

Cultural Kaleidoscope

A Collection of Integrated Lessons for Grades 6-12

Centered on the Themes and Styles of Music

in Preparation for

***The Memphis Symphony Orchestra
Young People's Concert #1***



October 18, 2007

**A Partnership of
The Memphis Symphony Orchestra
and Memphis City Schools**

Memphis City Schools

Dan Ward
Interim Superintendent

Dr. Alfred Hall
Chief Academic Officer
Academics

Myra Whitney
Associate Superintendent
Curriculum & Professional Development

Karen Gephart
Orff Music Supervisor

Memphis Symphony Orchestra

Maestro David Loebel
Music Director and Conductor

Ryan Fleur
Executive Director

Mark Wallace
Education Director

Special Thanks

Julia Ormiston
Fine Arts Consultant

Ken Greene
Ridgeway Middle School

Robyn Greene
Cordova High School

Tammy Holt
American Way Middle

Susan Van Dyck
Campus School

MEMPHIS SYMPHONY ORCHESTRA

Young People's Concert #1

October 18, 2007

Karen Gephart, Orff Music/Class Piano Supervisor coordinated the partnership between Memphis City Schools and the Memphis Symphony Orchestra. For additional information, you may reach her at 416-5787.

Cultural Kaleidoscope

DAVID LOEBEL, Conductor

Overture to *The Marriage of Figaro*..... Wolfgang Amadeus Mozart

Symphony in G Major, Op. 11, No. 1 Joseph Boulogne, Chevalier de Saint-Georges
First Movement

Maple Leaf Rag..... Scott Joplin

March III (My Old Kentucky Home)..... Charles Ives

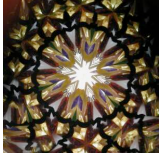
Variations on a Shaker Melody..... Aaron Copland

Giggling Rapids from *The River*..... Edward Kennedy “Duke” Ellington

Prelude from *China Dreams* Bright Sheng

Malambo from *Estancia* Alberto Ginastera





Composers and Program Notes



Wolfgang Amadeus Mozart was born January 27, 1756 in Salzburg, Austria and died December 5, 1791 in Vienna, Austria. Mozart wrote over 600 pieces of music during his lifetime, including 41 symphonies, 27 piano concertos, over 20 string quartets, and numerous operas such as the *Marriage of Figaro* and the *Magic Flute*. Along with Beethoven and Haydn, Mozart was one of the most influential composers of the Classical era and possibly in music history.

Mozart was a child prodigy and began learning to play various instruments (violin and keyboard instruments mainly) at age three or four, and began composing music when he was only five years old! Mozart composed very quickly and seemingly worked out all of the complicated musical details in his head before writing anything down. Because of Mozart's great talent and ability at such a young age, he became very famous throughout Europe. His father, Leopold, took young Mozart on several extensive tours so he could perform and compose for European royalty and high society, as well as the pope.

After the glamorous European tours of Mozart's youth ended, he settled into a rather ordinary musical career, playing violin in the court orchestra in his small hometown of Salzburg and composing in his spare time. When he was twenty-five, Mozart did a very brave thing when he left his comfortable and stable job in Salzburg and moved to Vienna to pursue a career as a composer. Vienna was (as it is today) one of the cultural centers of Europe. Mozart quickly became very popular and thrived as a composer through most of his years in Vienna.

Mozart's death, just short of his thirty-sixth birthday, is a difficult topic for historians. While dozens of theories exist, the cause of his early death will probably remain a mystery. Ironically, Mozart's final piece (of which he completed about half) was a Requiem Mass—the Catholic mass for the dead. This piece has been completed by several composers since Mozart's death.

Mozart's comic opera, *Marriage of Figaro*, was written in 1785 and first performed in May, 1786. It is based on a play by Pierre Beaumarchais, which was actually a sequel to his earlier work, *The Barber of Seville*. *Marriage of Figaro* remains one of Mozart's most popular works and has become standard repertoire for opera companies throughout the world. The overture is often performed by orchestras on its own as a concert piece. The synopsis of the opera involves complicated romantic entanglements, complex twists and turns, and a comic series of mistaken identities which all result in the embarrassment and humbling of Count Almaviva (the main aristocratic character) for his previous bad behavior. This kind of aristocratic satire was very popular at this time and reflected the sentiment of the growing middle class toward their leaders (not too unlike the comic satires we make of our presidents today).

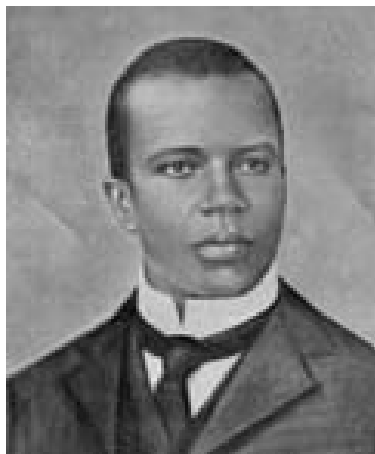


Joseph Boulogne, Chevalier de Saint-Georges, was a French composer and violinist. He was born around 1739 on Basse Terre, Guadeloupe (a French West Indies colony in the eastern Caribbean), and died in Paris in June 1799. Saint-Georges was the son of a French government official and a slave from Guadeloupe. After briefly moving to St. Domingue (now Haiti), his family settled in Paris in 1749. At the age of thirteen, Saint-Georges began studying fencing and riding with some of Paris' great masters. He later competed in fencing tournaments, becoming one of the finest swordsmen in Europe. He also excelled in other sports such as swimming and skating. Saint-Georges was one of the earliest European composers of African descent.

Not much is known specifically about Saint-Georges' musical training, but it is likely he studied violin with Jean-Marie Leclair and composition from Francois Joseph Gossec, both a part of the Paris musical elite of this time. In 1769, Saint-Georges joined Gossec's orchestra and a few years later made his solo debut performing his first two violin concertos. The solo parts of these concertos showed off his virtuosic agility as a performer. It is reported that around 1776, Saint-Georges was offered the directorship of the Paris Opera, but was prevented from accepting because of his race. In 1781, he founded the Concert de la Loge Olympique (the Orchestra of the Olympic Lodge) which became one of the most prestigious orchestras in France during this period. Under Saint-Georges' direction, the Olympic Lodge Orchestra commissioned and premiered some of Joseph Haydn's most well-known symphonies (the so-called *Paris Symphonies*).

At the onset of the French Revolution in 1789, Saint-Georges joined the National Guard of the new Republic as an officer and assumed active duty in 1791. He was involved in military activities in both France and St. Domingue. In 1793, Saint-Georges suffered as a political prisoner for over a year. In his final years, Saint-Georges resumed his musical career as the director of a new orchestra in Paris called Le Cercle de l'Harmonie (Circle of Harmony).

Saint-Georges' *Symphony in G Major, Op. 11, No. 1* was written in 1779 in Paris during the most prolific part of his life. Between 1772 and 1779, he published most of his music, including a number of symphonies, string quartets, violin concertos, and operas. Several of Saint-Georges' works have been lost such as a bassoon concerto and three pieces for solo violin.



Scott Joplin was born between June 1867-January 1868 and died in New York, April 1, 1917. There is some debate as to the place of his birth, but most historians believe it was in the eastern part of Texas. Joplin was a pianist and composer of African-American descent. In the late 1800's, Joplin was often referred to as the "King of Ragtime."

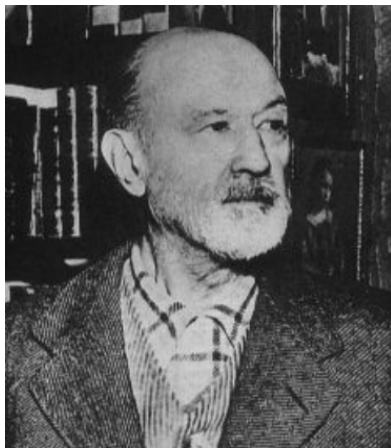
Ragtime is an American musical style that was very popular from 1899 to 1918, although it has enjoyed several revivals since then. Ragtime incorporates a unique blend of European music with African-American harmony and rhythm. Most ragtime music (or "rags") were originally written for piano and feature a repeating rhythm in the bass part, usually played in the left hand. A defining element of ragtime is the use of syncopation in the melody, usually played in the right hand of the piano. Syncopation is the stress or emphasis on a beat (or part of a beat) that is not expected. The syncopated melodies of ragtime help

give it energy, excitement, and interest. These musical elements were also very influential in the early development of jazz.

Very little information exists on Joplin's early training, but he was influenced by his musical parents and received piano lessons while living in Texas. As a teenager, he began performing in traveling musical entertainment shows (called "minstrel shows") that took him throughout the Midwest. These tours exposed Joplin to new musicians and music styles in larger cities; most important of these was his trip to the Chicago World's Fair of 1893. Here, he met the famous ragtime pianist Otis Saunders (who encouraged Joplin to write down his compositions), and he heard the John Phillip Sousa Band perform.

In 1895, Joplin settled in Sedalia, Missouri and attended the George R. Smith College, studying music theory and composition. About this time, he began publishing some of his works, but his big break occurred in 1899 with the publication of one of his most popular works, the *Maple Leaf Rag*. This piece was named after the Maple Leaf Club in Sedalia (described as a social club for "respectable black gentlemen") where Joplin frequently performed. This piano rag brought Joplin wide recognition and fame. Soon after, he moved to St. Louis where he wrote and published most of his well-known works including "The Entertainer," "The Chrysanthemum," and "Elite Syncopations."

