



# The Art of Communication

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 22, 2012

A Partnership of  
The Memphis Symphony Orchestra  
and Memphis City Schools



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MEMPHIS SYMPHONY ORCHESTRA  
*2012 Young People's Concerts*

# The Art of Communication

Les Toréadors from *Carmen*, Suite No. 1 ..... George Bizet  
Theme, Harp Variation and Fugue

Menuetto from Cassation in G Major for Toys, “Toy Symphony”

“Pa-pa-pa” from *The Magic Flute*..... Wolfgang Amadeus Mozart

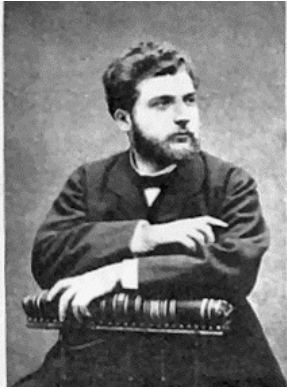
The Moldau ..... Bedřich Smetana

*What's Up at the Symphony* ..... arr. Jerry Brubaker

*Baba Yaga and The Great Gate of Kiev* from ..... Modest Mussorgsky  
Pictures at an Exhibition



# Composers and Program Notes



Georges Bizet, born in 1838, was almost named Alexander Caesar Leopold by his parents, but his uncle stepped in and named the child Georges! Bizet could read music when he was only four years old. His parents, both musicians, hid his books when he was a little boy because they preferred for him to write music. At the amazing age of seventeen, Bizet wrote his only symphony, but it was not performed until 1935, several years after his death. He wrote one other opera (*The Pearl Fishers*) and piano music for children (*Children's Games*.)

His opera *Carmen*, easily his most famous work, is filled with colorful characters – soldiers, gypsies, smugglers and bullfighters. It was a box office failure during Bizet's lifetime, but four months after his death at the age of thirty-six, *Carmen*

became a smash hit in another country.



Jerry Brubaker (1946 - present) was born in Altoona, Pennsylvania. After graduating from the Eastman School of Music and Catholic University, Brubaker spent more than 30 years playing French horn in the United States Navy Band in Washington, DC. In 1985, he became the band's Chief Arranger, a job he held until his retirement in 1998. Brubaker is famous for composing American patriotic music and arranging music of popular, patriotic and film score genres.



Modest Petrovich Mussorgsky (March 21, 1839 - March 28, 1881) was a Russian composer, one of the group known as "The Five." He was an innovator of Russian music in the Romantic period. Many of his works were inspired by Russian history, Russian folklore, and other nationalist themes. Such works include the opera Boris Godunov, Night on Bald Mountain, and the piano suite Pictures at an Exhibition. For many years Mussorgsky's works were mainly known in versions revised or completed by other composers.

Pictures at an Exhibition is a suite in ten movements composed for piano by Russian composer Modest Mussorgsky in 1874. The suite is Mussorgsky's most famous piano composition. It has been transcribed for orchestra by many composers. Mussorgsky

was friends with a Russian artist and architect named Viktor Hartmann. The sudden death of the artist, at only 39 years old, shook Mussorgsky along with others in Russia's art world. An exhibition of over 400 Hartmann works took place in the Academy of Fine Arts in Saint Petersburg, Russia, between February and March of 1874. Mussorgsky lent works from his personal collection to the exhibit and viewed the show in person. Fired by the experience, he composed Pictures at an Exhibition in six weeks. The music depicts an imaginary tour of an art collection.



Bedrich Smetana, (1824 - 1884), is called by his fellow countrymen the father of Czech music. His most famous work for symphony orchestra is a set of six tone poems entitled *Má Vlast (My Fatherland.)* These compositions, of which *Die Moldau* is the second, paint musical pictures of the composer's native land and its stormy history. Smetana, a talented pianist, gave his first public performance when he was six. He wrote patriotic music as a pro-democracy revolutionary during the 1848 Prague uprising. He was briefly the conductor for an opera company, but his failing health led him to resign. Smetana was deaf when he composed *Die Moldau*, the tone poem depicting his country's beloved Vltava River.

## Toy Symphony

Over the last 260 years, the Toy Symphony has been attributed to at least four different composers. Since the original score was not signed and since the piece was not published for 80 years, scholars had to deduce who really wrote it. The top four guesses are:

**Austrian composer Franz Joseph Haydn (1732 - 1809)** Franz Joseph Haydn, known as Joseph, was called the “Father of the Symphony” because he brought so much innovation to the form of symphonies.

**Austrian composer Michael Haydn (1737 - 1806)** Michael Haydn was the younger brother of Franz Joseph Haydn. His musical career began early when he got a job as a boy soprano at St. Stephen's Cathedral in Vienna.

**German composer Leopold Mozart (1719-1878)** Leopold Mozart was the father and teacher of Wolfgang Amadeus Mozart. In his own right, he was a composer, conductor, teacher and violinist.

**Benedictine monk Father Edmund Angerer (1740 - 1794)** Father Angerer lived in the Feicht Monastery in the Tyrolean lowlands. It is thought that he may have titled the piece “Berchtoldsgoden Music” because of its scoring for toy musical instruments.



**Wolfgang Amadeus Mozart** (January 27, 1756 - December 5, 1791) was an influential composer of the Classical era. He was a child prodigy. Mozart composed his first work at the age of five. He composed over 600 works, many acknowledged as pinnacles of symphonic, chamber, piano, operatic, and choral music. He is among the most enduringly popular of classical composers.

***The Magic Flute (Die Zauberflöte*** in German) is an opera in two acts composed in 1791 by Wolfgang Amadeus Mozart to a German libretto by Emanuel Schikaneder. The opera was premiered in Vienna, Austria, on September 30, 1791. Mozart conducted the orchestra. The opera celebrated its 100th performance in

November 1792. Mozart did not have the pleasure of witnessing this milestone because he had died of an illness the previous December. Since its premiere, *The Magic Flute* has always been one of the most beloved works in the operatic repertoire, and is now the most frequently performed opera worldwide.



The Memphis Symphony and Memphis City Schools have a long-standing partnership in programming and presenting the Symphony's Young People's Concerts. These concerts reflect our belief in the importance of providing students with the opportunity to experience a symphony orchestra playing great music in a concert hall. Over the years, the Memphis Symphony and Memphis City Schools have created programs that are engaging, informative and entertaining. Following current trends in education that stress inter-disciplinary and cross-disciplinary learning, the Young People's Concerts, while presenting great music, provide an opportunity for thematic instruction.

The title of this year's Young People's Concerts is *The Art of Communication!* The over-arching theme is that music communicates expressively. Communication, as a fundamental aspect of human life, is a means of conveying information and imparting knowledge, an exchange of ideas and feelings between and among people. Music, however, doesn't just impart information. Language, spoken or written, may be the primary mode of human communication, but music moves the heart, mind and soul.

Communication involves a sender and a receiver, action and interaction. When music is performed the audience receives the sounds and responds. Even within the orchestra itself this sending and receiving occurs as the musicians respond to the conductor and to each other. Thus, multiple "conversations" are taking place. The repertoire that has been selected for the Young Peoples Concert portrays many aspects of communication. The students will hear musical conversations and dialogue. They will

experience how music can depict images, create atmosphere, convey a place or a time, and express action or character. They will explore how music tells a story and communicates feelings.

It is with great joy that the Memphis Symphony Orchestra and Memphis City Schools together present this year's Young People's Concerts – *The Art of Communication!*

We look forward to seeing all of you at the concert!

Susan Miville  
*Director of Musician Engagement*



# The Art of



# Communication

## An Integrated Unit for Grades 4-6

*The Art of Communication* concert celebrates some well-known composers of the past 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 the similar ways that composers and other types of artists *communicate* their original ideas, feelings and interpretations of life experiences in their creative works.

### ESSENTIAL UNDERSTANDINGS

- Art is a universal language that often reflects/communicates emotions, historical events, cultures and themes.
- Thinking processes inherent in and nurtured by the arts are transferable to other learning situations throughout life.
- The elements and structures of visual arts, literary arts, dramatic arts, dance and music are similar to those found in other core subjects.
- Artists throughout time have created artworks as a means of communicating personal thoughts and feelings inspired by what is happening around them.
- 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: George Bizet, “Les Toreadors” From *Carmen Suite*, No. 1**

- How do composers use symbols to communicate rhythm and pitch?
- What musical techniques does Bizet use to evoke the atmosphere of a Spanish bullfight in the *Carmen Overture*?
- How do the arts communicate the culture of a given region?

#### **Lesson 2: Menuetto from Cassation in G Major for Toys, “Toy Symphony”**

- How does the composer use a Sol-Mi motive to create a conversation in the Toy Symphony?
- How does non-verbal communication help musicians play together in an ensemble, with or without the help of a conductor?

#### **Lesson 3: Wolfgang Amadeus Mozart, Pa-pa-pa from *The Magic Flute***

- What is dialog?
- How do the arts complement and enhance dialog?
- What are different ways that people communicate with each other?

#### **Lesson 4: Bedrich Smetana, The Moldau**

- What musical techniques does Smetana use to “paint a tone picture” of the Vltava River in his composition *Die Moldau*?
- How can students exercise their own creativity using movement question and answer (choreography) and orchestration with classroom instruments to enhance Smetana’s composition?
- How can describing *Die Moldau* enrich student vocabulary?

**Lesson 5: arr. Jerry Brubaker, What’s Up at the Symphony**

- How does the use of classical music help animated cartoon writers communicate their stories to the audience?
- How would you use movement to depict the actions you hear described in Jerry Brubaker’s *What’s Up at the Symphony*?
- How can music and action (movement) help you communicate without words?

**Lesson 6: Modest Mussorgsky, *Baba Yaga and The Great Gate of Kiev* from *Pictures at an Exhibition***

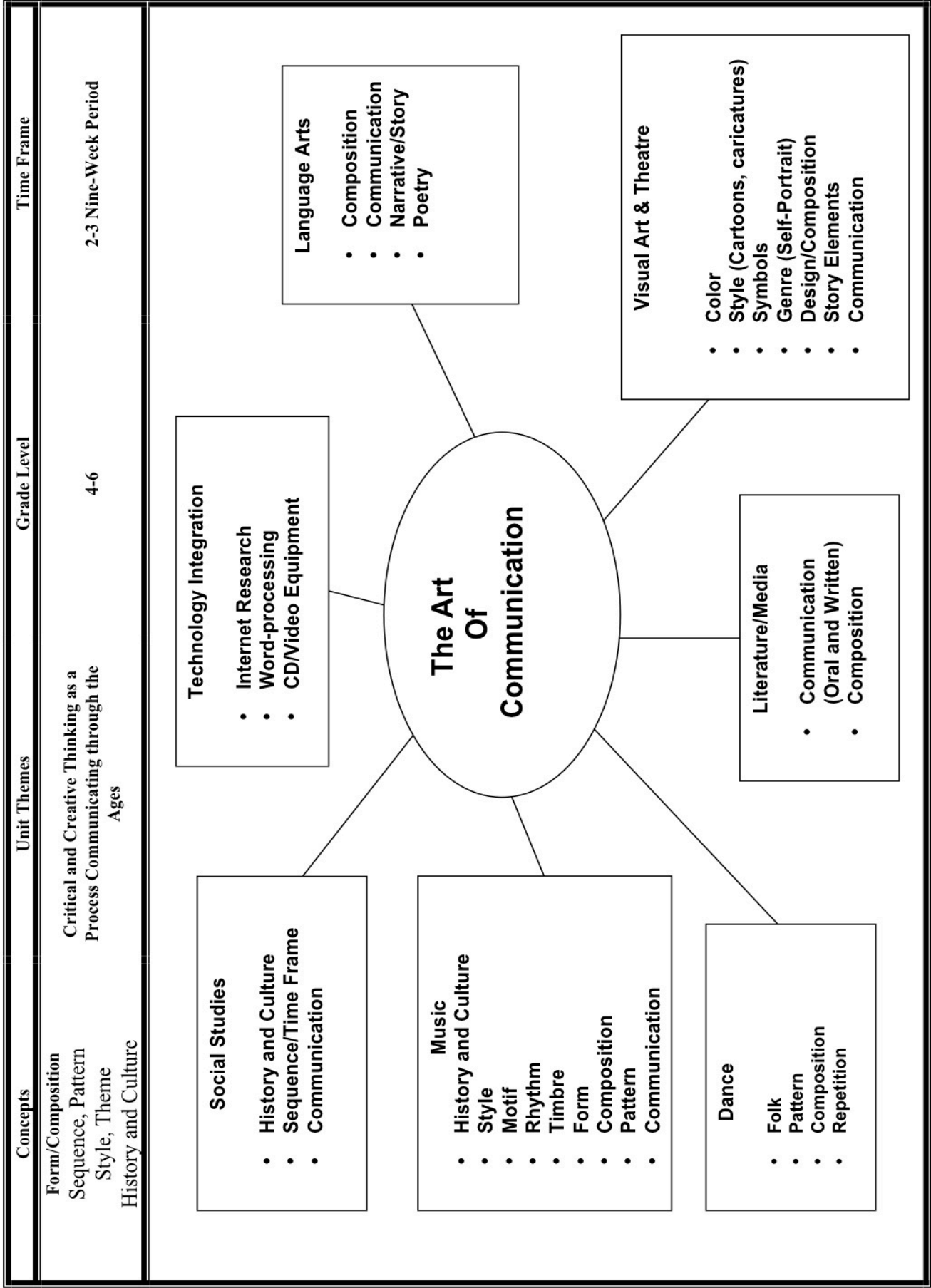
- How can one identify steps, skips and repeated tones in a melody?
- What musical techniques does Mussorgsky use to communicate his feelings through his compositions *Baba Yaga* and *The Great Gate of Kiev*?
- How can storytelling, music and creative movement work together to enhance a folk tale?

