

NORTH CAROLINA
SYMPHONY

Grant Llewellyn, Music Director



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MAKES
MUSIC,
MUSIC?**

2018/19

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Authors: Luke Arno, Kathy Hopkins, Leah Godfrey, Jacqueline Isadore

Designer: Jennifer Blackman, Graphic Designer, North Carolina Symphony

Editors: Martin Sher, Vice President and General Manager, North Carolina Symphony; Luke Witchger, Operations Manager, North Carolina Symphony; Christa Wilson, Education Intern, North Carolina Symphony

North Carolina Symphony, 3700 Glenwood Avenue, Suite 130, Raleigh, NC 27612, 919.733.2750, or toll free 877.627.6724

www.ncsymphony.org

Education Department: ncsymphony.org/education

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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 North Carolina Music Educators,

As the new school year approaches, the North Carolina Symphony is proud to introduce the programming for our 2018/19 Education Concerts, accompanied by this curriculum-aligned Teacher Workbook. Thank you to the authors of this year's materials—Luke Arno, Leah Godfrey, Kathy Hopkins, and Jacqueline Isadore—who contributed countless hours of their time and expertise in order to ensure that this workbook is a valuable resource to teachers statewide.

As always, with this year's education 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 Rimsky-Korsakov, Haydn, Johann Strauss, Mendelssohn, and Dvořák, 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 texture, dynamics, tempo, form, rhythm, and melody 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 cultural leaders in the state of North Carolina and beyond. In order to ensure that we are continually reaching the highest standards, we ask that you and your students provide us with feedback. Our (fun!) evaluation is on page 56; 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,



Sandi M.A. Macdonald
President & CEO, North Carolina Symphony

Contact the North Carolina Symphony Education Department

North Carolina Symphony
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, with the exception of *Peachtree Street*, will be available for CD purchase on the North Carolina Symphony Education website:
www.ncsymphony.org/education

Information about the 2018/19 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, in addition to free access to the online workshop. You will also be treated to lunch and entered to win prizes from North Carolina Symphony sponsors. All who participate will also receive a certificate that they can use to obtain 0.5 CEU credit from their district. This year's workshop takes place on **Tuesday, August 14, 2018, from 8:00 am–4:00 pm at Fletcher Opera Theater in Raleigh, NC.**

If you are unable to attend the workshop in August, you can view it online. The North Carolina Symphony Education Concert Workshop will be recorded on video and made available on a private classroom site. To download these videos you must register, after which you will be sent the same materials as all of the workshop participants and be given online workshop access information. Upon completion of your online workshop you will be issued a certificate that can be used to obtain 0.5 CEU credit from your district. The cost of registration is just \$30.00. You can access these resources anytime throughout the school year.

"Ode to Joy"

At your concert, the conductor will ask everyone to stand and sing "Ode to Joy" 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 do choose to bring the lyrics, please be sure students take with them all materials they bring into the auditorium as a courtesy to our venues' clean-up crews.

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

Playing on Recorders

Playing the song "Ode to Joy" on recorders is an opportunity we extend to all school groups that attend and is completely optional. However, if you are planning to have a student group perform on instruments, here are a few things to know:

- North Carolina Symphony Education staff members need to know that you plan to perform on recorders **before** your concert. Please contact our education department at education@ncsymphony.org or 919.789.5461 or ask whomever 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 in advance that 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 "Ode to Joy."
- 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: a music and literacy program for pre-schoolers and their families, presented in partnership with PNC's Grow Up Great initiative. Held at libraries, preschools, head start programs, and community centers, NCS musicians read storybooks about music and introduce children to the instruments of the orchestra.

Programs for elementary school students and teachers

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

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

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

ONLINE RESOURCES: interactive website pages that are dedicated to the North Carolina Symphony's Education Program. Here, teachers can reserve seats for their education concert or open dress rehearsal experience, order resource materials online or even participate in professional development activities for credit.

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

Programs for middle, high, 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 an informal setting. Discounted student group rates will be offered with pre-registration.

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

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

Competitions and awards

MUSIC EDUCATOR AWARDS: awards and cash prizes which are given annually in honor of Maxine Swalin, Jackson Parkhurst, and the North Carolina Symphony Musicians to outstanding music teachers in North Carolina who make a lasting difference in the lives of students of all backgrounds, positively affect their community in a lasting way, and are role models among music educators. Individuals are nominated by 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 Season concerts in Raleigh, Chapel Hill, and Southern Pines.

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

NORTH CAROLINA SYMPHONY 2018/19 SEASON

Grant Llewellyn, Music Director

Young People's Concert Series

Raleigh Series Sponsor: WakeMed Children's

HALLOWEEN SPOOKTACULAR Mystery at the Symphony

SAT, OCT 27, 2018 | 1PM & 4PM
MEMORIAL AUDITORIUM, RALEIGH

Wesley Schulz, conductor
Gregory Smith, composer & narrator

Join us for our annual sell-out Halloween Spooktacular concert, a "whodunnit." The comical sleuth, Inspector Beckensteiner, investigates a concert where major suddenly became minor. The inspector suspects everyone, including the audience. The culprit is revealed in a surprising reenactment of the ill-fated concert. Come early to enter our costume contest and try out the instruments at the Instrument Zoo!

See all 3 concerts for just \$49!

The Mozart Experience

SAT, JAN 5, 2019 | 1PM & 4PM
MEYMANDI CONCERT HALL, RALEIGH

Wesley Schulz, conductor
Magic Circle Mime Company

An impetuous street musician is caught playing the orchestra's grand piano. Much to her surprise the conductor offers her the chance to "be Mozart" for this program about the famous composer. The street musician and her prankster companion confront dilemmas and opportunities similar to those faced by Mozart.

Carnival of the Animals

SAT, MAR 30, 2019 | 1PM & 4PM
MEYMANDI CONCERT HALL, RALEIGH

Wesley Schulz, conductor
Paperhand Puppet Intervention

Have you ever seen an elephant ballet? Or encountered giant sea creatures in a submarine? Look no further! Larger-than-life puppets and the Symphony will bring the animal kingdom to life for Saint-Saëns' The Carnival of the Animals.



THANKSGIVING EVE
The Merry Elf!
WED, NOV 21, 2018 | 3PM
MEYMANDI CONCERT HALL, RALEIGH
Wesley Schulz, conductor
Concert Sponsor: Blue Cross Blue Shield of NC
A playful elf, sent by Santa, stumbles upon the best place to find holiday cheer—the North Carolina Symphony, of course! Holiday classics include music from *The Polar Express* and *Frozen*, plus a reading of 'Twas the Night Before Christmas.

Add this Special Event Concert to your subscription!

ncsymphony.org | 877.627.6724

DATES, PROGRAMS, ARTISTS, VENUES, AND PRICES ARE SUBJECT TO CHANGE.



HALLOWEEN SPOOKTACULAR



THE MOZART EXPERIENCE



CARNIVAL OF THE ANIMALS

Author Biographies

Luke Arno, *Carthage Elementary School and Cameron Elementary School, Moore County Schools*

Luke Arno teaches elementary general music in Moore County, North Carolina. He was raised in Whispering Pines—just outside of Carthage, where he currently teaches. He has a bachelor's degree in music education and a master's degree in music theory from UNC Greensboro. While attending UNC Greensboro, he became a member of the Phi Mu Alpha Sinfonia music fraternity. He currently teaches at Carthage and Cameron Elementary Schools and has also taught at West End Elementary School. He has served as the choreographer and dance leader for the Carolina Philharmonic Orchestra for their educational concerts. He is a firm believer in using creative motion to teach musical concepts. His main instrument is the saxophone, but he enjoys making music of any kind. He lives with his wife, who also teaches elementary music, and their two cats.

Kathy Hopkins, *Retired Elementary Music Specialist, Aversboro Elementary School, Wake County Public School System, Garner, NC*

Kathy Hopkins earned her bachelor's degree in music education, specializing in voice, in 1980, from the State University of New York at Fredonia. She spent her junior year abroad studying voice at the Konservatorium der Stadt Wien in Vienna, Austria. During her undergraduate years, she spent two summers studying voice at the Chautauqua Institution in Chautauqua, New York. She taught elementary music for one year in the Glens Falls School District in upstate New York before moving to Gaston County, North Carolina. She taught chorus and drama for a year and a half at Southwest Junior High in Gastonia before moving to Raleigh. She served as the elementary music specialist at Aversboro Elementary School in Garner from 1987-2016. Hopkins earned a master's degree in vocal performance and pedagogy from Meredith College in 1992. In 2008, she achieved her National Board Certification in early and middle childhood music. She was awarded the 2008 Business Support of the Arts Award in the category of Arts Education, presented jointly by the United Arts Council of Raleigh and Wake County and the Greater Raleigh Chamber of Commerce. She was nominated three times as Teacher of the Year at the school level, and advanced to the semifinal round for Wake County Public Schools during the 2015/2016 school year. While at Aversboro Elementary, Hopkins taught general music to students

in Pre-K through fifth grade, directed the Aversboro Elementary fourth and fifth grade chorus, served as grade chair for the specialists' team, and mentored with the Beginning Teacher Support Program. In retirement, Hopkins enjoys singing with the North Carolina Master Chorale, the resident chorus of the North Carolina Symphony. She continues to assess National Board entries each summer at Pearson's Regional Scoring Center in Durham.

Leah Godfrey, *White Oak Elementary School, Wake County Public School System, Apex, NC*

Leah Godfrey is currently the music specialist at White Oak Elementary in Apex. She was a high school choral director for four years in the state before making the switch to elementary music. She graduated from the University of North Carolina at Chapel Hill in 2011 with a bachelor's degree in music before going on to achieve her master's at UNC as well. Godfrey is an active member of North Carolina Music Educators Association and the Central Carolina Chapter of the American Orff-Schulwerk Association and enjoys attending as many workshops and conferences as possible. She feels honored to help build a music program at a brand-new Wake County elementary school. She most enjoys the extracurricular chorus club she began. Godfrey feels privileged to teach music in her beloved state of North Carolina and is ready and eager to expand her elementary teaching skills! In her free time, she enjoys cooking, watching movies, and hanging out with loved ones.

Jacqueline Isadore, *Combs Elementary School, Wake County Public School System, Raleigh, NC*

Jacqueline Isadore currently serves as the music specialist at A.B. Combs Leadership Magnet Elementary School. She teaches K-5 general music and directs the Gator Singers, the school chorus, as well as the Pieces of Gold group, Golden Gators. Isadore began her teaching career at Combs in 2003 after earning a bachelor's degree in musical theatre and a bachelor's degree in music education from Meredith College. She also earned a master's degree in music education from the University of North Carolina at Greensboro. In 2008, Isadore became a National Board-certified teacher in Early and Middle Childhood Music. She is also Orff Level I-certified. Outside of teaching, she loves spending time with her two sons, going to the beach, and taking pictures.

Want to become an author for the North Carolina Symphony Education Workbook? Contact us!

education@ncsymphony.org

NIKOLAI RIMSKY- KORSAKOV



Born: March 18, 1844

Died: June 21, 1908

Biography (in Student Book)

Rimsky-Korsakov learned an interest in music from his family. At age 15, he began taking piano lessons and learning the principles of composition. In 1861, he met the respected composer Mily Balakirev and began to compose a symphony. Rimsky-Korsakov was appointed as the professor of orchestration and composition at the St. Petersburg Conservatory in the year 1871. In 1873, he left his post as an officer in the Navy, but he went on to orchestrate for the Navy bands until 1884. Most of his compositions were distinguished by elegant orchestrations. Even at the height of success, he became unhappy because of illness and death among his family, and the death of his friend Tchaikovsky. Rimsky-Korsakov inspired two generations of music. He died in 1908 and was buried among his fellow musicians, at Tikhvin Cemetery.

Fun Facts About Rimsky-Korsakov (in Student Book)

- In his early years, Rimsky-Korsakov worried that he was learning music too slowly—but music became his great talent.
- Rimsky-Korsakov had perfect pitch, which helped him greatly when he finally decided to pursue music full-time—despite his lack of the conservatory training other world-class composers received.
- Rimsky-Korsakov was easy to identify because he was tall and wore thick wire-rimmed blue glasses and a full beard, which made him look scholarly.
- Rimsky-Korsakov was one of “The Mighty Five,” a group of five Russian composers who wanted to establish a nationalist school of music.