Joplin's final years were spent in New York City. During this period, he became interested in opera and musical theater. In 1910, he composed the opera, *Treemonisha*, about a young educated black woman in the South who refuses to accept the superstitions of her community and leads an effort to educate the people around her. *Treemonisha* was never fully performed in Joplin's lifetime and was lost and forgotten after his death. It was rediscovered and premiered to great acclaim in 1972 by a joint production of Moorehouse College and the Atlanta Symphony Orchestra. In 1976, a special Pulitzer Prize was awarded to Joplin posthumously for his contributions to American music.



Charles Ives was born October 20, 1874 in Danbury, Connecticut and died May 19, 1954 in New York. The words *maverick*, *idealistic*, *unique*, *visionary*, *isolated*, *paradoxical*, and *optimistic* have all been used to describe Ives and his music. He was introduced to music at an early age by his father, George Ives, who was a bandleader during the Civil War and went on to become a central figure in the Danbury music scene as a band director, teacher, and musician. George Ives had a unique approach to studying and teaching music theory and kept an open mind to new ideas, passing this attitude on to his son. Besides an early love of music (studying piano, organ, and various other instruments), Charles Ives also had a lifelong interest in sports, playing baseball through his college years. Ives began composing when he was thirteen and at age fourteen was the youngest professional organist in

his hometown.

Ives' music often draws on his experiences growing up in Danbury, usually expressed in a unique way. He often combines contrasting, even discordant, elements in his work. Examples of this are the use of polytonality—the use of two or more keys simultaneously, or combining two or more rhythmic meters at the same time (both ideas were used later by composers such as Stravinsky in his groundbreaking compositions). Ives takes this idea further in the second movement of *Three Places in New England* ("Putnam's Camp") in which he has two groups of musicians playing what seems to be two different pieces at the same time. Ives is recreating the effect of bands marching past the listener in a parade—the moment when you can hear two bands playing different pieces. In other pieces he portrays other quintessential American experiences such as the excitement and chaos of a Fourth of July celebration or

a tent revival. Another way in which Ives expresses his past experiences is by quoting other composers' music in his work, especially the music of his childhood such as Stephen Foster songs (as he does in *March No. 3*, "My Old Kentucky Home"), hymns, and spirituals.

After college, Ives decided to go into the insurance business instead of pursuing a professional music career. He eventually built one of the largest insurance companies in the U.S. at the time. All the while, Ives continued to compose music at a prolific rate, doing so in his own, innovative way. Many believe that Ives' isolation from the professional music world allowed him the freedom to experiment, but because he often ignored long held musical traditions, his music was misunderstood and not performed very often during his lifetime. Ives did begin to receive recognition for his work toward the end of his life when other visionary American composers such as Henry Cowell began championing Ives. Ives received the 1947 Pulitzer Prize in music for his *Symphony No. 3*.



Edward Kennedy “Duke” Ellington was one of the most important jazz composers, musicians, and bandleaders. His music influenced all composers (not only jazz composers), and all kinds of music influenced him. Ellington preferred to call his musical style “American music” rather than what he felt was the limiting category of “jazz.”

The “Duke” was born in Washington, D.C., April 29, 1899 and died May 24, 1974 in New York. (Ellington’s nickname came from a childhood friend commenting on his elegant manners and dress.) Ellington’s father drew blueprints for the U.S. Navy and was a butler at the White House. Both of his parents were pianists and began giving Ellington piano lessons when he was seven. Although he studied commercial art in high school, Ellington started his professional music career when he was seventeen. He moved to New York in 1923 and his big break occurred in 1927 when he was engaged to play regularly at the Cotton Club in Harlem. The Cotton Club was one of the most famous nightclubs in New York at the time, and while its entertainers were all African-American, blacks were not allowed in the audience. Even with this segregation, the Cotton Club’s weekly radio broadcasts and celebrity clientele propelled Ellington’s career skyward.

The ensembles that Ellington led and wrote for were larger groups (by jazz standards), usually twelve to nineteen musicians. They consisted of reed instruments (saxophones and clarinets mostly), brass, rhythm (piano, bass, drums, sometimes guitar), and occasionally string instruments. These kinds of groups in jazz are often known as “big bands,” but Ellington always called his groups “orchestras.” This is probably more than just an issue of terminology judging by Ellington’s approach to arranging his music in a more European orchestral style. (He lists as his favorite composers Gershwin, Stravinsky, Respighi, and Debussy.) Other examples of his orchestral writing include extended length pieces (longer than the popular three minute tune), use of symphonic forms (such as his ballet, *The River*), and the telling of stories with his music (as in the orchestral tone poem). An important example of the latter is Ellington’s *Black, Brown, and Beige* (1943) which musically depicts the African-American story, including the place of slave history and the church in the black community.

Throughout Ellington’s historic career, he performed and collaborated with most of the great jazz musicians including Johnny Hodges (saxophone), Ella Fitzgerald (voice), “Cootie” Williams (trumpet), John Coltrane (saxophone), Charlie Mingus (bass), Billy Strayhorn (arranger/pianist), and Mercer Ellington (trumpet, bandleader, Ellington’s son). The numerous awards given to Ellington include thirteen Grammy awards and a Grammy Lifetime Achievement Award, the Presidential Medal of

Freedom, and the French Legion of Honor. A partial list of important Ellington compositions (or pieces associated with him) include: “Mood Indigo,” “Sophisticated Lady,” “Satin Doll,” “Cotton Tail,” “Creole Rhapsody,” “Take the ‘A’ Train” (written by Billy Strayhorn), “Caravan” (Juan Tizol), “Concerto for Cootie,” “It Don’t Mean a Thing (if it Ain’t Got That Swing),” and “C-Jam Blues.”

Ellington originally composed *The River* in 1970 as a ballet (later arranged as an instrumental suite). The piece was commissioned by the Alvin Ailey Dance Theater, one of the premier dance companies in America and featuring African-American dancers. *The River* is in ten titled sections, each depicting a different part of the life-cycle of a river (and in so doing, reflecting the human experience). The sections include “Spring,” “Meander,” “Giggling Rapids,” and “Lake.” Along with Ellington’s combination of orchestral and jazz ideas, Ailey’s choreography is a marriage of classic ballet techniques with modern dance styles.



Alberto Ginastera was born in Buenos Aires, Argentina, April 11, 1916 and died in Geneva, Switzerland, June 25, 1983. Ginastera began piano lessons at age seven and his formal study of music theory and composition when he was twelve. He completed his studies, graduating with highest honors from the National Conservatory of Argentina in 1938. After graduation, Ginastera’s reputation as a composer began to grow, resulting in a commission from George Balanchine and Lincoln Kirstein’s American Ballet Caravan. This commission resulted in his 1941 ballet, *Estancia*. “Estancia” is a Latin American cattle ranch, common on the pampas of Argentina. Unfortunately, the American Ballet Caravan disbanded before *Estancia* could be performed, so its premiere did not occur until ten years later. Also in 1941, Ginastera was appointed professor of composition at the National Conservatory. Ginastera’s success was short-lived in Argentina, however. With the rise to power of the Juan Peron military dictatorship in 1945, Ginastera was forced to leave his country for two years. He spent this time in the U.S., listening to concerts and getting to know North American composers—even studying composition with Aaron Copland at the Tanglewood Institute. This time away from home allowed Ginastera’s popularity to spread beyond Argentina. Upon returning home, Ginastera’s reputation as an international composer was established; his pieces were performed throughout the world, receiving numerous honors and awards.

Ginastera grouped his compositions into three categories which he called: “Objective Nationalism,” “Subjective Nationalism,” and “Neo-Expressionism.” Nationalism in music usually reflects something about the composer’s country in the piece. This is often achieved by incorporating into the music folk melodies, folk dances, and rhythms, or all of the above. *Estancia* falls into the first group, “Objective Nationalism,” in which these nationalistic traits are very obvious in the music.

The finale of *Estancia* is a dance called “Malambo.” A malambo is an Argentinean folk dance that originated in the 1600’s by gauchos (cowboys) as an entertainment while working on the pampas. A malambo is fast, rhythmic, and features very complex footwork including a kind of tap dancing (only with cowboy boots and spurs instead of tap shoes!). The dance also involves the use of lassos and boleadoras (a device used to capture running cattle made of a cord and three weighted balls attached to one end). Besides providing entertainment, the malambo was also used as a competition for the gauchos.



Aaron Copland was born in Brooklyn, New York, November 14, 1900 and died on December 2, 1990 in North Tarrytown, New York. Even though his Russian emigrant parents did not encourage him musically (or even expose him to concerts as a child), Copland became one of the best known American composers. He took it upon himself to begin piano lessons as a teenager, and in high school began studying theory and composition. When he was twenty, Copland made his way to Paris and began composition studies with the master teacher, Nadia Boulanger, at the Fontainebleau School. While in Paris, he was exposed to the great European music tradition. Upon his return home, however, Copland decided to create a particularly American sounding music. He was one of the first American classical

composers to do so—others before him had followed the European model.

Copland achieved this American sound in a number of ways, including the use of jazz syncopations, folk songs, and spirituals. He also weaved American stories (both folk tales and reality) into many of his pieces. His ballets *Billy the Kid* and *Rodeo* use stories of the American West, *Lincoln Portrait* (orchestra with narrator) uses parts of Lincoln's speeches and letters to tell the story of slavery and freedom in America, and in one of Copland's most popular pieces, the ballet *Appalachian Spring*, he tells the American story in yet a different way.