**Lesson 7: Visual Art Activities**

- How is a caricature of an individual different from a self-portrait?
- How does a grid help an artist enlarge/change an image?
- How can a quick-sketch (gesture) of an object or person create a sense of movement/direction?
- How does “communication” in selected art forms (music, dance, visual art and drama) relate to the speaking, listening, and writing aspects of Language Arts?
- How do story segments relate to the sequential development of a cartoon series?
- How can a writer use a “storyboard” to create the sequential development in a story?



# Unit Planner



## Art of Communication Lesson Map

\* Additional activities listed with an asterisk under the heading “Composition” occur during the music lesson. They are the music teacher’s choice and correlate with his/her district’s curriculum.

\*\* All visual arts activities (VA) occur during separate visual arts lessons.

Grading Quarter Lesson Number	Composition	Lesson Element	Activity/Focus	Approximate Duration	Student Performance Indicators
2 – 1	Baba Yaga Carmen *add movement, singing	Motivate/Engage Motivate/Engage	<ul style="list-style-type: none"> <li>Instrumental</li> <li>Discussion; Listening</li> <li>**VA: Gestures to Music (optional)</li> </ul>	20 min. 10 min. 10-20 min.	4.2.1, 4.2.2, 4.2.3, 5.2.1, 5.2.2, 5.2.3, 5.6.1, 6.5.1, 6.5.2
2 – 2	Baba Yaga Carmen *add movement, singing	Day 1 Day 1	<ul style="list-style-type: none"> <li>Story with instruments</li> <li>Reading traditional notation</li> <li>VA: Cartoon Character/ Series</li> </ul>	20 min. 15 min. 30 min	4.2.1, 4.2.2, 4.2.3, 5.2.1, 5.2.2, 5.2.3, 5.6.1, 6.5.1, 6.5.2
2 – 3	Baba Yaga Carmen Toy Symphony *add singing	Day 2 Day 2 Motivate/Engage	<ul style="list-style-type: none"> <li>Dramatize with movement</li> <li>Form; Instruments</li> <li>Short story</li> <li>VA: Grid for Set-Objects (optional)</li> </ul>	15 min. 15 min. 2 min. 30 min	4.2.1, 4.2.2, 4.2.3, 4.6.1, 5.2.1, 5.2.2, 5.2.3, 5.6.1, 5.6.3, 6.2.1, 6.5.1, 6.5.2
2 – 4	Carmen  Toy Symphony *add movement	Day 3  Day 1	<ul style="list-style-type: none"> <li>Rhythmic reading; unpitched instruments</li> <li>Singing</li> </ul>	15 min.  10 min.	4.1.1, 4.1.2, 4.2.1, 4.2.2, 5.1.1, 5.1.2, 5.2.1, 5.2.2, 5.5.1, 6.1.1, 6.5.1, 6.5.2
2 – 5	Carmen  Toy Symphony *add movement Carmen	Day 4  Day 2  Closure	<ul style="list-style-type: none"> <li>Singing; body percussion; unpitched percussion</li> <li>Recorder (Sol, Mi)</li> <li>“Round Robin” discussion</li> </ul>	15 min.  15 min.  5 min.	4.1.1, 4.1.2, 4.2.1, 4.2.2, 4.5.1, 4.5.2, 5.1.1, 5.1.2, 5.2.1, 5.2.2, 5.5.1, 5.5.2, 6.1.1, 6.5.1, 6.5.2
2 – 6	Toy Symphony * add movement, singing	Day 3	<ul style="list-style-type: none"> <li>Recorder; Listening Map</li> </ul>	15 min.	4.2.2, 4.5.1, 4.5.2, 5.2.2, 5.5.2, 6.2.1
2 – 7	Toy Symphony  * add movement, singing Toy Symphony	Extend/Refine  Closure	<ul style="list-style-type: none"> <li>Question/answer exploration; Pitched instruments; Recorder</li> <li>Video “Long-Haired Hare”; Discussion</li> <li>VA: Cartoon Character/Series (optional)</li> </ul>	20 min.  7 min.  30 min.	4.2.2, 4.3.3, 4.5.1, 4.5.2, 5.2.2, 5.3.1, 5.3.3, 5.5.2, 6.2.1
3 – 1	What’s Up at the Symphony Pa-Pa-Pa Moldau * add movement, singing	Motivate/Engage  Motivate/Engage Day 1 (1 <sup>st</sup> half)	<ul style="list-style-type: none"> <li>Video discussion “Pigs in a Polka”; non-verbal communication</li> <li>Verbal communication</li> <li>Body percussion; question/answer</li> </ul>	7 min.  10 min. 15 min.	4.1.3, 4.2.3, 4.3.3, 5.3.1, 5.3.3, 6.2.1, 6.2.2, 6.4.1
3 – 2	What’s Up at the Symphony Moldau * We suggest: body percussion warm-up in $\frac{6}{8}$ followed by $\frac{6}{8}$ echo on hand drums	Day 1  Day 1 (2 <sup>nd</sup> half)	<ul style="list-style-type: none"> <li>Movement tableau</li> <li>Singing; Melodic question/ answer</li> <li><math>\frac{6}{8}</math> rhythmic echo</li> </ul>	25 min.  10 min.  5 min.	4.1.1, 4.1.3, 4.2.1, 4.2.3, 4.3.3, 5.2.1, 5.3.1, 5.3.3, 5.5.1, 6.2.1, 6.2.2, 6.4.1, 6.5.1, 6.5.2
3 – 3	Moldau  Pa-Pa-Pa *add non-locomotor movement	Day 2  Day 1	<ul style="list-style-type: none"> <li>Instrumental; steps, skips, repeated tones</li> <li>Listening; discussion</li> </ul>	25 min.  10 min.	4.1.1, 4.2.2, 4.5.1, 4.5.2, 5.2.2, 5.3.1, 5.4.1, 5.5.1, 6.3.2

Grading Quarter Lesson Number	Composition	Lesson Element	Activity/Focus	Approximate Duration	Student Performance Indicators
3 – 4	Moldau	Day 3	<ul style="list-style-type: none"> <li>Orchestral instrument ID; singing; unpitched instruments</li> <li>Question/answer; body percussion; compare/contrast</li> <li>Rhythmic reading; movement</li> </ul>	10 min.	4.1.1, 4.2.1, 4.3.3, 4.5.1, 4.6.2, 4.6.3, 4.7.2, 4.8.2, 5.2.1, 5.3.1, 5.3.3, 5.4.1, 5.5.1, 5.6.2, 6.1.1, 6.1.2, 6.2.1, 6.2.2, 6.4.1, 6.5.1
	Pa-Pa-Pa	Day 2		20 min.	
	The Great Gate of Kiev	Motivate/Engage		10 min.	
3 – 5	Moldau	Day 4	<ul style="list-style-type: none"> <li>Singing; phrases; movement question/answer</li> <li>Video discussion</li> <li>VA: Gesture Drawing (optional)</li> </ul>	25 min.	4.1.1, 4.1.3, 4.2.3, 4.3.3, 5.3.1, 5.3.3, 6.2.1, 6.2.2, 6.4.1
	Pa-Pa-Pa	Day 3		15 min. 10-20 min.	
3 – 6	Moldau	Day 5	<ul style="list-style-type: none"> <li>Discuss mood, tempo, dynamics</li> <li>Rondo; movement</li> </ul>	15 min.	4.2.4, 4.3.3, 4.6.1, 4.6.3, 5.2.4, 5.5.3, 5.6.1, 5.6.3, 6.2.1, 6.4.1, 6.6.1
	The Great Gate of Kiev * add singing, instruments	Day 1		15 min.	
3 – 7	The Great Gate of Kiev * add singing, instruments	Day 2	<ul style="list-style-type: none"> <li>Creative movement in small groups</li> </ul>	20 min.	4.6.4, 5.9.1, 6.9.1
3 – 8	The Great Gate of Kiev * add singing, instruments	Day 3 and closure	<ul style="list-style-type: none"> <li>Creating an artifact</li> <li>VA: Grid Lesson</li> </ul>	30 min. 10-20 min.	4.2.4, 4.6.3, 5.2.4, 5.5.3, 5.6.3, 6.2.1, 6.4.1
4 – 1	Write “Thank you” letter to the symphony What’s Up at the Symphony	Extension Day 1	<ul style="list-style-type: none"> <li>Word bank of appropriate terms</li> <li>Letter writing</li> <li>Sing; play pentatonic on the instruments</li> </ul>	15-30 min.	4.1.1, 4.2.2, 4.3.1, 4.3.3, 5.2.2, 5.2.4, 5.3.1, 5.3.3, 6.2.1, 6.4.2, 6.5.1, 6.6.2
				15 min.	
4 – 2	What’s Up at the Symphony * add singing, movement	Extension Day 2	<ul style="list-style-type: none"> <li>Create group Theme and Variations</li> </ul>	20 min.	4.1.1, 4.2.2, 4.3.1, 4.3.3, 5.2.2, 5.2.4, 5.3.1, 5.3.3, 6.2.1, 6.4.2, 6.5.1, 6.6.2

## LESSON 1

## Bizet: "Les Toréadors" from *Carmen*, Suite No. 1

**Subject Area:** Music, Language Arts, Social Studies

**Grade Level:** 4-6

**2nd Quarter:** Length of Lesson: 4 days, 25 minutes on Day 1, 15 minutes on Days 2, 3, and 4

**Standards/GLE's/Checks for Understanding/SPI's:**

MU 4.1.1, 4.2.1, 4.2.2, 4.2.4, 4.4.3, 4.5.1, 4.5.2, 4.6.1, 4.6.3, 4.9.1

MU 5.2.1, 5.2.3, 5.3.2, 5.5.1, 5.6.1, 5.9.1

MU 6.1.1, 6.1.2, 6.2.1, 6.5.1, 6.6.1, 6.9.1

**Curriculum Grade Objectives**

**4<sup>th</sup> Grade**

- Review/read and perform rhythmic patterns using traditional symbols for quarter note, quarter rests, two eighths, sixteenth notes, half notes and half rests
- Perform and label like and different musical sections
- Describe tempo, dynamics, mood of a musical example
- Describe phrases in a song as like or different
- Perform, label and create coda for a song
- Perform pieces from various historical periods

**5<sup>th</sup> Grade**

- Read, perform and create patterns using quarter note and quarter rest, two eighths, half notes and half rests, four sixteenth notes, eighth note followed by two sixteenths, two sixteenths followed by an eighth note
- Identify like and different melodic phrases in a song
- Play unpitched instruments with poetry/song, using correct technique
- Identify coda in a class performance or listening example
- Perform pieces from various historical periods

**6<sup>th</sup> Grade**

- Read and perform rhythmic patterns with whole, half, quarter, eighth, sixteenth notes, 1 eighth – 2 sixteenths, 2 sixteenths – 1 eighth using speech, body percussion and instruments
- Perform a song/poem with contrasting sections and label the sections as A, B, C, etc.
- Perform on unpitched Orff instruments with poetry/song using correct technique
- Experience music in various styles through listening examples and performances

**Guiding Questions**

- How do composers use symbols to communicate rhythm and pitch?
- What musical techniques does Bizet use to evoke the atmosphere of a Spanish bullfight in *Les Toréadors*?
- How do the arts communicate the culture of a given region?

**Vocabulary**

- quarter notes, eighth notes, sixteenth notes, half notes
- tremolo
- rondo
- accompaniment
- coda
- dynamics

**Resources/Materials:**

YPC CD, YPC 2012 CD player, four motivation questions posted on the board, blank paper and magic markers for teacher to record answers, rhythms notated on board, lummi sticks, crash cymbals, world drums, triangles, lyrics to *Toreador Song*, optional video camera for recording performance

## STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS:

**INSTRUCTIONAL STRATEGIES/ACTIVITIES**

- Ss will pair and share answers to discussion questions in MOTIVATE/ENGAGE section, then pool their answers in a classroom discussion.
- Ss will analyze the A section of *Les Toréadors* aurally and visually.
- Ss will read rhythms and perform those rhythms on unpitched classroom percussion instruments.
- Ss will sing the melody of the *Toreador Song*.
- Ss will perform and label sectional form of *Les Toréadors* (rondo.)

**MOTIVATE/ENGAGE: (10 minutes)**

T directs students to listen to one minute of *Les Toréadors* and answer the following questions. "Imagine that you are directing a movie. The music you are about to hear is your background music for one scene. Answer these questions. In what country does this movie take place? What is the setting for this scene? What characters are present? What is the main idea? What is happening as you hear the music? Be sure to give reasons to support your answer. For example: 'When I heard the string instruments playing, the sound reminded me of China.'"

After listening, Ss pair and share for 0:30 – 1:00 on each question. Ss then pool their answers in a large group discussion. (T records answers on paper. Save this paper for a later lesson.)