Rimsky-Korsakov's Life

- At age 28, Rimsky-Korsakov married Nadezhda Purgold, a talented musician and pianist.
- Rimsky-Korsakov was a great teacher who taught famous Russian composers including Alexander Glazunov, one of his first students, and Igor Stravinsky, one of his last.
- Rimsky-Korsakov wrote operas, choral music, chamber music, and works for piano. One of his most famous pieces is “Flight of the Bumblebee,” from the opera *The Tale of Tsar Saltan*.
- While Rimsky-Korsakov is best known in the West for his orchestral works, the operas he wrote in the last two decades of his life offer fine vocal writing and a wide variety of orchestral effects.

Featured Work: *Dance of the Tumblers from The Snow Maiden*

The Snow Maiden is an opera composed in 1881 by Nikolai Rimsky-Korsakov. It has four acts and was based on a play with the same name, written by Alexander Ostrovsky. The story comes from an ancient Russian folk legend. It was the composer's favorite among his own works.

The story takes place among Russian forests and villages in pre-historic times. The beautiful Snow Maiden is the goddess of winter and the daughter of Father Frost and Mother Spring. She wants to know what love is, so her parents let her live among the people.

The Snow Maiden hears a shepherd named Lel singing and falls in love with him. A village boy named Mizgir falls in love with the Snow Maiden. In the third act, the villagers have a celebration where there is a dance contest to win the Snow Maiden's heart. At first, she wants the shepherd Lel to win—but he loves someone else, which happens in many operas.

The Snow Maiden is sad and thinks she will never love, but Mizgir wins the contest and her heart. Her love makes her melt, as the snows of winter melt in spring.

Student Introduction

FUNDAMENTAL OF MUSIC: Introduction

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

CLASSROOM ACTIVITY #1: Listen and Draw!

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

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

NORTH CAROLINA ESSENTIAL STANDARDS IN VISUAL ART:

4.V.3.3 Create art using the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, ceramics, and current technology.

OBJECTIVE: Students will be able to express what they see in their heads when listening to the different sections of the music.

MATERIALS: Paper, colored pencils/crayons, computer and projection system for video

PROCESS:

1. Students listen to the recording once to count how many different sections they recognize in the music.
2. Students are called on to describe the mood of the music, share what they envisioned, etc.
3. Students are led in a discussion about what a “tumbler” is and what type of movements they make, how they look, etc.
4. Materials are passed out to students for the drawing activity.
5. Students are given another opportunity to listen to the recording, this time drawing what images come to mind as they listen.
6. Students share their artwork and explain their artistic choices.

CLASSROOM ACTIVITY #2: Dance to the Music!

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

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

NORTH CAROLINA ESSENTIAL STANDARDS IN DANCE:

4.CP.1.2 Use independent and/or cooperative skills to improvise and create dance.

OBJECTIVE: Students will move respectfully to the music, thinking about and adhering to the style.

MATERIALS: computer and projection system for video)

PROCESS:

1. Students will listen to the recording of the piece. **(Rimsky-Korsakov Video: Music)** They will be given uninterrupted, quiet time to focus on when a new section enters into the music. Students will raise their hands in the air anytime they feel the music does something very different and a new section has begun.
2. Students will split their class in half. Half of the students will form a large standing circle. The other half of the students will form a smaller inside circle.
3. When the recording is played again, one circle starts to move clockwise, and the other circle counter-clockwise. Students should imagine that they are tumblers and do appropriate dance moves in their circles as they move.
4. A bigger challenge could be that, once the class has decided what the big sections of the piece are, the circles could switch directions when a new section begins as they dance.

FRANZ JOSEPH HAYDN



Born: March 31, 1732

Died: May 31, 1809

Biography (in Student Book)

Franz Joseph Haydn was born on March 31, 1732 in Rohrau, Austria. Haydn's parents noticed his musical talent and knew that in Rohrau he would not be able to receive the musical training he needed. At age six, he moved away from his parents to live with a relative in order to train as a musician. At age eight he was asked to join the Choir School of St. Stephen's Cathedral in Vienna, where he learned violin and keyboard in addition to voice. When his voice changed, he left the choir and supported himself teaching and playing violin. In 1761 he was named Kapellmeister, or "court musician," for the noble Esterhazy family and held this position for 30 years. He wrote 106 symphonies and became the "principal engineer of the classical style" and inventor of the string quartet. Haydn stopped composing in 1803 due to an illness and died in Vienna, Austria on May 31, 1809.

Fun Facts About Haydn (in Student Book)

- Haydn is often known as the "Father of the Symphony."
- He was homeless at one point, until his friends took him in.
- Unlike other composers such as Mozart, Haydn eventually became wealthy from composing music.
- He was the teacher of Ludwig van Beethoven.

Haydn's Life

- Haydn early revealed unusual musical gifts, and a cousin who was a choirmaster in the city of Hainburg offered to take him into his home and train him. Haydn left home, never to return except for rare, brief visits.
- Haydn was recruited at age eight to sing in the choir at St. Stephen's Cathedral in Vienna, where he went on to learn to play violin and keyboard.
- Over the years he physically matured and by 1749 his voice broke and he was no longer able to sing high choral parts. He had to leave the cathedral choir and the choir school.
- He worked as a freelance musician. One of his first compositions, the opera *Der krumme Teufel*, premiered in 1753 with great success.
- He embarked on a trip to England in 1791 and spent several months there. He met eminent musicians and received much respect from the English for his works. In 1792, Beethoven moved to Vienna and began studying with Haydn.
- In 1795, he was still a prominent public figure in Vienna. When he wasn't at home composing, he was making frequent public appearances. With his health failing, his creative spirit outlasted his ability to harness it, and he died at age 77.

Featured Work: Symphony No. 92 in G Major, "Oxford"

Haydn's Symphony No. 92 was performed in 1791 at Oxford University, when Haydn received an honorary doctorate degree. It was there that the work was given its famous nickname. This symphony helped Haydn rise to fame in London.

Student Introduction

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

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

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

NORTH CAROLINA ESSENTIAL STANDARDS IN DANCE:

- 4.CP.1.2 Use independent and/or cooperative skills to improvise and create dance.

OBJECTIVES: Students will create movements to correspond with dynamic levels, *pp, p, f, ff*

MATERIALS: Computer and projection system for video; visuals of dynamic markings

PROCESS:

1. Ask students to "think-pair-share" about what are dynamics in music. Show this video as a review of dynamic terms. (**Haydn Video: Terms**)
2. Show this next video and after viewing once, encourage students to sing along using the dynamics in the video. (**Haydn Video: Song**)
3. As a class, discuss what movements could correspond with each dynamic marking. You want them to understand that big movements would equal loud music and small movements would equal quiet music.
4. Break the class into four groups and assign each group a dynamic marking and a paper with the dynamic marking and definition: *pp, p, f, ff*.
5. Explain that students will create movements that will represent the dynamic marking they have been assigned.
6. Assign one student in each group to play the steady beat on a drum to match the dynamic marking
7. Once students have created their movements, they will share with the class, and teach the class their movements.
8. Assess by playing the steady beat using different dynamic markings and, as a class, have children perform the movements that correspond with each.

pp

pianissimo

very soft

p

piano

soft

ff

f

fortissimo

very loud

forte

loud

CLASSROOM ACTIVITY #2

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

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

OBJECTIVES: Students will build schema on Oxford in preparation for listening and moving to the piece by Haydn.

MATERIALS: Computer and projection system for video

PROCESS:

1. Begin by sharing background on Haydn. (**Haydn Video: Bio**)
2. Tell the students that they are going to listen to Movement IV Haydn's Symphony No. 92, "Oxford." He received an honorary doctorate degree from Oxford and wanted to present a new symphony at the ceremony. Arriving late, and without time to rehearse with the musicians, he had to play Symphony No. 92 because the musicians already knew it. He valued this degree more than any other award received in his lifetime.
3. Show this video of Oxford. (**Haydn Video: Oxford**)
4. Review the movements created for the different dynamic markings.
5. Play the symphony for the students: stop at the large dynamic shifts and identify which dynamic marking was heard.
6. Play the symphony again and have the students move to correspond with the dynamics heard.

JOHANN STRAUSS, JR.



Born: October 25, 1825

Died: June 3, 1899

Biography (in Student Book)

Johann Strauss, Jr. was the oldest son of the composer Johann Strauss I. Because his father did not want him to go into music as a profession, he started his career as a bank clerk. He studied the violin without his father's knowledge, and in 1844, conducted his own dance band at a Viennese restaurant. In 1849, when his father died, Strauss combined his orchestra with his father's and went on a tour that included Russia and England, which won him great popularity. In 1870, he gave the leadership of his orchestra to his brothers, so he could spend his time writing music. Among his stage works, *Die Fledermaus* became the classic example of Viennese operetta. Strauss married two times and continued composing through his entire life. Strauss died on June 3, 1899, in Vienna.

Fun Facts About Strauss (in Student Book)

- The "Blue Danube" waltz, one of Strauss' most well-known compositions, was a flop when it debuted in 1867. The public was not pleased with the lyrics, so Strauss decided to perform it as an instrumental piece instead. This version is one of the most recognized pieces of music in the world and has been used in several movies.
- A gold statue was erected in Strauss' honor at the famous Stadt Park in Vienna. The statue is very prominent and features Strauss playing the violin.
- Strauss was of Jewish heritage, which posed a problem for Nazis as Hitler was a fan of Strauss' music. The Nazis went about trying to erase evidence of this fact to hide it from the general public.
- Johann Strauss, Jr. wrote more than 400 waltzes, polkas, quadrilles, and other dance tunes, as well as several operettas and a ballet. In his lifetime, he became known as "The Waltz King."

Strauss' Life

- Strauss developed a range of personality disorders and complexes throughout his years. Strauss was a hypochondriac who was constantly afraid of getting sick and becoming blind. He became uncontrollably nervous whenever he needed to travel by train. He also hated the outdoors and sunshine, and he was afraid of storms and becoming poor.

Featured Work: Overture to *Die Fledermaus*

Die Fledermaus (pronounced Dee Flay-der-mouse and translated from German to the English, “The Bat”) is a famous Viennese operetta composed by Johann Strauss, Jr. An operetta is a “little opera” - a theatrical work like a Broadway musical, with spoken dialogue, an overture, songs, dances, and music that is light in nature compared to opera.

In the mid-1800’s, Vienna was the capital of the Austro-Hungarian Empire and a city rich in music and culture, as well as home to many famous composers. During this time, Vienna experienced a prosperous economy, and its citizens enjoyed fine dining and good theater. Unfortunately, the stock market crash of 1873 changed the fortunes of many wealthy Viennese, and they had to become accustomed to a scaled-down lifestyle. Theater owners wanted a new form of entertainment that could help distract audiences from the grim economic times in the city. Strauss had been writing waltzes and polkas for years, and in 1874, his wife, singer Henriette “Jetty” Treffz, inspired him to write an operetta that became *Die Fledermaus*. The Viennese audiences loved the waltzes and polkas, the captivating melodies, the masked ball with dancing, the comic and light-hearted plot, and the lively pace of the music matching the action on the stage. While watching *Die Fledermaus*, audiences were reminded of the way things used to be in Vienna and could enjoy their old lifestyle as it was portrayed on the stage.

The setting of the story is Vienna, Austria, on New Year’s Eve in 1899, just before the turn of the century. It refers to a nickname given to one of the main characters in the story, Dr. Falke, after he was the victim of a practical joke. Sometime earlier, Dr. Falke had attended a costume ball dressed as a bat, while his friend, Eisenstein, had come dressed as a butterfly. After the party, Eisenstein and some friends abandoned Dr. Falke in the center of Vienna. Walking home the next morning, still dressed in full costume, Dr. Falke was jeered at by school children, who made fun of him, referring to him as “Dr. Bat”. The name stuck, and Dr. Falke felt like the laughingstock of Vienna. The plot of the operetta revolves around the revenge of “Dr. Bat,” as Dr. Falke plays a practical joke on Eisenstein involving mistaken identities at a New Year’s Eve masked ball.

An overture is like a trailer for a movie, or the theme song for a television program. It gives a “sneak preview” of the music and the story to come. The overture to *Die Fledermaus* consists of a collection of memorable melodies representing the characters, played with many extreme and sudden tempo changes. These well-known and beloved melodies reappear later in the story of the operetta. The overture to *Die Fledermaus*, after being introduced as part of the operetta, has become a stand-alone work for orchestras to perform in concert halls at any time of year. It has become particularly famous for being broadcast on radio and television during the New Year’s Day concert of the Vienna Music Association in the magnificent “Golden Hall,” one of the finest concert halls in the world, and home of the Vienna Philharmonic.

