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Reduce, Reuse, Recycle

Special Thanks

Terry Starr
Bruce Elementary

A Collection of Integrated Lessons for Grades 4 – 6
Centered on the Themes and Styles of Music

in Preparation for

The Memphis Symphony Orchestra

Young People's Concerts

February 23 – 24, 2011

A Partnership of
The Memphis Symphony Orchestra
and Memphis City Schools

Ally Russell Ormiston
Fine Arts Consultant

MEMPHIS SYMPHONY ORCHESTRA

Young People's Concerts

February 23 and 24, 2011

Reduce, Reuse, Recycle

STILIAN KIROV, Conductor

Young Person's Guide to the Orchestra, Op. 34..... Britten
Theme, Harp Variation and Fugue

Symphony No. 5, 1st movement..... Beethoven

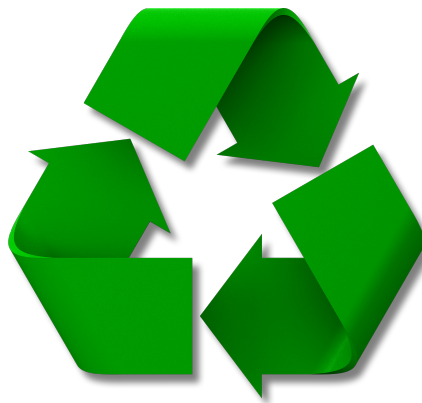
Symphony No. 45, "Farewell", 4th movement..... Haydn

Three Places in New England..... Ives
mvt. 2, "Putnam's Camp"

Sheherezade, 1st and 4th movements..... Rimsky-Korsakov
mvt. 1, "The Sea and Sinbad's Ship"
mvt. 4, "The Shipwreck"

Harry Potter: Hedwig's Flight..... Williams

Symphony No. 4..... Tchaikovsky
mvt. 4, "Finale: Allegro con fuoco"



Composers and Program Notes



Benjamin Britten (November 22, 1913 – December 4, 1982) was one of England's most famous composers. Britten's mother, an amateur singer, exposed him to music at an early age. He began writing music when he was only five years old. In 1927, Britten began studying music composition with the famous English composer Frank Bridge and continued his studies at the Royal College of Music. Britten's most well-known works include his operas, the oratorio *War Requiem*, and his educational work for orchestra and narrator *The Young Person's Guide to the Orchestra*.

The Young Person's Guide to the Orchestra (1946), was composed to accompany *Instruments of the Orchestra*, an educational film produced by the British government, narrated and conducted by Malcolm Sargent. The theme is a melody Henry Purcell wrote to accompany the play *Abdelazar*. Britten gives individual variations to each of the orchestral families, starting with the woodwinds, then featuring strings, brass, and finally percussion. In the Memphis Symphony Orchestra concert, listeners can also enjoy the harp variation. Britten finally brings the whole orchestra together in a fugue before restating the theme to close the work.



Ludwig van Beethoven (December 16, 1770 – March 26, 1827) was a German composer and pianist. He is considered to have been the most crucial figure in the transitional period between the Classical and Romantic eras in Western classical music, and remains one of the most famous and influential composers of all time. Born in Bonn, Germany, he moved to Vienna in his early twenties and settled there, studying with Joseph Haydn and quickly gaining a reputation as a virtuoso pianist. His hearing began to deteriorate in the late 1790s, yet he continued to compose, conduct, and perform, even after becoming completely deaf.

The *Symphony No. 5 in C minor* was written by Ludwig van Beethoven in 1804–08. This symphony is one of the most popular and best-known compositions in all of classical music, and one of the most often-played symphonies. It comprises four movements: an opening sonata, an andante, and a fast scherzo. First performed in Vienna's Theater van der Wien in 1808, the work achieved its prodigious reputation soon afterwards. E. T. A. Hoffmann described the symphony as "one of the most important works of the time".



Franz Josef Haydn (March 31, 1732 – May 31 1809) was born in the Austrian village of Rohrau. His parents, who recognized their young child's musical gifts, let choirmaster Johann Franck take on the boy's musical training. In his teens, Franz began working as a freelance musician. His big break came when Prince Esterházy hired Haydn to conduct the court orchestra. Haydn held this prestigious post for more than thirty years.

The *Farewell Symphony, Op. 45* was written for the Prince while he, Haydn and the court orchestra were at the Prince's summer palace. The stay there had been longer than expected, and most of the musicians had been forced to leave their families back at home. In the last movement of the symphony,

Haydn subtly hinted to his patron that perhaps he might like to allow the musicians to return home. In the last movement, each musician stopped playing, snuffed out the candle on his music stand, and left in turn, so that at the end, there were just two violins left played by Haydn himself and the concertmaster, Tomasini. Esterházy seems to have understood the message; the court returned to his winter palace the day following the performance. In the *Reduce, Reuse, Recycle* concert, the MSO musicians will recreate that famous performance (without candles.)



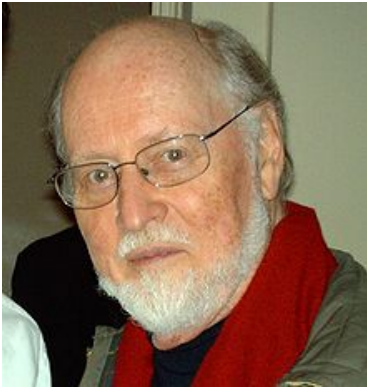
Charles Ives (October 20, 1874 – May 19, 1954) was born in Danbury, CT. His father, a music teacher and community band director, had unusual ideas about teaching ear training; for example, he would have his students, Charles included, sing a song in one key while it was accompanied in another. The results of this training can be heard throughout Ives' music. He very often layered bits and pieces of American folk and patriotic melodies performed in different keys and modes at the same time, creating sounds that clashed or were very dissonant. Since his music was not well understood during his lifetime, he worked mainly as an insurance agent. Toward the end of his career, his music had gained much popularity, and he was awarded a Pulitzer Prize for his Symphony No. 3 in 1947.

Charles Ives' "**Putnam's Camp**" is a movement from a larger piece called *Three Places in New England*. It is a musical description of a child's experience at a 4th of July picnic. The child wanders away from the camp ground into the woods, hoping to see some of the old soldiers. He rests on the hillside and falls asleep to the sounds of the bands playing patriotic songs. When he awakes, he runs down to listen and join the other children playing games and dancing.



Nicolai Rimsky-Korsakov (March 18, 1844 - June 21, 1908) came from a wealthy family. When he was young, he studied the piano and the cello. When Nicolai was 17 years old and an officer in the Russian navy, his piano teacher introduced him to Balakirev, a well known musician and composer. Nicolai showed Balakirev some of his compositions which showed so much talent that Balakirev invited him to join a small group of students known as "The Five." These young composers were interested in creating new music which told stories and reflected their Russian song traditions. When he was older, Nicolai became a professor of composition at the St. Petersburg Conservatory. He was a master of orchestration. His best-known orchestral compositions - *Capriccio Espagnole*, the *Russian Easter Festival Overture*, and the symphonic suite *Scheherazade* - are considered staples of the classical music repertoire, along with suites and excerpts from some of his 15 operas. *Scheherazade* is an example of his frequent use of fairy tale and folk tale subjects.

Scheherazade is a symphonic suite composed by Nikolai Rimsky-Korsakov in 1888. Based on *The Book of One Thousand and One Nights*, sometimes known as the *Arabian Nights*, this orchestral work combines two features common to Russian music and to Rimsky-Korsakov in particular: dazzling, colorful orchestration and an interest in the East, which figured greatly in the history of Imperial Russia. It is considered Rimsky-Korsakov's most popular work.



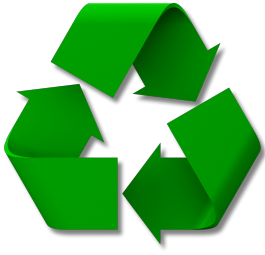
John Towner Williams (born February 8, 1932) is an American composer, conductor and pianist. In a career spanning six decades, he has composed some of the most recognizable film scores in the history of motion pictures, including those for *Jaws*, *Star Wars*, *Superman*, the *Indiana Jones* films, *E.T.*, the *Indiana Jones* films, *Jurassic Park*, *Home Alone* and three *Harry Potter* films. He has also written the theme music for the *NBC Nightly News* and has won numerous awards.

Hedwig's Flight introduces the opening credits of *Harry Potter and the Sorcerer's Stone*. Hedwig, Harry's snow owl, sweeps across the silver screen to the magical music of the celeste. Williams' superb skill highlights the tone color of each instrument and orchestral families, producing a musical overture that exists independently of the movie that inspired its composition.



Peter Ilyich Tchaikovsky (May 7, 1840 – November 6, 1893) was born in Russia and began taking piano lessons when he was five years old. When he was 14, his mother died and Tchaikovsky turned to writing music as a comfort for his sadness. Although his music teacher told his father that he did not show any special talent, Tchaikovsky went on to become one of the most widely recognized composers of all time, writing four concertos, six symphonies, ten operas and many ballets including *Romeo and Juliet* and *Nutcracker*. He died in 1893 after suffering from cholera.

Tchaikovsky's **Symphony No. 4** was written in 1877-1878 and is made up of four large sections called movements. At the MSO concert, we will be hearing the Finale (last movement), which is based upon the Russian folk song *Beriozka (The Birch Tree)*. The movement begins with a sweeping and fast introduction, followed by a version of *The Birch Tree*. A brass fanfare interrupts, playing a theme that Tchaikovsky called his "Fate Theme". The movement ends with a restatement of the themes from the introduction, followed by a rousing coda with lots of brass and percussion.



Reduce, Reuse and Recycle

An Integrated Unit for Grades 4-6

The *Reduce, Reuse and Recycle* concert celebrates a list of well-known composers whose works continue to inspire young people today. This unit has been designed to help students recognize and explore themes, styles, and other aspects that establish commonalities among these selected composers. The overall theme of the unit also helps students better understand how composers are inspired by other artists and use their understanding of musical elements to create and rework melodies.

ESSENTIAL UNDERSTANDINGS

- Physical, natural and monetary resources are limited. Earth's inhabitants need to learn to reduce, reuse and recycle these precious resources.
- Art is a universal language that often reflects emotions, historical events, cultures and themes.
- The elements and structures of visual arts, literary arts, dramatic arts, dance and music.
- Artists throughout time have relied on songs, literary works, dances, dramatic works and artworks as a basis for their inspiration.
- Composers use their understanding of musical elements to create and rework melodies into larger compositions.

GUIDED QUESTIONS

Guided questions are used to challenge students to see beyond the obvious, to identify commonalities in different themes and structures, and direct them toward higher levels of thinking. These questions are also designed to help students understand how the “big ideas” studied in this unit relate to everyday life.

LESSON 1: Britten - *Young Person's Guide to the Orchestra*

- How do the timbre, character, and physical limitations of an instrument determine how it is used in a musical composition?
- What characterizes *theme and variation* form?
- How does Britten use the musical elements of *rhythm, melody, form and timbre* to write his variations on the theme by Purcell?
- How can you use *rhythm and timbre* to rework a musical theme?

LESSON 2: Ludwig Van Beethoven - *Symphony No. 5 in C minor, 1st Movement*

- What is a motive?
- How does Beethoven “recycle” the motive within the piece?
- How does the repetition of the motive in Beethoven's piece contribute to the overall scheme of the composition?
- What other types of artists (visual artists/choreographers, etc.) use repetition of pattern/colors/symbols to create a certain mood in their works?

LESSON 3: Haydn - *Symphony No. 45 (“Farewell”), mvmt.4*

- What are the characteristics of an *additive orchestration*?

- How can you create a *subtractive orchestration* of complementary ostinati to imitate the compositional technique Haydn uses in the last movement of his “Farewell Symphony”?
- How does reducing the number of instruments change the character of the 4th movement of Haydn’s Symphony NO. 45 *Farewell Symphony*?
- How can a composer use his/her creations to accomplish extra-musical objectives as Haydn did with his *Farewell Symphony*?
- How do visual artists, authors, dancers or actors translate a musical composition into their own new works of art?
- How does reducing the amount of “stuff” we use impact our lifestyles?

LESSON 4: Ives: “Putnam’s Camp” from *Three Places in New England*

- How do recycled materials from varied sources combine to form a completely new product?
- How does Ives arrange parts of several American songs to paint his image of a 4th of July celebration at a historic camp?
- If Norman Rockwell listened to Ives’ composition, what type of images might he put in a painting inspired by this music?

LESSON 5: *Scheherazade* by Nicolai Rimsky-Korsakov

- How does Rimsky-Korsakov use the instruments of the orchestra to represent the mood of the themes?
- How does the composer use music to tell a well-known story?
- How are the structural components *beginning, middle and end* in a story similar to movements in a tone poem such as *Sheherezade*?