**Day 1 (15 minutes)**

- Ss listen to A section of *Les Toréadors*. (0:00 – 0:28) How many times is A played? (2)
- Ss visually analyze A rhythm. Note measures that are the same, different.
- Ss speak mm. 1-2, 5-6, 9-10, 13-14. T speaks the others. Why was that easy? (Each of those measures contains the same rhythm.)  
NOTE: It may be necessary to slow down the tempo a bit during the reading portions of the lesson before students actually gain facility to play along with the recording!  
q= tah, n = titi, y = ticka ticka, m = ti ticka, h= toh
- Switch jobs. Allow Ss to practice the last two measures of each phrase first.
- Speak the entire A rhythm. Speak and pat rhythms using alternating hands on lap.
- Play the entire rhythm using lummi sticks tapping the floor or on world drums

{m y | m y | m y | h | m y | m y | m m | h \ (half notes trilled)  
m y | m y | m y | h | m y | m y | m m | q q }

### Day 2 (15 minutes)

- T shares a few facts about Bizet and the plot of *Carmen*.
- T defines a rondo. Rondo Game: T plays *Les Toréadors*. Ss with eyes closed raise hands every time they hear the A theme. How many times is the A theme played? (4, twice at the beginning)
- Ss review speaking and patting the A theme.
- T directs Ss to listen for the cymbal. As the cymbals play, Ss perform a silent “two-finger cymbal crash.”
- T explains the meaning of the musical term *accompaniment* as “a part, usually played by one or more instruments, that supports the main melody or rhythm.”

#### A cymbal

{q Q | H | H | Q q | q Q | H | H | Q q \  
q Q | H | H | Q q | q Q | q Q | q Q | H }

- Ss read cymbal notation and transfer to claps.
- Group 1 plays the A rhythms on lap as Group 2 claps cymbal part. Switch jobs.  
Ss choose metal classroom instruments to transfer cymbal part (crash cymbals if you have them!) Perform A section rhythms on classroom instruments.

### Day 3 (15 minutes)

- Ss review A rhythms from *Les Toréadors* on body percussion.
- Ss listen to B section (0:29 – 0:45) and read rhythms aloud. If m = ti ticka, how do you say M? (ticka ti)

#### B

*p* nn | m N \ n n \ M q | nn | m N | n n \ M q \  
*f* M M | M M \ n n \ n q \ M M \ M M \ h---- | h----- | (tremolo on half notes )

- Transfer the B section to world drums. Practice the drum roll in mm. 15 – 16. Triangle tremolo may be added during those two measures.
- Perform AABA.

### Day 4 (15 minutes)

- The Spanish word for “bull” is *toro*. What do you think a *toreador* does?
- Play section C of *Les Toréadors*. (1:00 – 1:42)
- Ss listen to the song while lip-syncing: “I am the greatest toreador of all. Toreador, Toreador!” (If you sing the melody to the end, use “la la la’s” or simply march in place!) How many times is this played? (2) What is different about the second time? (The ending is extended and higher-pitched.)
- “How shall we perform the coda (ending)?” Ss decide, then perform.
- Perform and record the entire piece with body percussion, unpitched percussion and singing.

Translation of *Toreador Song* refrain lyrics: “Toreador, on guard! Toreador, Toreador! And dream well, yes, dream of fighting. There is a pair of dark eyes watching you, That await your love. Toreador, love awaits you!” (for reference only – see <http://lyricsplayground.com/alpha/songs/t/thetoreadorsong.shtml>)

#### INTERVENTIONS/ACCOMODATIONS

Perform the unpitched instrument play-along at a slower tempo for classes who have difficulty performing simultaneously with the CD. Rhythmically challenged students may play the steady beat on drums or the triangle tremolos during the *Toreador Song*.

## EXTEND AND REFINE KNOWLEDGE

- Classroom teachers may use any of the following questions as a journal prompt. Georges Bizet died believing that his opera *Carmen* was a flop. Four months later in another country, it became a smash hit. Name something that you really want to do. What are three ways you have worked to achieve your goal? What can you do now? Who encourages you when you feel like giving up on your dream? What people or circumstances work against you achieving your dream? Do you pay a lot of attention to what people think of you? What is the best thing/worst thing that can happen to you if you follow your dream?
- Ss could create an iconic listening map for *Les Toréadors* using pictures. The form is: A A B A interlude C C' A coda.
- Ss could create choreography for the piece in small groups. A could be soldiers marching, B señoritas dancing, C toreadors and bulls fighting. All could march on the last A section. They could research and create simple costumes using colored butcher paper, scarves or other fabric.
- The class Ss could write notes inviting parents or younger classes to an “informance” or ThinkShow project using the extensions above, especially during Hispanic history month or for a Cinco de Mayo program.

## ASSESSMENTS

Three assessments for these lessons are included below:

### 1. Classroom Discussion

- + : S spoke clearly and/or listened attentively during classroom discussion
- / : S sometimes participated in classroom discussion with some time off task
- : S did not speak or listen during classroom discussion.

### 2. Playing Assigned Rhythms

- + : S always played rhythms correctly.
- / : S sometimes played rhythms correctly.
- : S did not play rhythms correctly at all or did not try.

### 3. Singing

- + : S sang *Toreador Song* with correct lyrics and pitches.
- / : S sang *Toreador Song* with some errors in lyrics and/or pitches.
- : S did not sing at all.

## CLOSURE

Ss could participate in a round-robin discussion, stating one thing they learned during their study of Bizet's *Carmen Overture*.

## LESSON 2

## Toy Symphony

**Subject:** Music

**Grades:** 4-6

**Standards/GLE/Checks for Understanding/SPI's:** 4.2.2, 5.2.2, 4.5.1, 5.5.1, 4.4.1, 5.4.1

**Curriculum Guide Objectives:**

- Play simple patterns on recorder using E-G.
- Play E-G patterns on recorder from notation.
- Create and perform a melody that includes skips, steps and repeated tones.

**Guiding Questions:**

- How does the composer use a Sol-Mi motive to create a conversation in the Toy Symphony?
- How does non-verbal communication help musicians play together in an ensemble, with or without the help of a conductor?

**Vocabulary**

- Composer
- Motive
- Symphony
- Movement

**Resources/Materials**

- Silver Burdett Making Music Grade 1, p. 110 and CD 3
- YPC Recording
- iPod and Dock or CD player
- Recorders (If recorders are not used in your classroom, you can substitute pitched percussion)
- Piano reduction of Toy Symphony and MP3 file of piano reduction
- Video of *The Long-Haired Hare* (Bugs Bunny)  
Note to teacher: Video is available for purchase through iTunes for \$1.99. The episode is combined with the cartoon "Hillbilly Hare", and should be shown from 7:24-15:00 on the counter.

## STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

### INSTRUCTIONAL STRATEGIES/ACTIVITIES

- Students will sing and play a Sol-Mi song on recorder or pitched percussion, both in imitation and from traditional notation.
- Students will listen to and identify a Sol-Mi motive in a listening selection (Toy Symphony).
- Students will perform a Sol-Mi motive on recorder in response to non-verbal cues from the teacher or other students.
- Students will work with a partner to compose a "conversation" between recorder and pitched percussion.
- Students will watch the Bugs Bunny video "Long-Haired Hare" and discuss the examples of non-verbal communication shown in the cartoon.

### MOTIVATE/ENGAGE (2 minutes)

The teacher tells the following story to the students:

Imagine that you have an assignment to write an essay about your favorite video game. This assignment really sparks your interest and you work really hard on it for days, rewriting and revising until it is just right. You turn it in, prepared for pats on the back, but you (and four other kids in the class) forget to put your name on your paper! When Mrs. English grades the papers, she is so proud of the essay ("the best she's received all year") that she puts it in her file. She assumes that the paper belongs to her favorite student, Steve. You still earn an A in Language Arts, but you never realize that for years, she uses it as an example of how much Steve's writing improved under Mrs. English's guidance.

The composer of Toy Symphony had the same problem. The Toy Symphony was written in 1750 but was not published until 1820. By that time, no one knew who had written it, since it was unsigned. At first, it was thought that a composer named Joseph Haydn had purchased a toy cuckoo at a fair and wanted to incorporate it into his music. In the 1930s, some researchers decided that this story was untrue, and that either Haydn's brother Michael or Leopold Mozart (the father of the more famous Wolfgang Amadeus Mozart) really wrote the music. More recently, others have thought that the composer may have been a Benedictine monk named Father Edmond Angerer. We may never know for sure who actually wrote this very famous symphony.

The moral of the story is "Always put your name on your work!"

### Day 1: (8 minutes)

- T asks, "What is a cuckoo?" (a bird)
- T plays "Bird Call-Cuckoo (Listening)" track (Silver Burdett Making Music Grade 1, CD 3)

- Introduce the Sol-Mi song “Cuckoo, Cuckoo” (Silver Burdett Making Music, Grade 1, p. 110 or CD 3).

A	B
Cuckoo	Cuckoo
Who are you?	I'm a bird.
Do you sing?	Yes, I do.
Sing Then.	Cuckoo

- T says, “This song is a conversation between two voices. I'll sing both parts the first time. Listen to whether the notes the two voices sing are the same or different.”
- T sings both parts, pointing at the visual.
- “Are the melodies of both parts the same or different?” (Same)
- T sings A, Ss sing B
- T says, “The composer of the Toy Symphony uses this same cuckoo motive in his music.”
- T asks for student suggestion for a movement (flapping wings, raising hand, open and close beak, etc.) to perform when the motive is heard.
- Ss listen to Toy Symphony, performing cuckoo movement when they hear “Cuckoo” (Sol-Mi pattern)
- T asks, “Which instrument played the cuckoo?” (recorder)
- T asks, “With which other instruments did the cuckoo have a conversation?” (A variety of answers are possible, including strings, violin, bass, etc.)

### Day 2 (20 minutes):

- Recorder warm-up/review: T/Ss perform Sol-Mi echoes on recorder using the notes G and E.
- Present visual of *Cuckoo, Cuckoo* with notation.
- Ss clap and say rhythms.
- Ss say note names rhythmically while practicing fingerings for G and E.
- T plays A, Ss play B.
- Switch parts.
- Divide students into two groups and perform *Cuckoo, Cuckoo* on recorder.
- Assess small groups of students performing the song using the rubric below.
- T asks, “Which piece from the Memphis Symphony Young People’s concert will use this Sol-Mi “cuckoo” pattern?” (Toy Symphony)
- T asks, “When we go to the concert, will the conductor speak out loud to the musicians during the performance? Why or why not?” (No, it would be distracting to the audience, etc.)
- T demonstrates cueing with hands, making a game of trying to get the students to play G-E together as a class with different gestures.
- T increases difficulty of the game by cueing only with head, face, eyes, etc.
- Student pairs practice cueing each other.
- After rehearsal, T asks, “Was it easier when both of you played or when only one of you played? With hand gestures or head gestures?”
- T plays Minuet portion of the recording of Toy Symphony (0:00-1:33), cueing students to play Sol-Mi patterns with the recording. (Teachers: Refer to provided piano reduction. If the orchestral recording of Toy Symphony is too fast for your students to play along with, you may use the MP3 file of the piano reduction provided on the YPC CD.)

### EXTENSION

- Using the attached template (reproduce for students), Ss will create a conversation for recorder and pitched percussion.  
Note to teacher: This activity is precursor to melodic question and answer, and need not follow the more specific rules of question and answer. Advanced students can be guided toward relating the answer to the question and creating phrases of a prescribed length.
- Ask Ss to improvise/experiment with a partner to create a musical conversation using recorders and/or pitched percussion set in C pentatonic.
- Ss may refer to the template worksheet for guidance.
- When Ss have created their desired conversation, they should work together to notate it using traditional rhythmic and melodic notation.
- Ask Ss, “Does your conversation contain mostly skips, steps, or repeated tones? Can you find examples of skips, steps and repeated tones in your conversation?” (All three may or may not be present.)

### CLOSURE

Ss watch “Long-Haired Hare”, which is available for download on iTunes for \$1.99.  
How does Bugs Bunny communicate non-verbally with the opera singer?

### INTERVENTIONS/ACCOMMODATIONS

Struggling students can perform the Sol-Mi patterns on barred instruments instead of recorder.



## **ASSESSMENT**

Observe as students perform the Sol-Mi song *Cuckoo, Cuckoo* on recorder or barred instruments set in C pentatonic (Lesson Day 2).

3: S played G-E patterns with good tone, technique and rhythm.

2: S had some difficulty playing the G-E patterns with good tone, technique or rhythm.

1: Student had a great deal of difficulty or was not able to play the G-E pattern with good tone, technique or rhythm.

# Cuckoo, Cuckoo

From Silver Burdett Making Music  
Grade 1, p. 110

A

B

Voice or  
Soprano Recorder

The musical score is written in 2/4 time on a single treble clef staff. It consists of two parts, A and B, each with four measures. Part A starts with a treble clef and a 2/4 time signature. The notes are quarter notes on G4, A4, B4, and C5. Part B starts with a treble clef and a 2/4 time signature. The notes are quarter notes on G4, A4, B4, and C5. The lyrics are written below the notes.

Cuc koo Cuc - koo

3 Who are you? I'm a bird.

5 Do you sing? Yes, I do.

7 Sing, then. Cuc koo.

## Composing a Musical Conversation



Use the chart below to compose a musical conversation.

- First, practice clapping the rhythm below with your partner.
- Then improvise with a partner to decide what your melody will be.
  - Recorder may use the notes G and E.
  - Xylophone may use the notes C, D, E, G and A.
- Next, write the note names you chose in the boxes below.
- Finally, perform your composition for your class.



Title: \_\_\_\_\_

Composed by: \_\_\_\_\_

Recorder

	
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <b>G</b>

Xylophone

	
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <b>C</b>

**Subject Area:** Music, Language Arts, Social Studies

**Grade Level:** 4-6

**3<sup>rd</sup> Quarter:** Length of Lesson: 3-4 days (Motivate/Engage – 15 minutes; Day 1 – 15 minutes; Day 2 – 20 minutes; Day 3 – 20 minutes)

**Standards/GLE's/Checks for Understanding/SPI's**

MU 4.3.1, 5.2.2, 4.9.2

MU 5.3.1, 5.3.2, 5.9.2

MU 6.2.1, 6.2.2, 6.4.1, 6.9.1

**Curriculum Guide Objectives**

**4<sup>th</sup> Grade**

- Perform 8-beat rhythmic question and answer using body percussion.
- Perform music from various historical periods.

