing instruments within a group or ensemble.

OBJECTIVE: Students will be able to sing the song “De colores” in Spanish and English and also understand translations for key words in the Spanish lyrics.

MATERIALS: YouTube video with Spanish lyrics ([ncsymphony.org/melody-song](https://www.ncsymphony.org/melody-song))

PROCESS:

Students read through the Spanish lyrics.

De colores, de colores se visten las campos en la primavera,

Deh koh-loh-rehs Deh koh-loh-rehs seh vees-ten lohs kahm-phos ehn lah pree-mah-veh-rah,

De colores, de colores son los pajaritos que vienen de fuera,

Deh koh-loh-rehs Deh koh-loh-rehs sohn lohs pah-rah-ree-tohs keh vieeh-nehn deah fooeh-rah,

De colores, de colores es el arco iris que vemos lucir,

Deh koh-loh-rehs Deh koh-loh-rehs ehs ehl ahr-koh ee-rees keh veh-mohs loo-seer,

Y por eso los grandes amores de muchos colores me gustan a mi. (repeat)

Ee-pohr eh-soh lohs grahn-dehs ah-moh-rehs deh moo-chohs koh-loh-rehs meh goos-tahn ah mee. (repeat)

SPANISH	ENGLISH
<i>De colores</i>	Of colors
<i>primavera</i>	spring
<i>pajaritos</i>	little birds
<i>arco iris</i>	rainbow

Match the major themes to their translation: *de colores, primavera, pajaritos, arco iris.*

Keep the strong beat while listening to the song at a slower tempo for learning.

Sing a *solfege* warm up: sol-fa-fa mi-fa- sol; fa-mi-mi re-fa-sol la; sol-sol-sol sol-fa-mi; la-la-la la-sol-fa

Slowly read through solfege to learn the melody.

Sing with Spanish lyrics.

Sing with English lyrics:

When the meadows, when the meadows burst forth in the cool, dewy colors of springtime,

When the swallows, when the swallows come winging in clouds of bright colors from far-off,

When the rainbow, when the rainbow spreads ribbons of color all over the sky,

Then I know why the splendors of true love are great and their colors, the best ones of all,

Then I know why the splendors of true love are great and their colors, the best ones of all.

De colores

for voice and recorders

Traditional Song from Mexico
English Words by Alice Firgau

Flowing $\text{♩} = 63$



1. De _____ co - lo - res, _____ De co - lo - res se vis - ten los
deh koh - loh - rehs deh koh - loh - rehs seh vees - ten lohs
2. When _____ the mead-ows, _____ when the mead-ows burst forth in the



cam - pos en la pri - ma - ve - ra, _____ De _____ co -
kahm-pohs ehn lah pree-mah - veh - rah deh koh -
cool, dew - ey col - ors of spring-time; _____ When _____ the



lo - res, _____ De co - lo - res son - los pa - ja ri - tos que vie - nen dea -
loh - rehs deh koh - loh - rehs sohn - lohs pah-hah ree - tohs keh vieeh-nehn deah -
swal-lows, _____ when the swal-lows come wing-ing in clouds of bright col - ors from



fue - ra, _____ De _____ co - lo - res, _____ De co -
fooeh-rah deh koh - loh - rehs deh koh -
far - off; _____ When _____ the rain-bow, _____ when the



lo - res es el ar - co i - ris que ve - mos lu - cir, _____ y por
loh - rehs ehs ehl ahr - koh ee - rees keh veh - mohs loo - seer ee pohr
rain - bow spreads rib - bons of col - or all o - ver the sky; _____ Then I



e - so los gran - des a - mo - res de mu - chos co - lo - res me
eh - soh lohs grahn-dehs ah - moh - rehs deh moo - chohs koh - loh - rehs meh
know why the splen-dors of true love are great, and their col - ors, the



gus - tan a mi. _____ y por e - so los gran - des a mo - res de
goos-tahn ah mee ee pohr eh - soh lohs grahn-dehs ah - moh - rehs deh
best ones of all, _____ Then I know why the splen-dors of true love are



mu - chos co - lo - res me gus - tan a mi. _____
moo - chohs koh - loh - rehs meh goos-tahn ah mee
great, and their col - ors, the best ones of all. _____

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

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.
- 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.