Appalachian Spring was written in 1944 for the Martha Graham Dance Company, one of the most important American modern dance groups. Some of Graham's alumni included Alvin Ailey, Twyla Tharp, and Merce Cunningham. The story centers on a springtime celebration after the building of a farmhouse in the Pennsylvania countryside. The main characters are a newlywed couple, a neighbor, and a revivalist preacher and his followers. The listener hears country fiddlers, square dances, a dance for the bride and groom, and toward the end of the piece, a set of variations on the Shaker hymn, *Simple Gifts*. Shakers are members of a religious denomination originally from England, who, like the Pilgrims, came to America seeking religious freedom. They believe in a modest, humble, and self-sustaining life. Each of these elements—the rural frontier life, the community coming together to celebrate the new beginning for the couple, the role of religion in America (in particular, the freedom of religion)—are all classic American themes.

Copland's many awards include the Pulitzer Prize in music for *Appalachian Spring*, the Presidential Medal of Freedom, the National Medal of Arts, and the Academy Award for Best Dramatic Film Score for *The Heiress*.



Bright Sheng was born in Shanghai, China on December 6, 1955. At the age of four, Sheng began studying piano with his mother. During China's Cultural Revolution (1966-1976), Western culture and education were severely limited or banned. The Sheng family's piano was confiscated by the Chinese government, temporarily ending his formal music education. During this time, Sheng was forced to move to the Qinghai Province, near Tibet. Here, he heard and learned the folk music of China, Tibet, Mongolia, and Russia. In 1982, Sheng moved to the United States to attend Queen's College and Columbia University. While in New York, he studied composition and conducting with Leonard Bernstein.

Sheng's music has been commissioned and performed by orchestras all over the world, including the New York Philharmonic, the Chicago Symphony, the Hong Kong Philharmonic, and the Royal Concertgebouw Orchestra. His list of honors and awards include fellowships from the National Endowment for the Arts, the Guggenheim Foundation, and in 2001, Sheng was a recipient of the coveted MacArthur Foundation Fellowship.

Sheng's compositional style is a unique combination of Western classical elements with the Asian folk music of his youth. He often uses the Chinese pentatonic (five tone) scale in his pieces. In Chinese folk music, each of the five tones have slight variants that provide the unique "flavor" to each piece. *China Dreams* is in four movements and was composed between 1992 and 1995 while Sheng was serving as composer-in-residence of the Seattle Symphony. Sheng explains in the forward of the score that melodies in the last movement came to him in a dream, resulting in the title of the piece. Each of the movements (*Prelude*, *Fanfare*, *The Stream Flows*, and *The Three Gorges of the Long River*) evokes the sound and feeling of different regions of China. The *Prelude* is described by Sheng as "lyrical and atmospheric," its melodies having the folk sound of the Qinghai Province.



Cultural Kaleidoscope

An Integrated Unit for Grades 6 - 12

ESSENTIAL UNDERSTANDINGS

Throughout time well-known artists/composers have created compositions that express the inner freedoms of their hearts. Great works of art rise above the social prejudices of the times in which they are created to serve as timeless reminders of hope and tranquility. *Cultural Kaleidoscope* is a concert that pays homage to a diverse set of composers whose innovative styles and themes continue to influence young composers today. As students study these great works of art, they better understand the historical, cultural, and social aspects of artworks. Concepts that are universal to all types of art and creative expression are:

- Inspiration (cause) and expression (effect) can help us understand the process of creating in all creative endeavors/innovations.
- Style relates to the mode/manner in which the artist creates (Rap, Classical, Blues, etc.).
- Composition (design/structure/arrangement/organization) is an essential aspect of the critical thinking and creating process associated with all creative endeavors.
- Compositional aspects (pattern, dynamics, harmony, repetition, rhythm, balance, symmetry, etc.) also relate to our own creative expressions.
- Theme is the “subject/topic” of artistic expression.
- The task of “comparing and contrasting” helps students understand the similarities and differences among people, places, things, and ideas.

GUIDING QUESTIONS

Guiding questions are critical to the teaching and learning process. They are designed to help students understand how the “big ideas” studied in this unit relate to everyday life.

LESSON 1: Modes of Inspiration

- How do historical, cultural, and social aspects influence creative expression?
- How is a poem similar/different from a song or painting?
- How are composers and poets similar/different?
- How do personal experiences and opinions influence creativity?
- How were Mozart, Saint-Georges, Joplin, Ives, Copland, Ellington, and Sheng influenced by the times in which they lived?
- How can words describe/illustrate without images?

LESSON 2: Modes of Communication

- How do factors in your environment affect your life and the lives of others?
- What connections exist between your life and the lives of the composers featured in *Cultural Kaleidoscope*?
- How did Mozart, Saint-Georges, Joplin, Ives, Copland, Ellington, and Sheng communicate their personal views within the content of existing historical, social, economic, and political trends?

LESSON 3: Innovation and Composition

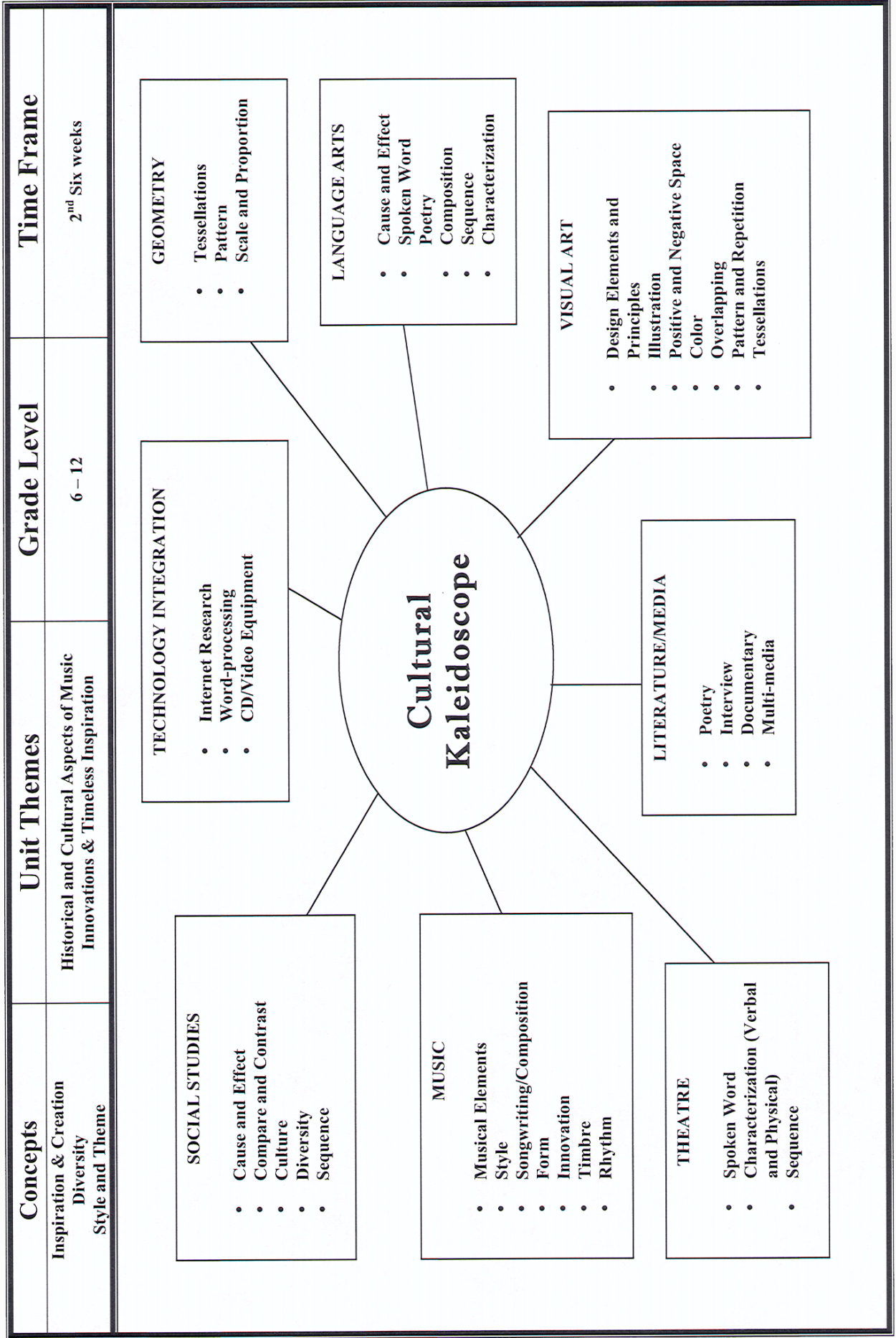
- How is instrumental timbre achieved in a music composition?
- How are the different categories of instruments, as determined by anthropologists, similar/different?
- How is an anthropologist important in a historical and cultural context?
- How is tone color similar to color in visual art?
- How can tone color be used to express a musical theme?
- Can you explain how diversity relates to the composers featured in *Cultural Kaleidoscope*?
- How do your personal musical decisions compare to those of the composers?
- What are the similarities/differences between poetry and song lyrics?
- What parts-to-whole aspects relate to music composition?

LESSON 4: Kaleidoscope Art

- How was Sir David Brewster's invention of the first kaleidoscope influenced by history and culture?
- How does the art expression "parts-to-whole" relate to overlapping orchestra instruments?
- How does a visual composition relate to a music composition?
- How are pattern, scale, proportion, and measurement used in both math and art?
- How can listening to classical music inspire creative thinking?
- How do the composers featured in *Cultural Kaleidoscope* evoke visual images with sound?
- How do historical, cultural, and social factors influence visual artworks?
- How does M. S. Escher's work reflect understanding of geometry concepts and tessellations?