**5<sup>th</sup> Grade**

- Create and perform 8-beat rhythmic questions and 7-beat rhythmic answers using body percussion.
- Perform music from various historical periods.

**6<sup>th</sup> Grade**

- Perform 8-beat rhythmic questions and 7-beat rhythmic answers using body percussion.
- Perform music from various historical periods.

**Guiding Questions**

What is dialog?

How do the arts complement and enhance dialog?

What are different ways that people communicate with each other?

**Vocabulary**

Opera

Soprano voice

Baritone voice

Dialog

Communication

Rhythmic Question/Answer

**Resources/Materials**

YPC 2012 CD

CD player

Dry erase board and markers

Video of *The Magic Flute* (from the library; also YouTube)

[http://www.youtube.com/watch?feature=player\\_detailpage&v=V9BbikpR\\_yo](http://www.youtube.com/watch?feature=player_detailpage&v=V9BbikpR_yo)

Video player

## STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

**INSTRUCTIONAL STRATEGIES/ACTIVITIES**

- Students will experience dialog and communication in various situations.
- Ss will discuss elements of Mozart's opera *The Magic Flute* and the *Papageno/Papagena* duet.
- Ss will perform 8-beat rhythmic questions and 7-beat rhythmic answers as a form of musical dialog.
- Ss will analyze the dialog and communication in a video performance of Mozart's opera *The Magic Flute* and the *Papageno/Papagena* duet.

**MOTIVATE/ENGAGE (15 minutes)**

- T asks Ss, "What are the different ways that people communicate with each other?" T lists the ideas on the board.
- Ss find a partner. Ss experiment with the sounds that letters of the alphabet can make. Each group agrees on one letter from the alphabet. T explains that each group is to communicate using that letter. T sets the stage saying, "You and your partner are at the store. One of you is the customer and the other an employee. The customer is buying a new TV and is asking the employee about it. Remember you are only allowed to communicate using the letter you chose. You will have only a few minutes to act out this situation."
- T walks among the groups and monitors. When time is up, Ss sit and discuss their experience. (*How did you feel? How did you understand your partner?*)

**Lesson 1 (15 minutes)**

- T asks the students, "What is opera?" T writes *opera* on the board and lists their answers underneath. T explains that opera is simply a play in which people sing. In most operas, all the words are sung, and none are spoken. There are other types of operas, however, in which there is as much speaking as singing.
- T says, "This selection from the opera *The Magic Flute* by Wolfgang Amadeus Mozart is a conversation between two characters, Papageno and Papagena. Papageno is the male voice, or baritone, and Papagena is the female voice, or soprano."
- Ss listen to the duet from the CD. While listening, male students stand when they hear Papageno and female students stand when they hear Papagena.
- Ask: "Could you understand what they were singing?" (*No*) "What language do you think it was in?" (*German*) "Could you easily tell who was singing?" (*Yes*) "Describe the difference between the two voices."

## Lesson 2 (20 minutes)

- Ss define dialog. (*a conversation between two or more people*) The teacher says: "Mozart used dialog in the opera *The Magic Flute*. How did the characters communicate? (*singing, acting*) Today we are going perform dialog in a somewhat different way."
- T snaps/claps/pats 8-beat phrases for students to echo. T asks "How many beats am I doing before you echo?" (8 beats)
- T reviews question and answer phrases in music. T displays the following rubric on the board:
  1. The question uses all eight beats.
  2. The answer is seven beats long with a rest on the eighth beat.
  3. The answer uses part of the question and a bit of something new.
- Using body percussion, T "asks" the question and Ss "answer." T asks students to evaluate their "answers" using the rubric. Repeat as necessary.
- Ss divide into pairs. They decide who will ask the question and who will answer. T uses a hand drum with a mallet to keep the beat. After 3-4 tries Ss evaluate their performance using the rubric. Ss switch jobs and repeat the process.
- Ss compare and contrast their performance to Mozart's duet using a Venn diagram.  
( ∞ )

## Lesson 3 (20 minutes)

- T shows a **muted** video clip of the Papageno-Papagena duet. (Videos of *The Magic Flute* can be found at the public library). At the end of the clip Ss share what they think is happening. T then tells this brief story:  
Pining for his darling Papagena, Papageno calls out for her in vain. Feeling lost and depressed, he decides to say "Goodbye, cruel world." He is not that serious, however, and keeps looking for excuses to delay. Finally, three spirits intervene and tell him to play his bells. When he does, Papagena appears. Papageno and his love sing about the family they will have.
- T begins the clip again with the sound on. At the end T asks:
  1. What language were they speaking in? (*German*)
  2. How many people were singing? (2 – *this is called a duet*)
  3. In what ways did the actors communicate the meaning of the song?
- T plays the clip and translates the German text for the students:  
(*The duet they sing begins with the two stuttering in astonishment.*)  
*My dear little wife, dove of my heart,  
What joy it will be when the gods give us children from our love  
Darling little children –  
First a little Papageno, then a little Papagena,  
Then again a Papageno, Then again a Papagena  
It is the happiest of feelings when many, many, many, many Papageno(a)s are in  
their parents' care!*

## EXTEND AND REFINER KNOWLEDGE

- Read the book *The Magic Flute* by Kyra Teis or *The Barefoot Book of Stories from the Opera* by Shahrukh Husain.
- In art, have Ss create scenery for an opera.
- Watch a muted scene from a given video clip and write an alternate dialog.
- Ss create a mini-opera using a given poem (i.e., sing the poem).
- Ss create an opera on known story (such as *The Three Little Pigs*, *Little Red Riding Hood*).
- Ss create a movement dialog.

## INTERVENTIONS/ACCOMODATIONS

Perform movement question and answer for Ss who have difficulty with the 8-beat rhythmic question and answer.

## ASSESSMENTS

The assessments for these lessons are listed below:

Lesson 1: identifying soprano and baritone voices

- + Ss stood at the correct time during the listening example.
- ✓ Ss sometimes stood at the correct time with few mistakes.
- Ss did not stand or participate during the listening example.

Lesson 2: rhythmic question and answer (students evaluate their performance using the rubric on the board)

- + Ss followed the rubric and accurately assessed their performance.
- ✓ Ss sometimes followed the rubric with some time off task.
- Ss did not follow the rubric or participate during the rhythmic question and answer.

Lesson 3: classroom discussion

- + Ss spoke clearly and/or listened attentively during classroom discussion.
- ✓ Ss sometimes participated in the classroom discussion with some time off task.
- Ss did not speak or listen during the classroom discussion.

### **CLOSURE**

What are the different ways we experienced communication and dialog? (*dialog using only one letter of the alphabet, studying the opera The Magic Flute, rhythmic question and answer*)

Ss discuss the question: "How do the arts complement and enhance dialog?"

**Subject Area:** Music, Dance, Language Arts, Visual Arts

**Grade Level:** 4-6

**2<sup>nd</sup>/3<sup>rd</sup> Quarters:** 5 days (Day 1 Part 1, 15 minutes; Day 2 Part 2, 10 minutes; Day 3, 25 minutes; Day 4, 25 minutes; Day 5, 15 minutes)

3-4 days (Motivate/Engage – 15 minutes; Day 1 – 15 minutes; Day 2 – 20 minutes; Day 3 – 20 minutes)

**Standards/GLE's/Checks for Understanding/SPI's**

**4<sup>th</sup> Grade:** MU 4.2.4, 4.6.3, 4.5.2, 4.5.1, 4.5.2, 4.6.1, 4.3.3, 4.1.1

**5<sup>th</sup> Grade:** MU 5.6.1, 5.3.3, 5.3.2, 5.3.1, 5.6.3, 5.5.1, 5.1.1, 5.1.2, 5.2.4

**6<sup>th</sup> Grade:** MU 6.6.2, 6.9.1, 6.5.1, 6.2.2, 6.4.1

**Curriculum Grade Objectives**

**4<sup>th</sup> Grade**

- Describe tempo, dynamics, mood of a musical example
- Perform melodic patterns that illustrate repeated tones, step-wise movement, and skips
- Distinguish repeated tones, steps and skips in a notated melody
- Describe phrases in a song as like and different
- Perform 8-beat movement question / answer with partner
- Perform diatonic melodies that include the fourth and seventh scale steps

**5<sup>th</sup> Grade**

- Identify like and different melodic phrases in a song
- Create 8-beat movement questions and 7 beat movement answers
- Identify introduction in a listening example
- Identify steps, skips and repeated tones in a notated melody

- Create and perform 8-beat rhythmic questions and 7-beat rhythmic answers using body percussion/unpitched instruments
- Play and sing diatonic melodies that include Fa and Ti scale steps 4

**6<sup>th</sup> Grade**

- Perform a diatonic melody that includes Fa and Ti, using voices, pitched Orff instruments
- Experience music in various styles through listening examples and performances
- Read and perform rhythmic patterns in 6/8 meter
- Perform rhythmic questions and answers using body percussion and unpitched instruments

**Guiding Questions**

- What musical techniques does Smetana use to “paint a tone picture” of the Vltava River in his composition *Die Moldau*?
- How can students exercise their own creativity using movement question and answer (chorography) and orchestration with classroom instruments to enhance Smetana’s composition?
- How can describing *Die Moldau* enrich student vocabulary?

**Vocabulary:**

- tone poem
- musical phrases
- question/answer (antecedent/consequent phrases)
- steps, skips and repeated tones
- mood
- tempo
- dynamics

## STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

**INSTRUCTIONAL STRATEGIES/ACTIVITIES**

- Students will create body percussion questions and answers.
- Ss will examine *Moldau* theme for steps, skips and repeated tones. Using this knowledge, they will sing the melody.
- Ss will perform the theme on pitched and unpitched percussion instruments.
- Ss will pair to choreograph the theme using partner question and answer movement and complementary body sculptures.
- Ss will analyze the mood, tempo and dynamics of *Die Moldau*, creating a vocabulary bank inspired by their work for use in future poetry-writing extensions activities.

**MOTIVATE/ENGAGE**

Students have probably already experienced *tone poems* (music that paints a picture or tells a story) from listening to *Peter and the Wolf*. They also know that common subject matter can inspire different genres of art, as in the Harry Potter books and movies. Smetana’s nationalistic tone poem, *Die Moldau*, celebrates the Vltava River in his homeland, Bohemia (now the Czech Republic.) In these lessons, students will explore how a composer uses the symphony orchestra to paint a “musical picture.” They may then create their own dance, work banks, poetry and illustrations inspired by this piece.

**Day 1: Question/Answer; Singing the Main Theme**

(15 minutes for question / answer; 10 minutes for singing *Moldau* theme)

- Ss echo T’s body percussion (8 beats of 2/4 in moderate tempo.)

- S volunteers create their own body percussion patterns in 2/4.
- Solo S creates body percussion *question* (4 bars in length) and T responds by creating a rhythmic *answer* of equal length that borrows part of S's pattern – not all of it – and cadences on beat 3 of the second measure.
- Discussion: What did I borrow from S's question? How did I change my pattern? Did you hear the "period" (rest) at the end of my answer?
- T initiates rhythmic questions in 6/8. The entire class responds with rhythmic answers.
- Ss pair off and trade rhythmic questions and answers. After 4 sets, switch roles.
  - Self-Assessment: Was your partner's question different from your answer?
  - Did your partner borrow something from your question?
  - Did you hear a rest at the end of the answer?

Ss indicate "thumbs up" if the answer is *always*, "horizontal thumbs" if the answer is *sometimes*, and "thumbs down" if the answer is *never*.

- T shows visual of *Moldau* main theme on board. Ss listen to T play theme, drawing phrases in the air. "When you traded body percussion patterns with a partner, you created *rhythmic* questions and answers. This song is a *melodic* question and answer because it uses a series of tones, or *pitches*, to create a *melody*. This melody by a composer named Bedrich Smetana, celebrates the river Vltava in his homeland. The composition is called *Die Moldau* in German. T teaches S to sing the main theme.

**The Moldau**

Lyrics by: Terry Starr Music by: Smetana

voice

I hear the Ri - ver Mol - dau call to me. My

5  
coun - try's mu - sic, so wild and free.

### Day 2: Playing the Main Theme

(25 minutes)

- Review singing of *Die Moldau* theme.
- Ss draw lines in the air to show the shape/contour of the melodic phrases.
- T shows visual of *Moldau* theme on the board. Ss determine where there are repeated notes, steps and skips.
- Using non-dominant hands with palm facing student, thumb pointing to ceiling and fingers separated to simulate staff lines, Ss point with dominant hand to "hand staff," echoing T's sung letter names and indicating them on the staff
- T models playing melody on paper xylophone one phrase at a time. Remember to replace F naturals with F#'s before playing! Ss imitate each phrase on barred percussion. T provides enough rehearsal time for them to play this theme. The form is a a b a'. (Sing the a' phrase if you don't want the G to conflict with Smetana's G#.) NOTE: There is no low B on classroom xylophones. Ss instrumentalists will skip the pickup and begin playing low E on the downbeat.

### Day 3: Introduction

(10 minutes)

- Ss listen to the introduction (0:00 – 1:09), identifying the orchestral instruments.
- "Two cold streams, represented by the two flutes, flow into the Vltava River near its source. These are joined by a warm stream, represented by the solo clarinet."
- Ss can add quiet classroom instruments (e.g. rain sticks, shakers) to accompany the orchestra. "Which instrument will accompany the flutes? the solo clarinet? How do these instruments fit the introduction?"
- Ss play along on unpitched and pitched instruments with the orchestra playing the introduction and sing during the A section.