Student Introduction

FUNDAMENTAL OF MUSIC: Tempo

Tempo is an Italian word that refers to the speed of the music. It comes from the Latin word “tempus,” which means time. Tempo can be 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. The Overture to *Die Fledermaus* is an exciting piece of music because Strauss changes the tempo quite often.

IMPORTANT NOTE FOR TEACHERS: At the Education Concert, the symphony will play the last three minutes and thirty seconds of the Overture, beginning at measure 229 (or three measures after the Allegro moderato).

CLASSROOM ACTIVITY #1: Who Is Coming to the Masked Ball?

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.ML.2.3 Recognize standard symbols and traditional terms for dynamics, tempo, and articulation.
- 3.CR.1.2 Understand the relationships between music and concepts from other areas.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 5.CR.1.2 Understand the relationships between music and concepts from other areas.

OBJECTIVE: Students will be introduced to the composer Johann Strauss, Jr. and create character drawings to illustrate how he used changes in tempo to portray characters in his Overture to *Die Fledermaus*.

MATERIALS: Computer and projection system for video; worksheet entitled “Images of Johann Strauss, Jr. and *Die Fledermaus* Productions”; chart displaying tempo markings for the excerpt we will hear at the concert; pencils, crayons, drawing paper, and a writing surface; Education Concert CD

PROCESS:

1. Introduce the students to Johann Strauss, Jr. and the Overture to *Die Fledermaus* by showing them the PowerPoint presentation from the online resources.
2. Invite students to gather visual impressions about the composer and the operetta by watching the video entitled “Immortal Music Johann Strauss - *Die Fledermaus*.” (**Strauss Video: Images**) Ask students to check off each image listed on the “Images of Johann Strauss, Jr. and *Die Fledermaus* Productions” worksheet as they see it in the video. Encourage students to spend a few minutes discussing the questions at the bottom of the page with their partner or team members.
3. Display the chart showing the tempo markings for the changes in tempo that will be heard in the excerpts to be played at the Education Concert. Ask the students to define the meaning of the term “tempo”. Explain that an overture is like a trailer to a movie or the theme song of a television program. Strauss composed the melodies he wove into the Overture to represent characters the audience would meet as the story unfolds. He used changes in tempo to indicate a change in the characters being portrayed in the music.
4. Give each student a piece of drawing paper, some crayons, and a writing surface. Ask each student to fold the drawing paper into fourths. Tell the students that the story of the operetta involves a masked ball. Using the tempo markings chart with the measure numbers and the timing indications from the Education Concert CD, play each section of the excerpt we will hear at the concert several times for the students. While the students are listening to each section, invite them to create a character that will be attending the masked ball. (The characters the students create should not be actual characters from the operetta.) They will end up with four characters, each representing a different tempo. Ask them to label each character with a creative name. The *Piu vivo* section is like a coda. While listening to the coda, the students can add more details to the four characters they have already drawn.
5. To give the students time to finish their character drawings and to bring the lesson to a close, show the students the video of Carlos Kleiber conducting the Vienna Philharmonic during a New Year’s Day Concert featuring the Overture to *Die Fledermaus*. (**Strauss Video: Vienna Concert**) Begin showing the video at 4:54 on the timeline to correspond with the excerpt the students will hear at the concert and the drawings they are finishing. Tell students that the Overture has become so famous that it is often performed in a concert setting by itself. The New Year’s Day Concert is broadcast each year on radio and television from the beautiful “Golden Hall” in Vienna, Austria to an international audience.
6. If time allows, invite students to share their character drawings with their partner or team members and explain how the tempo of the music inspired them to create each character.

CLASSROOM ACTIVITY #2: You Can Be a Conductor!

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.ML.2.3 Recognize standard symbols and traditional terms for dynamics, tempo, and articulation.
- 3.MR.1.1 Illustrate the corresponding response to conductor gestures for meter, tempo, and dynamics.
- 3.CR.1.2 Understand the relationships between music and concepts from other areas.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 5.CR.1.2 Understand the relationships between music and concepts from other areas.

OBJECTIVE: Students will demonstrate how the tempo changes in the Overture to *Die Fledermaus* by conducting the beat patterns with batons as they listen to the excerpt we will hear at the Education Concert.

MATERIALS: Computer and projection system for video; set of class batons; conducting patterns chart; chart entitled “Tempo Markings in the Overture to *Die Fledermaus* excerpt to be played at the North Carolina Symphony Education Concert”; Education Concert CD

PROCESS:

1. Introduce or review the music to the Overture to *Die Fledermaus* by showing students the 1950 cartoon “Tom and Jerry at the Hollywood Bowl.” (**Strauss Video: Cartoon**) Ask students to describe the conflict between Tom and Jerry as they upstage each other in order to conduct the members of the orchestra who are playing this piece.
2. Ask students if they think they could be conductors. What special knowledge and skills would they need to be successful? Show students the video by Improv Everywhere entitled “Conduct Us.” (**Strauss Video: Improv**) Ask them to reflect on how each person who stepped up to conduct the orchestra communicated with the musicians.
3. Show students the video entitled “Class Notes: What Does a Conductor Do?” (**Strauss Video: Lesson**) The conductor in the video is Sarah Hicks, who used to conduct Education Concerts for the North Carolina Symphony. Ask students to reflect on the conducting techniques Sarah Hicks teaches in the video. How do conductors communicate the tempo of the music through hand gestures and beat patterns?
4. Give each student a baton to use for the next activity. You can use mallets, pencils, straws, recorder cleaning rods, or fingers. You can also order a set of classroom batons (**Strauss Link: Buy Batons**) or make batons yourself by following the directions at (**Strauss Link: Make Batons**). Display the conducting patterns chart (**Strauss Link: Activity Sheet**) and teach students how to communicate the meter of music in 2/4, 3/4, and 4/4. Refer again to the chart entitled “Tempo Markings in the Overture to *Die Fledermaus* excerpt to be played at the North Carolina Symphony Education Concert”. Ask students which beat patterns they will need to use to conduct the excerpt we will hear. Practice the 2/4 and 3/4 patterns as well as *accelerando* and *ritardando*.
5. Listen to the Education Concert CD and invite students as a whole group to conduct along with the recording, paying careful attention to the changes in tempo and beat patterns.
6. If time allows, divide students into teams of 4 and give each team one baton. The student with the baton uses it to conduct until the tempo changes. When the tempo changes, the student with the baton passes it to the next person. All students should conduct with their fingers until they receive the baton. Remind students to change the beat pattern when they hear the waltz and to show tempo changes with the speed of their conducting patterns.

CLASSROOM ACTIVITY #3: Adding Percussion Colors

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.MK.1.3 Use instruments to perform rhythmic and melodic patterns accurately and independently on classroom rhythmic and melodic instruments.
- 3.ML.2.3 Recognize standard symbols and traditional terms for dynamics, tempo, and articulation.
- 3.MR.1.1 Illustrate the corresponding response to conductor gestures for meter, tempo, and dynamics.
- 3.CR.1.2 Understand the relationships between music and concepts from other areas.
- 4.ML.2.3 Interpret standard symbols and traditional terms for dynamics, tempo, and articulation while performing music.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 5.MR.1.1 Interpret through instruments and/or voice the gestures of the conductor, including meter, tempo, dynamics, entrances, cut-offs, and phrasing, when singing and playing music.
- 5.CR.1.2 Understand the relationships between music and concepts from other areas.

OBJECTIVE: Students will play rhythmic ostinato patterns at the correct tempo markings to illustrate how Romantic composers added the tone colors of percussion instruments to the overall sound of the orchestra.

MATERIALS: Computer and projection system for video; images of Classical and Romantic period instruments; chart entitled “Tempo Markings in the Overture to *Die Fledermaus* excerpt to be played at the North Carolina Symphony Education Concert”; Education Concert CD; “Let’s Add Percussion Tone Color” chart; drums, finger cymbals, tambourines, and triangles; student batons

PROCESS:

1. Display the images of Classical and Romantic Period instruments. (**Strauss Link: Instruments**) Remind students that during the Romantic period in music history, composers were fascinated with colorful and exotic sounds. They began to add more and more percussion instruments to the orchestra to incorporate these tone colors into the overall sound of the orchestra. During the previous period in music history, the Classical composers wrote percussion parts only for the timpani. During the Romantic period, composers wrote music for bass drum, snare drum, gongs, cymbals, bells, triangle, tambourine, glockenspiel, xylophone, and tubular bells to add excitement and drama to their music.
2. Once again, show students the chart entitled “Tempo Markings in the Overture to *Die Fledermaus* excerpt to be played at the North Carolina Symphony Education Concert”. Tell them that as we listen to the Education Concert CD again, we will play along with each section to add the tone colors of some of our classroom instruments that were part of the Romantic orchestra. Divide the class into four groups, with each group playing a different instrument. Here are some suggestions for ostinato patterns and instruments to play along with each of the sections. You may need to stop each group as soon as you notice the music is transitioning to the next section, so the next group of students will be able to clearly hear the tempo change into their section of the music

Let’s add percussion tone color!		
Section	Instrument	Ostinato Pattern
Allegro molto moderato	Drums	Quarter, rest Quarter, rest Quarter, quarter Quarter, quarter
Tempo ritenuto	Finger Cymbals	Repeated half notes
Tempo di valse	Tambourine	Rest, quarter, quarter
Allegro Moderato	Triangle	Half note Half note Quarter, quarter Quarter, quarter
Piu vivo	All instruments	Play on steady beat

3. After the students have learned to play the ostinato patterns with the instrument they were first assigned, allow the students to rotate to a new instrument and play the associated ostinato pattern at the new tempo. Continue to rotate the groups until students have played all four instruments and have experienced playing an instrument at all the tempo markings. Challenge: Ask for student volunteers to conduct this activity!

Images of Johann Strauss, Jr. and *Die Fledermaus* Productions

Can you find these images illustrating the music of the Overture to *Die Fledermaus* and its composer Johann Strauss, Jr.? Make a check mark ✓ when you find each image in the video.

✓	IMAGES TO FIND IN THE VIDEO
	bats
	Johann Strauss, Jr. with a moustache
	first page of the musical score
	Strauss holding a violin in his hand and wearing a tuxedo with bat wings attached to the sleeves
	pocket watch with a long chain
	musicians in red uniforms
	Strauss conducting with the bow of a violin
	golden chandelier decorated with leaves
	birth and death dates of Strauss
	gold statue of Strauss playing the violin
	lady with a feathery mask over her eyes
	Strauss with a long moustache and long sideburns
	Strauss with a full, bushy beard
	lady in a red dress wearing a mask
	cartoon bats
	Strauss with a violin bow and bats
	bats in a night sky
	painting of couples dancing at a ball
	realistic bat in the foreground of the picture
	painting of a lady dancing in a long white dress wearing flowers in her hair
	five different scenes from staged versions of the operetta
	drawing of Strauss

Discuss the answers to these questions with your partner/team:

- Why are there so many pictures of bats?
- Why are some performers wearing masks?
- Why are there paintings of people dancing?

Tempo Markings in the Overture to *Die Fledermaus* excerpt to be played at the North Carolina Symphony Education Concert

Location in Score	Tempo Marking	Definition	Time Signature
m. 229–279	Allegro molto moderato	Quickly, but very moderately	$\frac{2}{4}$
m. 280–315	Tempo ritenuto	Decrease speed	$\frac{2}{4}$
m. 316–350	Tempo di valse	At the speed of a waltz	$\frac{3}{4}$
m. 351–387	Allegro moderato	Moderately quick	$\frac{2}{4}$
m. 388–end	Piu vivo	More lively and fast	$\frac{2}{4}$
	Poco ritardando	Gradually decrease speed of music	
	Accelerando	Gradually increase speed of music	

FELIX MENDELSSOHN



Born: February 3, 1809

Died: November 4, 1847

Biography (in Student Book)

Felix Mendelssohn is considered by most to have been a child prodigy, which is defined as a person under the age of ten who produced the same quality work as an expert adult. He began taking piano lessons with his mother when he was six years old and began studying composition when he was only ten. During his childhood, he composed a handful of operas and 11 symphonies. At just nine years old, he gave his first public performance in Berlin. In 1819, Mendelssohn joined the Sing-Akademie music academy and began focusing all of his time on composing. He was capable of writing very quickly. In 1820 alone, he wrote a violin sonata, two piano sonatas, multiple songs, a cantata, a brief opera, and a string quartet. At Sing-Akademie, Mendelssohn also became a conductor. In 1829, he conducted a performance of Bach's St. Matthew Passion. The performance's success led to other great opportunities including a chance to conduct the London Philharmonic that same year. Mendelssohn lived to be only 38 years old, but he left us with a wealth of music.