OBJECTIVE: Students will play a melody instrument with the North Carolina Symphony.

MATERIALS: Recorders or melody bells

PROCESS: Read through the rhythm.

Read through the note names.

Show (or point) the correct notes while singing the note names.

Play with air! Or with mallets!

CLASSROOM ACTIVITY #3: Playing an Accompaniment with Instruments

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.
- 4.ML.3.2 Create compositions and arrangements using a variety of traditional and non-traditional sound sources.
- 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 can compose an accompaniment within the chords of the song and play!

MATERIALS: Any instruments you have: ukulele, guitar, piano, Orff, Boomwhackers, etc.

PROCESS: Introduce/review colors in Spanish.

1. Spanish Colors online game (ncsymphony.org/melody-game)

SPANISH	ENGLISH
rojo	red
anaranjado	orange
amarillo	yellow
verde	green
azul	blue
marrón	brown
blanco	white
negro	black
rosa	pink
gris	gray
purpura, morado	purple

2. Categorize the color names by their number of syllables:

1 syllable: *gris*

2 syllables: *rojo, verde, azul, blanco, negro, rosa, marrón*

3 syllables: *purpura, morado*

4 syllables: *amarillo*

5 syllables: *anaranjado*

Chords:

C **G7**
De colores, de colores se visten las campos en la primavera,

G7 **G7**
De colores, de colores son los pajaritos que vienen de fuera,

C **F**
De colores, de colores es el arco iris que vemos lucir,

F **C** **G7** **C**
Y por eso los grandes amores de muchos colores me gustan a mi.

C **G7**
When the meadows, when the meadows burst forth in the cool, dewy colors of springtime,

G7 **G7**
When the swallows, when the swallows come winging in clouds of bright colors from far-off,

C **F**
When the rainbow, when the rainbow spreads ribbons of color all over the sky,

F **C** **G7** **C**
Then I know why the splendors of true love are great and their colors, the best ones of all,

F **C** **G7** **C**
Then I know why the splendors of true love are great and their colors, the best ones of all.

Ernesto LECUONA

BORN: August 6, 1895, in Havana, Cuba

DIED: November 29, 1963, in Santa Cruz de Tenerife, Spain (Canary Islands)



Biography (in Student Book)

Cuba's best-known composer, Ernesto Lecuona, was born to a Spanish father and a Cuban mother. Ernestina, his older sister and a gifted concert pianist, was his first piano teacher. At 12, he composed his first piece, *Cuba y America*, which is still widely recognized and performed in Cuba. After graduating from the Havana Conservatory of Music, he set out composing and performing as often as possible. His many trips to the United States, Spain, France, and Central America made it known across the world that he was not only a brilliant concert pianist but a composer who, like Gershwin, was able to create a bridge between "music of the people" and classical music. He wrote many film scores and was even nominated for an Oscar in 1942. After the Cuban revolution, Lecuona left his beloved country and settled in the United States, where he spent the rest of his life.

Fun Facts About Lecuona (in Student Book)

- Lecuona wrote more than 600 pieces of music.
- His friends included composers like George Gershwin and Maurice Ravel.
- In addition to composing and performing as a piano soloist, he was a popular conductor.
- He collected sculptures by ancient Latin American peoples like the Incas, Mayans, and Aztecs.

Lecuona's Life:

- Lecuona and Gershwin became friends after Lecuona performed Gershwin's *Rhapsody in Blue* at a concert in Los Angeles. Gershwin said it was one of the best interpretations he had ever heard!
- Lecuona wrote at a table instead of at the piano, and he could write very fast: he composed four hit songs in one night on January 6, 1929.
- Radio broadcasts featuring Lecuona's band and his music introduced Cuban and Afro-Cuban sounds to listeners around the world.

Featured Work: *Malagueña* by Lecuona/arr. Grofé

Ernesto Lecuona composed *Malagueña* in 1928 as the sixth and last movement of his *Andalucia (Suite Española)* for piano. Lecuona had very strong Spanish roots (his father was Spanish) and he spent a lot of time in Andalusia, the region in southern Spain known as the birthplace of flamenco. Since people from North Africa occupied most of Spain for close to 1000 years, the Arabic influence in the melodic themes and in the overall feel come as no surprise. The form is A-B-A¹-B¹. The ostinato that begins with the violas and cellos a little over halfway through the piece is recognizable to virtually every guitarist in the world. The piano arrangement was made for orchestra by the very same Ferde Grofé who orchestrated George Gershwin's *Rhapsody in Blue*.