### Day 4: Movement Question and Answer

(25 minutes)



- Ss sing the Moldau theme, drawing lines in the air for question and answer phrases.
- Ss walk the dotted quarter note pulse in general space, moving away from their spot as T sings or plays the first phrase of the Moldau theme and returning to their spot during the second phrase. They freeze on their spot at the moment the second phrase cadences.
- T challenges Ss who have mastered phrase length to change levels as they move.
- T selects a student volunteer to demonstrate paired movement question and answer. S moves around T during the question phrase and freezes.  
T “answers” S’s movement question by borrowing part of S’s movement and ending in a complementary statue. (NOTE: Scarves may be used as props.)
- Ss pair and practice movement question and answer. T challenges them to end on a high level, a low level, touching one body part, at two different levels?
- T demos complementary statues w/ S volunteer. (T and S vary level, shape, work to create pleasing statues.)

Ss partners practice making complementary statues on T’s cue:

S1, then S2, then S1, then S2

Ss then practice making a final statue together.

Formation: partners in general space. Ss determine which partner goes first.

- a - 1 moves around 2 and back to place, ending high (question).
- 2 moves around 1 and back to place, ending low (answer).
- a - 1 repeats movement question.
- 2 repeats movement answer.
- b - Create QA w/ greater intensity of movement (bigger, wider, bolder)
- 1 (question) 2 (answer)

bridge:

- 1 makes statue for two beats, 2 copies
  - 1 makes different statue for two beats, 2 copies
  - 1 and 2 improvise until
  - a’ final movement question / answer between 1 and 2
- Ss perform entire movement sequence with the A section of *The Moldau*.

### Day 5: Student Word Bank

(15 minutes)

- Ss review the main theme with singing, instruments and movement.
- “Today we will study *mood*, *tempo*, and *dynamics*. When you listen to music, *mood* means how the music makes you feel. *Tempo* means the speed of the music’s beat. *Dynamics* means the loudness or quietness of the music.
- Ss listen to the main theme, then T has them pair and share answers to the following questions:
  - Share at least three words describing the *mood* of this section of *Die Moldau*.
  - Share one word describing its *tempo*.
  - Share one word describing its *dynamics*.
- “Now let’s create some “power words” from this list using vocabulary we are studying in the classroom. For example, one of the words on our list is (sad). What’s a “high-school word” word for (sad)?” Ss might offer (sorrowful, heart-broken, grieving, etc.) Use thesaurus – printed or online – as resource.
- Continue this process with remaining words as time permits.

### INTERVENTIONS/ACCOMODATIONS

**Day 1:** Supply a default question with a familiar 6/8 rhythm from a nursery rhyme (Humpty Dumpty sat on a wall) if individual has difficulty creating one.

**Day 2:** Simplify the melody by playing downbeats only.

**Day 3:** Ss who have difficulty playing the theme may play rain stick or shakers during the introduction.

**Day 4:** Ss who have difficulty with locomotor movement may remain stationary and perform with non-locomotor movement.

**Day 5:** Pair a student with linguistic difficulty with a helper.

### EXTEND AND REFINE KNOWLEDGE

- Listen to the remaining sections in *Die Moldau* and create word banks describing the *mood*, *tempo* and *dynamics* for each section. The language arts teacher may use these student-generated word banks to inspire descriptive essays or poetry about a river. (NOTE: The MSO performance ends with the Village Dance.)  
To hear this tone poem in its entirety, download it from I-Tunes.)
  - Hunting Music: (2:51-3:48)
  - Village Dance: (3:49- 5:15)
  - Dance of Water Sprites in the Moonlight: (5:16-8:04)
  - St. John Rapids: (8:56-10:08)

River Widens: (10:08-10:43)

Castle By the River (10:44-12:24)

- Ss may create a pentatonic melody that will be the basis for a student composition about the Mississippi River. Determine the different scenes that will be depicted from the beginning of the river to its mouth in New Orleans. Over a period of several weeks, work in small groups to depict these scenes using various art forms that may include music, dance, poetry, illustration, and/or dramatization. Present the finished composition as a ThinkShow project or at a stakeholder assembly.
- Compare and contrast statistics about the Moldau River with the Mississippi River and display findings on a Venn diagram.

## ASSESSMENTS

### Day 1:

Student self-assessment of rhythmic questions and answers

### Days 2 and 3:

3 = S sings and plays main theme correctly at least 95 % of the time.

2 = S sings and plays main theme correctly most of the time.

1 = S sings and plays main theme with many errors.

0 = S rarely sings and plays melody correctly or does not participate.

### Day 4:

Teacher observation:

3 = moves as specified in directions, correct timing, plays off partner's moves

2 = sometimes moves in specified directions, timing sometimes off, plays off some of partner's moves

1 = rarely observes criteria in level 3

0 = does not participate

### Day 5:

+ : participates in discussion with partner/class by listening and/or speaking

- : does not participate in discussion with partner/class by talking off task or refusing to participate with partner

## CLOSURE

Ss may perform *Die Moldau* play-along and movement for a younger class or for a program. They may also write essays entitled, "What I Learned about Music in Studying Smetana's Composition *Die Moldau*."

## LESSON 5

## Brubaker: What's Up at the Symphony?

**Subject:** Music

**Grades:** 4-6

**Standards/GLE/Checks for Understanding/SPI's:** 4.6.1, 4.2.4, 4.6.3, 5.4.3

### Curriculum Guide Objectives

- Perform movements to show the form of music (like and different sections).
- Identify the tempo, dynamics and mood of a selected work.
- Create an arrangement of a familiar melody by changing the rhythm.

### Guiding Questions

- How does the use of classical music help animated cartoon writers communicate their stories to the audience?

- How would you use movement to depict the actions you hear described in Jerry Brubaker's *What's Up at the Symphony*?
- How can music and action (movement) help you communicate without words?

### Vocabulary

- Overture
- Interlude
- Coda
- Dialogue
- Orchestral Music

### Resources/Materials

- YPC CD, iPod and Dock, pitched percussion instruments, "Pigs in a Polka" cartoon (downloadable at iTunes), three *Mary Had a Little Lamb* visuals (provided)

## STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

### INSTRUCTIONAL STRATEGIES/ACTIVITIES

- Students will watch the cartoon video "Pigs in a Polka" and discuss the role of dialogue and the use of classical music to set mood, tone and action in an animated cartoon.
- Students will listen to an audio recording of *What's Up at the Symphony?* and use creative movement and tableau techniques to communicate the plot they imagine to be taking place.
- Students will work as a class to create a theme and variations based on "Mary Had Little Lamb" by manipulating specific compositional elements.

### MOTIVATE/ENGAGE

- The teacher says, "At the end of the lesson on *Toy Symphony*, we watched a Bugs Bunny cartoon in which Bugs pretended to be a conductor. What kind of music was playing in the background?" (Accept various answers including opera, classical, etc.) T says, "Now, we will watch one more Warner Brothers cartoon, paying careful attention to the music in the background."
- Watch "Pigs in a Polka" (Merrie Melodies cartoon that uses Brahms' *Hungarian Dance*. (Watch clip from 07:14-15:01)
- After watching the video, T leads the following discussion:
- "Did the characters in the cartoon have dialogue throughout the cartoon?" (No, their dialogue was mostly in the beginning.)
- "What replaced the dialogue?" (Music and movement [action] of the cartoon characters)
- "Was it easy or difficult to understand what was happening in the plot when there was no dialogue?" (Accept varied answers.)
- "What are some reasons that the authors might have chosen to use action instead of dialogue?" (Varied answers might include the following: action is faster-paced than dialogue; action is funnier than dialogue in cartoons, etc.)
- "How does the use of classical music help animated cartoon writers communicate their stories to the audience?" (Varied answers might include: music helps set the mood of the cartoon, music gives energy to the story, if there were no music, it might be boring to watch, etc.)

### Day 1

- T says, "Today, you will work together in small groups to tell a story using movement instead of words."
- Listen to the 2012 YPC recording of *What's Up at the Symphony?* Pause at the intervals in the chart below to ask volunteer(s) to describe the mood of each section and then act out what a cartoon character might be doing on screen if this were background music. (See guiding question # 2: How would you use movement to depict the actions you hear described in Jerry Brubaker's *What's Up at the Symphony*?)
- At T's discretion, more than one S may demonstrate his/her ideas, but only one student leader should be selected per section.
- Line up the nine S leaders whose ideas were selected in order, and partner or trio the remaining students with each so that small groups of students can work to develop their initial ideas.
- T should take brief notes for reference.

Timing	Original Work	Cartoon Reference
0:00-0:42	This Is It	Looney Tunes Overture
0:43-0:58	Rossini: "Call to the Cows" from <i>William Tell</i>	Bugs Bunny Overtures to Disaster (1991)
0:59- 1:20	Rossini: Overture to <i>Barber of Seville</i>	Rabbit of Seville (1950)
1:20-1:58	Rossini: "Largo al factotum" from <i>Barber of Seville</i>	Long-Haired Hare (1948) Rabbit of Seville (1950)
1:58-2:08	The Merry-Go-Round Broke Down	Looney Tunes Interlude
2:10-2:48	Liszt Hungarian Rhapsody	Rhapsody Rabbit (1946)
2:48-3:17	Brahms Hungarian Dance	Pigs in a Polka (1943)
3:20-3:56	Wagner Ride of the Valkyries	What's Opera, Doc? (1957)
3:57-4:30	Merrie Melodies Theme	Closing credits

- Replay the piece without pausing and allow pairs and trios of Ss to act out their respective sections.
- T asks, "How did music and movement help you communicate a story without using words?" (Accept varied answers.)

#### CLOSURE

Ss can perform their dramatization of *What's Up at the Symphony?* for their classroom teacher or other stakeholders.

#### ASSESSMENT

Observe as Ss work together to create a physical representation of *What's Up at the Symphony?* Score their work using the following rubric. 1 point may be awarded for each of the following:

- S actively participated in the brainstorming and collaboration.
- S remained on task and exercised good self-control during the group work time.
- Ss small group choice of movement reflected the mood and character of the music to which they were assigned.

#### EXTENSION

The Merrie Melodies Theme is a variation on *Merrily We Roll Along/Mary Had a Little Lamb*. In this activity, Ss will create their own variation on *Mary Had a Little Lamb*.

##### Day 1 of Extension (10 minutes)

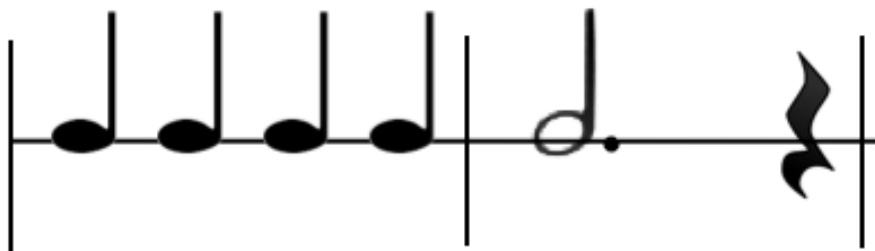
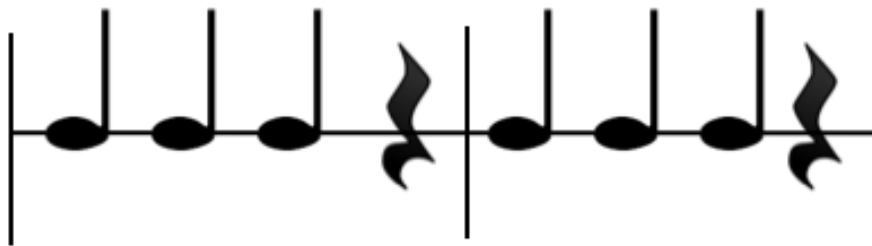
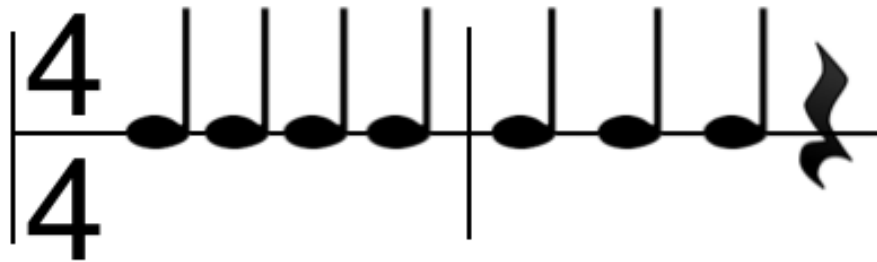
- Ask students to sing *Mary Had a Little Lamb*. (Introduce or review the song as needed.)
- Display visual 1 (Rhythmic notation for *Mary Had a Little Lamb*).
- Using barred instruments set in F pentatonic, ask students to explore and discover the correct pitches for the first two measures.
- T asks, "Did the pitches move by skip, step or were they repeated tones?"
- Repeat and extend this process until students have discovered how to play the melody.