LESSON 6: Williams: *Hedwig’s Flight*

- How does John Williams’ interpretation of Harry Potter’s story enhance the film?
- How does Williams use the tone colors of the orchestra, tempo and dynamics to vary each statement of the A and B themes?
- How does a composer take someone else’s idea, recycle it and make it stand on its own as a work of art?
- If a visual artist listened to Hedwig’s Flight, what kind of images might he/she use in a painting inspired by the music?

LESSON 7: Tchaikovsky: “Finale: Allegro con Fuoco” from *Symphony No. 4 in F minor, Op. 36*

- What types of items does a person choose to reuse?
- What types of items does a person choose to recycle?
- What does the phrase, “One man’s trash is another man’s treasure” mean?
- What influences an artist’s choice of source materials?
- What images might you choose to paint a painting inspired by *The Birch Tree*?

LESSON 8: Collage – Picasso Career Portraits

- How do artists use complementary color schemes to create emphasis/focus/dynamics in a visual composition?
- How is abstract art different from Italian Renaissance work?
- How are the elements of form in music similar to the design elements in a visual art composition?
- How do visual artists use pattern and repetition to create rhythm throughout a painting? How is this similar to a musical arrangement?
- How are Picasso’s Cubist-type paintings similar to selected African artworks?

Unit Planner

Concepts	Unit Themes	Grade Level	Time Frame
<ul style="list-style-type: none"> Form/Composition Inspiration Style and Theme History and Culture 	<ul style="list-style-type: none"> Orchestra & Color Families Recycling Motifs and Cultural Styles Reducing/Simplification of Form 	4-6	6 weeks
<div style="text-align: center;"> <p>Reduce, Reuse and Recycle</p> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="border: 1px solid black; padding: 5px; width: 15%;"> <p>Social Studies</p> <ul style="list-style-type: none"> History and Culture Motifs and Symbols Folklore </div> <div style="border: 1px solid black; padding: 5px; width: 15%;"> <p>Technology Integration</p> <ul style="list-style-type: none"> Internet Research Word-processing CD/Video Equipment </div> <div style="border: 1px solid black; padding: 5px; width: 15%;"> <p>Language Arts</p> <ul style="list-style-type: none"> Composition Communication Descriptive Narrative Poetry Storytelling </div> <div style="border: 1px solid black; padding: 5px; width: 15%;"> <p>Visual Art</p> <ul style="list-style-type: none"> Color (Complementary Colors) Style (Cubism / Abstraction) Collage Symbols Genre (Portrait / Silhouette) Design </div> <div style="border: 1px solid black; padding: 5px; width: 15%;"> <p>Literature/Media</p> <ul style="list-style-type: none"> Communication (Oral and Written) Electronic Gallery </div> <div style="border: 1px solid black; padding: 5px; width: 15%;"> <p>Music</p> <p>History and Culture</p> <ul style="list-style-type: none"> Style (Folk) Motif Rhythm Timbre Form Composition Pattern </div> <div style="border: 1px solid black; padding: 5px; width: 15%;"> <p>Dance</p> <ul style="list-style-type: none"> Folk Pattern Composition Repetition </div> </div>			

LESSON 1

BRITTEN: YOUNG PERSON'S GUIDE TO THE ORCHESTRA

Subject: Music, Language Arts

Grade: 4 - 6

Standards GLE/Checks for Understanding/SPI's:
2.6.2, 5.1.1, 5.5.1, 3.6.2, 6.1.2, 6.9.1, 6.6.2, 6.4.2

Curriculum Guide Objectives:

- Identify the four orchestral instrument families in Britten's *Young Person's Guide to the Orchestra* and discuss the timbre and character of featured instruments.
- Read and perform rhythmic notation of Britten's main theme.
- Describe the tempo, mood and dynamics of each variation in this listening example.
- Create and perform instrumental variations on Britten's rhythmic theme that showcase the timbre of unpitched instrument families.
- Analyze how Britten treated his musical theme to showcase the timbre of orchestral instrument families.

Guiding Questions:

- How do the timbre, character, and physical limitations of an instrument determine how it is used in a musical composition?
- What characterizes *theme and variations* form?
- How does Britten use the musical elements of *rhythm, melody, form and timbre* to write his variations on the theme by Purcell?

- How can you use rhythm and timbre to rework a musical theme?

Vocabulary:

- instrumental timbre or tone color
- orchestral instrument families: strings, woodwinds, brass and percussion
- unpitched instrument families: woods, metals, drums, scrapers and shakers
- rhythm
- theme and variations
- tempo
- dynamics
- duple meter
- triple meter

Resources/Materials:

- I-Pod and sound dock or CD player, YPC *Reduce, Reuse, Recycle* recording of Britten's
- *Young Person's Guide to the Orchestra* (with cuts), visuals of orchestral instruments,
- baskets or containers of classroom unpitched instruments sorted according to timbre, large score of rhythm on board, writing materials for teacher, one paper score of rhythm for each small group, crayons or highlighters for student who records group's choices

Strategies/Distributed Practices/Interventions

INSTRUCTIONAL STRATEGIES/ACTIVITIES:

- Students will experience and analyze orchestral instrumental timbre in Britten's *Young Person's Guide to the Orchestra*.
- They will explore how he uses rhythm, timbre, tempo and dynamics to feature orchestral instrument families using Henry Purcell's theme.
- In small groups, they will create and perform original compositions featuring unpitched classroom instrument families using the rhythm of either this or another familiar composition.

MOTIVATE/ENGAGE:

While looking at visuals of orchestral instruments, students discuss their prior knowledge of the four orchestral instrument families: strings, woodwinds, brass and percussion. They compare and contrast instruments according to size, shape, timbre, and other characteristics.

DAY 1: (25 – 30 minutes)

- If students have not already done so, take 10 minutes to perform the activity in the Motivate/Engage portion of this lesson.

- “Have you ever taken something old and reworked it to make something new and different?” (T and Ss share examples.) “That’s what Benjamin Britten did to Henry Purcell’s musical theme.” (Play YPC CD track 1, 0:00 – 0:18.)
- Ss perform a strong-weak-weak rhythm pattern in triple meter on body percussion. (ex.: pat snap snap) Then they play along with Britten’s theme.
- T demonstrates standard conducting in triple meter with a conductor’s baton.
- Ss practice conducting patterns in triple meter. What geometric shape is drawn?
- “Britten uses Purcell’s melody to work with *tone color* or *timbre*. *Timbre* is the special sound of each instrument. Listen to this next selection and decide in which order Britten features each instrumental family.” Ss listen to track. They then identify the order of featured instrument families: full orchestra, woodwinds, brass, strings, percussion, full orchestra.
- Students read the following rhythm on the board, using “tah” for quarter notes, “titi” for eighth notes and “toh” for half notes. They notice like and different phrases. Using body percussion, they play along with the theme on the recording.

$\frac{3}{2}$ h h h \ q n n n h \

q n n q h \ q n n q h \

q n n q h \ q n n q h \

n n q q n n | q q n n h ||

DAY 2: (20 minutes)

- Ss review the rhythm of the theme on body percussion. After listening to each variation on track 1, they discuss the rhythm, mood, tempo and dynamics of each variation.
- Students either select adjectives from the following list or choose their own to describe each variation. Which instrument family sounds _____? Possible examples: playful, serious, noble, energetic, sustained (legato), light, heavy, military, regal
- Students listen to the harp variation (track 2) and perform the above activities.

DAY 3: (20 minutes)

- T pre-arranges piles of unpitched instruments organized by timbre and family.
- T helps Ss determine which instruments will play which parts of the theme. Explore all the many orchestration options. For example, will any instrument play the whole theme? Perhaps ringing metals might play only the half notes. Will woods, metals, and drums each play a line, with all playing the last line? Will some unusual instrument like the vibraslap, play only once?
- T will mark the score with colored chalk, magic marker, or dry erase marker to help students remember their choices. Arrange, rehearse, perform and critique the class performance of the theme.

DAY 4: (30 - 40 minutes)

T pre-arranges baskets or piles of classroom unpitched instruments by timbre: woods, metals and drums. Ideally there should be 7 - 9 instruments in each collection, enough so that students have a choice of instruments. Have the rhythm notated on paper for each group so that one student may record with crayons or highlighter the rhythm each performer plays.

- Ss form groups of 5-6. They review the rhythm of Day 1.
- With the class, T explores ways to vary the theme, adding or subtracting players, using different body percussion, selecting certain notes to accent, etc.
- Each group receives a basket of instruments with the following instructions:
 - 30 seconds to explore ways to make sound w/ instruments
 - Ss play rhythm
- Create group arrangement according to performance rubric
- No one plays all the time.
- Everyone plays at least once.
- Showcase the timbre of every instrument.
- Rehearse. Edit. Rehearse (T: roving coach)
- Performance (Listening rubric)
 1. Silence during performance

2. All applaud after performance
3. Share how one performer showcased their instrument's timbre.

DAY 5: (15 minutes)

- Ss listen to tracks 1 of Britten's piece to notice how he showcased each instrument's timbre.
- Ss learn standard conducting pattern in 2/4. T may compare the fugue in track 3 to a chase scene. Which families are playing? Students listen, conducting in 2 until the reprise of the theme. Change to 3/4. Is the coda in duple or triple meter?

INTERVENTIONS/ACCOMODATIONS:

An alternate rhythm (Happy Birthday to You) may be used as the theme on Day 3.

EXTEND AND REFINE KNOWLEDGE:

- Students may use recycled materials to create found-sound instruments to perform this activity.
- The teacher may videotape student performances for documentation and presentation to parents and other stakeholders.
- Visit the Carnegie Hall website and click on the interactive section for an interactive video game suitable for this age group at http://www.carnegiehall.org/article/explore_and_learn/art_online_resources_listening_adventures.html

ASSESSMENTS:

- 3 points: Student participated fully in classroom discussions, read rhythms correctly and contributed to his/her group performance of Britten's theme on unpitched instruments.
- 2 points: Student sometimes participated in classroom discussions, read some rhythms correctly and participated in his/her group performance of Britten's theme on unpitched instruments.
- 1 point: Student rarely participated in classroom discussions, read rhythms incorrectly and contributed little to his/her group performance of Britten's theme on unpitched instruments.

CLOSURE:

- Students may perform their compositions for their classroom teacher or use the experience as a writing prompt for an essay entitled, "What I Learned About (Instruments, Theme and Variations, etc.)"
- Students may study the science of sound (acoustics) relating to the size, shape and material of a given instrument. See the New York Philharmonic's website for tips on building actual instruments. (www.nyphilkids.org)

LESSON 2

Beethoven: *Symphony No. 5 in C minor, 1st movement*

Subject: Music

Grade: 4-5

Standards GLE/Checks for Understanding/SPI's:
3.6.2, 4.6.1, 4.6.2, 5.1.1, 5.6.1

Curriculum Guide Objectives:

- Identify tempo, dynamics, mood of a selected work.
- Demonstrate phrase awareness.
- Identify introduction, interlude, and coda in a listening example.
- Read and perform rhythmic patterns.
- Describe specific music events in a given aural example, using appropriate terminology.

Guiding Questions:

- What is a motive?
- How does Beethoven “recycle” the motive within the piece?

- How does the repetition of the motive in Beethoven’s piece contribute to the overall scheme of the composition?
- What other types of artists (visual artists/choreographers, etc.) use repetition of pattern/colors/symbols to create a certain mood in their works?

Vocabulary:

- Motive
- Theme
- Recycle

Resources/Materials:

- CD recording of *Symphony No. 5 in C minor, 1st movement*.
- Listening map for each student or pairs of students
- *Reduce, Reuse, Recycle* CD
- CD player

Strategies/Activities/Distributed Practice/Intervention

STUDENT TASKS:

- Identifying the motive used by Beethoven
- Using descriptive words to describe the mood, tempo and dynamics of the music
- Demonstrating recognition of the main motive by showing two fingers in the shape of a ‘V’.
- Analyzing the listening map
- Following the map while listening to the recording.

MOTIVATE/ENGAGE:

- Play the main motive and ask who in the class has heard it before. Ask if they know the composer and name of the piece. The teacher identifies the name of the piece and the composer.
- Identify what a motive is. (*the most prominent and recognizable short melodic or rhythmic fragment that is usually repeated through the piece*)
- Say: “*This piece was used as a victory song by the Americans and their allies during the world wars. In Morse Code the main motive (•••_) translates to the letter ‘V’ for victory.*”
- Have the students listen to the first minute of the piece and identify the motive each time they hear it by raising two fingers in the shape of a ‘V’.

DAY 1: 15-20 minutes

- Preview the listening map. Look at each section and identify the three dots and a line (•••_) within the recycle symbol. Find •••_ in other places on the map. Also identify instruments they will hear and review the rhythmic patterns.
- Listen to the music.
- “*Beethoven used a small motive and recycled it throughout the piece. What are some ways you heard the motive being played?*” List the students’ answers on the board. Talk about ways the students could recycle in their communities.