An individual teacher may pick and choose from the themes and activities provided in this unit. The goals of this unit are best accomplished when the music teacher coordinates efforts with other subject area teachers who can each teach different parts of the same integrated lesson/unit. While these lessons were written to prepare students for the upcoming Symphony performance, the activities can be used to inspire critical and creative thinking throughout the year and can be adjusted to teach knowledge and skills applicable to different grade levels.

Unit Planner



Subject Areas: Music, Social Studies, Theatre, and Language Arts

Grade Level: 6 - 12

Curriculum Objectives

MCS Arts Standards: 1, 2, 3, 4, and 5

2nd Six Weeks

Length of Lesson: 3 Days

Guiding Questions

- How do historical, cultural, and social aspects influence creative expression?
- How is a poem similar/different from a song or painting?
- How are composers and poets similar/different?
- How do personal experiences and opinions influence creativity?
- How were Mozart, Saint-Georges, Joplin, Ives, Copland, Ellington, and Sheng influenced by the times in which they lived?
- How can words describe/illustrate without images?

Concepts

- Cause and Effect
- Compare and Contrast
- Culture
- Diversity
- Innovation and Creativity

Vocabulary

- Dynamics
- Form
- Harmony
- Innovation
- Melody
- Texture
- Timbre (concepts relating to music and other forms of creative expression)
- Unity

Materials

- Symphony CD
- Symphony Program Notes
- Listening Guide
- Research Guide

Motivation

Students listen for and research similar and contrasting elements among the music selections in the *Cultural Kaleidoscope* concert. As students research, analyze, and express their personal interpretations of this music, they will better understand how history, culture, and social aspects influence music composition/form and style. By taking an in-depth look at the factors that influence the creative process, they are more aware of how these same aspects relate to contemporary styles of music and their personal creative experiences.

Social Studies Integration

The teacher can connect music to Social Studies by helping students understand the historical/cultural significance of events that took place during the lives of the various composers and works reviewed in this lesson. Discussion might include the following:

- How do economics and geography affect art?
- How do history, culture, and social aspects influence themes and styles of art forms?
- How did poets like Emerson and Thoreau influence Charles Ives's impression of the spirit of transcendentalism?
- How does the storyline in Mozart's *The Marriage of Figaro* reveal social aspects of the late 1700's?
- How did African American composers like Ellington and Joplin respond to the social prejudices of the times in which they lived?
- Why were some artists like Aaron Copland accused of being Communist and blacklisted in the 1950's?

Related to Previous Learning

- Students rely on previously learned styles to categorize music selections performed in *Cultural Kaleidoscope*.
- Students rely on previously learned Social Studies concepts and skills to better understand the big picture aspects of history, culture, and social influences on creative endeavors.
- Students rely on previously learned music elements to analyze compositional aspects of selected works performed by the symphony.

- Various factors in students' environments affect their creativity just as featured composers were affected by their environments.

Types of Student Participation

Student tasks include:

- Listening and responding to music with words that express personal opinions, feelings, and emotions.
- Researching and analyzing factors influencing the works of the composers represented in the *Cultural Kaleidoscope*.
- Comparing and contrasting these composers/works using information charted on the Research Guide.
- Comparing and contrasting a selected musical composition from *Cultural Kaleidoscope* to a favorite contemporary recording.

Related to Student Experience

As students compare and contrast this music from the past to a selected contemporary work, they will better understand the expressive quality of music throughout time as a universal language. As students explore featured compositions, they will better understand the essential elements and skills associated with writing original works.

Strategies/Activities/Distributed Practice/Intervention

Day 1

The class will analyze a contemporary Memphis song of the teacher's choice using the factors identified on the listening guide. The teacher will record the information. The teacher will assign teams for the next segment of the lesson. The teacher will then play one minute of each composition of *Cultural Kaleidoscope*. Each team will discuss and record its information on the listening guide. Class discussion follows.

Day 2

After listening to one minute of each selection (including the Memphis song), students will compare and contrast the style, orchestration, and mood of the contemporary music and the symphonic selections. For homework, the teacher will assign each team a composer from the symphony concert. Using the research guide, students will use the Internet and print resources to research their composer.

Day 3

Students will share information in their groups and then with the class about their composer. This activity should be followed with a class discussion of how historical, cultural, and social factors impact the lives of artists and influence their creative expressions.

Closure

The overall goal of this lesson is to prepare students to better understand the composers and the selected works that will be performed in the Symphony concert.

Extend and Refine Knowledge

Language Arts Integration

(This activity can be optional and can be taught in conjunction with lesson one.)

- As the teacher plays each selection of *Cultural Kaleidoscope* for the class, students will listen and respond by writing words and expressions that describe what they hear and feel about one or more of the music selections. Each student will respond individually, then discuss his/her thoughts with his/her team. One of the team members can create a list of common expressions and words that appear on the individual lists.
- These poetic descriptions/word images might sound like the following:

Summer breeze
 Flowers blowing in the wind
 Fluttering wings of a butterfly
 Galloping into a storm
 Dancing in the moonlight
 Rain falling on a tin roof

Students can use some of the “word images” to write a spoken word poem as a homework assignment that expresses how he/she feels about a particular music selection or one that commemorates the overall theme of the performance.

Sample Spoken Word Poem:

Kaleidoscope

Sparkles of light
 Sweet melodies
 Rays of color
 Transformed by order
 Like a rainbow
 A promise
 Of sunshine
 Beyond the storm

Whispers of the heart
 Timeless treasures
 Like a shrine
 We escape
 To
 Freedom
 Like a rainbow
 A promise

Assessments

Have students serve as the audience and assess the quality of the spoken word poem using the following chart provided with this lesson.

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			The student’s poem reflects understanding of the theme.
			The student’s poem follows the guidelines set forth by the teacher.
			The student gave sufficient support to completion of group assignments.
			Student participation in class discussions reveals understanding of key words and ideas presented in this lesson.
			The student’s poem is neat and well-executed.
			Comments:

**Memphis Symphony Project
Research Guide**

	Composer's country of origin and one current event	Form(s) of employment	Social and/or economic status	Who or what may have influenced the composer?	Main instrument(s) studied by the composer	Types of music composed by composer
Mozart 1756-1791						
Saint-Georges 1739-1799						
Joplin 1868-1917						
Ives 1874-1954						
Copland 1900-1990						
Ellington 1899-1974						
Ginastera 1916-1983						
Sheng 1955-						

**Memphis Symphony Project
Listening Guide**

	Describe the style of the music. (Classical, Big Band, Folk...)	What instruments do you hear?	What is the mood of the music? Why?
Mozart 1756-1791			
Saint-Georges 1739-1799			
Joplin 1868-1917			
Ives 1874-1954			
Copland 1900-1990			
Ellington 1899-1974			
Ginastera 1916-1983			
Sheng 1955-			

Subject Areas: Music, Theatre, and Language Arts

Grade Level: 6 - 12

Curriculum Objectives

MCS Arts Standards: 1, 2, 3, 4, and 5

2nd Six Weeks

Length of Lesson: Three days

Guiding Questions

- How do factors in your environment affect your life and the lives of others?
- What connections exist between your life and the lives of the composers featured in *Cultural Kaleidoscope*?
- How did Mozart, Saint-Georges, Joplin, Ives, Copland, Ellington, and Sheng communicate their personal views within the context of existing historical, social, economic, and political trends?

Concepts

- Innovation

Motivation

Notes to the teacher: Corporations consider the interview process an important part of hiring personnel for any position. This process cannot always assess the extent of an applicant's knowledge and skills, but it certainly can reveal his/her ability to think and communicate effectively. Interview questions are often crafted to assess an applicant's ability to think critically and creatively.

In this lesson, students recall a successful interview they have watched on TV. They discuss the verbal and physical characteristics of the interviewee/interviewer using the following descriptions:

- Verbal Characteristics – Relate to tone and quality of the voice, clarity, articulation, pronunciation, and the fluctuation of loud/soft tones to communicate the emotional aspects of the content (believability).
- Physical Characteristics – Relate to poise (holding the body correctly), eye contact, facial expressions, appropriate attire and hairstyles, appropriate colors for video purposes.

Related to Previous Learning

Students rely on researched information in *Cultural Kaleidoscope* to practice the mock interview session.

Types of Student Participation

Student tasks include:

- Reviewing the characteristics of a successful interview and listing things that an interviewer and interviewee should do to prepare for the interview process.
- Working with a partner and in small teams to generate questions that will share personal opinions and ideas. Students can use a Venn Diagram to compare their views to those of one of more of the composers featured in *Cultural Kaleidoscope*.
- Role-playing interviewee/interviewer before performing in front of the class. (If possible, this will be videotaped for assessing quality and application of techniques.)
- Using a rubric to assess the strengths and effectiveness of the student interviews and offer advice for improving weaknesses.

- Inspiration and Creativity
- Cause and Effect
- Compare and Contrast
- Culture
- Diversity
- Communication

Vocabulary

- Style
- Modes of Communication
- Interview Techniques
- Verbal and Physical Aspects of Characterization
- Chronological (sequential) and Spatial (big-picture) Thinking
- Technology Associated with Film and Video

Materials

- Symphony CD
- Symphony Program Notes and Research Guide (compiled in lesson one)
- Video Camera (optional)
- Computer (optional)
- Writing tablets and pencils
- Venn Diagram (included with this lesson)

Related to Student Experience

Students' personal life experience, culture, economic background, family, and education affect the way they think, behave, and create. This is true also of the composers featured in the *Cultural Kaleidoscope* concert.