##### Day 2 of Extension (15-20 minutes)

- Review *Mary Had a Little Lamb*, referring to visual 2 (Melodic notation of *Mary Had a Little Lamb*).
- Discuss the word "variation" (*n*: The act or process of changing something.)
- T asks, "In music, what kinds of things can we vary?"
- T guides Ss to include (in their own words) some of the following ideas:
  - Rhythm
  - Key (major/minor/mode)
  - Meter
  - Mood (dynamics, style, tempo)
  - Melody

- As Ss give ideas, T demonstrates how those concepts might apply to a variation of *Mary Had a Little Lamb* by performing the ideas on a pitched percussion instrument.
- Guide students to experiment with the melody/key. (ex. "What might the variation sound like if you started on a pitch other than A in F pentatonic but followed the melodic direction of the song?")
- Guide students to experiment with the rhythm. (ex. "Can you replace some of the quarter notes with more complex rhythms?")
- Guide students to experiment with meter. The teacher leads the students to perform a pat-clap body percussion pattern while singing *Mary Had a Little Lamb*.
- Display visual 3 (*Mary Had a Little Lamb* in 3/4). T leads the students to perform a pat-clap-clap body percussion pattern while T sings *Mary Had a Little Lamb* in 3/4.
- For each of the above experiments, encourage Ss to describe the resulting mood change and allow a volunteer or two to demonstrate.

Rhythmic Notation for  
Mary Had a Little Lamb  
Visual 1



Melodic Notation for  
Mary Had a Little Lamb  
Visual 2



Melodic Notation for  
Mary Had a Little Lamb in  $\frac{3}{4}$   
Visual 3





Baba Yaga – Bass Xylophone @ n n \ n n \ n n \ n n ]  
 C G G G A G C D

**LESSON 6**

**Mussorgsky: Pictures at an Exhibition, No. 9 “The Hut of Baba Yaga”**

Natasha – Soprano Xylophone @ n n \ n n \ n n \ n n ]

**Subject Area:** Music, Art, Language Arts, 5<sup>th</sup> Grade

Crying Girl – Alto Xylophone @ n n \ q n \ q n \ q n ]

**2<sup>nd</sup> Quarter:** Length of Lesson: 3 days (Motivate/Engage – 20 minutes; Day 1 – 25 minutes; Day 2 – 20 minutes)

Cat – Alto Metallophone \$ q h Q \ n h Q ]

**Standards/GLE's/Checks for Understanding/SPI's**  
 MU 4.2.1, 4.2.2, 4.2.3, 4.6.1  
 MU 5.1.1, 5.1.2, 5.2.1, 5.2.2, 5.3.2, 5.4.1, 5.9.1  
 MU 5.2.2, 6.2.2, 6.3.2, 6.5.1, 6.5.2, 6.9.1

**Curriculum Guide Objectives**

**4<sup>th</sup> Grade**

- Read and perform rhythms that include q n h w o Q.
- Create 8-beat rhythmic ostinato using q n h w Q.
- Identify like and different sections in a listening example.
- Perform on barred instruments melodies with steps, skips, and repeated tones.
- Listen to and perform music from various historical periods.

**5<sup>th</sup> Grade**

- Read and perform rhythms that include q n h w o Q.
- Create 8-beat rhythmic ostinato using q n h w Q.
- Identify like and different sections in a listening example.
- Perform on barred instruments melodies with steps, skips, and repeated tones.
- Listen to and perform music from various historical periods.

- Read and perform rhythms that include q n h w o Q.
- Create 8-beat rhythmic ostinato using q n h w Q.
- Identify like and different sections in a listening example.
- Perform on barred instruments melodies with steps, skips, and repeated tones.
- Listen to and perform music from various historical periods.

**Guiding Questions**

- How can one identify steps, skips and repeated tones in a melody?
- What musical techniques does Mussorgsky use to communicate his feelings through his composition *Baba Yaga* or *The Hut on Chicken Legs*?
- How can storytelling, music and creative movement work together to enhance a folk tale?

**Vocabulary**

Ostinato  
 Steps, Skips, Repeated Tones

**Resources/Materials**

YPC 2012 CD  
 CD player  
 Visuals of the melodic patterns  
 Pitched and unpitched instruments

**STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS**

**INSTRUCTIONAL STRATEGIES/ACTIVITIES**

- Students will perform 8-beat melodic patterns on pitched and unpitched instruments.
- Students will dramatize the story *Baba Yaga* with instruments.
- Students will dramatize the story *Baba Yaga* with creative movement.

**MOTIVATE/ENGAGE**

- Students warm-up reading 8-beat rhythm patterns using q n h w y m M o Q
- Students read the following patterns and learn to play them on instruments.

- Teacher takes note of students who are able to play the patterns for later lessons.

### Lesson 1 (20-25 minutes)

- Review patterns from Motivate/Engage. Identify the characters each pattern represents.
- Add instrument sounds for the following:
  - Father – hand drum: students create an 8-beat rhythmic pattern
  - Stepmother – allow one child at the piano play 2 whole notes: B flat\_\_\_ C\_\_\_ (VII chord-I chord)
  - gate (before the oil) – guiro (scrape slowly)
  - gate (after the oil) – suspended cymbal, scrape with the end of a mallet
  - clickety clack (spinning wheel) – rhythm of the words on temple blocks; play it 4 times
  - river – glockenspiels play up and down the pentatonic scale
  - forest – scrape end of metallophone bars with the ridged end of the mallet (clusters in pentatonic)
  - dog – guiro (metal if available; scrape quickly)
- Read the story *Baba Yaga* and the students play when they hear their character named.

### Lesson 2 (15-20 minutes)

- Review elements of the story *Baba Yaga*.
- Explore moving like Baba Yaga: “How would the witch move while chasing Natasha?”
- Play the YPC CD (about 0:21 – 1:00) and identify the music for the A section. Students practice moving like Baba Yaga with the music of the A section.
- Explore moving like Natasha through the forest: “How would she move while moving through the trees?”
- Play the YPC CD (about 1:00 – 2:20) and identify the music for the B section. Students practice moving like Natasha with the music of the B section.
- Students listen to the rest of the song and identify the section. (*A section returns with a coda that leads into The Great Gate of Kiev.*)
- Divide the class into two groups. One group moves during the A section and the other group moves during the B section.

### EXTEND AND REFINE KNOWLEDGE

- Students dramatize the story *Baba Yaga*.
- Students recreate Baba Yaga’s house through painting or sculpture.

### INTERVENTIONS/ACCOMMODATIONS

- Students who have a hard time playing the Orff instrument parts are given non-rhythmic or non-melodic parts of the story.

### ASSESSMENTS

The assessments for these lessons are listed below:

Lesson 1: playing instruments with a story

- + Students are able to play each melodic and rhythmic pattern.
- ✓ Students are able to play each melodic and rhythmic pattern with a few mistakes.
- Students were not able to play or participate during the piece.

Lesson 2: cooperative groups creating buildings with their bodies

- + Students created movement to match Baba Yaga and Natasha.
- ✓ Students somewhat tried to create movement to match Baba Yaga and Natasha but were hesitant to perform.
- Students did not create or participate during the movement and were not able to perform.

### CLOSURE

Closure occurs at the end of the lesson for *The Great Gate of Kiev*.

## ***Baba Yaga and Natasha***

Once upon a time an **old man** lived alone in a hut with his daughter, **Natasha**. Very merry the two of them were together, and they used to smile at each other over a table piled with bread and jam, and play peek-a-boo, first this side of the samovar, and then that. Everything went well, until the **old man** took it into his head to marry again.

So the little girl gained a **stepmother**. After that everything changed. No more bread and jam on the table, no more playing peek-a-boo around the samovar as the girl sat with her father at tea. It was even worse than that, because **Natasha** was never allowed to sit at tea at all anymore. The **stepmother** said that little girls shouldn't have tea, much less eat bread with jam. The **stepmother** would throw **Natasha** a crust of bread and tell her to get out of the hut and go find someplace to eat it. Then the **stepmother** would sit with the **old man** and tell him that everything that went wrong was **Natasha's** fault. The **old man** believed his new wife.

So poor **Natasha** would go by herself into the shed in the yard, wet the dry crust with her tears, and eat it all by herself. Then **Natasha** would hear the **stepmother** yelling at her to come in and wash up the tea things, and tidy the house, and brush the floor, and clean everybody's muddy boots.

One day the **stepmother** decided she could not bear the sight of **Natasha** one minute longer. But how could she get rid of her for good? Then she remembered her sister, the terrible witch **Baba Yaga** – the bony-legged one, who lived in the forest. And a wicked plan began to form in her head.

The very next morning the **old man** went off to pay a visit to some friends of his in the next village. As soon as the **old man** was out of sight, the wicked **stepmother** called for **Natasha**.

You are to go today to my sister, your dear little aunt, who lives in the forest," said the **stepmother**, "and ask her for a needle and thread to mend a shirt."

"But here is a needle and thread," said **Natasha**, trembling with fear, for she knew that her aunt was **Baba Yaga**, the witch, and any child who came near her was never seen again.

"Hold your tongue," said the **stepmother**, and she gnashed her teeth, which made a noise like clattering tongs. "Didn't I tell you that you are to go to your dear little aunt in the forest to ask for a needle and thread to mend a shirt?"

"Well, then," said **Natasha**, trembling, "how shall I find her?" She had heard that **Baba Yaga** chased her victims through the air in a giant mortar and pestle and that she had iron teeth with which she ate children.

The **stepmother** took hold of the little girl's nose and pinched it. "That is your nose," she said. "Can you feel it?"

Yes," whispered poor **Natasha**.

"You must go along the road into the forest till you come to a fallen tree," said the **stepmother**, "then you must turn to the left and follow your nose, and you will find your auntie. Now off with you, lazy one!" The **stepmother** shoved a kerchief into **Natasha's** hand, into which she had packed a few morsels of stale bread and cheese and some scraps of meat.

**Natasha** looked back. There stood the **stepmother** at the door with her arms crossed, glaring at her. So she could do nothing but go straight on.

**Natasha** walked along the road through the **forest** till she came to the fallen tree. Then she turned to the left. Her nose was still hurting where the **stepmother** had pinched it, so she knew she had to go on straight ahead.

Finally she came to the hut of **Baba Yaga**, the bony legged one, the witch. Around the hut was a high fence. When she pushed the **gate** open it squeaked miserably, as if it hurt to move. **Natasha** noticed a rusty oilcan on the ground.

"How lucky," she said, noticing that there was still some oil left in the can. And **Natasha** poured the remaining drops of oil into the hinges of the **gate**.

Inside the **gate** was **Baba Yaga's** hut. It wasn't like any other hut she had ever seen, for it stood on giant hen's legs and walked around the yard. As **Natasha** approached, the house turned around to face her and it seemed that its windows were eyes and its front door a mouth. A **servant girl** was standing in the yard. She was crying bitterly because of the tasks **Baba Yaga** had set her to do, and was wiping her eyes on her petticoat.

"How lucky," said **Natasha**, "that I have a handkerchief." She untied her kerchief, shook it clean, and carefully put the morsels of food in her pockets. **Natasha** gave the kerchief to the **servant girl**, who wiped her eyes and smiled through her tears.

By the hut was a huge **dog**, very thin, gnawing on a bone.

"How lucky," said **Natasha**, "that I have some bread and meat." Reaching into her pocket for her scraps of bread and meat, **Natasha** said to the **dog**, "I'm afraid it's rather stale, but it's better than nothing, I'm sure." And the **dog** gobbled it up at once and licked his lips.

**Natasha** reached the door to the hut. Trembling, she tapped on the door. "Come in," squeaked the wicked voice of **Baba Yaga**.

Little **Natasha** stepped in. There sat **Baba Yaga**, the bony-legged one, the witch, sitting weaving at a loom **clickety-clack**. In a corner of the hut was a thin black **cat** watching a mousehole.

"Good day to you, auntie," said **Natasha**, trying not to sound afraid.

"Good day to you, niece," said **Baba Yaga**.

"My **stepmother** has sent me to you to ask for a needle and thread to mend a shirt," said **Natasha**.

"Has she now?" smiled **Baba Yaga**, flashing her iron teeth, for she knew that her sister hated her stepdaughter. "You sit down here at the loom, and go on with my weaving, while I go and fetch you the needle and thread."

Natasha sat down at the loom and began to weave. (clickety-clack)

Baba Yaga whispered to the servant girl, "Listen to me! Make the bath very hot and scrub my niece. Scrub her clean. I'll make a dainty meal of her, I will."

The servant girl came in for the jug to gather the bathwater. Natasha said, "I beg you, please be not too quick in making the fire, and please carry the water for the bath in a sieve with holes, so that the water will run through." The servant girl said nothing. But indeed, she took a very long time about getting the bath ready.

Baba Yaga came to the window and said in her sweetest voice, "Are you weaving, little niece? Are you weaving, my pretty?"

"I am weaving, auntie," said Natasha, working away while the loom went clickety-clack.

When Baba Yaga went away from the window, Natasha spoke to the cat who was watching the mouse hole. "What are you doing?"

"Watching for a mouse," said the thin black cat. "I haven't had any dinner in three days."

"How lucky," said Natasha, "that I have some cheese left!" And she gave her cheese to the thin black cat, who gobbled it all up. Said the cat, "Little girl, do you want to get out of here?"

"Oh, Catkin dear," said Natasha, "how I want to get out of here! For I fear that Baba Yaga will try to eat me with her iron teeth."

"That is exactly what she intends to do," said the cat. "But I know how to help you."

Just then Baba Yaga came to the window. "Are you weaving, little niece?" she asked. "Are you weaving, my pretty?"

"I am weaving, auntie," said Natasha, working away, while the loom went clickety clack. Baba Yaga went out again.

The thin black cat whispered to Natasha: "There is a comb on the stool and there is a towel brought for your bath. You must take them both, and run for it while Baba Yaga is still in the bathhouse. The witch will chase after you. When she does, you must throw the towel behind you, and it will turn into a big, wide river. It will take her a little time to get over that. When she gets over the river, you must throw the comb behind you. The comb will sprout up into such a forest that she will never get through it at all."

"But she'll hear the loom stop," said Natasha, "and she'll know I have gone."