Fun Fun Facts About Mendelssohn (in Student Book)

- Mendelssohn loved to visit Scotland. He made numerous trips to Scotland, sparking two of his best-loved works: his "Scottish" Symphony and the *Hebrides Overture*.
- Mendelssohn was an excellent watercolor painter. Sometimes he would draw sketches and cartoons in the text of his letters.
- In 1829, Mendelssohn organized and conducted an acclaimed performance of Bach's St. Matthew Passion, which had by then been forgotten. The success of the performance played a key role in reviving Bach's music in Europe.

Mendelssohn's Life

- Between the ages of 12 and 14, Mendelssohn wrote 12 string symphonies influenced by Bach, Beethoven, and Mozart. His first published work, a piano quartet, was written by the time he was 13. At 15, he composed his first symphony.
- Mendelssohn traveled widely and made the first of ten visits to Britain in 1829. His letters prove that he was an optimist and in a happy mood, eager to make his mark on the world and express his travels through music.
- Mendelssohn's stable family upbringing no doubt contributed to his own very happy marriage in 1837 which gave him five children.
- Mendelssohn suffered from poor health in the final years of his life. A chaotic final tour of England left him exhausted and ill. He died at age 38 after a series of strokes. Mendelssohn once described death as a place "where it is to be hoped there is still music, but no more sorrow or partings."

Featured Work: Overture to *A Midsummer Night's Dream*

Inspired by William Shakespeare's comedy *A Midsummer Night's Dream*, Felix Mendelssohn completed his famous Overture in 1826 at the age of 16. The Overture testifies to the creative maturity of the young composer. His music can be viewed as the embodiment of the Romantic ideal of the marriage of music and poetry. The Overture also exemplifies Mendelssohn's ability to create extraordinary imaginative and atmospheric music while remaining within the context of traditional harmonic and formal structure. Mendelssohn masterfully translated the three worlds of the comedy's universe into music of singular distinction.

Student Introduction

Fundamental of Music: Texture

Texture is a way to describe how many elements of music are combined. Imagine you're describing the texture of a sandwich: perhaps it is "meaty" or perhaps a simple PB&J is "smooth." Similarly, in music, various elements can lead to different textures. A "full" texture would likely include many instruments playing different rhythms. But a "simple" texture would have one or two instruments playing complementing lines simultaneously.

CLASSROOM ACTIVITY #1: Mapping the Plot

OBJECTIVES: Students will identify the plot points of *A Midsummer Night's Dream*

NORTH CAROLINA ELA STANDARDS:

- RL.3.3 Describe characters in a story and explain how their actions contribute to the sequence of events.
- RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

MATERIALS: Computer and projection system for video; Article "Shakespeare and the Renaissance"

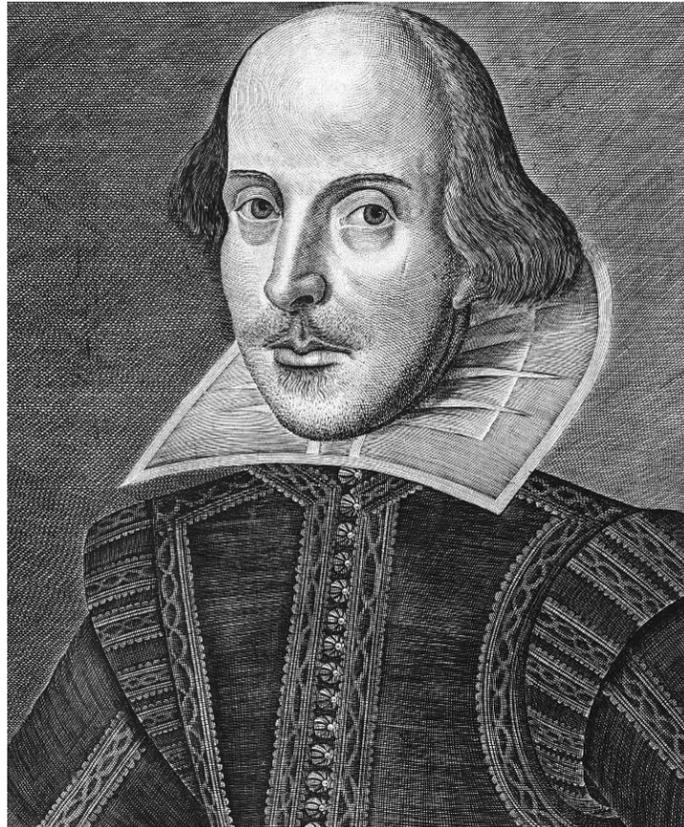
PROCESS:

1. Show a picture of William Shakespeare. Work together with the class to create a Think/Know/Learn chart. Ask students what they think they know about Shakespeare from his picture. What do they want to know?
2. Read an article, such as "Shakespeare and the Renaissance," about William Shakespeare's life. Access to this article requires a free subscription to ReadWorks. Other appropriate articles can be substituted. **(Mendelssohn Link: Shakespeare)**
3. Discuss how his life might be different from what they would have assumed.
4. Discuss the plot of *A Midsummer Night's Dream* **(Mendelssohn Video: Story)**
5. Read a simplified version of *A Midsummer Night's Dream*. Map the plot as a whole group. If time permits, break into small groups and have each group map a main character.

ASSESSMENT:

Are students able to recall information about William Shakespeare at the end of the lesson that may have been different from their initial assumptions?

Are students able to accurately summarize the plot, themes, and characters of *A Midsummer Night's Dream*?



What do you think you know about William Shakespeare?

What do you want to know about William Shakespeare?

What did you learn about William Shakespeare?

CLASSROOM ACTIVITY #2: Moving Like a Character

OBJECTIVE: Students move in response to *A Midsummer Night's Dream*

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.

MATERIALS: computer and projection system for video; movement props

PROCESS:

1. Discuss the four character groups in the story. Refer to the character maps made in the first lesson. If the first classroom activity was omitted, show the brief plot video to aid in character understanding. **(Mendelssohn Video: Story)**
 - Fairies: sneaky, like to play tricks on the human world
 - Teenagers: want to be free of the restrictions from their parents, run away
 - Actors: kind of silly, they fumble around a lot
 - Human world: very ordered
2. Divide the class into four groups. Each group should figure out how to move in a way that represents their assigned character. They could choose to move with the melodic contour or follow the rhythm.
3. Listen to the music and have each group move to the music during their section. Each group could be given a different item to add creative problem solving.
 - Fairies: scarves
 - Teenagers: balloons
 - Actors: racquetballs
 - Human world: tap rhythm sticks with another person
4. Have students trade groups and allow for them to move in response to the other character sections.

ASSESSMENT:

Watch each group to see how closely they mimic the style, rhythm, or melody of their section. As an added activity, you can direct them to respond to different things during multiple listenings.

CLASSROOM ACTIVITY #3: Instrument Four Corners

OBJECTIVE: Students identify how different instruments have different qualities to their sounds.

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.MR.1.2 Use musical terminology when describing music that is presented aurally.
- 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.
- 5.CR.1.2 Understand the relationships between music and concepts from other areas.

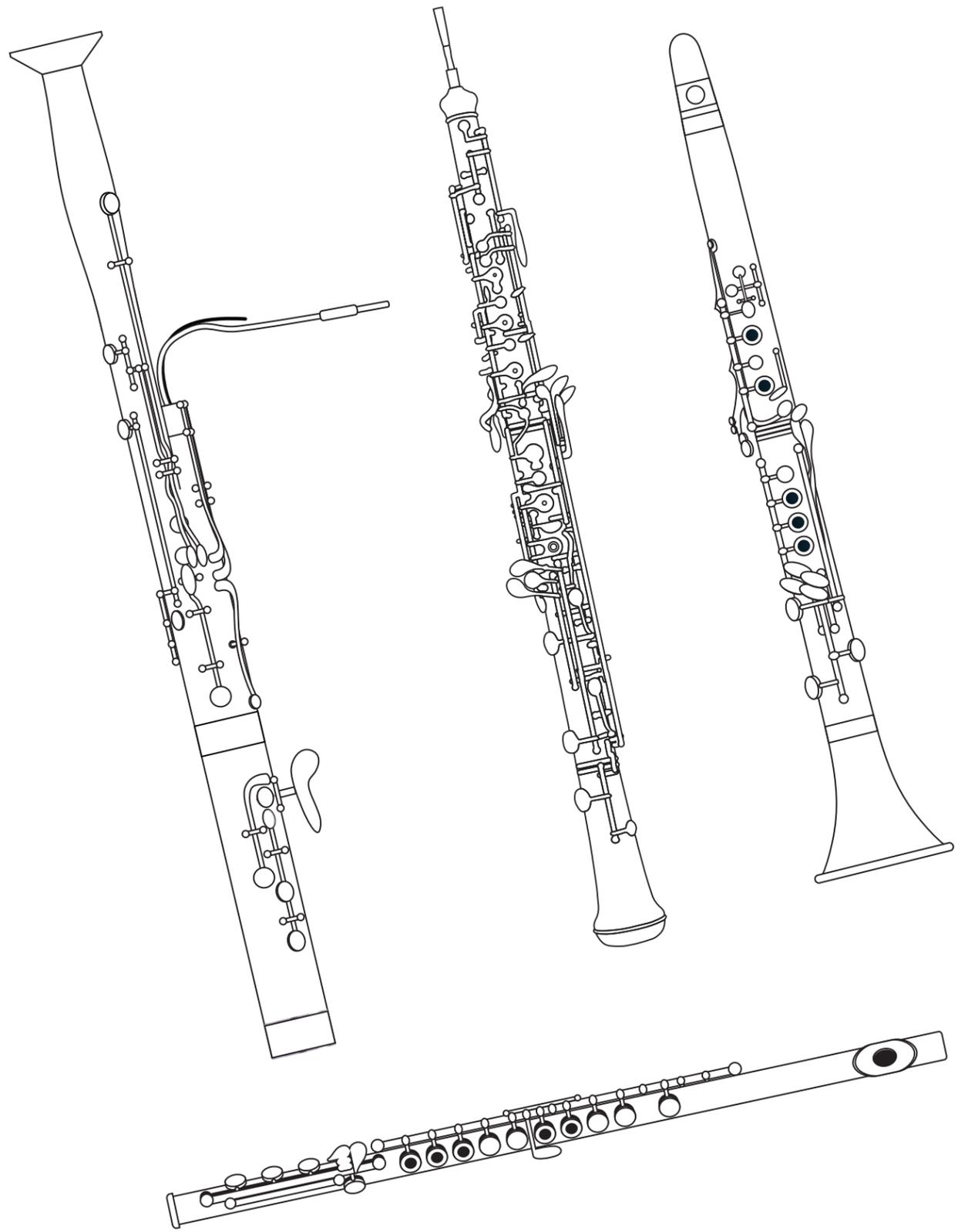
MATERIALS: Computer and projection system for video; Instrument family labels

PROCESS:

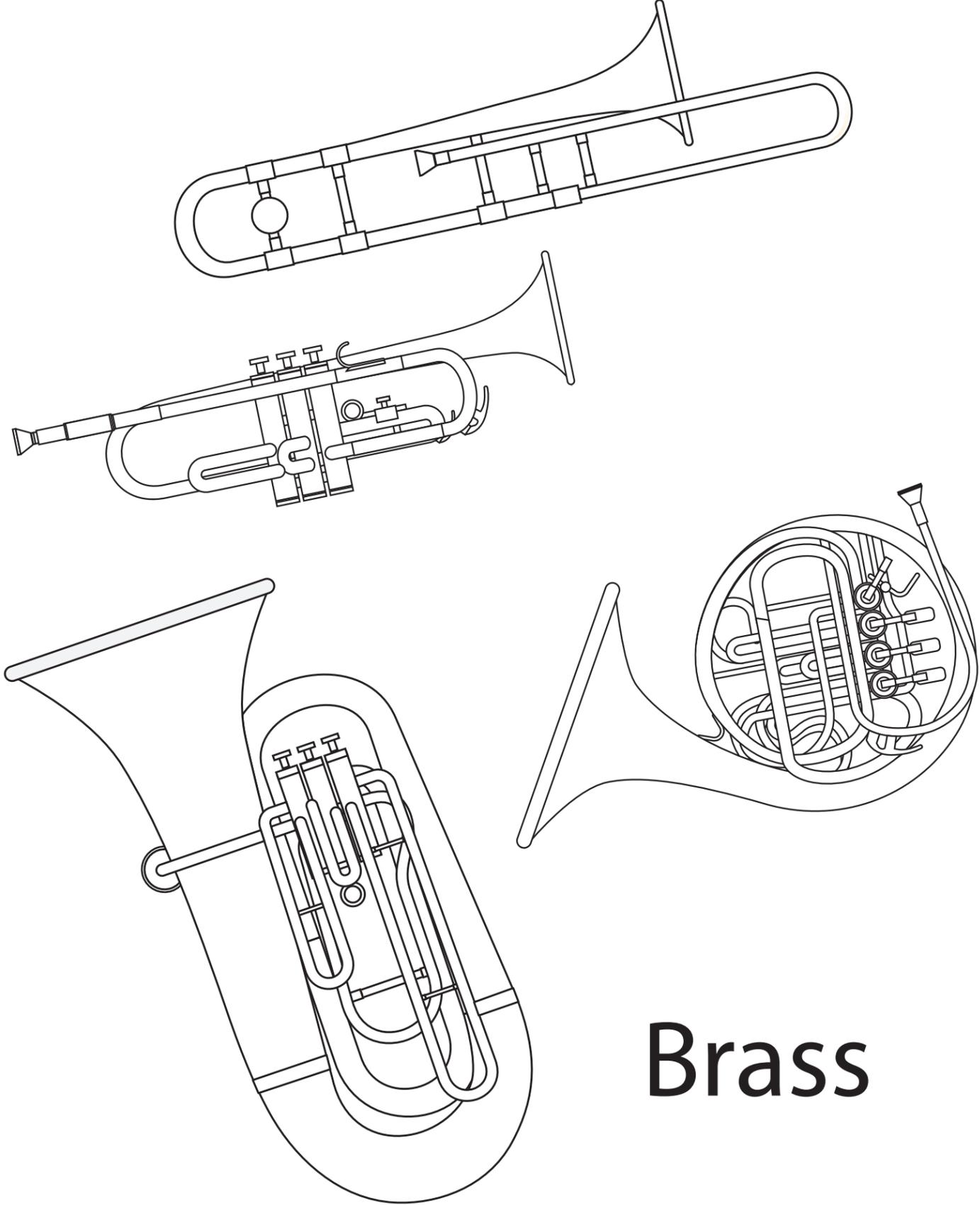
1. Review the four families of the orchestra and the instruments in each family.
2. As you go over each family play a video of a chamber ensemble with instruments from that family.
 - Woodwind Quintet (explain that the horn is not woodwind)
 - Brass Quintet
 - String Quartet
 - Percussion Ensemble
3. Play four corners with the orchestral instruments. Label each corner of the room with one of the four instrument families. Play the sound of a solo instrument and students have to move to the correct corner. Option: make the game competitive, with students eliminated after they guess incorrectly.

ASSESSMENT:

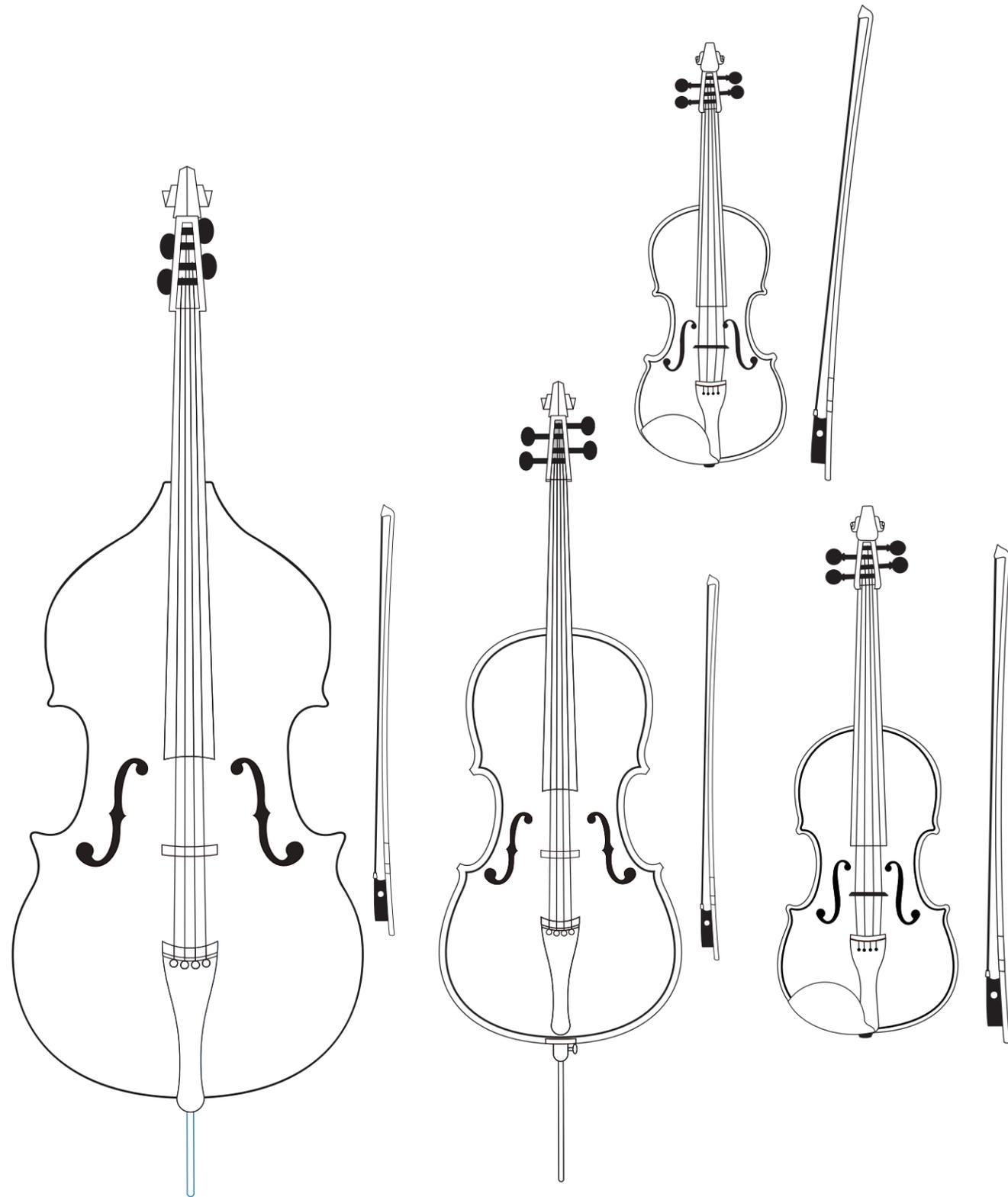
Keep track, as students go through the game, whether or not they are eliminated. If you choose to make the game noncompetitive, keep track of when students are at the correct family.



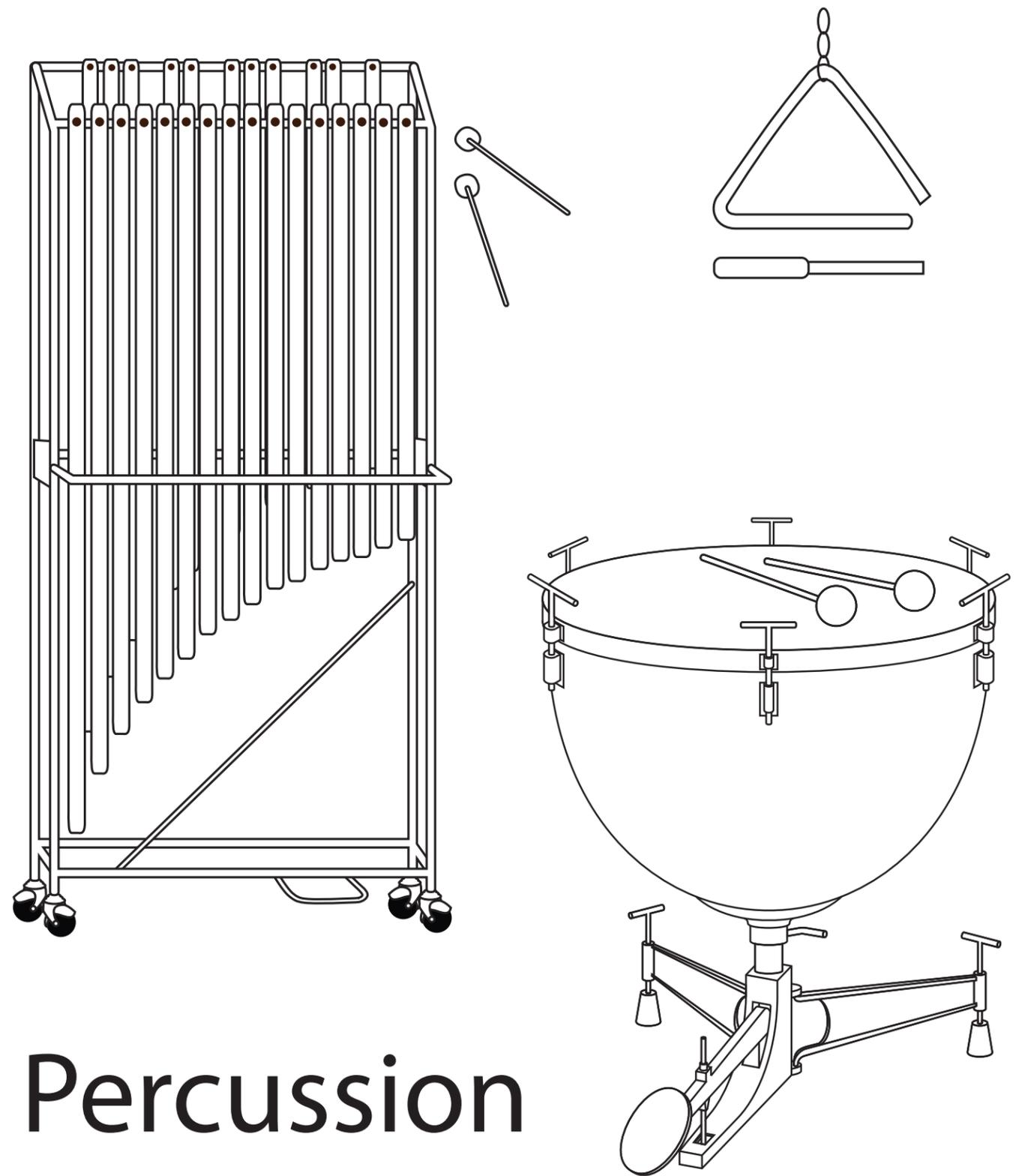
Woodwinds



Brass



Strings



Percussion

ANTONÍN DVOŘÁK

Born: September 8, 1841

Died: May 1, 1904



Biography (in Student Book)

As a young boy, Dvořák learned to play the violin. Though his father pushed him to be a businessman, his uncle and music teacher recognized the boy's musical ability and begged his father to allow him to go to Prague to study music. Dvořák was an excellent student. When he finished school, he got a job playing for the national opera, under the direction of Bedřich Smetana, and decided that he wanted to become a composer. In 1873 he met composer Johannes Brahms, who persuaded his publisher to print Dvořák's Slavonic Dances. The pieces brought him fame all over Europe. Dvořák was shy, preferring the privacy of the country to busy city life. Dvořák traveled to America in 1892 to teach in New York. While there, Native American and African-American folk music influenced much of his writing. Although he was making a salary of \$15,000 a year (a large sum of money for that time), he was homesick and returned to his homeland after three years.

Fun Facts About Dvořák (in Student Book)

- The notoriously hard-to-impress Johannes Brahms thought that Dvořák had more talent than Wagner and himself combined.
- He was a friend of Tchaikovsky.
- Dvořák's grandmother called him, "my little toothy" because he apparently had good teeth.
- Dvořák was a legend in his homeland and an international star during his lifetime.