INTERVENTIONS/ACCOMODATIONS:

The “coda” page does not have to be used. Beethoven used a whole new theme during the coda. Rather than using the listening map, he students could discuss how Beethoven developed the end of the movement.

EXTEND AND REFINE KNOWLEDGE:

- Ss may identify other motives or rhythmic patterns in other songs or instrumental pieces that they are currently studying.
- Ss may create abstract art that illustrates the •••__ pattern visually.
- Ss may brainstorm questions for a fictional interview with Beethoven about his life and/or his *Symphony 5, mvt. 1*.

ASSESSMENTS:

T uses observation to assess student recognition of Beethoven’s key motive (“V for victory”). T also observes students “tracking” their listening maps with their forefingers and guides individuals who are having trouble finding the right place.

CLOSURE:

Ss pair and share three things they learned about Beethoven’s *Symphony No. 5, mvmt. 1*.

Symphony No. 5 in C minor, 1st mvmt.
By Ludwig van Beethoven

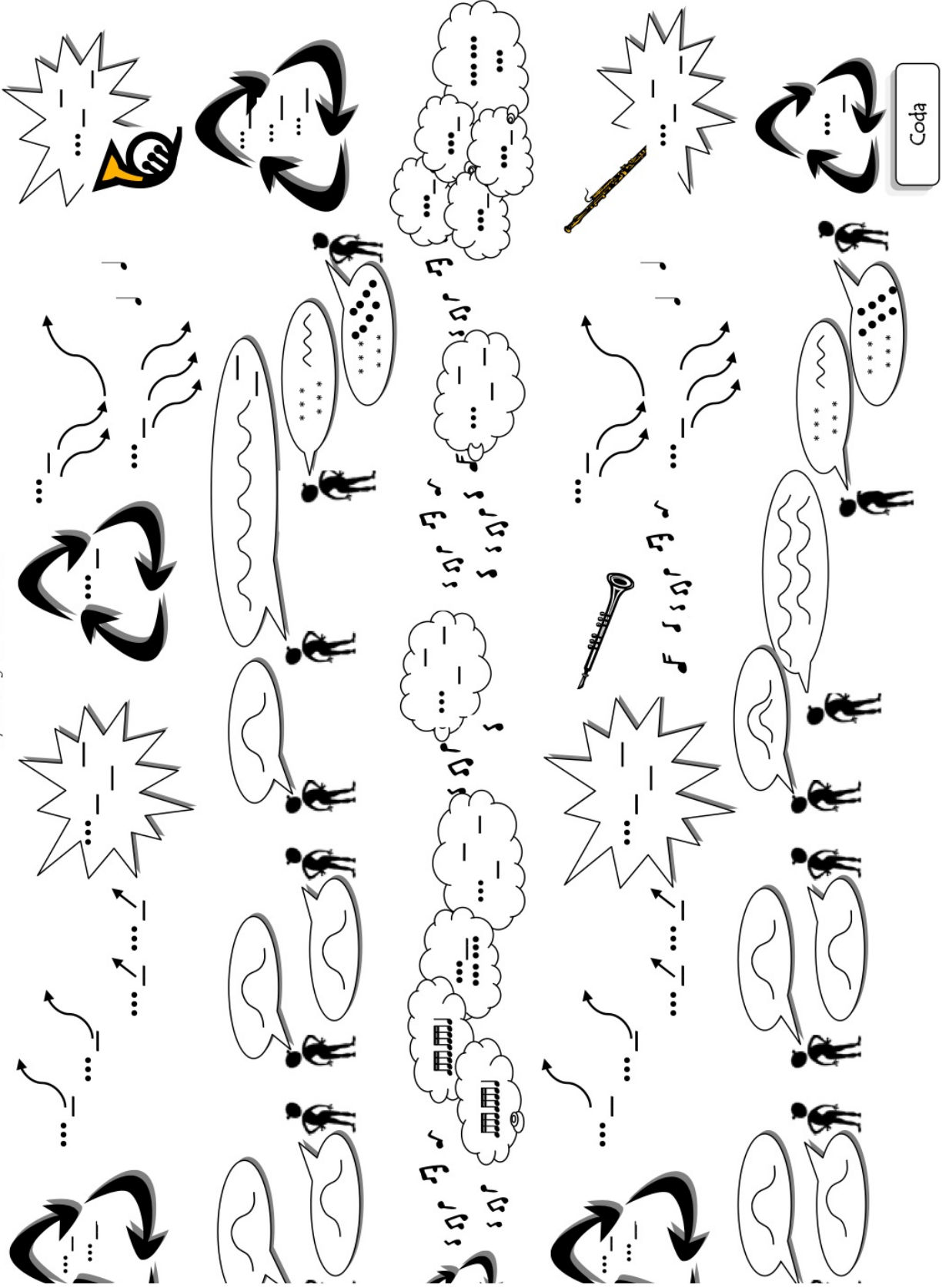
The score consists of several systems of musical notation and illustrations:

- 00:15**: Musical notation with a treble clef and a single note. Illustration: A jagged starburst shape.
- 00:21**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 00:32**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 01:02**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 01:08**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 01:16**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 01:48**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 01:52**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 02:00**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 02:25**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 02:33**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 02:53**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 02:58**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 03:11**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 03:22**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 03:31**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 03:57**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 04:03**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.
- 04:11**: Musical notation with a treble clef and a single note. Illustration: A large, stylized treble clef.

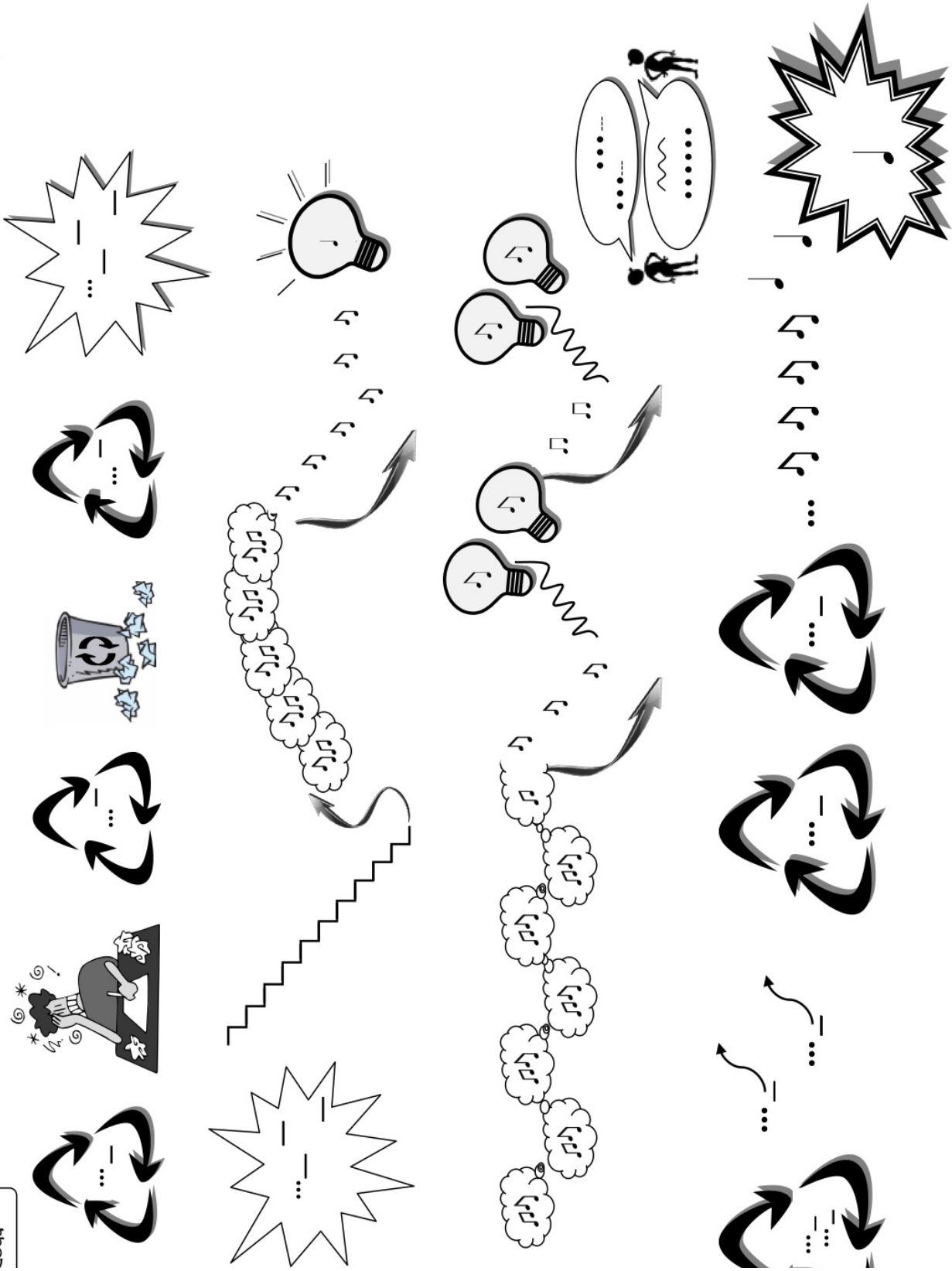
The illustrations include various symbols such as jagged starbursts, stylized treble clefs, musical notes, and human figures in various poses, representing different musical elements and instruments.

Coda

Symphony No. 5 in C minor, 1st mvmt.
By Ludwig van Beethoven



Coda



LESSON 3

Haydn: *Symphony No. 45 ("Farewell"), mvt. 4*

Subject: Music, Language Arts

Grade: 4 - 6

Standards GLE/Checks for Understanding/SPI's:
4.2.2, 4.9.3, 5.2.1, 5.9.3, 6.9.1

Curriculum Guide Objectives:

- Create a composition of complementary ostinati for classroom instruments.
- Explore Haydn's technique of reducing instruments in an orchestration until only two performers are left onstage.
- Discuss how artists (composers) use their art form to persuade or convince others.
- Discuss ways to reduce use of consumer goods to benefit environment.

Guiding Questions:

- What is an *additive orchestration*?
- How can students create a subtractive orchestration of complementary ostinati to imitate the compositional technique Haydn uses in the last movement of his "Farewell" Symphony?
- How does reducing the number of instruments change the character of the 4th movement of Haydn's Symphony No. 45 (Farewell)?

- How can a composer use his/her creations to accomplish extra-musical objectives as Haydn did with his "Farewell Symphony"?
- How does an author translate a musical composition into a literary work?
- How do visual artists, authors, dancers or actors translate a musical composition into their own new works of art?
- How does reducing the amount of "stuff" we use impact our lifestyle?

Vocabulary:

- orchestration
- ostinato
- complementary ostinatos
- additive orchestration

Resources/Materials:

- I-Pod and sound dock or CD player, YPC *Reduce, Reuse, Recycle*, recording of Haydn's *Symphony No. 45 ("Farewell"), mvt. 4*, classroom pitched and/or unpitched instruments,
- white board and markers, paper and pencil for pairs creating ostinatos

Strategies/Distributed Practices/Interventions:

INSTRUCTIONAL STRATEGIES/ACTIVITIES:

- Students will discuss how to reduce excess packaging and use of consumer goods.
- Students will explore creating complementary body percussion ostinatos and transfer their ostinatos to classroom instruments.
- After performing their composition in an additive way, they will perform it "backwards," subtracting one ostinato at a time until only two performers are left.
- Students will listen to Haydn's *Symphony No. 45 "Farewell", mvt.4* to discover how Haydn used the same compositional technique.
- Students may listen to the story behind the composition of Haydn's *Symphony No. 45 ("Farewell")* why he wrote that piece, and discuss other ways music may be used to persuade or convince.

MOTIVATE/ENGAGE:

The classroom teacher may suggest three ways to reduce the use of consumer goods for the purpose of benefiting the environment (e.g., buying food in bulk to reduce excess packaging.) Students may either pair and share or brainstorm other ways to reduce use of consumer goods.

DAY 1: (15-20 minutes)

- If students have not already done the activity in the Motivate/Engage section with their classroom teacher, do it now.
- “Franz Haydn used the technique of “reducing” in his Symphony No. 45. Let’s explore how we use the same compositional technique.”
- T defines the words *ostinato* as a short rhythmic pattern that repeats) and *complementary* as something that goes well with something else. Students pair to brainstorm complementary foods. They then share with the larger group.
- One S volunteer plays steady beat on a cowbell. T creates a 4-beat ostinato body percussion ostinato with at least 1 beat of rest. (Signify the beat of rest by extending hands outward, palm up.) Ss imitate for at least four repetitions.
- Continue this process with other teacher-generated ostinatos. T may divide group and layer two or three complementary ostinatos for students to perform.