"Don't worry, I'll take care of that." The cat took her place at the loom. (clickety clack)

Natasha looked to see if Baba Yaga was still in the bathhouse, and then she jumped out of the hut.

The big dog leapt up to tear her to pieces. Just as he was going to spring on her he saw who she was. "Why, this is the little girl who gave me the bread and meat," said the dog. "A good journey to you, little girl," and he lay down with his head between his paws. She petted his head and scratched his ears.

When she came to the gate it opened quietly, without making any noise at all, because of the oil she had poured into its hinges before.

Then – how she ran!

Meanwhile the thin black cat sat at the loom (clickety clack) but you never saw such a tangle of yarn as the tangle made by that thin black cat.

Baba Yaga came to the window. "Are you weaving, little niece?" she asked in a high-pitched voice. "Are you weaving, my pretty?"

"I am weaving, auntie," said the thin black cat, tangling and tangling the yarn. (clickety clack)

"That's not the voice of my little dinner," said Baba Yaga, and she jumped into the hut, gnashing her iron teeth. There at the loom was no little girl, but only the thin black cat, tangling and tangling the yarn! (clickety clack)

"Grrr!" said Baba Yaga, and she jumped at the cat. "Why didn't you scratch the little girl's eyes out?"

The cat curled up its tail and arched its back. "In all the years that I have served you, you have given me only water and made me hunt for my dinner. The girl gave me real cheese."

Baba Yaga was enraged. Turning to the servant girl and gripping her by her collar, she croaked, "Why did you take so long to prepare the bath?"

"Ah!" trembled the servant, "in all the years that I've served you, you have never so much as given me even a rag, but the girl gave me a pretty kerchief."

Angrily, Baba Yaga dashed out into the yard. The gate was wide open. She shrieked, "Gate! Why didn't you squeak when she opened you?"

"Ah!" said the gate, "in all the years that I've served you, you never so much as sprinkled a drop of oil on me, and I could hardly stand the sound of my own creaking. But the girl oiled me and I can now swing back and forth without a sound."

Baba Yaga slammed the gate closed. Spinning around, she pointed her long finger at the dog. "You!" she hollered, "Why didn't you tear her to pieces when she ran out of the house?"

"Ah!" said the dog, "in all the years that I've served you, you never threw me anything but crusts of old bone, but the girl gave me real meat and bread."

Baba Yaga rushed about the yard, yelling and screaming at the top of her voice. Then she jumped into her giant mortar. Beating the mortar with a giant pestle to make it go faster, she flew into the air and quickly closed in on the fleeing Natasha.

She soon spied Natasha running, stumbling, and fearfully looking over her shoulder. "You'll never escape me!" Baba Yaga laughed a terrible laugh and steered her flying mortar straight down toward the girl.

Natasha remembered what the cat had said about the towel and threw it behind her on the ground. The towel grew bigger and bigger, and wetter and wetter, and soon a deep, broad river stood between the little girl and Baba Yaga.

Natasha turned and ran on. Oh, how she ran! When Baba Yaga reached the edge of the river, she screamed louder than ever and threw her pestle on the ground, as she knew she couldn't fly over an enchanted river. In a rage, she flew back to her hut on hen's legs. There she gathered all her cows and drove them to the river.

"Drink, drink!" she screamed at them, and the cows drank up the river to the very last drop. Then Baba Yaga hopped into her giant mortar and flew over the dry bed of the river to pursue her prey.

Natasha froze in terror when she saw the dark figure in the sky speeding toward her again. "This is the end for me!" she despaired. Then she suddenly remembered what the cat had said about the comb.

Natasha threw the comb behind her, and the comb grew bigger and bigger, and its teeth sprouted up into a thick forest, so thick that not even Baba Yaga could force her way through. And Baba Yaga the witch, the bony-legged one, gnashing her teeth and screaming with rage and disappointment, finally turned round and drove away back to her little hut on hen's legs.

The tired girl finally arrived back home. She was afraid to go inside and see her mean stepmother, so instead she waited outside in the shed. When she saw her father pass by she ran out to him.

"Where have you been?" cried her father. "And why is your face so red?"

The stepmother turned yellow when she saw the girl, and her eyes glowed, and her teeth ground together until they broke. But Natasha was not afraid, and she went to her father and climbed on his knee and told him everything just as it had happened. When the old man learned that the stepmother had sent his daughter to be eaten by Baba Yaga, the witch, he was so angry that he drove her out of the hut and never let her return.

From then on, he took good care of his daughter and never again let a stranger come between them. Over a table piled high with bread and jam, father and daughter would again play peek-a-boo back and forth from behind the samovar, and the two of them lived happily ever after.

## LESSON 7

## Mussorgsky: *Pictures at an Exhibition, No. 10 "The Great Gate of Kiev"*

**Subject Area:** Music, Language Arts, Social Studies

**Grade Level:** 4-6

**3<sup>rd</sup> Quarter:** Length of Lesson: 3-4 days (Motivate/Engage – 15 minutes; Day 1 – 15 minutes; Day 2 – 15 minutes; Day 3 – 30 minutes)

### Standards/GLE's/Checks for Understanding/SPI's

MU 2.6.3, 4.2.1, 4.6.1, 4.9.2

MU 4.6.1, 5.1.1, 5.2.1, 5.2.2, 5.4.1, 5.5.1, 5.9.2

MU 4.6.1, 5.2.2, 6.2.1, 6.5.1, 6.5.2, 6.9.1

### Curriculum Guide Objectives

#### 4<sup>th</sup> Grade

- Listen to an example of sudden and gradual changes in dynamics.
- Read and perform rhythms that include quarter, half and whole notes.
- Identify like and different phrases in a song.
- Identify rondo form in a listening example.
- Listen to and perform music from various historical periods.

#### 5<sup>th</sup> Grade

- Read and perform rhythms that include quarter, half and whole notes.
- Listen to and identify sudden and gradual dynamic changes.
- Identify like and different phrases in a song.
- Identify rondo form in a listening example.
- Listen to and perform music from various historical periods.

#### 6<sup>th</sup> Grade

- Read and perform rhythms that include quarter, half and whole notes.
- Listen to and identify sudden and gradual dynamic changes.
- Identify like and different phrases in a song.
- Identify rondo form in a listening example.
- Listen to and perform music from various historical periods.

#### Guiding Questions

- What is rondo form?
- What musical techniques does Mussorgsky use to communicate his feelings through his composition *The Great Gate of Kiev*?

#### Vocabulary

Melody  
Rhythm  
Rondo  
Scales  
Tempo  
Timbre  
Communication

#### Resources/Materials

YPC 2012 CD  
CD player  
Dry erase board and markers  
Visual of rhythm  
Camera  
Construction paper  
Worksheet  
Pencils

## STRATEGIES/DISTRIBUTED PRACTICES/INTERVENTIONS

### INSTRUCTIONAL STRATEGIES/ACTIVITIES:

- Students will analyze, discuss and label parts of the melodic theme for "*The Great Gate of Kiev*."
- Ss will sing the melodic theme using solfege syllables.
- Ss will discuss elements of music and how they can relate to buildings.

### MOTIVATE/ENGAGE

- Students walk through general space to quarter notes played by T on the piano (or an Orff instrument). Repeat with Ss walking half notes and then whole notes.
- T plays again but this time the teacher plays different combinations of quarter, half and whole notes.

\$ w \w \h q q \h h \q q q q \h h \q q q q \h h }

- Ss sit looking at the following visual.
- T and Ss discuss the rhythm. Ss then read the pattern. Ss read again while T plays the melody.



- Ss walk the rhythmic pattern while T plays it on the piano.

#### Lesson 1 (15 minutes)

- Introduce Modest Mussorgsky and *Pictures at an Exhibition, "The Great Gates of Kiev"* (see composer bio.)
- Ss review the melody and movement from the Motivate/Engage. This will be the A section of the piece.
- Ss listen to "*The Great Gates of Kiev*" and walk only when they hear the A section played.
- Ss sit and map out the form of the piece (ABABCADA) with help from T.
- T asks: "What form does this resemble?" (*rondo*) "What is the difference between the form of this piece and a rondo?" (*This piece has an extra B section*)

#### Lesson 2 (15 minutes)

- Assign Ss to cooperative groups of 5-6 students.
- Inform Ss that they are to create "buildings" using only their bodies. These buildings should have a main idea, some details, and a means by which imaginary people could go up and down in the building.
- Allow time for the Ss to work out their ideas. This would be the noisy part!
- During this time challenge the groups to determine details using questions such as "Where are the windows?" or "What will you put on the top of the building?" or "What is your building made of?" or "What is happening inside this window? What goes on in this building?"
- When Ss are done, give them time to present their creations to the others in the class. Take photos of each creation.

#### Lesson 3 (30 minutes)

- Ss take their photos from Lesson 2, which are already mounted on construction paper, and label each of the ideas. ("These are the windows" or "This is the bell tower" or "These are stairs.")
- Using their pictures as inspiration, Ss begin to relate their ideas to musical ideas. Their "main idea" becomes "melodic theme." Their stairs, elevators or whatever else they came up with become "scales." Their "building materials" become "timbre."
- Ss learn to sing the melody using solfège syllables. T plays the first A section and Ss sing along with the melody (be sure to pause the music before the melody repeats).
- Modest Mussorgsky changed the A section just a little each time to add interest to the piece. He made his "building" look different so it wouldn't be too small. Listen to the first A section again without stopping the music. "What are some things Mussorgsky did to the melody?" (*added notes, repeated parts of the melody but not all of it*)
- T asks: "What are some other musical changes Mussorgsky can do to his melody?" T lists the student answers on the board (*answers may include tempo change, dynamic change, different instruments play the melody, parts of the melody are omitted, etc.*)
- Ss listen to the second A section while singing the melody softly. "What did the composer change in the melody compared to the first A section?" (*extra notes, bass instruments play the melody, the melody is shorter*)
- Ss divide into pairs with one activity page per group.
- T says: "Listen to each of the A sections and discuss with your partner what the composer added or took away from them to add interest. Make sure you write down your ideas in the correct box."
- T plays each A section allowing about 3 minutes between each one so Ss may fill in their answers. T walks around the room helping as needed.
- Ss discuss their findings.
- Ss listen to the entire composition. T points out that the B, C, and D sections are like the windows of Mussorgsky's great building. After each B, C, and D section T asks: "Is this window the same as before or is it different?" (*different*) "How is it different?" (answers will vary)

#### EXTEND AND REFINE KNOWLEDGE

- Ss draw their own buildings using the form of "*The Great Gate of Kiev*." (ABABCADA)
- Read [Pictures at an Exhibition](#), a picture book by Anna Harwell Celenza and illustrated by Joann Kitchel.

#### INTERVENTIONS/ACCOMMODATIONS

- Ss who have a hard time sustaining the whole notes and half notes while moving through personal space may draw arcs in the air instead of walking.
- Ss label their pictures with music terms instead of filling out the worksheet.

#### ASSESSMENTS

The assessments for these lessons are listed below:

##### Lesson 1: walking the rhythm of the melody

- + Ss are able to walk the rhythm of the melody.

- ✓ Ss are able to walk the rhythm with a few mistakes.
- Ss were not able to walk or participate during the piece.

**Lesson 2:** cooperative groups creating buildings with their bodies

- + Students created buildings with much detail and presented it to the class; actively listened to other groups as they presented.
- ✓ Ss created buildings with some time off task and presented little to the class; sometimes listened to other groups as they presented.
- Ss did not create or participate during the building and were not able to present; were not attentive during presentations.

**Lesson 3:** classroom discussion and cooperative group worksheet

- + Ss spoke clearly and/or listened attentively during classroom discussion; accurately completed the worksheet with partner.
- ✓ Ss sometimes participated in the classroom discussion with some time off task; worksheet was filled out with a few mistakes.
- Ss did not speak or listen during the classroom discussion; off task while completing worksheet.

**CLOSURE**

What are the different ways Mussorgsky changed his melody to add interest? (*Answers may include tempo change, dynamic change, different instruments play the melody, parts of the melody are omitted, etc.*)

Students have a group discussion to answer the question: How did Mussorgsky communicate his feelings through his composition *The Great Gate of Kiev*? (*Answers will vary but should reflect some of the musical ideas they have learned.*)



## LESSON 8

## Visual Art: Caricatures - Shapes and Proportions in Faces and Figures

**Subject Area:** Visual Art, Theatre, and Language Arts

**Grade Levels:** 4-6

**3<sup>rd</sup> Quarter:** Length of lesson 3-4 days

**Standards/GLE's/Check for Understanding/SPI's**

VA-4: 1.2.2, 2.4.2, 3.1.3, 4.2.1, 5.2.2, 6.2.2

VA-5: 1.4.2, 2.5.1, 3.3.3, 4.2.2, 5.3.1, 6.2.2

VA-6-8: 1.1.2, 2.1.3, 3.2.2, 4.4.2, 5.3.2, 6.1.2

### 4<sup>th</sup> Grade

- Demonstrate developmentally appropriate use of media.
- Integrate chosen principles of design in one's own artwork.
- Produce subject matter, symbols, and ideas in one's own artwork as modeled by the teacher.
- Interpret how culture, history, and art influence each other – past and present.
- Compare and contrast the characteristics and merits of artwork of others as coached by the teacher.
- Express, through teacher-guided activities, relationships between the visual arts and disciplines outside the arts.

### 5<sup>th</sup> Grade

- Explain the purposes of selected artworks through teacher-guided context clues.
- Critique subject matter, symbols, and ideas in artwork of others.
- Compare and contrast how culture, history and art influence each other – past and present.
- Compare and contrast various responses to artworks as facilitated by the teacher.
- Explain connections between visual arts and standards-based disciplines outside the arts as modeled by the teacher.