Malagueñas are actually women from Málaga, in the Andalusia region of Spain, who are known for their beauty. *Malagueña* is also the name of classical music pieces by composers Dmitri Shostakovich, Maurice Ravel, and Isaac Albéniz.

Fundamental of Music: Rhythm

"Rhythm" refers to placement of sounds as they move through time (usually forms a pattern). Every change in the pattern is a new rhythm.

CLASSROOM ACTIVITY #1: Maintaining and Internalizing the Beat

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

4ML.1.2 Execute the performance of vocal ostinatos, partner songs, counter-melodies, and rounds in two or more parts. This is actually just an ostinato in one part.

PROCESS:

1. This game, “Pass the beat around the room,” is similar to “Sparkle”, where you spell a word with each person spelling a letter at a time. But you use a rhythm: “Pass the beat a-round the room (rest).”
2. Post the phrase “Pass the beat around the room (rest)” on the board or on a chart so everyone can see it. Have the class read through it a couple of times. Make sure they know that each syllable equals one beat (around equals two beats). On the rest, students tap their shoulders.
3. Class stands in a circle. One student speaks “pass,” the next speaks “the” and so on. The eighth student silently taps both shoulders on the quarter rest.
4. The goal is to keep the eight-beat phrase going around the circle (one person at a time) at a steady beat without speeding up, slowing down, or making a mistake. If someone makes a mistake, that person sits down but does NOT leave the group.
5. The game continues—but when you get to a person who is sitting down, everyone internally says the word that would be spoken by that person.
6. Continue the game until you have only one person left.

The variation on this game is in triple meter. The phrase is “Please give Ernesto some black beans and rice (rest) (rest).” The words in caps show where beat one always falls: PLEASE give Er-NES-to some BLACK beans and RICE (rest) (rest).

CLASSROOM ACTIVITY #2: Malagueña Rhythm “Poison” Game (3/4 Time)

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

4ML.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.

PROCESS:

For the purpose of this activity:

- Ta = is read as one quarter note
- ti-ti = two beamed eighth notes
- Z = one quarter rest

1. The patterns on the next page are one-measure rhythms taken from *Malagueña*. Post these rhythm patterns on the board. Perform the first rhythm for the class, then have them echo back to you (speak, clap, clap and speak). You may want to use a common rhythm syllable system (Kodaly, Gordon, Takadimi, etc.) or create your own.
2. Once you and the class have reviewed each rhythm, choose one pattern to be the “poisoned” rhythm.
3. Choose any pattern on the board. Perform it. Have class echo. Continue this teacher-student process.
4. This part is similar to “Simon Says.” Sneak the “poisoned” rhythm in somewhere.
If the class stays silent they get one point.
If the class echoes the “poisoned” pattern, you get one point.
5. Continue the game until you or the class scores five points

Malagueña Rhythm 1a

(rest) ti-ti Ta

Malagueña Rhythm 1b

ti-ti Ta Ta

Malagueña Rhythm 1c

Ta ti-ti Ta

Malagueña Rhythm 2a

Ta ti-ti ti-ti

Malagueña Rhythm 2b

ti-ti ti-ti ti-ti

Malagueña Rhythm “Guitar” Ostinato

|| Ta Ta Ta | Ta Ta Ta | Ta Ta Ta | Ta Ta Ta ||

Example of a variation you can use or change while using *Malagueña* Rhythm “Guitar” *ostinato* as “Poison”

|| Ta Ta Ta | Ta Ta Ta | Z Z Z | Ta Ta Ta

Alexander BORODIN

BORN: November 12, 1833, in Saint Petersburg, Russia

DIED: February 27, 1887, in Saint Petersburg, Russia



Biography (in Student Book)

Alexander Borodin chose science as a career. He studied chemistry in Heidelberg, Germany, but fate led him to a pianist wife who encouraged his composing. Marriage, his commitment to research, and a kind heart left him little time to devote to his musical compositions. His opera *Prince Igor* took several years to compose, due to his health, his wife's health, and other life matters. His most frequently performed work, the Polovtsian Dances, is part of this opera. His composer friends would never understand why he would not leave chemistry for composition.