Dvořák's Life

- When he was 12, he went to live in Zlonice to learn German and met a music mentor who taught him piano, viola, organ, and beginning composition.
- At age 16, he went to Prague to study organ. He graduated from the Prague Organ School in 1859.
- He was an accomplished violinist and violist and joined the Bohemian Theatre Orchestra, where he spent most of the 1860s playing under the direction of Smetana.
- While a member of the Opera Orchestra, he played in premieres of several of Smetana's operas including *The Bartered Bride*.
- He fell in love with one of his pupils and even composed a song cycle for her, "Cypress Trees." She married another man, but Dvořák married her sister, Anna Cermakova, on November 17, 1873. They had nine children.
- In 1892, Jeannette Thurber, the founder of the National Conservatory in New York, invited Dvořák to America. He accepted and served as Director of the Conservatory from 1892-1895.
- While in America, he was interested in studying Native American and African-American music. He used these ideas in his popular "New World" Symphony, which premiered at Carnegie Hall in December 1893.
- Even though the position with the National Conservatory was financially rewarding, he was homesick and returned to Prague. He became the director of the Prague Conservatory in 1901 and held the position until his death on May 1, 1904.
- He was buried in the Vyšehrad cemetery in Prague. A bust by Czech sculptor Ladislav Šaloun marks his grave.

Featured Work: Symphony No. 6 in D Major, Op. 60, III. Scherzo (Furiant)

Symphony No. 6 is the last major work in what is known as Dvořák's "Slavic period." Composed in 1880, it contains folk elements of nationalism—popular with the composers of the Romantic period—within the structure of Classical forms. The year before, in 1879, the Vienna Philharmonic had premiered Dvořák's Symphonic Rhapsody No. 3. Their renowned conductor, Hans Richter, requested that Dvořák compose a symphony to be introduced by the Vienna Philharmonic. Dvořák dedicated Symphony No. 6, which he had both composed and orchestrated in six or seven weeks, to Hans Richter. The third movement is named "Furiant" after a fiery Czech dance, characterized by a rapid pace with frequently shifting strong accents and wild rhythms. Dvořák does not quote an entire folk melody, but instead uses melodies and rhythms found in the music of peasants as inspiration for his own musical ideas.

Dvořák had tried to write something that honored the musical traditions of Vienna—the influence of Brahms, Beethoven, and Schubert is clear in Symphony No. 6—but the third movement is decidedly nationalistic in nature, with the incorporation of Czech folk elements. At that time in Vienna, many members of the Vienna Philharmonic and their audiences admired German music and did not like references to other nationalities. They considered Dvořák to be an outsider from the province of Bohemia, which at that time was under the reign of the Austro-Hungarian Empire. The musicians of the capital city of Vienna resented being asked to premiere another work of Czech music for the second year in a row, declaring that it would not be a wise move politically. The Vienna Philharmonic finally performed the work in 1942, 62 years after it was written and 38 years after Dvořák's death. Hans Richter did conduct the Symphony No. 6 in 1882—but in London, rather than Vienna. It was first performed in Vienna in 1883, by the Society of Friends of Music in Vienna. The symphony was very well received in Europe, especially in Dvořák's homeland. The first audiences loved the third movement so much that they demanded it be repeated!

The third movement is in ternary form, in which the opening section is a scherzo, followed by a contrasting trio, and concluding with a return of the scherzo. In the 17th century, a trio indicated that a section was composed for three instruments, but in Dvořák's time, the term referred to a contrasting middle dance between two statements of the principal dance. The scherzo consists of two themes, which are usually repeated during the first statement. The trio features a more relaxed feel with a lyrical piccolo solo over pizzicato strings. The closing scherzo is almost identical to the opening scherzo but does not contain repeats. At the Education Concert, the symphony will not take any repeats. The opening and closing scherzo sections are in the key of D minor, while the contrasting trio is composed in D major.

Student Introduction

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 which divides the composition into sections arranged in a specific order. Dvořák composed the third movement of Symphony No. 6 in ternary form, which means it has three sections and can be labeled with letters of the alphabet as A–B–A.

IMPORTANT NOTE FOR TEACHERS: At the Education Concert, the Symphony will not take any repeats. The duration of this piece will be five minutes.

CLASSROOM ACTIVITY #1: A Fiery Folk Dance

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.MR.1.2 Use musical terminology when describing music that is presented aurally.
- 3.CR.1.2 Understand the relationships between music and concepts from other areas.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.
- 5.CR.1.2 Understand the relationships between music and concepts from other areas.

OBJECTIVE: Students will demonstrate an understanding of the form of Mvt. 3 from Symphony No. 6 by Dvořák by following a listening map and moving with their props at the appropriate time.

MATERIALS: Computer and projection system for video; PowerPoint presentation from the online resources page on the North Carolina Symphony website; copies of the worksheet entitled “Guided Viewing for Videos of Movement 3”; a pencil, and a writing surface; “Form Map for Movement 3”; Education Concert CD; props for movement such as scarves, slinkies, balls, discs, hula-hoops, streamer sticks, Koosh balls, beanbags, etc.

PROCESS:

1. Show students the PowerPoint presentation from the online resources available on the North Carolina Symphony website to introduce them to Dvořák and to the 3rd movement of Symphony No. 6.
2. Give students a copy of the worksheet entitled “Guided Viewing for Videos of Movement 3”, a pencil, and a writing surface. Orient the students to what they are about to see by reading aloud the questions for Video #1, “Dvořák: Symphony No. 6 – ‘Furiant’ – Jose Serebrier conducts.” (**Dvořák Video: Music**) Encourage students to answer as many questions as possible while they are viewing the video. Review the answers as a class.

Repeat this process with Video #2 (first two minutes only) which is entitled “Antonin Dvořák: Dance Movements from Symphonies 6, 7, & 8 with Ballet.” (**Dvořák Video: Dance**) After reviewing the answers with the whole class, assign each student a partner to work with to answer the compare and contrast questions.
3. Show the students the “Form Map for Movement 3.” Discuss how the map represents the three big sections of the movement (A-B-A); how the A section contains two parts (Theme 1 and Theme 2); how the middle section (trio) is a contrasting dance to the outer two sections; and how the last A section has a slightly different number of measures in each theme and contains a coda.
4. Divide the class into four groups. Give each group a different prop. Examples are scarves, slinkies, balls, discs, hula-hoops, streamer sticks, Koosh balls, beanbags, etc. Assign one group to Theme 1 of the A section, one group to Theme 2 of the A section, one group to the first section of the Trio, and one group to the second section of the Trio. While displaying the form map, play the music from the Education Concert CD for Symphony No. 6, Mvt. 3. Invite students to move with their prop as they hear the music for their assigned section on the recording.
5. If time permits, rotate the groups so that students have the opportunity to work with all four props. During the last listening, challenge the students to freeze like a statue with their prop as you pause the music at various points on the map.

CLASSROOM ACTIVITY #2: Create Your Own Listening Map

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.ML.2.3 Recognize standard symbols and traditional terms for dynamics, tempo, and articulation.
- 3.MR.1.2 Use musical terminology when describing music that is presented aurally.
- 3.CR.1.2 Understand the relationships between music and concepts from other areas.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.
- 5.CR.1.2 Understand the relationships between music and concepts from other areas.

OBJECTIVE: Students will demonstrate an understanding of the form of Mvt. 3 “Furiant” from Symphony No. 6 by Dvořák by creating a listening map that corresponds to the sections of the music and by critiquing the listening map of a partner.

MATERIALS: Computer and projection system for video; “Form Map” for Mvt. 3 of Symphony No. 6 by Dvořák; Education Concert CD; “Listening Map,” crayons, and a writing surface.

PROCESS:

1. Show students the “Form Map” for Mvt. 3 of Symphony No. 6 by Dvořák. Review the three sections of the map and how they are constructed. Play the Education Concert CD and invite the students to draw pictures in the air to represent each section of the map.
2. Pass out the “Listening Map,” crayons, and a writing surface. Using the Education Concert CD, invite the students to draw on the listening map pictures of some of the drawings they had made in the air during their first listening. Remind students that the map should show that there are three sections, with the first and the last one being almost the same and a contrasting middle section between. Their drawings should represent which sections are the same and which one is different.
3. After creating the listening maps, have students trade maps and listen to the music again. Challenge the students to follow the listening map of their partners while they listen to the music. Ask students to provide feedback to their partners by complimenting them on one aspect of their drawing that illustrates the music particularly well. Students should be encouraged to ask their partners questions about any part of the drawing that they didn’t understand and to make suggestions about any parts of the drawing to improve upon, to better communicate their ideas visually.

Form Map for Symphony No. 6 in D Major, Op. 60, III. Scherzo (Furiant) by Dvořák (Education Concert version has no repeats)		
<p>A</p> <p>Theme 1 23 measures</p> <p>Theme 2 120 measures</p>	<p>B</p> <p>Trio</p> <p>First section 48 measures</p> <p>Second section 87 measures</p>	<p>A</p> <p>Theme 1 19 measures</p> <p>Theme 2 141 measures</p> <p>Coda 6 measures</p>

Guided Viewing for Videos of Symphony No. 6 in D Major, Op. 60, III. Scherzo (Furiant) by Dvořák

VIDEO #1:

1. What kind of facial hair did Dvořák have in the portrait shown in the video? _____
2. Why is the baton blurry in the picture of the conductor? _____
3. In the black and white sketches of the dancers, do they look like they live in the city or in the country? _____
4. In the photographs of the dancers, what are the men doing with their arms? _____
5. What color are the rooftops in the village scene? _____
6. How many bridges cross over the river in the city scene? _____
7. In the painting of the lake, what kind of boat are the two people sitting in? _____
8. What time of year is depicted in the picture of the house in the country? _____
9. What time of day is it in the picture of the country road? _____
10. What is the name of the orchestra that played the music? _____

VIDEO #2:

1. Are the images still photographs or live video? _____
2. Is this a scene from an opera, a concert, or a ballet? _____
3. Is the setting a village or the city? _____
4. Are the people dancing wealthy or peasants? _____
5. Who is dancing at the beginning of the video? _____
6. How are the men dressed? _____
7. What movements do the dancers do with their arms? _____
8. Why are the dancers spinning and turning? _____

COMPARE AND CONTRAST:

Compare: What is similar between the two videos?

Contrast: What is different about the two videos?

CLASSROOM ACTIVITY #3: Use Graphic Notation to Create, Play, and Conduct Your Own Sound Composition

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.MR.1.1 Illustrate the corresponding response to conductor gestures for meter, tempo, and dynamics.
- 3.CR.1.2 Understand the relationships between music and concepts from other areas.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 5.ML.3.2 Create compositions and arrangements within specified guidelines.
- 5.MR.1.1 Interpret through instruments and/or voice the gestures of the conductor, including meter, tempo, dynamics, entrances, cut-offs, and phrasing, when singing and playing music.
- 5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.
- 5.CR.1.2 Understand the relationships between music and concepts from other areas.

OBJECTIVE: Students will demonstrate an understanding of form by using graphic notation to create, play and conduct a sound composition inspired by the form of Mvt. 3 of Symphony No. 6 by Dvořák.

MATERIALS: Computer and projection system for video; graphic notation websites entitled “Centers: Graphic Notation” and “Creating the Graphic Score”; “Graphic Notation Map”; crayons and a writing surface; Education Concert CD; container of four different percussion instruments, and a student baton for each group of five students.

PROCESS:

1. Explain to students that standard musical notation is used by composers to communicate their musical ideas to conductors and performers. This is a complex musical language that takes years of study to master. Today we are going to learn about graphic notation, which is a means of communicating our musical ideas through pictures. Share with students the illustrations of graphic notation from the website of Elementary Music Resources by Ashley Queen entitled “Centers: Graphic Notation.” (**Dvořák Link: Notation**) Show students a short video capturing a lesson called “Creating the Graphic Score.” (**Dvořák Video: Score**)
2. Give each student a copy of the “Graphic Notation Map,” some crayons, and a writing surface. Using the Education Concert CD, ask students to create graphic notation that illustrates the music they hear in Symphony No. 6, Mvt. 3. Remind students that the first and last sections (the A sections) should have the same graphic notation and that there should be two different pictures for these sections to represent Theme 1 and Theme 2. The middle section (the trio) should be illustrated with contrasting graphic notation to represent each section of the two passages of music that make up this section. (Students need to have four different pictures of graphic notation on their maps.)
3. Now that students have been inspired to create a score of graphic notation based on the form of Mvt. 3 of Symphony No. 6, ask them to decide which classroom instruments will play each of the pictures on their map. Divide students into groups of five and give each group a container of four different percussion instruments and something to use as a baton. Students should create a “key” to their maps to denote which instrument from the container will be played for each picture on their maps. Students should take turns being the “conductor,” using their own map as the score, and assigning instruments from the container to the other four members of the group to play. After conducting and performing each score, the group members should select one conductor’s score to perform for the class.