Strategies/Activities/Distributed Practice/Intervention

Day 1

Students will do a short free write on several aspects of their lives using the following questions:

- Where are you from?
- Name one current event that is important to you.
- Describe your family.
- What do your parents/guardians do for a living?
- What are some cultural traditions in your family?
- Do you work part-time? What extra-curricular activities are you involved in?
- Who or what has influenced your life?
- Have you studied any musical instruments?
- In what ways do you like to express yourself?
- What type of music do you listen to on your own/with your family?

All students must answer these two questions in their interview:

- If your life was a song, what kind of song would it be and why?
- Which composer from the symphony concert do you identify with most? Why?

Day 2

The teacher will assign partners to interview each other using three questions. Student volunteers will present their interview in front of the entire class. The teacher can videotape these interviews. The assessment rubric included in this lesson can also be used.

Students can consider the following interview techniques:

- Prepare and ask relevant questions.
- Make notes of responses.
- Use language that conveys maturity, sensitivity, and respect.
- Respond correctly and effectively to questions.
- Demonstrate knowledge of the subject or organization.
- Be honest, direct, and believable when responding.
- Be aware of posture, eye contact, and facial expressions when being interviewed.
- Use correct grammar.
- Pronounce words correctly.
- Compile and report responses.
- Evaluate the effectiveness of the interview.

Day 3

Partners will summarize their interviews. Students will work independently to chart their information on a Venn Diagram. They will compare their questions/answers with what they learned about the composers. Student volunteers will present their Venn Diagram to the class.

Closure

Students may post their Venn Diagrams and share interview videos.

Extend and Refine Knowledge

Students may use the same questions to interview a person in their community, or an older person (pastor, mayor, principal, grandmother, etc.). Students may complete another Venn Diagram paralleling their lives with the life of the community or family member and the lives of the composers. These discoveries may be shared with the class.

Students from different schools may share their videos. Students can use the concepts and skills learned in this lesson to create questions for a job interview relating to a specific career.

Assessment

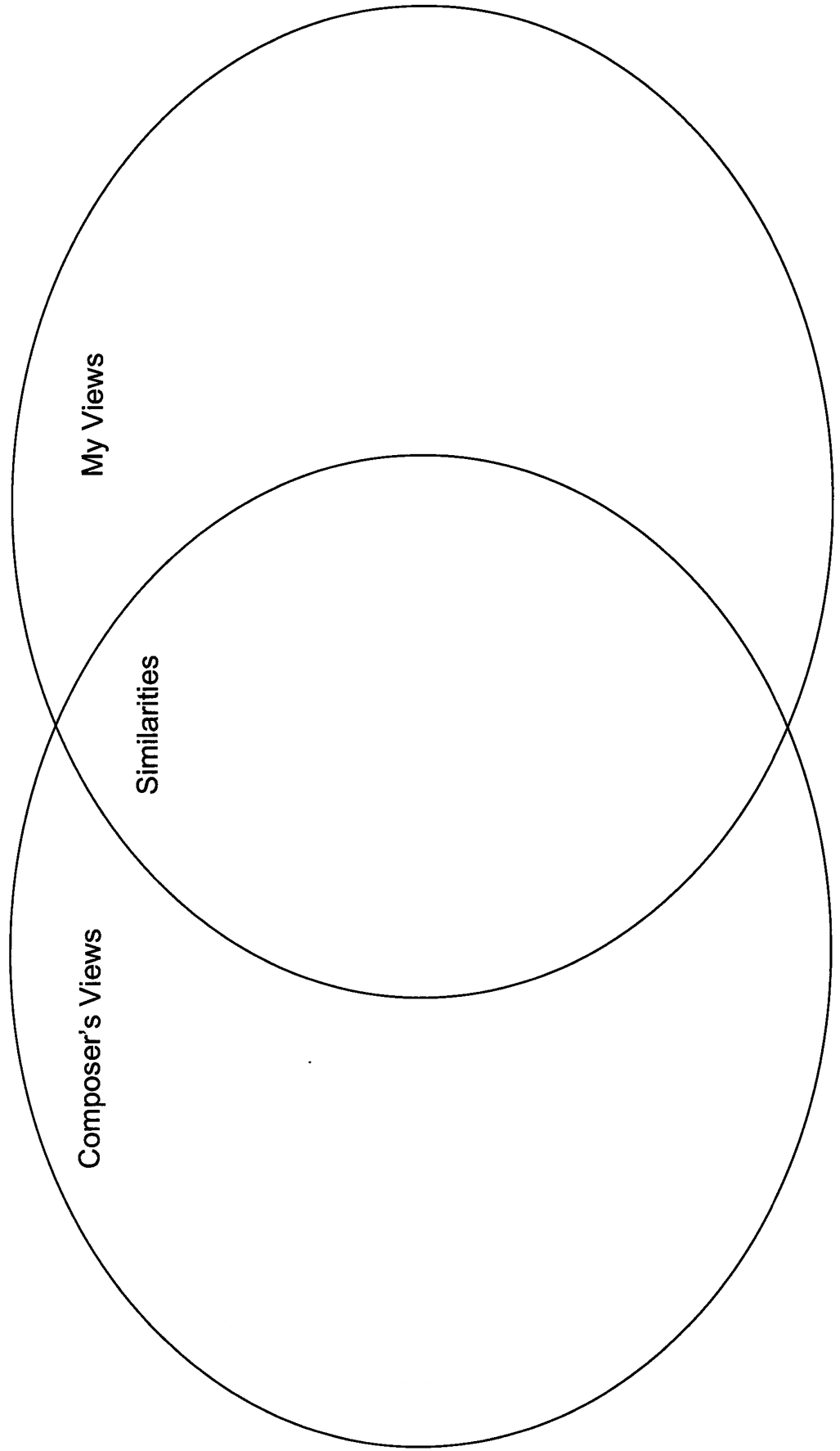
Students can assess the quality of the interviews using the Interview Rubric included in this lesson. The teacher can assess individual and team assignments as students work or create test questions from the information provided in this lesson.

Interview Rubric

Team# _____ Names _____ & _____

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			The interviewee's ability to show multiple thinking strategies
			The interviewer's ability to ask insightful questions
			The interviewee's attention to physical characteristics
			The interviewee's attention to verbal characteristics
			The content of the interview questions to show understanding of the composers and works studied in this lesson
			The content of the interview questions to show personal views related to the overall unit
			Evidence of research data reflecting understanding of the historical and cultural influences on the lives of the composers studied in this lesson
			References made to unit concepts reflecting understanding of diversity, communication, and innovation
Noteworthy Attributes/Successes:			
Suggestions for Improvement:			

VENN DIAGRAM



Subject Areas: Music, Science, & Language Arts

Grade Level: 6 - 12

Curriculum Objectives

MCS Arts Standards: 1, 2, 3, 4, and 5

2nd Six Weeks

Length of Lesson: 3 Days

Guiding Questions

- How is instrumental timbre achieved in a music composition?
- How are the different categories of instruments, as determined by anthropologists, similar/different?
- How is an anthropologist important in a historical and cultural context?
- How is tone color similar to color in visual art?
- How can tone color be used to express a musical theme?
- Can you explain how the concept of diversity relates to the composers featured in *Cultural Kaleidoscope*?
- How do your personal musical decisions compare to those of the composers?
- What are the similarities/differences between poetry and song lyrics?
- What parts-to-whole aspects relate to music composition?

Concepts

- Compare and Contrast
- Composition
- Poetry
- Rap

Vocabulary

- Composition
- Contrast
- Dynamics
- Form
- Improvisation
- Instrumentation
- Ostinato
- Polyrhythm
- Rondo
- Texture
- Timbre

Materials

- Composition Worksheets
- Instrumental Timbre Handout (teacher generated)
- Instruments – Stringed, Woodwind, Brass, Percussion (pitched and/or non-pitched), Electronic (keyboards, computer-generated), “Homemade” (variety of plastic bottles, trash cans, chairs, etc.)
- PA and Microphone (if available, for rappers and singers)
- Paper and Pencils
- Polyrhythmic Composition Worksheet (teacher generated)

Motivation

Student activities include:

- Exploring instrumental timbre and the various categories of musical instruments.
- Designing and creating non-pitched percussion instruments.
- Developing a theme (e.g., diversity) for an original composition.
- Writing a poem, rap lyrics, and/or song lyrics.
- Composing and performing an original song in five-part (or seven-part) rondo form.
- Recording an original song that will be transferred to CD.

Related to Previous Learning

- Students will rely on previously gathered information about themselves (from interviews in lesson # 2) to develop their musical theme and song lyrics.
- Students will rely on previously learned styles of Language Arts rules for sentence structure to diagram sentences written about the unit themes.
- Students will rely on previously learned musical concepts such as form, ostinato, and dynamics to develop their original music composition.
- Students will rely on previously learned skills, techniques, and theory related to their personal instruments (violin, cello, flute, percussion, voice).

Types of Student Participation

Student tasks include:

- Exploring/experiencing the various types of musical instruments (i.e. membranophones, idiophones) through teacher demonstration and student performance.
- Analyzing musical choices of *Cultural Kaleidoscope* composers, from thematic material to instrumentation.
- Analyzing cultural similarities/differences of *Cultural Kaleidoscope* composers.
- Comparing/contrasting the interview question responses (from Lesson 2) and using the information as a foundation for the musical theme.
- Composing and performing an original song in five- or seven-part rondo form.
- Writing and performing an original rap and/or song lyrics.