Example: 1. snap q q Q Q 2. clap H n q 3. pat n n q Q

DAY 2: (15-20 minutes)

- Ss review how to create complementary ostinatos. The following rubric may be used:
 1. Ostinatos last four beats.
 2. Ostinatos must have at least one beat of rest.
 3. Ostinatos are different from each other and fit together well aurally.
- Ss may choose to record their ostinatos in traditional or iconic notation.
- T selects pairs of students who have accomplished their task successfully to model for the other students. T records at least 5 successful sets of complementary ostinati on the board (and on paper for use in the next class session.)

DAY 3: (30 minutes)

- T displays on board at least 5 pairs of selected complementary student ostinatos from the last class. Ss practice each set in two groups.
- T sets up as many groups as there are ostinatos and assigns each group one of the ostinato sets on the board. Ss rehearse on body percussion.
- Ss perform the ostinatos in an *additive orchestration*. Group 1 begins, continuing throughout the whole piece. After two repetitions, group 2 enters with their ostinato and so on until all of the groups have entered and are performing simultaneously. Decide on a way to end together.
- Now perform the student ostinato composition “backwards” starting with every group performing their part simultaneously, then deleting one group at a time until only one group remains. “What could we call this type of orchestration?” (Reducing, subtracting, etc. Accept reasonable responses.)
- Listen to Haydn’s *Farewell Symphony, mvt. 4* (MSO CD track 3, beginning at 2:03 (beginning of the slow section) Ss raise hands when they hear that a group of instruments has dropped out.

DAY 4: (20 minutes)

- “You may not know the story behind Haydn’s “reducing technique” in his *Farewell Symphony*.” T reads the story of Haydn’s convincing Prince Esterhazy to leave his summer court and give his court musicians some time with their families. (This story may be found in either Haydn’s biography in this unit or in the book [The Farewell Symphony](#) by Anna Harwell Celenza as noted in the resource section of this lesson.)
- Ss discuss other ways music may be used to convince or persuade people to adopt an action. (Commercial jingles, songs at benefit concerts, etc.)

INTERVENTIONS/ACCOMODATIONS:

If students are unsuccessful creating an additive ostinato orchestration, teachers may create their own orchestration using note values that students are already familiar with, or they may look to books such as Shirley McRae’s [Playtime](#) for composed additive orchestrations.

EXTEND AND REFINE KNOWLEDGE:

- Students may transfer their ostinatos to classroom instruments and perform their composition with students leaving the performance area as their instruments drop out.
- Students may read or listen to a reading of Anna Harwell Celenza’s book [The Farewell Symphony](#) and discuss how the author drew from Haydn’s music to create her literary work.
- Students may use a story that they are currently studying or another well-known tale to create speech ostinatos related to the story. They may then create either an additive or a “subtractive” orchestration with speech and classroom instruments, reusing the story to create a musical composition.

ASSESSMENTS:

- 3 points maximum: Students actively participated in classroom discussion.
 Students created/notated complementary ostinatos.
 Students performed ostinatos correctly.

CLOSURE:

- Students may perform their compositions for other classes attending the MSO *Reduce, Reuse, Recycle* concert or for their classroom teacher, parents and other stakeholders.
- Students may write an essay about ways they can reduce their consumption to help the environment.

LESSON 4 Ives: Putnam's Camp from Three Places in New England
Subject: Music**Grade:** 4-6**Standards/GLE/Checks for Understanding/SPI's:**

4.2.2, 4.9.2, 3.6.2, 5.1.3, 6.1.2, 6.9.1, 4.3.1, 5.2.2

Curriculum Guide Objectives:

- Sing partner songs to create vocal harmony.
- Perform a dance from the United States.
- Identify tempo, dynamics, mood of a selected work.
- Experience music from various styles and cultures through listening examples and performance.
- Create and perform a melodic ostinato on pitched percussion.

Guiding Questions:

- How do recycled materials from varied sources combine to form a completely new product?

- How does Ives arrange parts of several American songs to paint his image of a 4th of July celebration at a historic camp?
- If Norman Rockwell listened to Ives' composition, what type of images might he put in a painting inspired by this music?

Vocabulary:

- partner songs

Resources/Materials:

- iPod and sound dock or CD player,
- YPC *Reduce, Reuse, Recycle* recording of Ives' "Putnam's Camp" from *Three Places in New England* (with cuts),
- Silver Burdett Making Music 5, Share the Music 5, Teaching Movement and Dance (Weikart),
- 85 Engaging Movement Activities (Weikart),
- pitched percussion instruments,
- paper, pencils

Strategies/Distributed Practices/Interventions
INSTRUCTIONAL STRATEGIES/ACTIVITIES:

- Students will identify and describe selected examples of music from various cultural traditions in America.
- Students will perform a dance from the United States.
- Students will sing partner songs to create vocal harmony.
- Students will identify and describe the dynamics and mood of a selected work.

MOTIVATE/ENGAGE:

Students listen to and learn some of the songs that Ives uses in *Putnam's Camp*, and review or learn the dances found in *Teaching Movement and Dance* (Weikart).

Yankee Doodle	<ul style="list-style-type: none"> • Share the Music 5 CD 3 • Instrumental track: <u>Rhythmically Moving</u> CD 2 • Dance: <u>Teaching Movement and Dance</u> [Weikart] • or <u>85 Engaging Music Activities</u> [Weikart]
Battle Cry of Freedom	<ul style="list-style-type: none"> • <u>Silver Burdett Making Music 5</u>, p. 272, CD 12
Arkansas Traveller	<ul style="list-style-type: none"> • Instrumental track: <u>Rhythmically Moving</u> CD 1 • Dance: <u>Teaching Movement and Dance</u> [Weikart]

DAY 1:

- Ss enter room listening to Arkansas Traveler/Angeline the Baker ([Silver Burdett Making Music K CD 4](#)) Where do you think the music is from? Why?
- T says. "Norman Rockwell was a visual artist who tried to capture the essence of America by painting images of moments in people's lives, whether they were average people or famous people. He often would take a snapshot of the scene and paint from that so that he could capture just the right moment. For more than 40 years, his paintings were on the cover of the Saturday Evening Post, a weekly news magazine."
- Ss view images on the Norman Rockwell Museum website slideshow at: <http://www.nrm.org/collections/collections-slideshow/> Suggested slides to view on this site are the four Freedom paintings (slides 1-4), Lincoln for the Defense (1962) and The Problem We All Live With (1964)
- Ss read descriptions of several paintings aloud.
- Alternate source for slides: Wikipedia.org: http://en.wikipedia.org/wiki/Norman_Rockwell
- Ss answer questions:
What time in history is Rockwell depicting?
How does he feel about the people in the painting?
Does Rockwell only show the "good parts" of America, or does he try to show a bigger picture?
- T says. "In music, a "snapshot image" of a song would be a part of a melody long enough so that the listener would recognize it."
- T plays on piano or xylophone:
first 7 notes of Twinkle, Twinkle
first 6 notes of Happy Birthday
first 6 notes of Star Spangled Banner
first 7 notes of Yankee Doodle
- Ss "name that tune" as they recognize it.
- T says, "Charles Ives was a composer who took melodic fragments, or "snapshot images" of songs and layered them over each other. In "Putnam's Camp" from Three Places in New England, Ives is imagining the following story:
"Once upon a '4 July,' some time ago, so the story goes, a child went here on a picnic, held under the auspices of the first Church and the Village Cornet Band. Wandering away from the rest of the children past the camp ground into the woods, he hopes to catch a glimpse of some of the old soldiers. As he rests on the hillside of laurels and hickories the tunes of the band and the songs of the children grow fainter and fainter."..."The little boy awakes, he hears the children's songs and runs down past the monument to "listen to the band" and join in the games and dances." (inscription in score by Charles Ives)
- Ss lie in scattered formation, close eyes and listen to excerpt 1 of Ives' *Three Places in New England*. (1:57)
- T asks: Was the music calm or busy? Did you hear any songs you recognized? Why did the boy who was sleeping on the hill hear so many different sounds at once?

DAY 2:

- Ss listen to "Seagull, Seagull Sit on the Shore" ([Silver Burdett Making Music 4 CD 16](#)), perform mirror movement (T leads).
- What happened at the end of the song? (Both songs were layered to create harmony)
- Did the songs fit well together or clash?
- Ss listen to excerpt 2 of Ives. (2:05)
- Did you recognize any of the songs Ives layered? Did they fit or clash? Did they always clash or were there times where they seemed to fit more than others?
- Ss learn or review partner song "Seagull, Seagull, Sit on the Shore."

DAY 3:

- Ss listen to "Seagull, Seagull Sit on the Shore" ([Silver Burdett Making Music 4](#), CD 16)
- Ss sing "Seagull, Seagull Sit on the Shore" along with the recording, while looking at visual of text or [Silver Burdett Making Music 4](#), p. 383. All students sing one part. Repeat, singing the other part. Divide class and sing as a partner song.

DAY 4:

- Divide students into 2 groups, standing in rows on opposite sides of the room.
- Side one sings first part of "Seagull, Seagull". Side two sings part two of "Seagull, Seagull"
- During partner song, both sides march to opposite side of the room (trading places)
- Repeat the process with two familiar non-partner songs (use Happy Birthday and Yankee Doodle, or any two songs students have been learning).

- Was it harder to maintain your own part when the two songs did not create a harmony? What did you find that your group did to stay together or keep your own melody? (Ss probably started to sing louder/shout.)
- Listen to Ives (both excerpts) Listen to the sudden dynamic changes that often occur when more than two songs are being layered at once. Ss show dynamic contrasts with hands close together (soft dynamics) far apart (loud dynamics).

DAY 5:

- In pairs and small groups, Ss create and notate an 8 beat rhythm.
- Working with pitched percussion instruments set in C pentatonic, pairs create a melody for this rhythm and write the letter names below each note.
- Ss practice performing this phrase as an ostinato.
- T conducts student created piece by layering in students' ostinati.
- Perform the piece again in "free form," allowing students to start and stop playing at will. Encourage variety of dynamics and tempi.
- Ss describe the effect created by each performance.
- Compare this effect to Ives' "Putnam's Camp" from *Three Places in New England*.

INTERVENTIONS/ACCOMMODATIONS:

Day 5: Melodic fragments can be shortened to 4 beats.

EXTEND AND REFINE KNOWLEDGE:

- Music:
After performing layered pentatonic melodic ostinati, alter the notes to include all of the diatonic pitches. Ss repeat the performance and describe the difference.
- Visual Art:
Ives created his music using fragments of other songs, or "recycled" other composers' material. Many visual artists incorporate recycled materials into their work as well.
Ss view examples of art from recycled materials online. Some resources include:
collage artists
<http://www.claregraham.com/pagesARTpagesPAINTbyNUMBERS/artPAINTbyNUM100.html>
sculptors
<http://www.citymuseum.org/monstrococity.html>
<http://www.claregraham.com/pagesART/pagesTINCANS/artTINCANS100.html>
Using recycled materials, Ss create a 2-dimensional or 3-dimensional work of art from recycled materials

ASSESSMENTS:

Observe student performance of partner song.

- 3 Students sang independently and maintained pitch
- 2 Students had some difficulty maintaining independent part or pitch
- 1 Students had a great deal of difficulty maintaining independent part or pitch

CLOSURE:

After listening to Putnam's Camp, how do you think Ives felt about his country (America)?

LESSON 5

Rimsky-Korsakov: *Scheherazade*

Subject: Music

Grade Level: 4-6

Standards GLE/Checks for Understanding/SPI's:
3.6.2, 4.6.1, 4.2.2

Curriculum Guide Objectives:

- Identify tempo, dynamics, mood of a selected work.
- Demonstrate phrase awareness.
- Perform and label melodic patterns that move from low to high/high to low.

Guiding Questions:

- How does Rimsky-Korsakov use the instruments of the orchestra to represent the mood of the themes?
- How does the composer use music to tell a well-known story?
- How are the structural components *beginning, middle and end* in a story similar to movements in a tone poem such as *Sheherezade*?

Vocabulary:

- Melodic contour
- Mood
- Theme

Resources/Materials:

- CD recording of “The Sea and Sinbad’s Ship” and “The Shipwreck” from *Scheherazade*
- Visual of the melodic contour
- Visual of the words and ship
- Map or globe
- Streamers and/or scarves

Technology:

- *Reduce, Reuse, Recycle* CD
- CD player
- Access to the internet
www.classicalkusc.org/kids/sche/teacherresource.asp

Strategies/Activities/Distributed Practice/Intervention

INSTRUCTIONAL ACTIVITIES/STRATEGIES:

The students will analyze the melodic contour of the two main themes of the music. They will also use descriptive words to describe the mood of the music. Using words, the students will be able to follow the theme closely. Students will create movement that depicts a ship at sea caught in a storm and eventually wrecking.

MOTIVATE/ENGAGE:

Students will share what they know about the stories of the Arabian Nights from literature and popular films, graphic novels, etc. They may brainstorm music associated with stories or cinema (e.g. *Hedwig’s Flight* from the Harry Potter films.)