Borodin's compositions place him in the front rank of Russian composers. His music is lyrical, evoking great heroes and Russian folk melodies with his use of orchestral color and unconventional harmonies.

Fun Facts About Borodin (in Student Book)

- Chemistry was his career.
- Music was a hobby.
- In 1872, he helped set up the first medical courses for women in Russia.
- He loved to make fireworks!

Borodin's Life:

- Later in his career he would help translate papers, books, and journals into Russian.
- Borodin's fellow composers helped finish his masterpiece *Prince Igor* after he died.
- He was fluent in German, Italian, French, and English.
- At the 2014 Winter Olympics in Sochi, the Polovtsian Dances opened the games as a flying girl swept through a winter dreamscape.

Featured Work: Polovtsian Dances from *Prince Igor*

The Polovtsian Dances are the finale to the second act of Borodin's *Prince Igor*, an opera with four acts with a prologue. This piece has lyrical melodies with contrast between each section—from relaxed tunes that will get you humming to loud, percussive, brassy, and lively sections. It really is a musical adventure for the ears!

Fundamental of Music: Finale

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

CLASSROOM ACTIVITY #1: Guided Listening

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.MR.1.4 Identify the sounds of a variety of instruments and voices, including many orchestral instruments, instruments from various cultures, children's voices, and male and female adult voices.
- 4.MR.1.4 Classify instruments into Western orchestral categories of wind, string, percussion, and brass.
- 5.MR.1.4 Classify classroom, Western orchestral, and world instruments into categories based on how their sounds are produced.

OBJECTIVE: Become familiar with the finale.

MATERIALS: Borodin: Polovtsian Dances - Gustavo Dudamel conducting the Vienna Philharmonic Orchestra (ncsymphony.org/finale-concert)

PROCESS:

Introduce the difference between *arco* and *pizzicato*. (ncsymphony.org/finale-terms)

Watch the video about *arco* versus *pizzicato*. (ncsymphony.org/finale-demo)

Play the video around minute 11:00 and have them raise their hands when they hear *pizzicato*.

Have them listen to the entire section, starts around 9:18, and raise their hands for *pizzicato*.

- 9:20 The passage starts with a driving rhythm from the snare drum.
- 9:45 Brass and cymbals crash into a dizzying woodwind whirlwind.
- 10:14 The brass slowly descends into strings.
- 10:18 Strings take over the driving rhythm.
- 10:31 Brass accent on one, with orchestra on up beats.
- 10:46 Woodwinds/strings sing a lovely melody over the brass with triangle.
- 10:59 The melody continues loudly with brass.
- 11:11 Pizzicato strings are joined by percussion.
- 11:24 The snare returns with the same driving rhythm and crash cymbals.
- 11:40 The driving rhythm is more melodic but at a much faster tempo.
- 11:52 The music builds to the end with the brass almost announcing: the end!

CLASSROOM ACTIVITY #2: Compare and contrast

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.MR.1.3 Use established criteria to evaluate music.
- 4.MR.1.3 Design a set of criteria for evaluating music performances and compositions.
- 5.MR.1.4 Classify classroom, Western orchestral, and world instruments into categories based on how their sounds are produced.

OBJECTIVE: Listen to one minute of recordings with synthesizer, with piano, and with a symphony and chorus.

MATERIALS:

- Synthesizer starts around 9:03 (ncsymphony.org/finale-synth)
- Piano solo starts around 8:37 (ncsymphony.org/finale-piano)
- Symphony with chorus starts around 8:37 (ncsymphony.org/finale-symphony)

PROCESS: Choose two to compare and contrast. Have the students give likes and dislikes.

CLASSROOM ACTIVITY #3: Use Classical Music in a Cartoon, Video Game, or Commercial

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.MR.1.2 Use musical terminology when describing music that is presented aurally.
- 4.MR.1.2 Explain personal preferences for specific musical works and styles, using appropriate music terminology.
- 5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.