Related to Student Experience

As students create art forms relating to the theme of diversity, they will better understand how culture (environment, economics, experience) influences self-expression. As students discover the influences on the *Cultural Kaleidoscope* composers, they will learn new ways of expressing themselves and making meaningful decisions (musical and non-musical).

Strategies/Activities/Distributed Practice/Intervention

Day 1-3

- Students will review interview responses; discuss the similarities and differences students have with one another.
- Students will compare/contrast interviewee information from lesson #2 about the *Cultural Kaleidoscope* composers and answer the following:
 1. What do you have in common with the different composers?
 2. In what ways are your lives different from the lives of the composers?
 3. Develop the theme of your song. What will be the song's title? What topic(s) will be addressed in the song lyrics?
- The teacher will introduce the composition guidelines – rondo form, key of C, 4/4 meter, phrase length TBD.
- Students will review elements of composition – tempo, instrumentation, texture, dynamics, phrase length, and measures per section. Guidelines may be written on board or included on a handout.
- The teacher will explain rondo form and illustrate form on board (ABACA).
- The teacher will lead students through a short group composition (model) by dividing the class into three sections (A, B, and C) and assigning each group a different part – **example:**
 - Group A** stamps and claps a simple 4-beat pattern, polyrhythm or unison, while singing/chanting a simple melody or phrase (familiar song, syllables).
 - Group B** performs a different four-beat pattern, polyrhythm or unison, using chairs, drums, or other classroom objects while student volunteer(s) raps or sings a familiar, classroom-appropriate song. (Alternatively, student(s) could “scat” an improvised melody on the microphone *a la* Louis Armstrong or Ella Fitzgerald.)
 - Group C** performs a different four-beat pattern, polyrhythm or unison, on vocalized sounds while student volunteer(s) performs an improvised melody on piano or an improvised percussion/drum solo.
- The students will rehearse each section, then perform in rondo form by:
 1. Distributing/discussing the Instrumental Timbre handout – the teacher will provide examples of the different types (categories) of instruments, and suggest interesting, effective combinations of instruments that will create texture, tension, contrast, etc.
 2. Distributing/discussing the Polyrhythm Composition worksheet – can be used to compose rhythmic ostinato for one or all of the rondo sections.
 3. Assigning students to specific sections (A, B, or C) of the original composition and move students into *composition work centers*.

Notes to the teacher:

- Determine which section(s) will be instrumental and which section(s) will include a rap or singing – students will probably volunteer to write rap/song lyrics.
- Composition may feature any variety of instrumentation, texture, tempo, and dynamics. It may feature singing or rap, or be exclusively instrumental.
- Allow sufficient class time for students to complete their respective sections.
- Circulate throughout room, guiding students through their writing process.

POSSIBLE SUGGESTIONS FOR COMPOSITION ARRANGEMENT**ORCHESTRA**

A - Rhythmic ostinato on percussion or homemade instruments, root (tonic) played by bass/cello on a rhythm pattern (could use rhythm of song title or a key phrase related to theme), melody (unison, harmony, or contrapuntal) in violins/viola, vary dynamics and texture

B - All instruments playing a melody/rhythm in unison, crescendo/decrescendo

A - Repeat A section

C - Call and response between violins/viola and cello/bass/percussion **OR** a canon built on a simple melody/rhythm

A - Repeat A section

EXTENSION: Add a **D** section that features a soloist or small ensemble

BAND

Use above arrangement substituting brass and winds for strings (great opportunity to feature percussion section).

EXTENSION: Combine orchestra and band

A - Band + Orchestra

B - Band only

A - Band + Orchestra

C - Orchestra only

A - Band + Orchestra

D - Add solos or call and response section between sections

A - Band + Orchestra

GENERAL MUSIC/CHOIR

A - Rhythmic ostinato (body percussion, non-pitched percussion, or homemade instruments), chant or singing in unison or in a round (could use song title or a key phrase related to theme), vary dynamics and texture

B - All instruments/voices performing a melody/rhythm in unison, crescendo/decrescendo **OR** a call/response section between instruments/voices or soloist/choir

A - Repeat A section

C - Rap or sing original lyrics over a polyrhythm

A - Repeat A section

EXTENSION: Add a **computer-generated** section composed on music software.

Students will practice each section, then combine sections and perform in rondo form. Performance can be presented in class or for other students and faculty.

EXTENSION: Add movement! Have students create a dance for one of the sections or use hand gestures. Use different color scarves or other “props” to add visual interest (related to theme).

EXTENSION: Have a concert day. Invite parents and community members; display pictures and materials that illustrate the unit objectives and the composition process. Create a program that can be given to each audience member. Have refreshments.

EXTENSION: Record the performance – audio and/or video – and transfer to CD or DVD.

Closure

The teacher can check for understanding throughout the lesson and then have students share their songs with the class.

Extend and Refine Knowledge

Students can research aspects of publishing and marketing original songs and create a list of steps and compile essential information for their class folders.

Assessment

Have students serve as the audience and assess the quality of the original songs, using the following chart provided with this lesson.

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			The student's song reflects understanding of the theme.
			The student's song follows the guidelines set forth by the teacher.
			The student gave sufficient support to completion of group assignments.
			Student participation in class discussions reveals understanding of key words and ideas presented in this lesson.
			The student's song reflects attributes of style and themes discussed in class.
			Comments:

Instrumental Timbre

Timbre: The distinctive tone quality of the sound

As a listener of music, our perception is sharpened when we can delineate the variety of sounds we are hearing. When we can identify the source of the sound, music becomes more focused (as vision becomes more focused when you wipe fog off your glasses). Different timbres and their combinations lend variety, clarity, interest, and expression to the music.

Every culture in the world has created musical instruments by using the natural materials of their region – fiber, metal, reed, gut, skin, and even stone – to fashion ways to produce sound. Anthropologists have classified all musical instruments into five basic categories:

Aerophones: instruments that produce a sound by a vibrating column of air. Usually these consist of a pipe made out of wood, metal, or plastic, sometimes with a reed attached.

Examples of aerophones include _____

Idiophones: simple, solid instruments that produce sound by being struck, scraped, or shaken.

Examples of idiophones include _____

Membranophones: instruments made by striking or rubbing a skin or membrane stretched across a resonating air chamber.

Examples of membranophones include _____

Chordophones: instruments that create sound by striking, rubbing, or plucking a taut string (or chord). The strings on many of these instruments are attached to a resonating box.

Examples of chordophones include _____

Electrophones: instruments that generate sound from electricity.

Examples of electrophones include _____

Make Your Own Instrument from materials found in and around your home. Look around your kitchen, garage, bedroom, and closets. There is no size limit for your instruments. Be creative!

Categorize Your Instrument as one of the five types listed below:

1. Aerophone
2. Idiophone
3. Membranophone
4. Chordophone
5. Electrophone

Write a Typed Report following the guidelines below:

- Reports should be *one paragraph* (minimum) in length.
- Reports should be typed using 12-point font (Arial or Times New Roman).
- Reports should include:
 1. The **name** of your instrument (Now that you've made it, what are you going to call it?)
 2. The **category** your instrument falls under and **why** (Explain how its sound is produced.)
 3. Building procedures (what **materials** you used, how you **assembled** it, etc.)
 4. Any other important or interesting information about your instrument

Present Your Report and Give a Demonstration of your instrument in class.

- You will give a brief oral presentation (from typed report) and demonstration of your instrument in class on _____.
- Projects and typed report **must be turned in** on _____.

Rhythm Composition Group Worksheet

Compose three *different* four-beat patterns using the rhythms listed below

_____, _____, _____, _____, _____

1. Use each rhythm **at least once** in your composition.
2. **CONTRAST!** Try to use three different rhythms *on each beat*.
3. Practice your lines (rhythm patterns) in your groups:
 - a. Clap and speak one line at a time.
 - b. Clap and speak all three lines simultaneously (**polyrhythm**).
4. Notate your rhythms in the chart below.

LINE 1				
LINE 2				
LINE 3				

PERFORMANCE: Perform your polyrhythmic compositions

1. **CONTRAST!** Select three *different types* of non-pitched percussion instruments. Use one non-pitched percussion instrument per line.
2. Write your names in the blocks below and draw a picture of your instrument.

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

Rhythm Composition Group Worksheet

Compose three *different* four-beat patterns using the rhythms listed below

_____, _____, _____, _____, _____, _____

1. Use each rhythm **at least once** in your composition.
2. **CONTRAST!** Try to use three different rhythms *on each beat*.
3. **Include syncopation in at least one of the lines.**
4. Practice your lines (rhythm patterns) in your groups:
 - a. Clap and speak one line at a time.
 - b. Clap and speak all three lines simultaneously (**polyrhythm**).
5. Notate your rhythms in the chart below.

LINE 1		● ●
LINE 2		● ●
LINE 3		● ●

PERFORMANCE: Perform your polyrhythmic compositions

1. **CONTRAST!** Select three *different types* of non-pitched percussion instruments. Use one non-pitched percussion instrument per line.
2. Write your names in the blocks below and draw a picture of your instrument.

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

Subject Areas: Visual Art, Math

Grade Level: 6 - 12

Curriculum Objectives

MCS Arts Standards: 1, 2, 3, 4, and 5

5th Six Weeks

Length of Lesson: 4 Days

Guiding Questions

- How was Sir David Brewster's invention of the first Kaleidoscope influenced by history and culture?
- How does the art expression parts-to-whole relate to overlapping orchestra instruments?
- How does a visual composition relate to a music composition?
- How are pattern, scale, proportion, and measurement used in both math and art?
- How can listening to classical music inspire creative thinking?
- How do the composers featured in the *Cultural Kaleidoscope* evoke visual images with sound?
- How do historical, cultural, and social factors influence visual artworks?
- How does M. S. Escher's work reflect understanding of geometry concepts and tessellations?