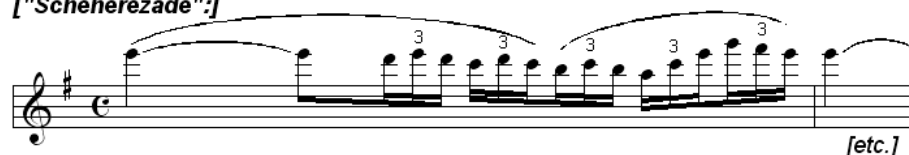
DAY 1: (15-20 minutes)

Opening Themes

["The Sultan":]



["Scheherazade":]



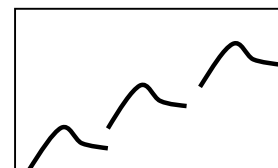
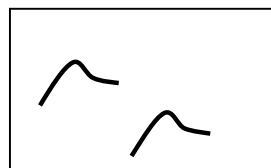
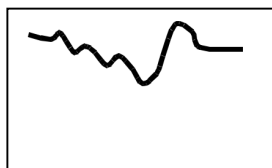
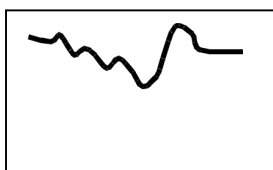
The teacher relates the following story to the students:

Storytelling is an ancient art that had its beginnings long ago. Before printed books were available traditions, history, and education were told by poets and musicians. The composer, Nicolai Rimsky-Korsakov, is a Russian composer who told stories through music. One story is from the tales of the Arabian Nights.

Once there was a girl who was a talented and very brave storyteller. Her name was Scheherazade. Rimsky-Korsakov used this theme to represent Scheherazade in his music (play CD track 8, 00:53 – 1:31).

- What instrument is playing the theme? (**violin**)
- Which of these words describe the mood of the theme? (**sweet**, harsh, **warm**, cold, strong)
- Are there any other words you would use? (student answers)

Listen to the theme again. Students trace the melodic contour of Scheherazade's theme in the air. Help the students place the following cards in order.



Students listen to the theme again tracing the melody in the air.

Scheherazade lived in a land where the king was very angry. King Sharayar, who had been betrayed by his first wife, ordered the girls of his kingdom to be put to death – one each night. Rimsky-Korsakov used this theme to represent King Sharayar in his music (play CD track 8, 00:00 – 00:14).

- What instrument is playing the theme? (**low brass and strings**)
- Which of these words describe the mood of the theme? (sweet, **harsh**, warm, **cold, strong**)
- Are there any other words you would use? (student answers)

Listen to the theme again. Students trace the melodic contour of King Sharayar's theme in the air.

Scheherazade, remember, was a great storyteller. Scheherazade was to be the next girl to die. She begged the king to listen to her story before killing her. He agreed and she began her story, but she stopped her story at the most important point. It was dawn and time for her to be killed. The king postponed her death because he really wanted to hear the end of the story. Scheherazade continued to tell stories, stopping at an important point, for the next one thousand and one nights. By doing so, Scheherazade not only spared her own life, but the lives of all the young girls in the kingdom.

Optional math problem: How many years is 1,001 nights? (about 2 years and 9 months)

DAY 2: (15-20 minutes)

The teacher reviews the story with the students.

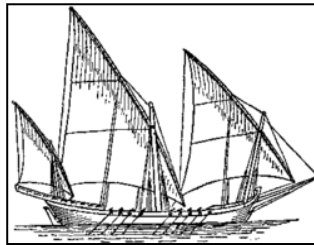
Say: "One famous character used by Scheherazade was a man named Sinbad the Sailor."

<p>Let me tell__ you the sto-ry of Sinbad. (<i>No!</i>) Let me tell__ you the sto-ry of Sinbad. (<i>Sinbad!</i>) Come__ with me__ as he sails__ the seas__. Come__ with me__ as he sails__ the seas__. Seek-ing trea-sure and fight-ing beasts__,</p>

The teacher presents the visual of the words. The students read the words to themselves and cross their arms when finished. Student volunteers read each line. The students then echo speak the words in rhythm. When the students are comfortable with the words, listen to the music and speak the words. (CD track 8)

Discuss the music: Describe the mood of the music. (i.e. – feelings that surface when Ss listen)

Homework: After showing the students the picture of the ship, have them research jobs a deckhand would do on board the ship.



DAY 3: (20-30 minutes)

The students sit in personal space.

Ask: “What jobs would a deckhand do on board a ship?” List answers on the board. Have the students pick one job to act out. Give the students multiple opportunities to perfect their movements. After a few tries, turn on the music (CD track 9, 00:00 – 00:53).

Divide the class into groups of 4 – 5 students. Each group is an individual ship with a “crew” that must work together.

- The students have one minute to **talk** about how they can make their jobs work together (suggest that some of the students actually become a part of the ship like the mast or the sails).
- Give the students 2 – 3 minutes to practice their movements.
- Perform as a whole group with the music (CD track 9, 00:00 – 00:53).
- Allow the students an opportunity to watch the other “crews.” Have the students who were watching give positive feedback of the performances (i.e. – “I liked the way _____”).
- Tell the students: “This piece is actually called *The Shipwreck*. Your job now is to decide in what order each of you breaks off the ship.”
- Give the students one minute to **talk** about it and then a couple of minutes to practice.
- Students sit on the floor while the teacher demonstrates how to make the waves (walk towards a boat - in, in, in, in, out, out, out, out; arms slowly raise while going in and slowly lower while going out). Stress the importance of not touching each other.
- Students stand and face the same direction and practice the movement. Add the music (CD track 9, 00:53 – 02:10).
- Divide the class in half – half are the “crew” and half are the “waves.” Practice without the music and then with the music. Switch so that all may perform both parts.
- Form: 00:00 – 00:53 “crew” is working on the ship
00:53 – 02:10 “waves” begin tearing the ship apart

Discuss that from 02:10 to the end, Scheherazade has finally won the heart of the king and has saved all the girls in the kingdom.

EXTEND AND REFINE KNOWLEDGE:

- “Listening and Learning about Scheherazade’s Music” Internet activity at www.classicalkusc.org/kids/sche/teacherresource.asp to be done in the regular classroom
- Storytelling/Art activity: use Persian miniatures as a writing prompt for creating their own stories.
- Students may write a script for the Sinbad story and perform their script with creative movement for students in grades k-2.

ASSESSMENTS:

Using the attached rubric, the teacher assesses the performance of the whole class.

CLOSURE:

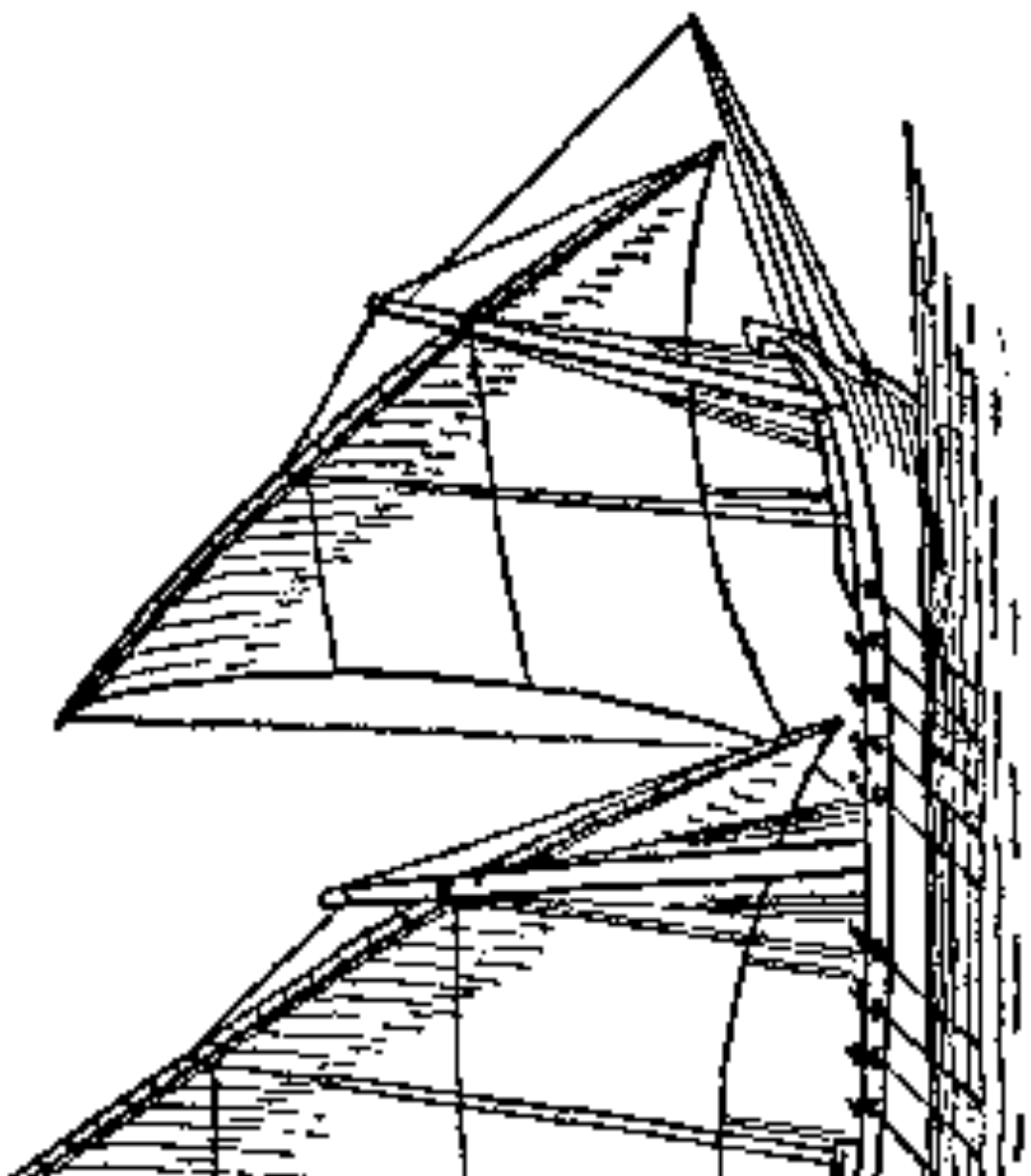
Students may fill out a KWL chart on what they have learned through their study of *Scheherazade*.