OBJECTIVE: Take this piece of classical music and imagine a story it might illustrate.

MATERIALS: Worksheet and Polovtsian Dances (ncsymphony.org/finale-concert)

PROCESS:

Complete the worksheet. An example of classical music in a surprising context is at ncsymphony.org/finale-example

Polovtsian Dances

Name _____

What is the title?

Who is the composer?

Choose one: cartoon, video game, or commercial
Illustrate the scene.

Frequently Asked Questions

1. What is the Teacher Workshop Materials page and how do I access it?

The Teacher Workshop Materials page was created to allow teachers to use the materials that could not fit in the Teacher Workbooks. The page has a copy of all images in the book in color, as well as printable PDF handouts from the book. The page can be found on the North Carolina Symphony website at [ncsymphony.org/workshopmaterials](https://www.ncsymphony.org/workshopmaterials)

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 16, 2019. Each workshop registrant is allowed access to these materials. If you attended any workshop after 2014, you will be able to view the materials for all workshops you attended with the same username and password.

3. What if my username and password do not work?

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

4. What if I want to order more materials?

More materials can be ordered using the Printed Material Order Form on page 63, or available on the NCS website at [ncsymphony.org/workshopmaterials](https://www.ncsymphony.org/workshopmaterials).

5. How can I get more involved with the North Carolina Symphony?

If you are interested in becoming more involved with the North Carolina Symphony, visit [ncsymphony.org/volunteer](https://www.ncsymphony.org/volunteer) 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 evaluations. Each year, we ask that teachers fill out approximately three surveys (some are for their students—see page 60) 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.

Let's Go to the North Carolina Symphony!

Teacher Checklist

- Register for the awesome North Carolina Symphony Teacher Workshop on Tuesday, August 13, 2019, and order any materials that you need (available under Education on the North Carolina Symphony webpage).
- As soon as you learn the date(s) that you will be attending the North Carolina Symphony Concert, send the date(s) to your administrator and homeroom teachers.
- Secure your funding for transportation. Ask your school bookkeeper how you will pay for the buses. PTA funds? School funds? Students pay? Field trip grant? etc. Double check the mileage rates and make sure that you have enough money. If students are paying for their own, calculate the price per student so that you have the rate ready for your field trip letters and permission slips.
- Complete your field trip request form and reserve the buses with your administrator.
- Create a letter to send home, email, or post on your website that lets your students and their parents know that you are going to be teaching the students about the North Carolina Symphony in preparation for their visit. In addition to the field trip details, include the concert program and North Carolina Symphony website so that parents and students can learn more together at home.
- Ask your administrator and your classroom teachers if you can be a guest at their grade level PLT to discuss the details of the field trip and ask how you can integrate any cross-curricular connections into your music lessons.
- Plan your lessons! Use the North Carolina Symphony Teacher Handbook, student booklet, CD, 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 the next page) with your students.
- Finally, on the day of your trip be a great model for your students and enjoy the music!

The following activity is intended to be a tool for teachers to use with students when discussing proper performance etiquette. Completion of this activity is **not** required to attend your North Carolina Symphony Education Concert.

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

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

In preparation:

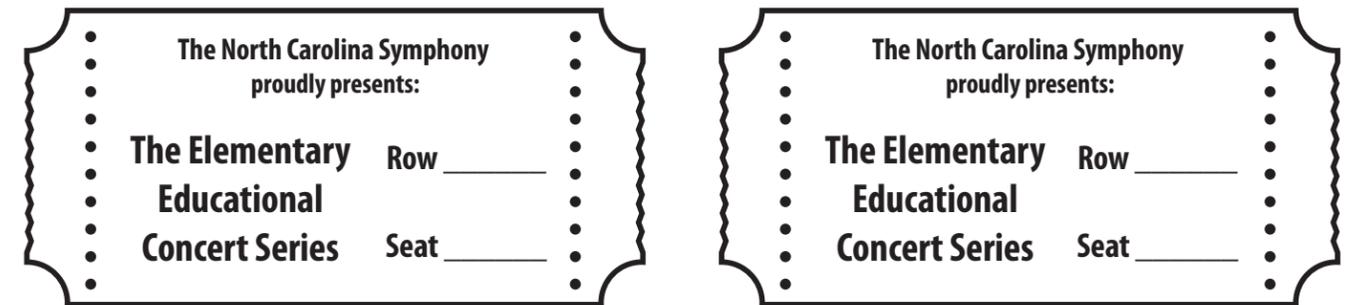
Create simple number cards for seating using card stock and laminate to keep them durable for additional usage. Number/Letter the cards: 1A–1J, 2A–2J, and 3A–3J.