Motivation

Sir David Brewster, a Scottish scientist, invented the kaleidoscope in 1816. He named his invention after the Greek words, kalos (beautiful), eidos (form) and scopos (watcher). So kaleidoscope means "beautiful form watcher." Later in the 1870's, Charles Bush, an American, improved upon the kaleidoscope and became the first person to mass manufacture his "parlor" kaleidoscope in America. He started a fad that continues today.

Composition in art is very similar to the parts-to-whole aspects of music. Visual art images communicate ideas and feelings much like music does with sound. In this lesson, students listen to the music of Mozart, Saint-Georges, Joplin, Ives, Copeland, Ellington, Bright Sheng, and Ginastera while drawing a visual composition of instruments. This drawing becomes the basis for creating a kaleidoscope. This lesson reinforces essential understandings in mathematics, visual art, and music. Listening to music while drawing helps young art students escape into their right hemisphere where they can concentrate and make more creative decisions.

In geometry, students might relate this lesson to plane symmetry groups. **Tessellation**, a math term, is created when a shape is repeated over and over again covering a plane without any gaps or overlaps.

Students can also research **M. S. Escher** (1898-1972) whose artworks are based on geometric distortions, featuring impossible constructions, explorations of infinity, architecture, and tessellations.

Related to Previous Learning

- Students will rely on previously learned visual art elements and principles to create a drawing of overlapping images of musical instruments and a kaleidoscope.
- Students will rely on previously learned geometry concepts and skills such as accurate measurements, proportion, and tessellation to complete the kaleidoscope grid.
- Students will rely on previously learned historical and cultural information covered in lessons 1-3 to better understand the composers featured in the Memphis Symphony concert.

Concepts

- Balance
- Color
- Design
- Pattern
- Space (Positive and Negative)

Vocabulary

- Design Principles – Rhythm (Repetition), Balance, Harmony, Emphasis, Variety, Contrast, and Unity
- Inventor
- Kaleidoscope
- Visual Design Elements – Shape, Color, Form, Space, Line, Texture

Materials

- Drawing Paper/Computer Paper 8" x 11" or 12" x 18"
- Fine Point Permanent Black Sharpie, Markers, or Paint Pens
- Student Directions and Art Samples
- Pictures of Orchestra Instruments (sample page included)

- Students will rely on their appreciation of multiple styles of music in order to compare and contrast differences in sounds produced by various instruments.

Types of Student Participation

Student tasks include:

- Researching examples of kaleidoscopes, geometric tessellations, and artists who created these types of designs.
- Identifying sounds made by families of instruments while listening to CD of the music featured in the *Cultural Kaleidoscope* concert.
- Listening to the works of Mozart, Saint-Georges, Joplin, Ives, Copeland, Ellington, Bright Sheng, and Ginastera while drawing art compositions.
- Researching information about the kaleidoscope.
- Drawing a visual composition of orchestra instruments.
- Creating a kaleidoscope in color by following step-by-step instructions.

Related to Student Experience

Students use critical and creative thinking skills in this lesson that are transferable to similar experiences in math and science. As students relate parts-to-whole aspects in the arts to those in other core subjects, they will better understand the significance of composition as a universal concept of communication.

Strategies/Activities/DISTRIBUTED PRACTICE/INTERVENTION

Day 1

- Students can research information related to this lesson or listen to the teacher give an overview of relevant information.
- Students listen to the CD provided by the Memphis Symphony to identify the sounds of the different families of the orchestra (related by the similar ways that they produce sound).
- Students can review the following list of families.
 - Strings** – violin, viola, cello, double bass, and harp
 - Percussion** – snare drum, cymbals, bass drum, tambourine, triangle, castanets, guiro, timpani, glockenspiel, xylophone, and chimes
 - Woodwinds** – piccolo, flute, clarinet, bass clarinet, oboe, English horn, bassoon, contrabassoon, and saxophone
 - Brass** – trumpet, trombone, French horn, and tuba
 - Keyboards** – piano, harpsichord, and organ
- The teacher will lead a discussion of the unit concepts, relating to those previously introduced in lessons 1-3. To introduce the kaleidoscope lesson, the teacher will review the historical information included in this lesson, relating to people and timeframes associated with the invention of the kaleidoscope.
- Depending on the timeframe allowed for this art lesson, students can complete all or parts of the activities listed in the step-by-step guide. For example, if they do not have time to free-hand the instrument composition, they can trace from the page of clip art provided. If students do not have time to draw the grid for the kaleidoscope, the teacher can make copies of the grid included in this lesson. The music teacher might also team with the art teacher to complete various parts of the activities included in the step-by-step student guide.
- Students can use the illustrated step-by-step Instructional Guide (included in this lesson) to complete the various steps of the activities included or eliminate some of the steps to shorten the time spent on the overall lesson.

Days 2-6

Students will start on the activities outlined in the Instructional Guide.

Closure

Students can take turns sharing what they have learned. The teacher should exhibit the drawing compositions of instruments and the kaleidoscopes and have students critique another student's work using the rubric included with this lesson.

Extend and Refine Knowledge

Students can research the Internet sites such as *Kaleidoscope Heaven* to find other activities related to this lesson. For example, students can actually build a kaleidoscope using film canisters. If students have access to computer programs such as Flash, they can experiment with ways to create a multimedia kaleidoscope that can be projected along with the art exhibit and music performance.

Assessment

Students serve as art critics and analyze the quality of displayed artworks, using the rubric provided with this lesson.

Drawing Composition and Kaleidoscope Tessellation

Excellent	Satisfactory	Needs Improvement	Assessment Criteria
			The drawing of overlapped orchestra instruments was completed and demonstrates understanding of overlapping, positive and negative shapes.
			The drawing composition of instruments demonstrates that the student followed all of the instructions.
			The kaleidoscope activity shows that the student completed all of the steps accurately.
			The student completed assignments in the required amount of time.
			Student's participation in class discussions reveals understanding of key words and ideas presented in this lesson.
			The student's work is neat and well-executed.
			Comments:

Step 3: If time allows for coloring this composition, choose markers so that the color will be bright and cheerful.

Remember to listen to the CD while working.

Step 1: Research and find clip art of the instruments that represent the different families of the orchestra. There is a page of clip art included with this lesson.

If you are a music student and do not want to draw the instruments that you see, you can use a light box or trace the instruments at the window. If you use computer paper for this activity, it will be easier since drawing paper is thicker and less transparent.

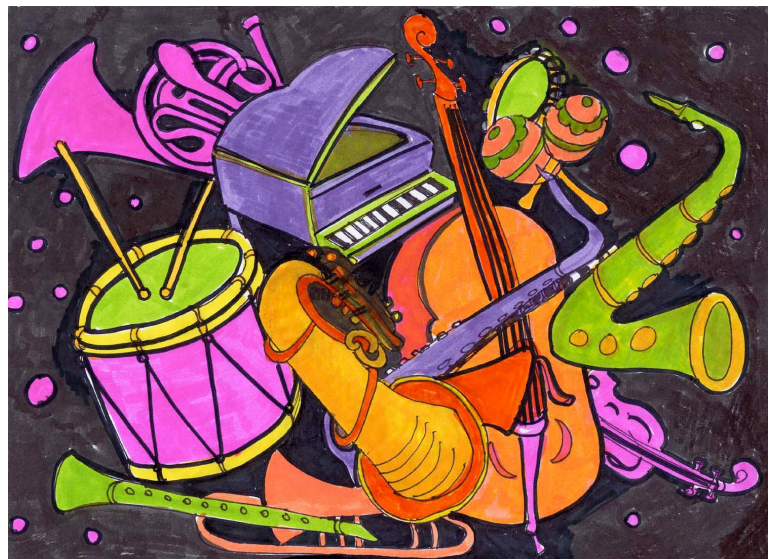
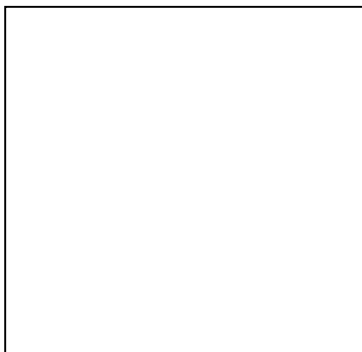
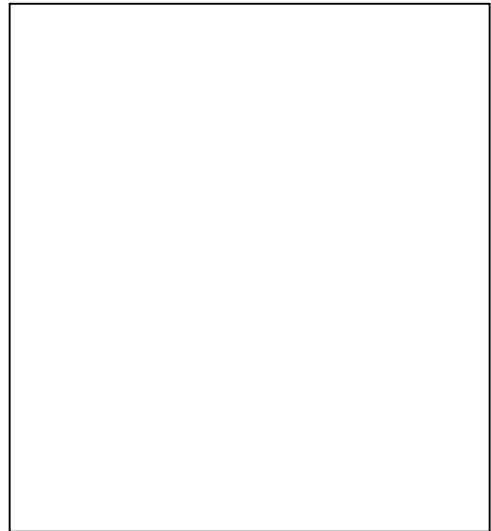
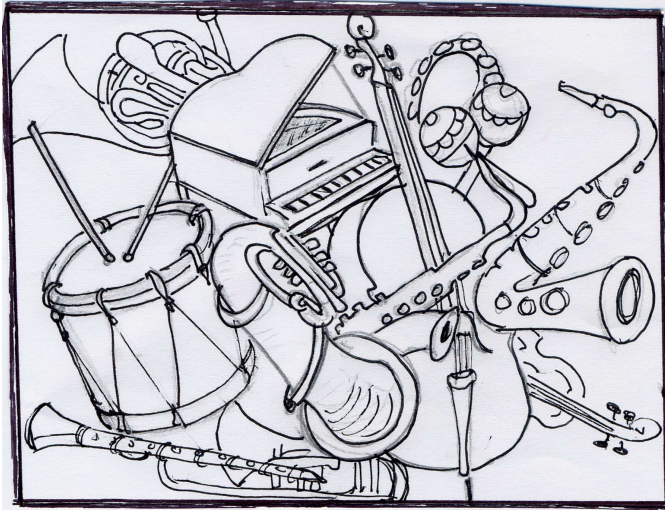
Step 2: Draw instruments so that they overlap and seem in front of/in back of each other. (Music students may want to trace images at the window.) Continue to overlap the different instruments to create a unified design/composition (parts-to-whole).