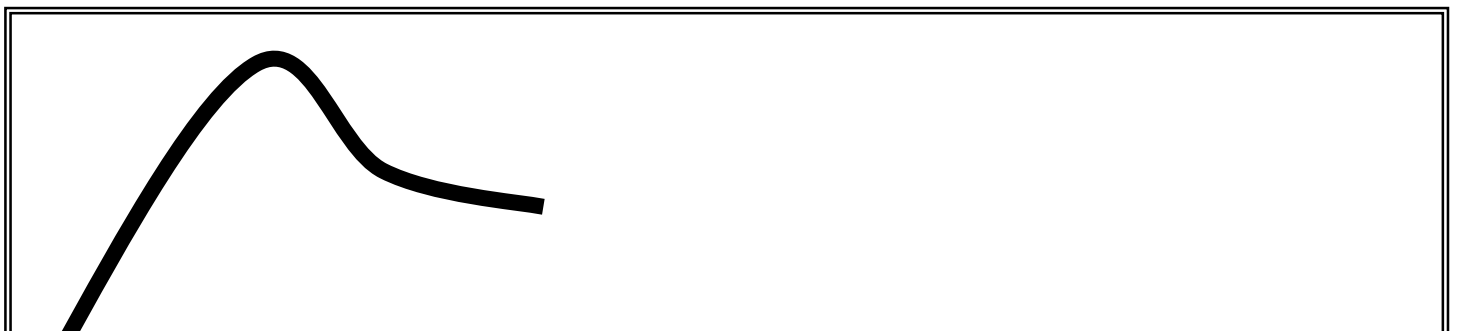
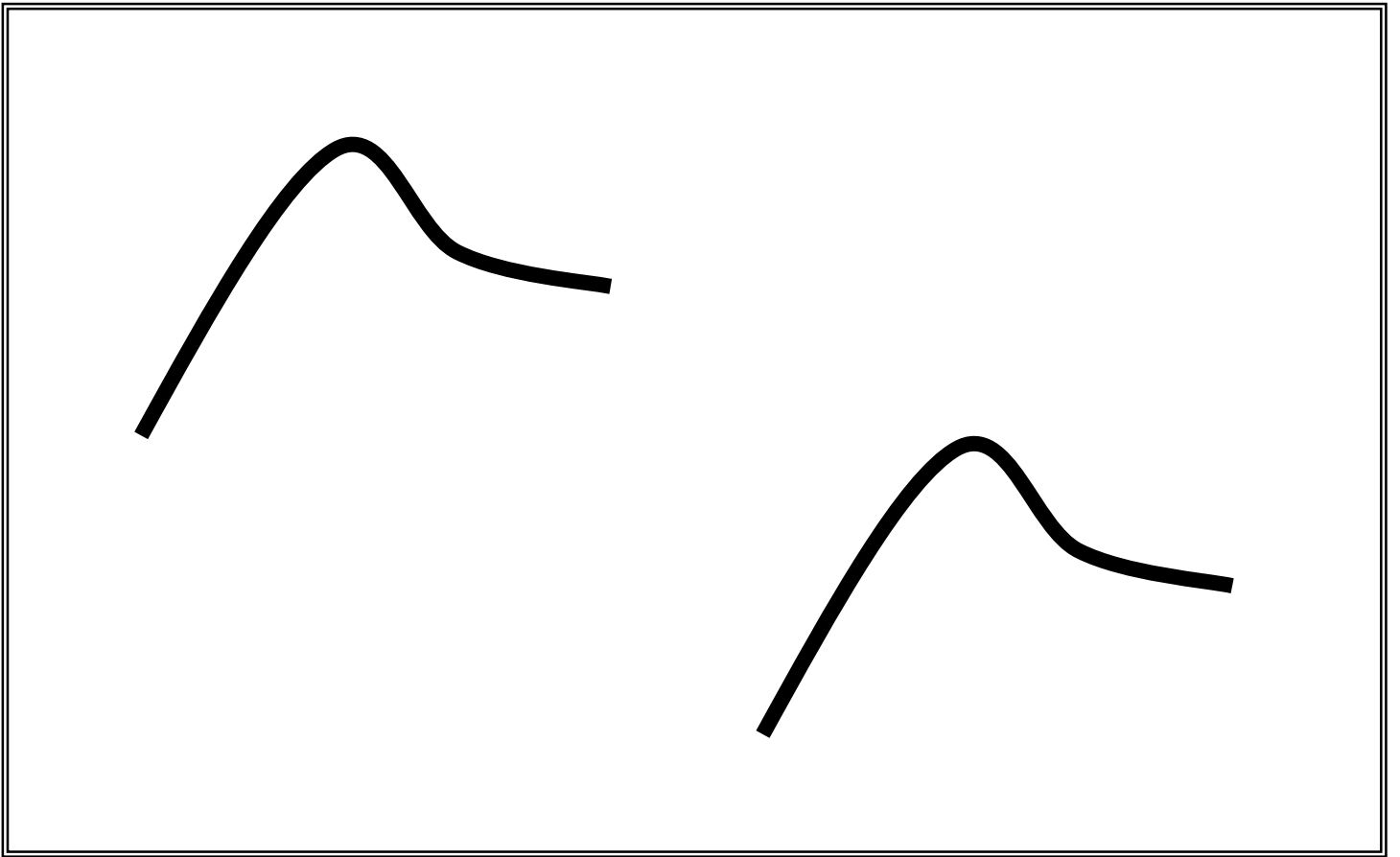
Rubric for: *Scheherazade*

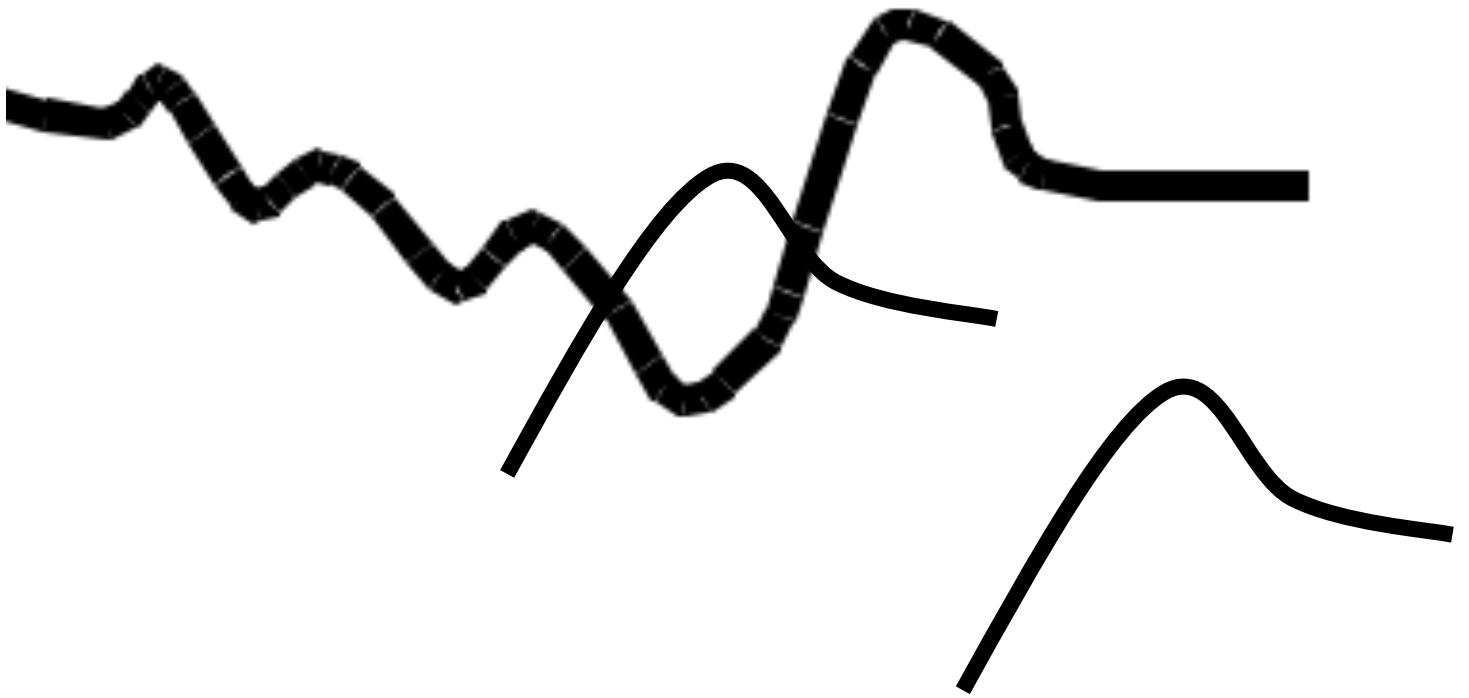
Class _____	<i>Desired Outcomes</i>	<i>Grade</i>	<i>Comments</i>
	Students were able to recognize and/or describe the melodic contour of the themes.		
	Students were able to chant along with the music, determining how many times to speak the rhythmic speech.		
	Students were able to work in cooperative groups to create movement depicting a ship caught in a storm and wrecking.		

Key:

- 3 = full understanding and/or eager to participate
- 2 = understood somewhat and/or 85% participation
- 1 = little understanding and/or reluctant to participate
- 0 = no understanding and/or refusal to cooperate







LESSON 6

Williams: Hedwig's Flight

Subject: Music, Language Arts

Grade: 4 – 6

Standards GLE/Checks for Understanding/SPI's:

MU 4.5.1, 4.6.1, 3.6.2, 4.1.2, 4.6.2, 4.6.3, 6.6.1

Curriculum Guide Objectives:

4th grade

- Read and perform patterns using quarter notes, eighth notes and sixteenth notes with speech, body percussion and instruments.
- Label the sections of a piece of music (*Hedwig's Flight* by John Williams).
- Identify tempo, mood, dynamics of a selected work
- Sing melodic patterns and describe their shape (going up, going down, etc.).

5th grade

- Identify introduction, interlude and coda in a listening example.
- Identify individual instruments of the orchestra visually and aurally.

6th grade

- Perform a song/ poem with contrasting sections.
- Label the contrasting sections of a piece as A, B, C etc.
- Choose dynamics markings (p, mf, f, ff, crescendo, decrescendo, or accent) for metered or unmetered poetry and perform with speech, instruments 6.4.1.

Guiding Questions:

- How does John Williams' interpretation of Harry Potter's story enhance the film?
- How does Williams use the tone colors of the orchestra, tempo and dynamics to vary each statement of the A and B themes?
- How does a composer take someone else's idea, recycle it and make it stand on its own as a work of art?
- If a visual artist listened to Hedwig's Flight, what kind of images might he/she use in a painting inspired by the music?

Vocabulary:

- tone color
- introduction, interlude, coda
- A, B, C sections
- alliteration
- melody
- melodic contour

Resources/Materials:

- I-pod and sound dock or YPC CD *Reduce, Reuse, Recycle* and CD player
- form chart
- melodic contour "mountain" map of C section
- owl pointer (picture of owl glued to craft stick)
- visual of symphonic instrument families from this unit

Strategies/Distributed Practices/Interventions

INSTRUCTIONAL STRATEGIES/ACTIVITIES:

- Students will speak expressively written lyrics to the A and B sections of John Williams' composition *Hedwig's Flight*, noting alliteration in the poem.
- They will read quarter, eighth and half notes, correlating those note values to the B section of *Hedwig's Flight*.
- Students will explore sectional form of *Hedwig's Flight*, aurally identifying A, B, C sections, interludes and coda.
- They will follow melodic contour of the C section (informal assessment).
- They will discuss in pairs and as a class how Williams uses tone color, tempo, and other compositional devices to vary theme statements in this piece.

MOTIVATE/ENGAGE:

Nearly every student is familiar with J. K. Rowling's Harry Potter series through her books and popular films. Many will also know the John Williams film score for the opening credits of the first film. In this study of the composition *Hedwig's Flight*, students will explore how a composer uses the symphony orchestra not only to vary a musical theme, but also to express the essence of a story. This type of recycling is common among creative artists. Students may even use Williams' music to inspire their own creativity!

DAY 1: (15 minutes)

- "During the next few lessons, you'll see how the composer John Williams took a best-selling novel, created music for the movie, and ended up with a piece of music that stands on its own."
- Ss silently read the A section of the poem "Hedwig's Flight" included in this lesson. They cross their arms to indicate when they are finished.
- Ss point out any unfamiliar vocabulary words; T and Ss discuss.
- Volunteers read the poem one line at a time.
- Ss point out words that begin with the same consonant. T defines *alliteration*.
- T plays first 3 A sections of *Hedwig's Flight*. Ss lip-sync, then whisper the poem's A section simultaneously with the music.
- Ss discuss what they know about the Harry Potter books/films. They read the poem's A section expressively.
- The title *Hedwig's Flight* refers to Harry's snow owl, Hedwig, who acts as his message bearer. How does the music evoke the idea of flight? (ethereal sounds of the synthesized celeste, arpeggiated string accompaniment, etc.) What is this music used for in the film? (opening credits)

Hedwig's Flight Lyrics (T. Starr)

A

A magical moonlit owl is flying through clouds and wind.
 She's sailing through dark and stormy skies and seeking a place to land,
 A grand and glorious wizards' school, a fortress against the night,
 Where mystery and magic rule, it's there that she takes her flight.

DAY 2: (15 minutes)

- Ss review the A section of the poem "Hedwig's Flight," speaking expressively.
- Ss warm up echoing quarter, eighth and half note echo patterns, calling the quarter note "tah," beamed eighth notes "titi" and half notes "toh."
- Ss read the following pattern and transfer it to body percussion (rhythm of the B section):

n n n n | q n q q \ q n q q \ q n h
 n n n n | q n q q \ q n q q \ h h

Hedwig's Flight Lyrics

B 4/4

Harry and Hermione and Ron will do wonders,
 Battle with evil, fight with the foe,
 Hurry, hurry, hurry to the magical castle,
 Bravely the wizards go _____.

- Ss read silently the verse for the B section, "Harry and Hermione and Ron. . ." to the rhythm above. Ss note alliteration.
- Ss listen to the recording of William's *Hedwig's Flight*, raising their hands on the B section while they lip-sync or read softly the words of the verse. How many times does the B section repeat before something new comes along? (5)

- T starts the recording at the beginning. Ss with eyes closed signal when they hear the A section and when they hear the B section.

DAY 3: (20 minutes)

- “You’ve heard the A and B sections of *Hedwig’s Flight*. Today we will track the *melodic contour* of the C section. *Melodic contour* means the shape of the tune. Try to draw the shape of the melody as the pitches move higher and lower.”
- T plays the recording of *Hedwig’s Flight* at the C section (2:49) as Ss draw the melodic contour in the air.
- T displays visual aid of mountains included in this unit. The picture of the mountains is a listening map of the C section’s melodic contour. Selected Ss may use their fingers or an “owl pointer” constructed of a picture of an owl pasted on a craft stick to mimic “Hedwig’s flight over the mountains” (melodic contour)
- Some of the music you hear is not in the A, B, or C sections. Some of the music connects those sections together. This connecting music is called an *interlude*. The *coda* is music at the end of the piece that sums it up.
- Ss follow the form chart as T calls out the numbers of each section. On another day, Ss may follow the chart without T’s assistance.