Set up your chairs in three rows of ten going across the room and place the cards from left to right on the chairs.

Create simple paper tickets using the template below.

Using the program sheet that is included in the resources offered by the North Carolina Symphony, add a dotted line through the middle of the program to show where an intermission would typically be added. Make one set of sheets for an entire class and reuse with each of your classes.

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



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 (such as 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 you 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 part of the ticket and giving the students back a 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. 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.

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 conductor's work usually starts months before the performance and can take a lot of time and study. They are responsible for:

A. Selecting the music

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

B. Preparing to rehearse

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

C. Rehearsing the orchestra

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

D. Conducting the performance

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

Vocabulary

Baton: A handled stick the conductor uses to conduct the orchestra

Thematic: How pieces are related to each other based on a common theme or idea

Analysis: To closely examine and understand the piece of music

Melody: The primary tune(s) of the work

Harmony: The music supporting the melody

Structure: How the piece is constructed, its form

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

Dynamics: How loudly or softly the music is played

Tempo: How fast or slow the beat goes

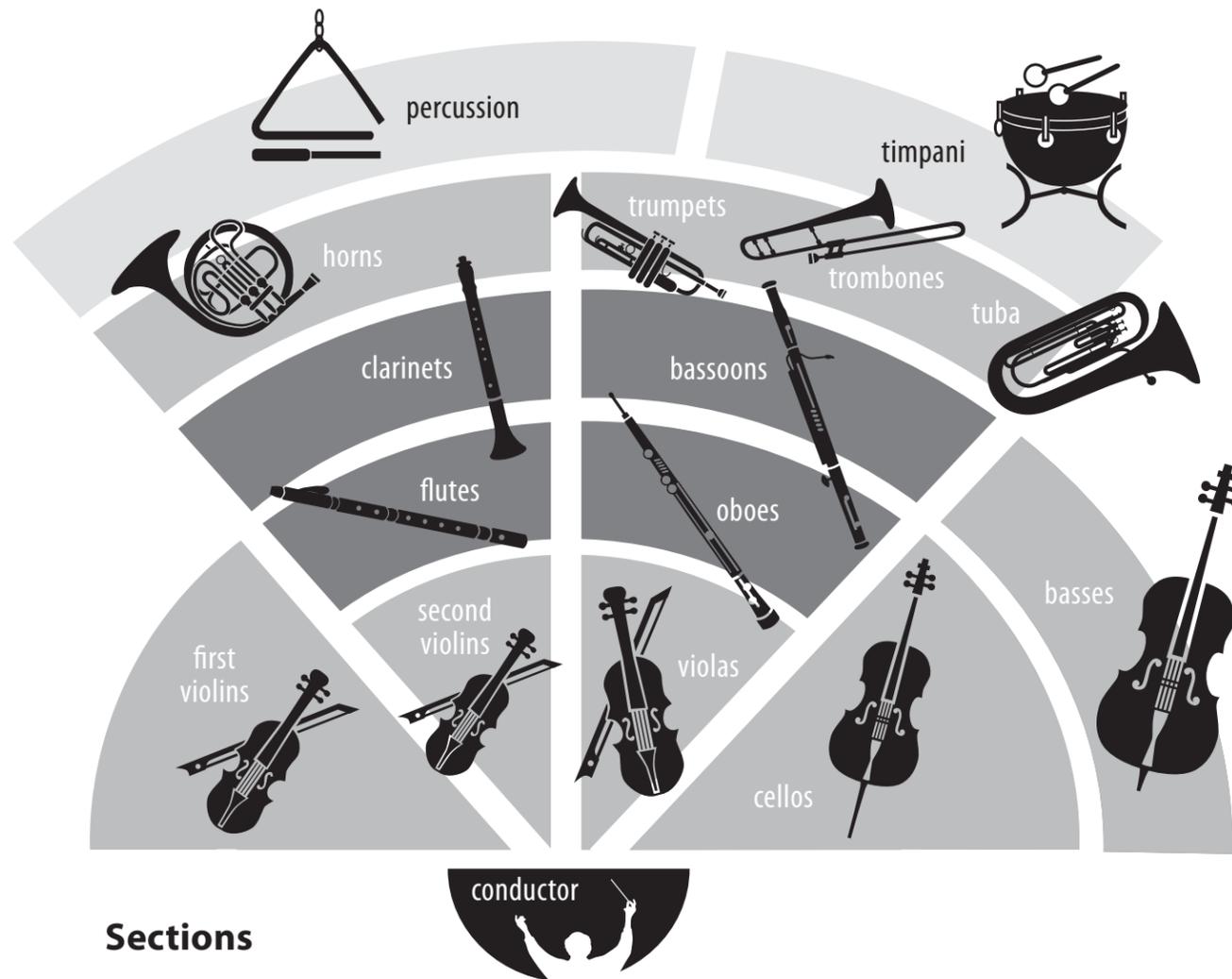
Meter: How the beat is divided into groups of notes