Extension Activity: Conversation at a Café

Antonin Dvořák lived from 1841–1904, and spent time in Vienna, Austria. Johann Strauss, Jr. lived from 1825–1899, and was born and died in Vienna. Since these two famous composers lived during the same time period and spent time in the same city, imagine that the two of them are seated together at an outdoor Viennese café. Johann Strauss, Jr. represented “all things Viennese” with his waltzes and polkas, while Dvořák experienced anti-Czech sentiment that prevented his Symphony No. 6 from being performed by the Vienna Philharmonic, for whom it was written, during Dvořák’s lifetime. What do you think the two composers would say to each other?

Graphic Notation Map for Movement 3 "Furiant" from Symphony No. 6 by Dvořák

A	B	A
What instruments will play?	What instruments will play?	What instruments will play?

Listening Map for Movement 3 "Furiant" from Symphony No. 6 by Dvořák

A	B	A
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JENNIFER HIGDON

Born: December 31, 1962



Biography (in Student Book)

Jennifer was 15 years old when she taught herself to play the flute and 18 years old when she began formal musical studies. She began studying composition at age 21. Despite this late start, she has become a major composer of contemporary music. She has written music for operas, orchestras, chamber ensembles, and choral ensembles. Higdon was awarded the Grammy for Best Classical Contemporary Composition for her Percussion Concerto (2008) and for her Viola Concerto (2018), and the Pulitzer Prize for Music for her Violin Concerto (2009). Higdon received a bachelor's degree in Music from Bowling Green State University, an artist diploma from the Curtis Institute of Music, and a master's degree and doctorate from the University of Pennsylvania. She holds the Milton L. Rock Chair in Composition Studies at the Curtis Institute of Music in Philadelphia, where she teaches young composers and musicians.

Fun Facts About Higdon (in Student Book)

- In 2018, Higdon will be in residence at the University of Texas, Austin, as part of the Eddie Medora King Award.
- Her works have been recorded on over 60 CDs.
- She has been a Composer-in-Residence with the Pittsburgh Symphony Orchestra, The Philadelphia Orchestra, and the Fort Worth Symphony Orchestra.

Higdon's Life

- Higdon's family moved from Brooklyn to Atlanta in 1963, and Atlanta remains a happy place for her. The Atlanta Symphony Orchestra was the first orchestra she heard live.
- *Blue Cathedral*, her orchestral composition, is one of the most performed contemporary orchestral compositions by a living American, having been performed more than 500 times worldwide since 2000.
- Learn more in an interview with Jennifer Higdon ([Higdon Link: Interview](#))

Featured Work: *Peachtree Street* from *City Scape*

City Scape is a composition by Jennifer Higdon, commissioned by the Atlanta Symphony Orchestra in 2002. It is made up of three movements, *Skyline*, *River Sings a Song to Trees*, and *Peachtree Street*, which can be played separately or together as the conductor decides. *Peachtree Street* is the main street in downtown Atlanta, and this piece represents the excitement of a city street. In Higdon's words, "*City Scape* is a metropolitan sound picture written in orchestral tones.... Every main street that runs through a city is loaded with the energy and bustle of commerce, reflecting the needs and wants of its citizens through business. Because there is so much diversity in city streets, I've created a movement that explores the diverse sections of the orchestra, their relationships and the way they combine in creating a larger voice." ([Higdon Link: Notes](#))

Student Introduction

FUNDAMENTAL OF MUSIC: Rhythm

Rhythm is the arrangement of sounds in an organized manner. Rhythm occurs throughout our life. Imagine the following pattern of sounds:

- Rain falling on a window
- Ticking of the second hand of an analog clock
- Your feet hitting the ground as you walk

Meter helps organize the rhythms for notation. It also helps give the musical work its pulse. Throughout this piece, Higdon plays with various rhythms to affect where the ear hears the pulse.

CLASSROOM ACTIVITY #1: Create and Perform a Short Rhythm Composition

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 4.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- 4.ML.2.4 Use standard symbols to notate rhythm, meter, and dynamics in simple patterns.
- 4.ML.3.3 Create rhythmic compositions which include the use of whole, dotted half, half and quarter notes; whole, half and quarter rests; and beamed eighth notes in duple and triple time and which are arranged using a variety of sound sources.

OBJECTIVES: Students will create their own rhythm composition using unpitched instruments.

MATERIALS: Computer and projection system for video; unpitched instruments

PROCESS:

1. Watch this short video. ([Higdon Video: Rhythm](#))
2. Quiz students on the different rhythms.
3. Together, as a class, take suggestions on creating a rhythm composition and write it out on the board for the whole class to see.
4. Tell students that they are going to break into pairs and create and perform their short rhythm compositions using at least four different types of patterns. Explain that after writing the composition out, they will perform them for the class.
5. Put students in small groups and give a few minutes for them to compose and practice their compositions.
6. Take volunteers to perform their work with unpitched instruments in front of the class.

CLASSROOM ACTIVITY # 2: Rhythm Game

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 4.ML.3.1 Use improvisation to create stylistically appropriate answers to given rhythmic and melodic phrases.
- 4.ML.3.2 Create compositions and arrangements using a variety of traditional and non-traditional sound sources.

OBJECTIVE: Student volunteers will write their own very short rhythm pattern and the class will guess how to notate it.

MATERIALS: Computer and projection system for video; paper, crayons, colored pencils or markers

PROCESS:

1. Post on projector or Smart Board reminders of notation—whole, half, quarter, eighth notes, rests, etc. —or use this link ([Higdon Link: Notation Chart](#))
2. Distribute markers and paper.
3. Direct students to create their own, short, rhythmic piece, which they will perform for their classmates.
4. Clap an example and ask a student volunteer to write on the board what you clapped. Repeat several times to reinforce different rhythms so the students build confidence in various rhythms.
5. Give a few minutes to students to create their own rhythmic compositions and have each succeeding student guess how to notate the previous student's composition

TERRY MIZESKO

Born: September 21, 1946



Biography (in Student Book)

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

Fun Facts about Mizesko (in Student Book)

- 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 played 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 recently in classical, pops, and education concerts throughout the state.

Featured Work: "Ode to Joy," arranged by Terry Mizesko from Ludwig van Beethoven's Symphony No. 9, Op. 125

"Ode to Joy" was written in 1785 by German poet, playwright, and historian Friedrich Schiller.

"Ode to Joy" is most widely recognized for its use by Ludwig van Beethoven in the final movement of his Ninth Symphony, which was written in 1824. His music was named as the "Anthem of Europe" by the Council of Europe, in 1972, and later by the European Union.

Student Introduction

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 or have a desire to sing the main line of the music. Harmony is quite important to the melody, as 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:

- 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.1.2 Illustrate blending vocal timbres, matching dynamic levels, and responding to the gestures of a conductor while singing in groups.
- 5.MR.1.3 Exemplify appropriate behaviors as a participant and observer of music in relation to the context and style of music performed.

OBJECTIVE: Students will be able to sing "Ode to Joy" correctly in the Mizesko arrangement. Students will follow the gestures of their conductors in order to sing the selection appropriate to the style. Students will also be able to sing the verse that includes the German text.

MATERIALS: North Carolina Symphony Student Workbooks, proximity to teacher/conductor, computer and projection system for video.

PROCESS:

1. Students will learn the melody of "Ode to Joy" by repeating their teacher on a neutral syllable.
2. Students will then transfer the neutral syllable to the English text in verse one as per Mizesko's arrangement of "Ode to Joy" by following along in the score.
3. Students will watch their teacher/conductor for expression, dynamics, diction, and cutoffs.
4. Students will listen to the YouTube video for help with German diction. **(Mizesko Video: German)**
5. Students can break into small groups with student iPads/laptops to practice the German diction.
6. Have students perform both verses together for feedback on progress of learning.

Ode to Joy

Ludwig van Beethoven

Allegro assai
13 **VERSE 1**

Come and sing a joy - ful cho - rus, Lift your voic - es
to the sky. Help - ing hands now join in friend - ship, Keep - ing hearts and
spir - its high. Sis - ter, broth - er, care for each oth - er, Care for the
world and keep it free. Come to - geth - er, sing to - geth - er, As a

4 **VERSE 2**

peace - ful fam - i - ly. Freu - de, schön - er Göt - ter -
fun - ken, Toch - ter aus E - ly - si - um, Wir be - tre - ten feu - er -
trun - ken, Himm - li - sche, dein Hei - lig - tum! Dei - ne Zau - ber
bin - den wie - der, Was die Mo - de streng ge - teilt; Al - le Men - schen
wer - den Brü - der; Wo dein sanf - ter Flü - gel weilt.

Ode 21 voc

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CLASS ACTIVITY #2: Playing with the North Carolina Symphony

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

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.
- 4.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, and eighth notes and rest in 2/4, 3/4, and 4/4-meter signatures.
- 4.ML.2.2 Interpret through voice and/or instruments simple pitch notation in the treble clef in major keys.

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

MATERIALS: Student workbooks, soprano recorder or other pitched instruments

PROCESS:

1. Review note names and recorder fingerings for "Ode to Joy" pitches in the student workbooks.
2. Give students time to practice together or in small groups until they are able to play through the piece.

CLASSROOM ACTIVITY #3: Compose Your Own School Parody of "Ode to Joy" to Perform in a Flash Mob!

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 5.ML.3.2 Create compositions and arrangements within specified guidelines.
- 5.MR.1.3 Exemplify appropriate behaviors as a participant and observer of music in relation to the context and style of music performed.
- 5.CR.1.2 Understand the relationships between music and concepts from other areas.

OBJECTIVE: Students will be inspired to rewrite the lyrics to "Ode to Joy" as a "school anthem" that can be learned and performed in a "flash mob" setting at their school.

MATERIALS: Student workbooks, paper, pencil, computer and projection system for video.

PROCESS:

1. Students will watch the YouTube video to see how a flash mob works. (**Mizesko Video: Flash Mob**)
2. Students will work as a class to come up with a creative new text for "Ode to Joy" that speaks about their own school.
3. Students spend time learning how to sing their new text on the melodic line.
4. Students are given support from the school and plan a date and time to perform the "flash mob" for their peers. Instruments can certainly be added as well.

PYOTR ILYICH TCHAIKOVSKY



Born: May 7, 1840

Died: November 6, 1893

Biography (in Student Book)

Tchaikovsky was the most popular Russian composer of all time. His music has always had amazing appeal because of its tuneful melodies, impressive harmonies, and colorful orchestration, all of which lead to an emotional response. His body of work includes an impressive number of compositions including seven symphonies, multiple instrumental concertos, and more than 100 songs and piano pieces. Tchaikovsky had a clear interest in music from childhood. He studied at the St. Petersburg Conservatory, then moved to Moscow to teach music theory at the Russian Musical Society. Within five years, Tchaikovsky had produced his first symphony, *Symphony No. 1 in G Minor, "Winter Daydreams."* Tchaikovsky conducted his final symphony's premiere in St. Petersburg in 1893. The mixed reaction of the audience did not affect the composer's belief that the "Pathétique" Symphony was among his best works. He became ill after the premiere, and died just a week later.

Fun Facts about Tchaikovsky (in Student Book)

- Tchaikovsky had a large family. He had four brothers and one sister. Nikolai, Ippolit, twins Anatoly and Modest, and Alexandra were from his father's second marriage; half-sister Zinaida was from his father's first marriage.
- Tchaikovsky learned languages from a young age. Thanks to his governess, he could speak German and French by the age of six.
- As a back-up plan, Tchaikovsky trained as a civil servant in case his musical career didn't take off. At the age of 19, he started in the civil service. He became a junior assistant within six months and senior assistant two months after that, but luckily gave up his civil service career in order to compose.

Tchaikovsky's Life

- Tchaikovsky was a difficult man when it came to matters of the heart. After marrying one of his students, Antonina Miliukova, he immediately realized that wedded life was not for him.
- Tchaikovsky didn't have an easy time of it. He suffered from depression throughout his life, after his mother died in 1854 and his 13-year friendship with Nadezhda von Meck collapsed.
- Throughout his career, he received harsh criticisms about his works. Because of the unique time period in which he composed, and his ability to merge Western music concepts with traditional Russian ones, it was difficult for him to receive unanimous praise. In fact, it wasn't until late in his career that his genius began to be appreciated.