DAY 4: (20 minutes)

- T posts instrument family visual from this unit on the board. Ss hold up fingers to indicate which instrument family or families they hear as they listen to *Hedwig’s Flight*.

INTERVENTIONS/ACCOMODATIONS:

The teacher may give each student a set of five cards (strings, woodwinds, brass, percussion, keyboards) for use on day 4. Students may also be grouped to represent the five instrument families. During day 4’s activity, they may raise their hands while they hear their instrument family playing.

EXTEND AND REFINE KNOWLEDGE:

- Students may use *Hedwig’s Flight* as a prompt for their own creative writing. They might write about a pet with magical powers, create a poem about flight, or use the music to inspire an essay or short video about their own fictional adventures.
- In the Harry Potter series, Hedwig is Harry’s snow owl. Students may research the life and habitat of snow owls.
- Students may write fan mail to J. K. Rowling or John Williams at the following addresses:
 J.K. Rowling, Christopher Little Literary Agency, Eel Brooks Studios, 125 Moore Park Road, London SW6 4PS, UK or J.K. Rowling, Arthur A. Levine Books, 557 Broadway, New York, NY 10012.
 John Williams, Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115 USA

ASSESSMENTS:

During Day 3, the teacher informally assesses students’ ability to track melodic contour. The activity for Day 4 is an assessment of students’ instrument family recognition.

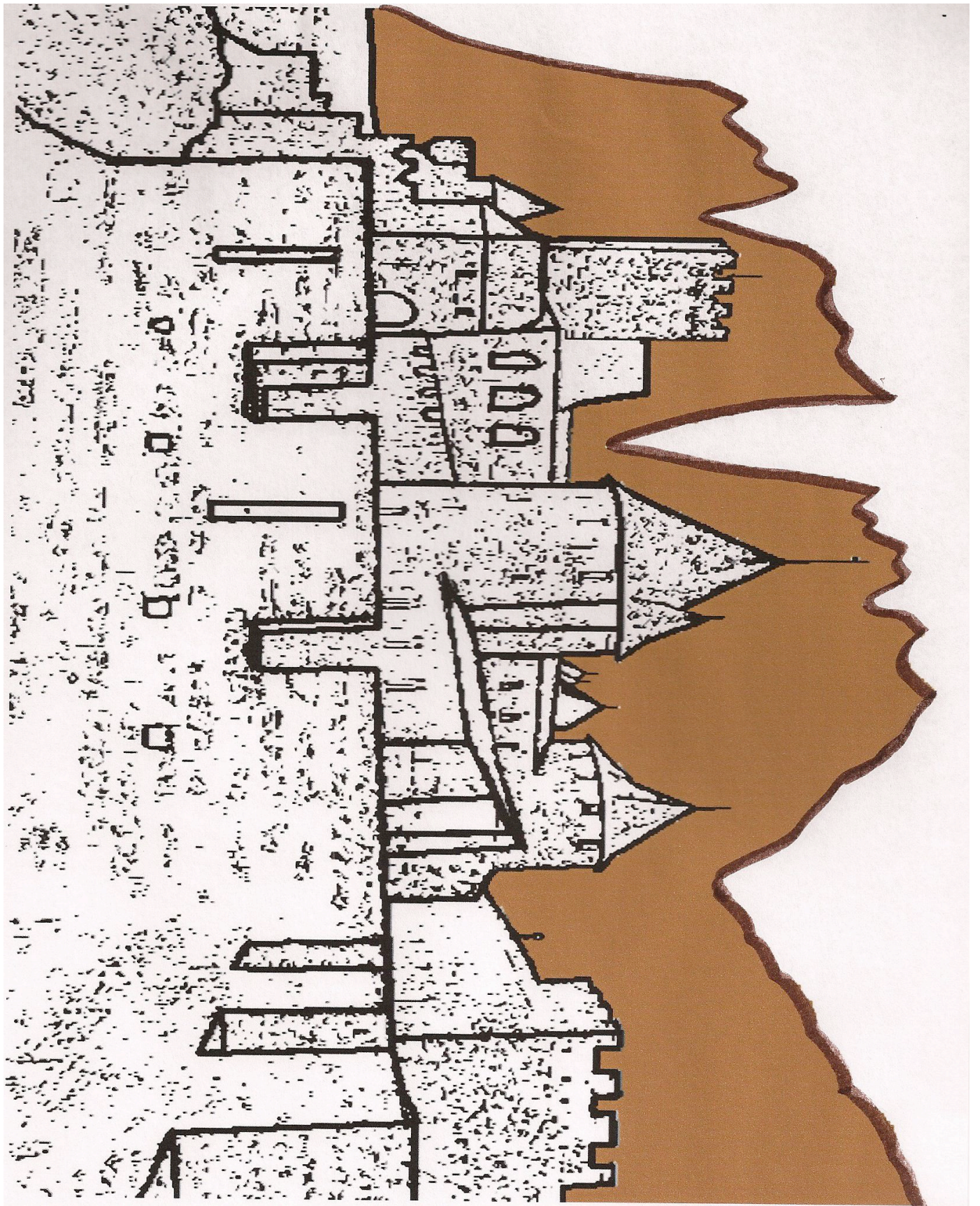
CLOSURE:

Students pair and discuss the questions they would like to ask J. K. Rowling about her books or John Williams about composing for film. The teacher may compile a list of these questions. Students then may browse the Internet for addresses and write fan letters.

Hedwig’s Flight Form Map

- | | | |
|----------|-----------|---|
| 1. 0:00 | A | Celeste synthesizer (no introduction) |
| 2. 0:35 | Interlude | String pedal tone, then “flying” strings, sixteenth notes |
| 3. 0:45 | A’ | Woodwinds over “flying” strings |
| 4. 1:18 | A’’ | First half of A theme: French horn solo over strings |
| 5. 1:34 | B | Woodwinds, block chords |
| 6. 1:47 | B’ | Trumpets, punctuated by strings |
| 7. 1:59 | B’’ | Celeste synthesizer (16 th notes) |
| 8. 2:13 | B’’’ | Strings with celeste synthesizer + short interlude |
| 9. 2:32 | B’’’’ | Full orchestra, forte + short interlude |
| 10. 2:49 | C | Violins over strings in triplets, harp, brass interlude |

- | | |
|--------------------|---|
| 11. 3:12 B'''' | Brass on first phrase, woodwinds on second phrase |
| 12. 3:27 C' | Strings punctuated by brass + short interlude |
| 13. 3:46 B'''''' | Brass, block chords |
| 14. 4:00 Interlude | Harp interlude, then fragments of A theme |
| 15. 4:25 A'' | Second half of A theme, full orchestra |
| 16. 4:38 Coda | Brass, then swirling strings in triplets |





Subject: Music

Grade: 4-6

Standards/GLE/Checks for Understanding/SPI's:
4.9.1, 5.9.1, 6.9.1, 4.9.2, 5.9.2, 6.9.2, 4.2.3, 5.2.3, 6.2.3, 4.5.1, 5.5.1, 6.5.1

Curriculum Guide Objectives:

- Identify and discuss music from different cultures.
- Perform songs from a variety of cultural traditions and historical styles.
- Perform a 2-chord accompaniment on barred instruments.
- Identify skips, steps, and repeated tones in a notated melody.

Guiding Questions:

- What items does a person choose to reuse?
- What items does a person choose to recycle?

- What does the phrase, "One man's trash is another man's treasure" mean?
- What influences an artist's choice of source material?
- What images might you choose to paint a painting inspired by *The Birch Tree*?

Vocabulary:

- Balalaika
- Pizzicato
- String family
- Tremolo

Resources/Materials:

- iPod and sound dock or CD player,
- YPC *Reduce, Reuse, Recycle* recording of "Finale" from Tchaikovsky's *Symphony No. 4*, *Silver Burdett Making Music Grade 4* book and CD 4:12

Strategies/Distributed Practices/Interventions:

INSTRUCTIONAL STRATEGIES /ACTIVITIES:

- Ss will identify and discuss music from different cultures.
- Ss will perform songs from a variety of cultural traditions and historical styles.
- Ss will perform a 2-chord accompaniment on barred instruments.
- Ss will identify skips, steps, and repeated tones in a notated melody.

MOTIVATE/ENGAGE:

Students will create a family tree and discuss the symbolism of a "family tree". Why do we use a tree as a symbol for family lineage? What kinds of qualities do trees and families share?

DAY 1:

- Ss listen to "Beriozka" (**Silver Burdett Making Music Grade 4**, CD 12)
- Ss aurally identify the family of instrument that is featured (string family) and describe how they think it might be played (pizzicato/plucking). T identifies instrument as a balalaika and shows visual (**Silver Burdett Making Music, Grade 4**, p. 295 or from website: <http://www.edupics.com/coloring-picture-balalaika-il3080.html>)
- T gives history of the Russian folk song. The birch tree is the national tree of Russia. When sung with the original Russian lyrics, this folk song is a good example of how laws and behavior rules were learned and handed down from generation to generation through song:
The first two verses tell the law: The birch tree on the clear field outside the village must not be touched. It was traditionally a sacred place for holy rituals, judicial trials, and public meetings. The next verses are sung in the first person and sound like a vow: Whenever I should need birch wood for a balalaika, a flute or anything else, I will go the long way to the forest to cut a birch tree there. Lyuli, whose name appears in both verses, is a Slavic goddess of the earth. She is well known and often mentioned in Russian folk songs. (Source: Kai Kracht 2002)
- Using the English text provided below or in **Silver Burdett Making Music, Grade 4**, p.294, students sing "The Birch Tree." (Note: The translation on the left is more literal, while the English lyrics are suited more for performance.)

Translation from Russian Text	English Lyrics
On the field there stood a birch tree, on the field there stood the curly birch tree, Lyuli, Lyuli, there it stood. Lyuli, Lyuli, there it stood.	See the lovely birch in the meadow, Curly leaves all dancing when the wind blows. Loo-lee-loo, when the wind blows, Loo-lee-loo, when the wind blows.
Nobody shall break down the birch tree, nobody shall tear out the curly birch tree, Lyuli, Lyuli, break down, Lyuli, Lyuli, tear out.	No one here would hurt you, O birch tree. Where is he who does not love the birch tree? Loo-lee-loo, O birch tree Loo-lee-loo, lovely birch tree.
I will go into the forest, I will go, I will fell a white birch tree, Lyuli, Lyuli, I will go, Lyuli, Lyuli, I will fell.	Oh, my little tree, I need branches, For the silver flutes I need branches. Loo-lee-loo, three branches, Loo-lee-loo, three branches.
I will cut off three little twigs from the birch tree and make three little pipes of them, Lyuli, Lyuli, three little twigs, Lyuli, Lyuli, three little pipes.	From a little birch, I will make now, I will make a tingling balalaika. Loo-lee-loo, balalaika, Loo-lee-loo, balalaika.
The fourth thing I make is a balalaika, to give my old grandfather pleasure. Lyuli, Lyuli, balalaika, Lyuli, Lyuli, for pleasure.	When I play my new balalaika, I will think of you, my lovely birch tree. Loo-lee-loo, lovely birch tree, Loo-lee-loo, lovely birch tree.

DAY 2:

- T sings one verse of “The Birch Tree,” showing melodic contour with hand. Ss echo phrase by phrase.
- Review skips, steps and repeated tones.
- Ss look at the handout of the melodic notation of “The Birch Tree.”
- On the handout, Ss underline repeated tones, draw a box around the skips and circle the steps in the notated melody.
- Ss listen to Tchaikovsky *Symphony No. 4 Finale* (2010 Memphis Symphony YPC recording) and raise their hands when they hear a melody or melodic fragment from “The Birch Tree.”

Teacher Listening Map for Tchaikovsky *Symphony No. 4, Finale* (YPC *Reduce, Reuse, Recycle* recording)

0:00-0:52	introduction
0:53-1:47	modal version of Birch Tree
1:48-2:05	Birch Tree fragments - storm
2:06-2:26	fragments in canon (brass)
2:26- 3:09	fate theme, cymbal crash (lightning)
3:09-3:50	storm fades, calmness
3:50-4:23	fragments of introductory theme
4:23-5:15	recap and repetition of fragments of introduction
5:15 -5:50	coda

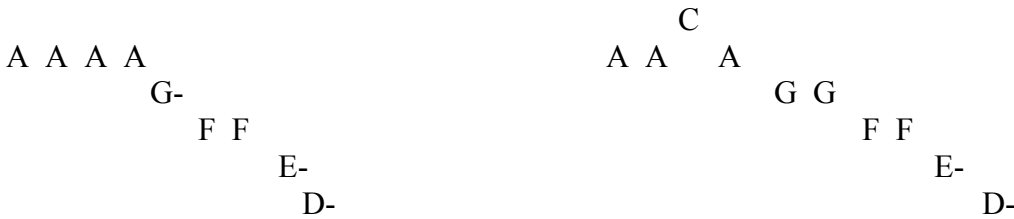
DAY 3: (Teach every student every part.)