Instruments in Different Languages

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

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

Seating Chart



Sections

- Percussion
- Brass
- Woodwind
- String

NORTH CAROLINA
SYMPHONY

“Your Elephant, The Orchestra”

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

by Jackson Parkhurst

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

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

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

Well, there are the parts of our creature, but how do these parts work? The North Carolina Symphony cannot perform without the people who work in the office. These people do an important job. They help raise the money that pays for the orchestra. Also, when the orchestra travels they make sure that the musicians get to the right town and that everyone has a place to eat and sleep. Since our elephant, the orchestra, travels as much as 18,500 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 more than 175 concerts a year, and each chair and music stand has to be in its own special place every time. The stage manager has a crew of workers who help him do this.

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

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

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

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

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

Student Evaluation



Circle your favorite instrument family.



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.



NORTH CAROLINA **SYMPHONY**

Sensory-Friendly Concert
Family Fun 4 Everyone

SAT, SEP 14, 2019 | 1PM

MEYMANDI CONCERT HALL, RALEIGH

Grant Llewellyn, *conductor* ■ Andy Pidcock, *co-host*



This concert experience is designed to be welcoming to all families—including children and adults with autism or other sensory sensitivities. At this one-hour, fun-filled performance, enjoy classical family favorites with your North Carolina Symphony.

Come early to try out instruments at our Instrument Zoo and meet new friends!



We want you to be comfortable:

- Dance, sing, talk, and enjoy the concert
- Sit where you want—general admission seating
- Learn what to expect in advance—social story available
- Low-level lighting
- Wheelchair seating, ASL interpretation, Braille and large-print programs
- Designated quiet space available
- Flexible refund policy
- Concert hall re-entry allowed

This concert is made possible by a grant from The William R. Kenan, Jr. Charitable Trust.

CONCERT SPONSOR



MEDIA PARTNERS



**2019-2020 NORTH CAROLINA SYMPHONY
EDUCATION CONCERT PRINTED MATERIAL ORDER FORM**

	PRICE	QUANTITY	TOTAL
NC SYMPHONY STUDENT HANDBOOK	\$ 1.00	_____	_____
NC SYMPHONY TEACHER HANDBOOK	\$ 5.00	_____	_____
NC SYMPHONY EDUCATION CONCERT CD	\$ 5.00	_____	_____
			SUBTOTAL \$ _____
			APPLICABLE SALES TAX \$ _____
			(Sales tax varies by county)
			TOTAL \$ _____
			(Prices include shipping)

Orders are shipped via FedEx. FedEx cannot ship to P.O. boxes so please include a street address. **Education materials may be picked up at the Teacher Workshop on Tuesday, August 13. Check the box in the lower right if you would like to pick up your materials at the workshop. Order form must be received by Friday, August 9 at 12:00 noon to guarantee workshop pick-up.**

School Contact Person

School Name

Street Address (no P.O. boxes)

_____, NC _____
City Zip County

Phone Email

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

___ Check enclosed for \$ _____ payable to: **North Carolina Symphony** OR
___ Purchase Order number: _____

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