Featured Work: *Cossack Dance from Mazeppa*

Cossack dancing originated in southern Russia and Ukrainian military communities in the 1600s. When the Cossacks would return from battle, the men would celebrate through this improvised dance. Community musicians would gather their instruments, including violins, bagpipes, and flute-like fifes, and join in a celebratory performance named the Hopak. The musicians' pace was based on the dancers' choices, allowing them to express their individuality. Though the music didn't have a specific tempo nor melody, Hopak music is usually set in a 2/4-time arrangement. The music would typically progress to an almost furious level towards the end of the dance, ending with a bang.

Student Introduction

Fundamental of Music: Finale

A finale traditionally brings in elements earlier heard in the work or concert. Similarly, this finale by Tchaikovsky brings together musical elements of dynamics, tempo, texture, form, rhythm, and melody.

CLASSROOM ACTIVITY #1: Dance the Hopak

OBJECTIVE: Students will be able to identify the Hopak as a type of dance

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

- 3.CR.1.1 Exemplify how music is used by various groups for artistic expression within the local community.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

MATERIALS: Whiteboard; computer and projection system for video

PROCESS:

1. Ask students what they know about Russian dance. Take any answers that students may come up with. Many may have an idea similar to the Hopak but not have a term for it. Write answers on the board.
2. Ask if anyone can demonstrate what they think Russian dance looks like. As with the previous question, you may get something similar to the actual dance. The two discussions will allow for a good pretest to see what students know coming into the lesson.
3. Show a video of a dance competition performing the Hopak. (**Tchaikovsky Video: Dancers**)
Discuss the style of the dance. What does the music sound like in the background?
4. Show students how to dance some of the stepping moves that go along with the Hopak. Encourage students to try and imitate the moves that are shown in the video. Repeat as necessary. (**Tchaikovsky Video: Steps**)
5. Show students the jumping moves with the Hopak. (**Tchaikovsky Video: Jumps**)
6. Have students practice the dance moves with traditional music. Let them improvise the dance as they see fit. Provide opportunities for student demonstration as a whole group if there is interest. (**Tchaikovsky Video: Music**)

ASSESSMENT:

Work to gauge whether students are able to understand the basic moves. Remember to look for movements that correspond to the music and beat, rather than expecting exact imitation.

CLASSROOM ACTIVITY #2: Map the Dance

OBJECTIVES: Identify the form of the *Cossack Dance* from *Mazeppa*.

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

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

MATERIALS: Whiteboard; computer and projection system for video

PROCESS:

1. Have students listen to the *Cossack Dance*. Write out the form together as a large group while you listen.
2. Have students watch the video from *Mazeppa*. (**Tchaikovsky Video: Cossack Dance**)
3. Have students identify what happens in each section of the *Cossack Dance*.
 - Men dance as a group
 - Men and women dance together in circles
 - Men dance in pairs on repeat / Man with boy hiding underneath
 - Men and women dance in pairs
 - Ladies dance as a group / Men dance with spears
 - Men showcase
 - Women dance as a group / Men dance behind
 - Men jumping
 - Sword fighting dancing / Men and women in pairs
4. Map out the order of dancers in the music.
5. Compare the two forms and discuss where they line up.

ASSESSMENT:

Were students able to accurately label and identify the different parts of the form? You might want to play through the video of the *Cossack Dance* once more and have the students follow the form diagram as they watch to see how the two go together.

CLASSROOM ACTIVITY #3: Rhythm Backup

OBJECTIVES: Learn to improvise a rhythmic pattern to accompany a piece of music.

NORTH CAROLINA ESSENTIAL STANDARDS IN MUSIC:

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

3.ML.3.1 Use improvisation to create rhythmic and melodic ostinato accompaniments.

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

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

MATERIALS: Rhythm cards; whiteboard; computer and projection system for video; Education Concert CD

PROCESS:

1. Begin by showing students examples of four beat rhythms on rhythm cards or on the board. Have them echo you as you model each rhythm.
2. Play the *Cossack Dance* for the students. As the students are listening, have them tap a rhythm ostinato with you from the cards. Change the rhythm at various points in the music with the form, demonstrating how the four beat patterns fit throughout the piece.
3. Have students break into groups. Let them take turns modeling a 4-beat rhythm for the others in the group. Have each group come up with their own rhythm.
4. Play through the song. As the music progresses have different groups model their pattern and the rest of the class join them. The rest of the class should join in after each pattern is modeled.

ASSESSMENT:

For understanding of note values have each group write down the rhythm that they have chosen. They can then display this as they model for assessment of their ability to write rhythms and the rest of the class' ability to perform rhythms.

Frequently Asked Questions

1. What is the Additional Resources Google Drive and how do I access it?

The Additional Resources Google Drive was created to allow teachers to use the materials that could not fit in the teacher workbooks. The drive has a copy of all images in the book in color, as well as easy printable PDF handouts of the listening maps and charts in the book. The link to the drive can be found on the North Carolina Symphony website 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 14, 2018. Each workshop registrant is allowed access to these materials. If you attended any workshop after 2014, you will be able to view the materials for all workshops you attended with the same username and password.

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

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

4. What if I want to order more materials?

More materials can be ordered using the Printed Material Order Form on p. 61, 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 evaluation. Each year, we ask that teachers fill out approximately three surveys (some are for their students—see page 56) 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 teacher workshop on Tuesday, August 14, 2018, and order any materials that you need (available under Education on the North Carolina Symphony webpage).
- As soon as you learn the date(s) that you will be attending the North Carolina Symphony Concert, send the date(s) to your administrator and homeroom teachers.
- Secure your funding for transportation. Ask your school bookkeeper how you will pay for the buses. PTA funds? School funds? Students pay? Field trip grant? etc. Double check the mileage rates and make sure that you have enough money. If students are paying for their own, calculate the price per student so that you have the rate ready for your field trip letters and permission slips.
- Complete your field trip request form and reserve the buses with your administrator.
- Create a letter to send home, email, or post on your website that lets your students and their parents know that you are going to be teaching the students about the North Carolina Symphony in preparation for their visit. In addition to the field trip details, include the concert program and North Carolina Symphony website so that parents and students can learn more together at home.
- Ask your administrator and your classroom teachers if you can be a guest at their grade level PLT to discuss the details of the field trip and ask how you can integrate any cross-curricular connections into your music lessons.
- Plan your lessons! Use the North Carolina Symphony Teacher Workbook, student booklet, CD, 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:

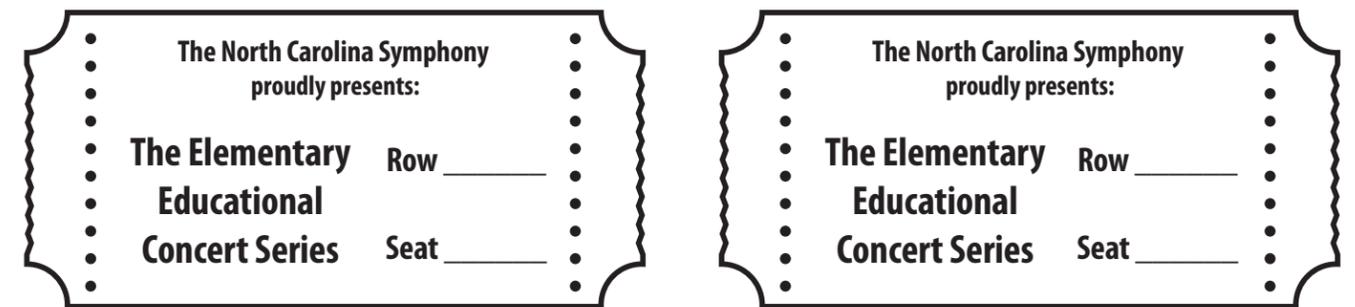
Create simple number cards for seating using card stock and laminate to keep them durable for additional usage. Number/Letter the cards: 1A–1J, 2A–2J, and 3A–3J.

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

A. Selecting the music

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

B. Preparing to rehearse

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

C. Rehearsing the orchestra

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

D. Conducting the performance

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

Vocabulary

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

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

Analysis: To closely examine and understand the piece of music

Melody: The primary tune(s) of the work

Harmony: The music supporting the melody

Structure: How the piece is constructed, its form

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

Dynamics: How loudly or softly the music is played

Tempo: How fast or slow the beat goes

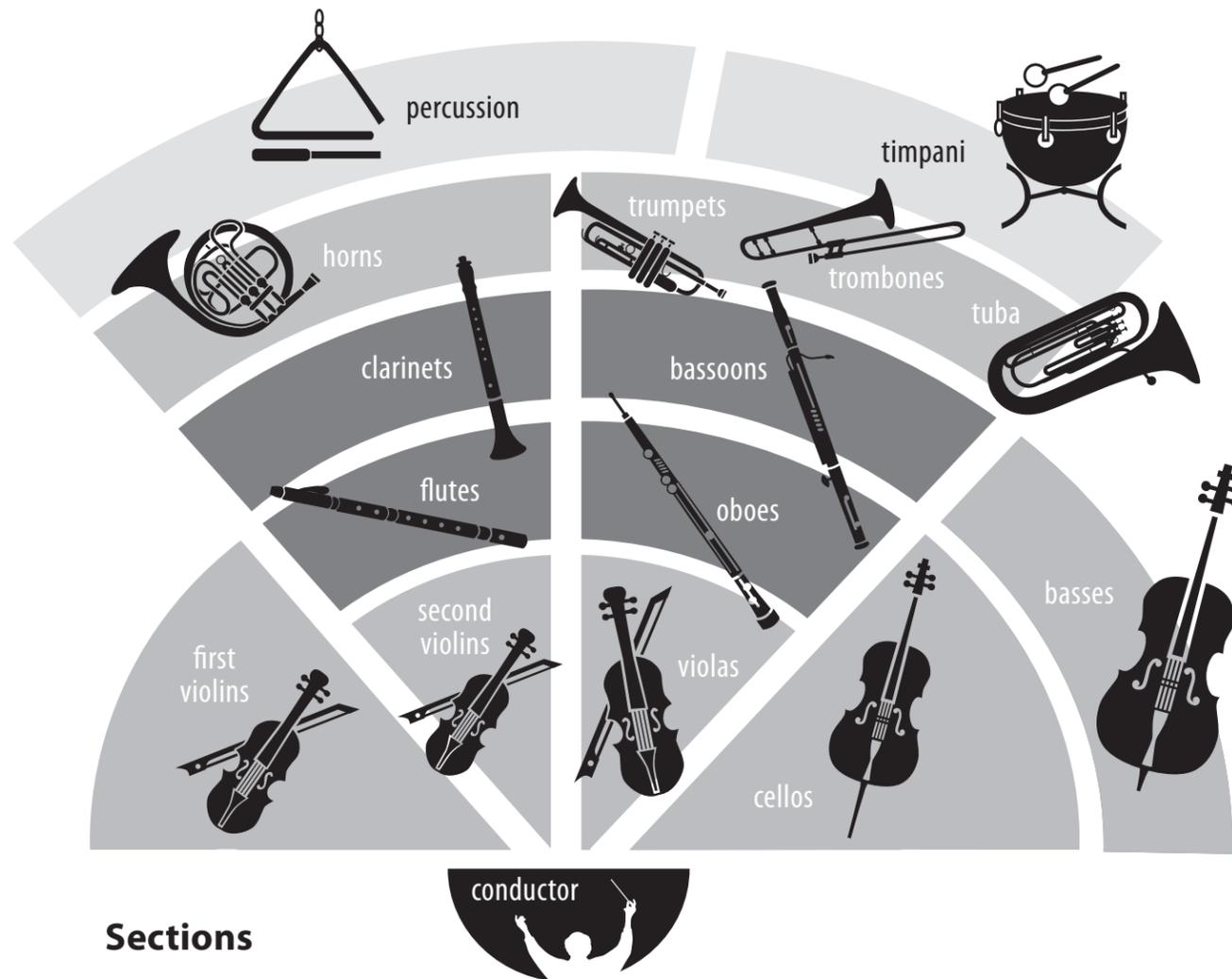
Meter: How the beat is divided into groups of notes

Instruments in Different Languages

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

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 12,000 miles a year (which is halfway around the earth!), you can see why the office workers are so important. Like the tail of the elephant, the office staff is not often noticed.

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

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

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

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

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

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

Student Evaluation



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.



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