- Introduce the BX/BM part using body percussion. (T mirrors so that Ss pat left leg to represent D and right leg to represent A.)
- Remove the B and C' from the barred instruments.
- Prepare AX/AM part by teaching “air tremolo”.
- Teach mm. 7- 12 first.

- When students are comfortable, teach first half. Ss tremolo A' and F', "walk" the tremolos down to G' and E', F' and D' and E' and A.
- Perform BX/BM part with AX/AM part.
- T asks: "Which Russian instrument from the recording of 'The Birch Tree' is the AX/AM imitating?"

DAY 4:

- Introduce the first half of the SX/SM part with the visual:



- Ss sing the first half of the melody using these words and walking fingers on bars with alternating hands.
- Ss play first half of melody.
- Introduce the second half of the SX/SM part with the visual:



- Ss play second half of melody.
- Ss play SX/SM part.
- Ss play SX/SM part with BX/BM part.

DAY 5:

- Review previously learned parts.
- Teach SG/AG part using body percussion (snap).
- Ss perform orchestration.
- Listen to the introduction section of Tchaikovsky Symphony No. 4 Finale (0:00-0:52 Memphis Symphony YPC recording).
- How does this introduction compare to the mood of the folk song "The Birch Tree"?
- Continue listening to the Tchaikovsky *Finale* (0:53-end), asking students to call out other moods and images the composer includes in his composition. T notes these on the board.

INTERVENTIONS/ACCOMMODATIONS:

SX/SM melody line can be omitted to simplify the orchestration.

To further simplify, Ss can learn only the AX/AM part, which is meant to resemble the timbre of a balalaika. One half of the students could play this part while the others sing the first verse. T could accompany on BX or piano. Swap parts and repeat.

EXTEND AND REFINE KNOWLEDGE:

Read the story [Mikku and the Trees](http://www.spiritoftrees.org/folktales/macdonald/mikku_trees.html) (A Tale from Estonia retold by Margaret Read MacDonald). It can be found on Internet: http://www.spiritoftrees.org/folktales/macdonald/mikku_trees.html

How is this folk tale similar to the birch tree folk tale? What does it say about using our natural resources? What does it say about preserving our environment? How does this relate to the idea of "Reduce, Reuse, Recycle"?

ASSESSMENTS:

Formal Assessment: Assess as students identify the skips, steps and repeated tones in a notated melody. (See melody worksheet below.)

CLOSURE:

Students perform the orchestration to The Birch Tree.

The Birch Tree

Russian Folk Song

♩ = 88

The musical score consists of two staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It begins with a tempo marking of a quarter note equal to 88 beats per minute. The melody starts on G4, moves to A4, then Bb4, and continues with eighth and quarter notes. The second staff is in bass clef with the same key signature and time signature. It starts on G3, moves to F3, and continues with eighth and quarter notes. The piece concludes with a double bar line.

Birch Tree

Russian Folk Song

♩ = 88

The first system of the musical score consists of four staves. The top staff, labeled SX/SM, contains a melody in 3/4 time with a key signature of one flat. The second staff, SG/AG, has rests in the first two measures followed by eighth-note patterns in the last two measures. The third staff, AX/AM, features a series of chords, including triads and dyads. The bottom staff, BX/BM, provides a simple bass line with quarter notes.

The second system of the musical score continues from the first. It also consists of four staves. The top staff, SX/SM, continues the melody. The second staff, SG/AG, has rests in the first two measures and chords in the last two. The third staff, AX/AM, features chords with long horizontal lines above them, indicating sustained notes. The bottom staff, BX/BM, continues the bass line.

©

Subject: Visual Art, Language Arts, and Social Studies

Grades: 4-6

Standards GLE/Checks for Understanding/SPI's
1.2, 2.1, 3.1, 4.3, 5.1, 6.1-2

Curriculum Guide Objectives:

- Discuss ways that composers and visual artists create compositions using similar elements, i.e., rhythm/repetition, theme, variation/contrast, form, balance, pattern, dynamics/emphasis.
- Discuss ways complementary color schemes/families are organized on a color wheel compared to how orchestral instrument families are arranged in an orchestra.
- Discuss how certain colors can be matched to specific emotions.
- Identify placement of the complementary color schemes on a color chart.
- Compare Picasso's influence by African art in his Cubist style to how the featured composers were inspired by other works.
- Create a Cubist-type portrait using selected complementary color schemes that is symbolic of personal career choices.
- Research and discuss Pablo Picasso's innovations/contributions to 20th Century modern art.

Guiding Questions:

- How do artists use complementary color schemes to create emphasis/focus/dynamics in a visual composition?

- How is abstract art different from Italian Renaissance work?
- How are the elements of form in music similar to the design elements in a visual art composition?
- How do visual artists use pattern and repetition to create rhythm throughout a painting, and how is this similar to a musical arrangement?
- How are Picasso's Cubist-type paintings similar to selected African artworks?

Vocabulary:

- Picasso
- Cubism
- Abstraction
- Color Wheel
- Complementary Color Schemes (red & green, blue & orange, yellow & violet)
- Collage
- Symbolism
- Silhouette

Resources/Materials:

- Construction paper (complementary colors)
- white paper for background (8" x 11" or larger)
- glue
- scissors
- magazine images of career-related items
- examples of Picasso's portrait paintings
- images of African artworks
- Research sites to support lesson in clued the following Wikipedia sites
en.wikipedia.org/wiki/Cubism,
en.wikipedia.org/wiki/Collage

Strategies/Activities/Distributed Practice/Intervention

STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS:

- Students will compare visual art design elements to elements of form used to create musical arrangements.
- Students will review complementary color schemes/families and placement on the color wheel.
- Students will compare Picasso's works to African art examples to better understand how he was influenced by these works.
- Students will observe a partner and sketch a silhouette that can be used in cubic approach to drawing.
- Students will make thumbnail sketches of cubic portraits on notebook paper and select their favorite to execute in collage.
- Students will select an image/symbol for a career to add to his/her portrait.
- Students will select a complementary color scheme for face portions to use in creating a construction paper collage.
- Students will display portraits and discuss how different complementary color schemes create a sense of dynamics/intensity.

MOTIVATE/ENGAGE:

Students will discuss the contributions of Pablo Picasso (1881-1973) and review examples of his work. The art and Orff teachers should coordinate to make sure that students understand how all art forms are similar in ways that they are inspired and composed.

DAY 1-2:

Making Connections and Searching for Inspiration

T establishes connections to Reduce/Reuse/Recycle unit:

- Visual Artists, like composers of music, arrange specific elements to create pleasing compositions (parts-to-whole aspects).
 - Abstract artists simplify realism into basic shapes.
 - Artists use elements of design to create emotional statements in their works similar to how composers use timbre, tempo and dynamics in musical arrangements.
 - The art color wheel is composed of schemes/families similar to the orchestra families featured in their study of Britten.
 - Motifs/symbols are used in visual artworks in a way similar to Beethoven's recycling of sounds/patterns in his Fifth Symphony.
 - Picasso's Cubism/modern period reflects inspiration of African art just as Rimsky-Korsakov drew inspiration from Arabic music for *Sheherezade*.
- Ss review the color chart and characteristics of complementary colors.
 - T divides class into small teams and assigns each team a research assignment. Each team will research in the library or on class computers and compile information to share with the class.
 - T assigns each team one of the following topics/questions:
 - Why is Pablo Picasso considered greatest artist of the 20th Century?
 - What are some of the ways artists/designers use complementary colors for emphasis/dynamics?
 - In what ways does Cubism remind you of African Art?
 - Name several well-known artists who create artworks using the collage method/process.
 - What symbols/images are often used to represent specific careers?

DAY 3-5

Ss preparing to create their works of art

- S teams take turns sharing their information with the class, using images they have found to make their presentation interesting and informative.
- T explains how they can still work in teams to share materials, but that this time each member is responsible for creating an original collage.
- Ss teams will use the *Art Process Sheet for Collage* to review process steps. T visits each team to make sure that all students understand the directions.

INTERVENTIONS/ACCOMMODATIONS:

- If teachers do not have construction paper, this lesson can be completed with other types of paper (wrapping, magazine pages, newspaper, etc.)
- If some Ss have difficulty cutting /pasting, have someone in each team designated as the "teacher-assistant" who can help these students.

EXTEND AND REFINE KNOWLEDGE:

- Ss can use recycled objects to create a 3-D artwork (note* Picasso's bull made from handle bars and seat from an old bicycle.)

ASSESSMENTS:

Use the following rubric (with 3 being the highest score) to assess the quality and participation of each S's work:

Picasso Inspired Career Portrait

	3	2	1
Student participated fully in all aspects of the collage project, completing both team and individual requirements. The completed collage reflects attention to quality work, creative thinking, and effective problem solving.			
Student participated sometimes in team efforts and completed some of the individual assignments. The parts completed showed some attention to quality work.			
Student rarely participated in classroom/team discussions and assigned tasks. This student did not complete his personal collage.			
Teacher Comments:			

CLOSURE:

Have each team display their portraits and have remaining class discuss ways that the use of complementary color schemes and Cubist-style make each artwork unique and different.

When all of the teams have shared, each student can select their favorite portrait and write a short narrative that describes the work.

Step 1-Cutting a face Pattern

Start with a teacher made oval-shaped pattern or make one out of notebook paper. To make a pattern, fold at the center point of the longer edge of a sheet of notebook paper. Fold again to make a square. Hold your hand on the corner of the folded edge and draw a curved line for the face of the oval pattern.

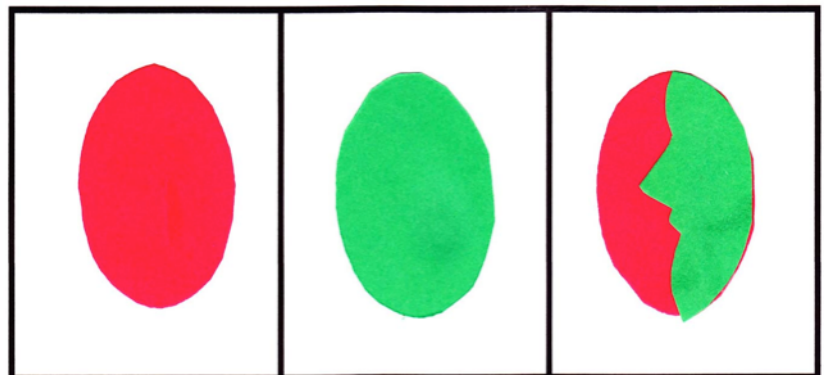
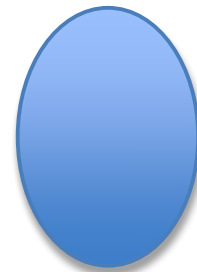
Step Two: Cut out one oval pattern. When you open the folded paper, you should have two hand shapes. You want to draw the silhouette lightly on the second oval before cutting it out. Paste on right side of first oval.

Picasso Inspired Career Portraits- Process Steps



Step Three: Time to have fun with your Picasso Portrait:

- Trace around your own hands to use as a pattern and cut out of same complementary color scheme as the face portions or choose another set of complementary colors.
- Paste the hands with thumbs toward each other.
- Draw and cutout a symbol / image that will represent a specific career to place in one of the hand shapes.
- When you are finished, conduct a peer review within your smaller group to see if anyone else has suggestions of things you might add to your finished work.

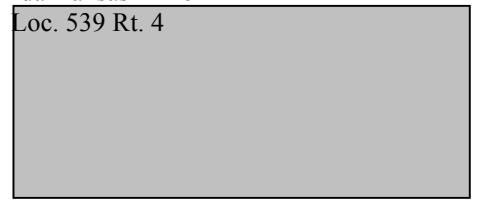


RETURN TO:
 Winkle Sterling
 Orff Music Supervisor
 Florida Kansas Annex
 Loc. 539 Rt. 4

**Memphis City Schools and Memphis Symphony Orchestra
 Young People's Concert**

Reduce, Reuse, Recycle

February 23-24, 2011



Evaluation

Please take time to express your reactions by checking the appropriate column after each category and providing requested information.

SA-Strongly Agree A-Agree D-Disagree SD-Strongly Disagree NA-Not Applicable

	SA	A	D	SD	NA
1. The mission of this young people's concert was clear.					
2. The guiding questions and activities in the curriculum packet were beneficial.					
3. Activities/topics were relevant to most participants.					
4. Curriculum activities were presented clearly and accurately.					
5. Curriculum activities offered assistance for teaching to MCS standards.					
6. Questions and concerns were dealt with satisfactorily.					

Transportation and on-site assistance at the concert were satisfactory. If not, explain:

Please describe the most useful component(s) relating to the concert or the preliminary units.

How can we improve this overall experience for next year?

My overall assessment of this session(circle one)

Excellent

Good

Fair

Poo