Instructional Guide

Drawing One's Instruments



The composition of images becomes the **positive space** and the background is called the **negative space**.



Step 4: The measurements for this simple is calculated for a grid that is 8" x 10". If you are using a sheet that is a little larger, you can trim it later. To make a larger design, increase the paper size to 12" x 18" and make your individual squares 2" x 2". You can also decrease the size of the grid by using the same proportions.

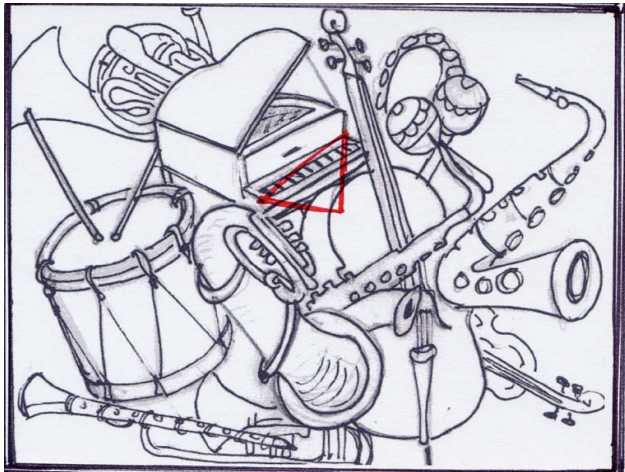
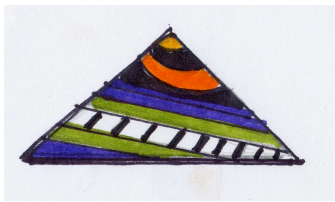
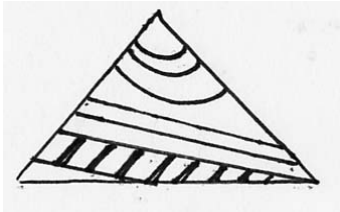
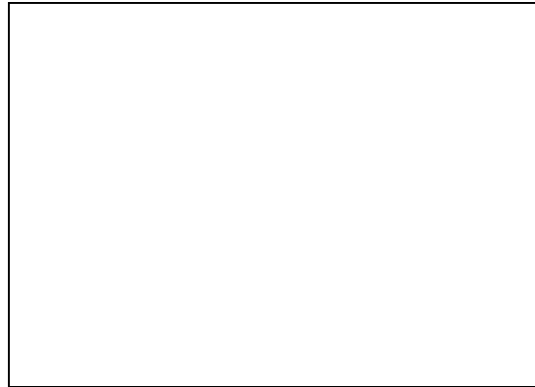
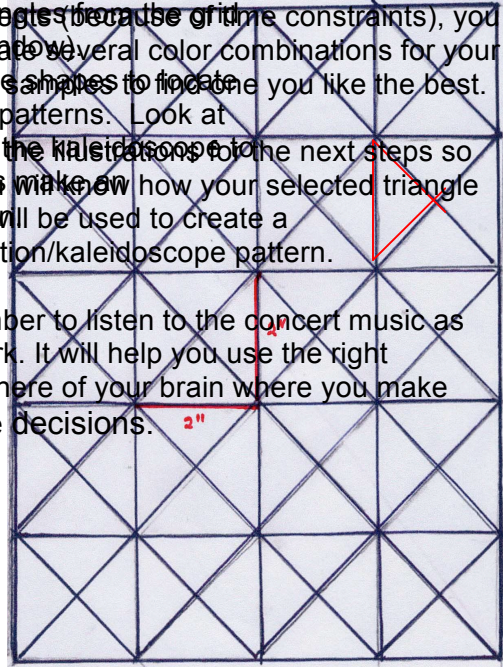
Starting at the bottom (horizontal) edge of the 8" x 10" paper, divide it into four 2" bars. Turn the paper to the horizontal edge and divide into five 2" bars making 20 equal 2" squares. There may be a little space left over on computer paper—use this area to write your name.

Using your ruler as a straight edge, draw diagonal lines that produce a pattern like the one shown.

Step 5: Step 6:

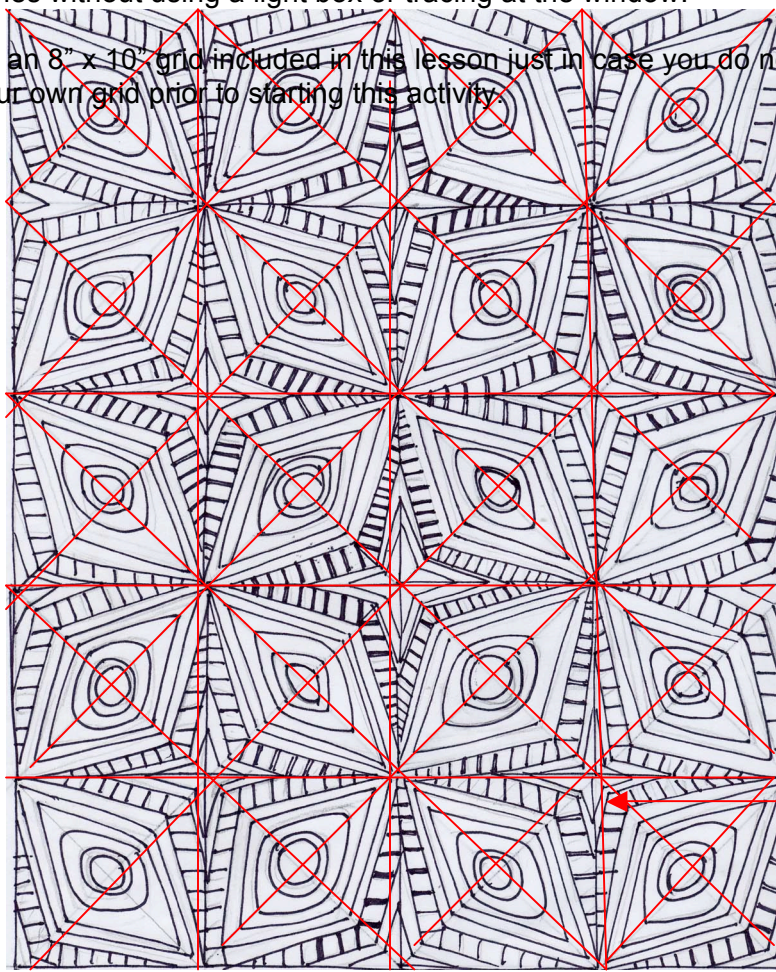
Use a sheet of computer paper to trace several triangles from the grid constraints, you can create several color combinations for your triangles. Use these triangle shapes to find several possible patterns. Look at the illustration of the kaleidoscope for the next steps so see what designs will be an interesting pattern will be used to create a tessellation/kaleidoscope pattern.

Remember to listen to the concert music as you work. It will help you use the right hemisphere of your brain where you make creative decisions.



Step 6: When you start tracing, you should work on one square at a time. Each time you trace the triangle pattern, you will have to flip the triangle to the other lined side. Draw the lines with pencil first so that if you do not get it right, you can erase. If you used computer paper to draw your grid, you may be able to see the sharpie drawn lines without using a light box or tracing at the window.

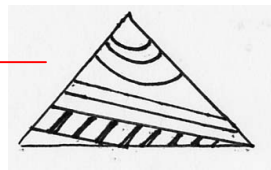
There is an 8" x 10" grid included in this lesson just in case you do not have time to draw your own grid prior to starting this activity.



Step 7: When you have decided on the best possible pattern, use a permanent fine point sharpie to trace the design on one side, then flip the triangle and trace the same lines through to the other side. You may want to use a window/light box if you cannot see through to the other side.

Use a ruler when drawing edges so that you can keep them as straight as possible.

This part takes patience!



Step 9. For best results, use fine point/medium point markers to color the kaleidoscope so that the colors will be bright/intense (and it is easier to stay inside the lines). To complete all of the parts of this drawing lesson in a week, you will have to work in class and at home.

There are ways to shorten this lesson. (See earlier explanation.) If you do this, you need to adjust the instructions to fit your needs. You can also cut down on the amount of time by using the 8" x 10" grid included in this lesson packet and making up your own design in the triangle shape, but you would miss all the fun!

When you finish your kaleidoscope, you may want to exhibit these works of art in the room/hall so that other people can see them. The teacher can connect several students' kaleidoscopes together with masking tape (on the back seams) and display a huge quilt of tessellations.

Individual compositions will all be different and so will the triangle patterns. No two will look alike. This is the wonderful thing about art, where "diversity" is alive and well.