### 6<sup>th</sup> Grade

- Develop and demonstrate control of different types of media, techniques, and processes.
- Apply the elements of art and principles of design.

- Analyze contexts, values, and aesthetics used to communicate intended meanings in artworks.
- Analyze how cultural factors of time and place influence the meaning of artworks.
- Analyze similarities among and differences between one's artwork and the artwork of others.
- Examine similarities between visual art and another academic discipline

### Guiding Questions:

- How is a caricature of an individual different from a self-portrait?
- How does a grid help an artist enlarge/change an image?
- How can a quick-sketch (gesture) of an object or person create a sense of movement/direction?
- How does "communication" in selected art forms (music, dance, visual art and drama) relate to the speaking, listening, and writing aspects of Language Arts?
- How do story segments relate to the sequential development of a cartoon series?
- How can a writer use a "storyboard" to create the sequential development in a story?

### Vocabulary

Caricature; Cartoon Character; Gesture Drawing; Scale & Proportion; Elements & Principles of Design -relating to Art and Theatre; Communication

### Resources/Materials:

Paper (mimeograph/drawing)  
Crayons/Colored Pencils/Watercolors  
Drawing Pencils/ #2 classroom pencils  
Additional types of Paper for Extended Theatre Activities  
Computer website: WikiHow- How to draw a Cartoon Man  
(<http://www.wikihow.com/Draw-a-Cartoon-Man>)

## STRATEGIES/DISTRIBUTED PRACTICES/ INTERVENTIONS:

### Instructional Strategies/Activities:

- Students will relate what they are learning in Music to Art/Theatre activities.
- Students will create a caricature of themselves, using the grid method to distort selected features.
- Students will practice drawing "gesture" figures to one or more of the Memphis Symphony Orchestra Concert selections.
- Students will create a cartoon character that can be used in an original story.
- Students will illustrate sequential segments of *Baba Yaga* to better understand how the same story can be interpreted in words, images, and musical arrangements.
- Students will use their storyboard images to inspire an original classroom drama.

### Motivate/Engage:

- The teacher demonstrates how to use the grid method to distort/exaggerate the facial features of a person to create a caricature.

- “Number” the vertical array of Squares.
- The teacher demonstrates how the rhythmic lines in gesture drawing can interpret the movement in a selected musical composition.
- The teacher demonstrates how to create an original cartoon character.
- The teacher demonstrates how to draw a scene that will represent a particular part of a story.
- In each activity, the teacher will assist individuals/small groups as they work independently.

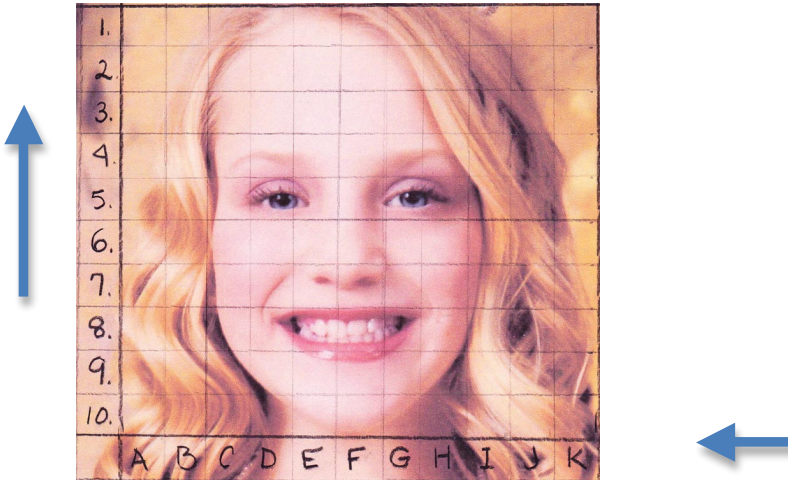
**Note to Teacher:**

Teachers are encouraged to pick and choose from the following activities according to timeframes and grade-levels of their students. In some situations, several teachers may coordinate. For example, the classroom/language arts teacher may want to focus on writing/performing activities while the visual art teacher focuses on the art lesson

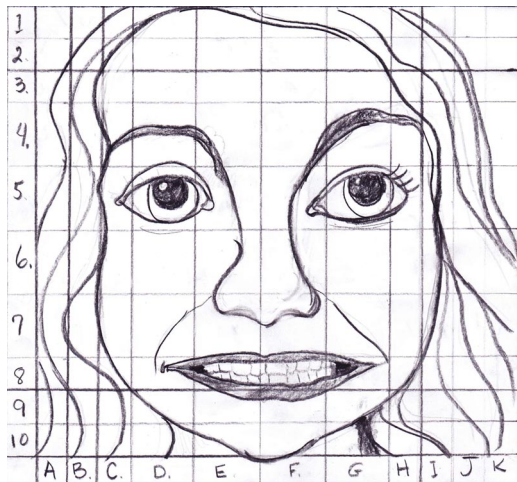
**Activity 1: Grid Distortion Caricature** (lesson concept created by Charles Berlin)

• “Letter” the horizontal array of Squares.

**Step One:** Draw a half-inch square grid on-top of your photo.



**Step Two:** On a white sheet of paper, layout a grid in the same number of squares, but this time, vary the **width** and **height**. In the example shown below, four of the **center** squares (both horizontal and vertical ones) are one-inch squares. The new grid will produce an exaggeration effect. **Copy** the line content from the photo grid as accurately as possible into the distorted grid.



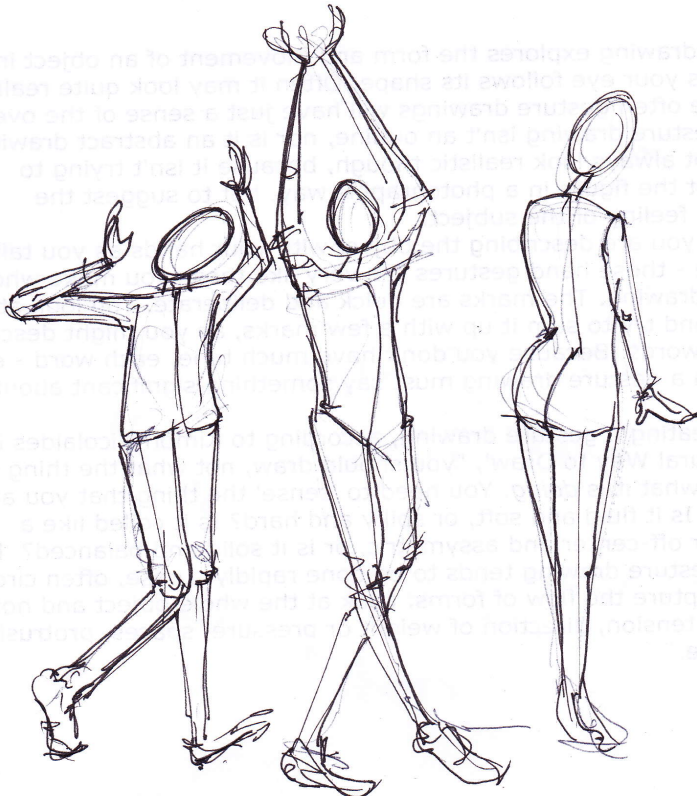
By using another sheet of memo paper, you can trace a final caricature at a window or by using a light box if available. The final drawing can then be painted/colored with watercolors, crayons, or pencils, to reinforce concepts of color.

As one student poses for 30-60 seconds, the teacher demonstrates how to capture what the figure is doing in a quick sketch.

### Activity Two: Gesture Drawing

Gesture drawing captures the form and movement of an object in space. While you will have the sense of the overall form, the goal is not to represent the figure in a photographic way, but to suggest the essential feeling/direction of the overall subject. According to Kimon Nicolaides in *The Natural Way to Draw*, "You should draw, not what the thing looks like, but what it is doing. By nature, gesture drawing tends to be done quickly, loose, often with circular marks that capture the flow of movement/action of the subject.

You should first analyze the whole object to identify points of tension, direction of weight, and protrusions into space. Students will then work in small groups (rotating the task of being the model) to create ten poses (held for 60 seconds each). After each set of ten gesture drawings, students should pause to discuss each other's work.



The goal is to increase the speed of drawing on the second set, capturing only the motions of the figure/model.

### Activity Three: Drawing A Cartoon Character

The teacher demonstrates each step of drawing a cartoon character having students complete each step along with her/him. If technology is available, the teacher can show the step-by-step video provided on WikiHow (<http://www.wikihow.com/draw-a-cartoonman>) and have students draw along with the video-demonstration.

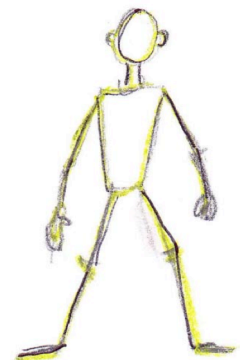
Students should begin sketching with a light color. For example, light blue/yellow sketch lines won't show-up if you scan or copy the final sketch. When students are happy with their sketches, they can go back over the best lines in black.

Note: The following example is an interpretation of the lesson viewed on WikiHow.

#### Drawing a Cartoon Character

##### Step One-

- On a sheet of drawing/memo paper, draw a circle shape which will be the boy's/girl's head.
- Draw a rectangle that is attached to the head by a small vertical line that will become the neck.



- Estimate the size of the rectangle by thinking that this will be your cartoon character's chest and stomach area.
- Draw two stick legs and arms. Think about how bones are in the center of your arms and legs in order to estimate where to connect these lines to the rectangle.

**Step Two-**

- Flesh-out the arms and legs. Add details such as hands, fingers, feet, etc., to your initial sketch (in a light color) before going back over it in black, choosing the best lines. (You do not have to erase.)

sketch (in a



**Step Three-**

- To create the facial features, remember that the eyes are positioned halfway down the not at the top.
- Create expression by the curve of the mouth, eyebrows, and the shape of the eyes. The ears are then added.
- Add details such as clothing, shoes, etc., finalizing the body of the character.

head,

hair and



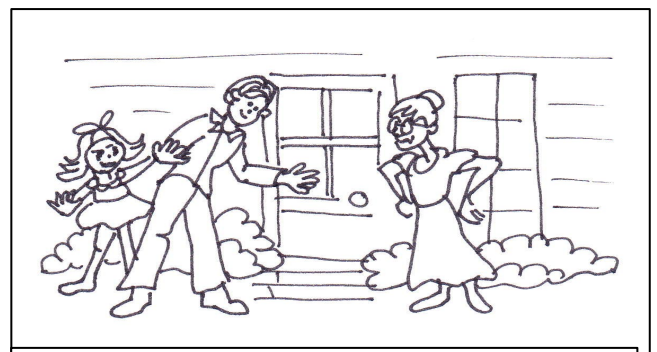
**Activity Four: Cartoon Series based on *Baba Yaga*.**

Students will read the story of Baba Yaga and listen to the music. Using understanding of story elements and sequence, they will design a draw images to depict these happenings.

The following example can be used to motivate students, but should be considered as one of many ways to illustrate events relating to the *Baba Yaga* story.

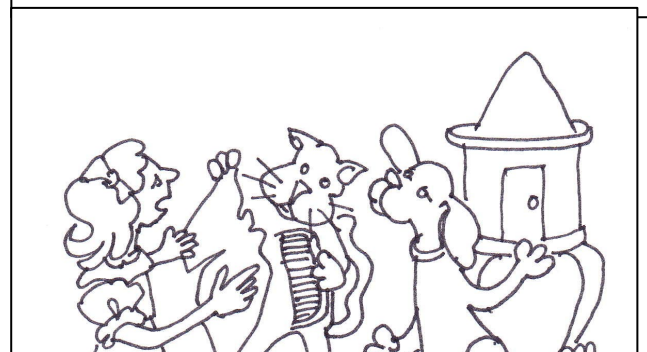
**Sample Introduction:**

The old man and his daughter were happy until he takes a new wife. The wicked step-mother devises a plan to eliminate Natasha by sending her to visit a wicked witch.



**Rising Actions:**

Natasha befriends the old woman's servants, dog, and cat. They in turn planned her escape. The black cat gave her a magical towel and comb to help her get away.



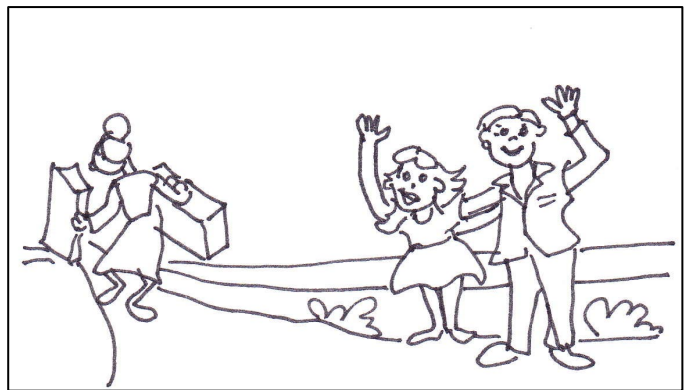
**Turning Point:**

Natasha uses the towel to create a river to delay the advancing witch and the comb becomes a thick forest. The witch was unable to follow her home.



**Resolution:**

When Natasha tells her dad about the plot, he sends the step-mother packing, and they live happily ever-after.



**EXTENSION:**

- Students can work in small groups to write dialogue for a dramatic performance inspired by their cartoon sketches. Each group can then present their short play to the rest of the class.
- Students can use the grid method to enlarge images that can be used as props or set-objects for each group play.
- Student dramatic performances can be videotaped to show parents at open house.

**ASSESSMENT:**

EXCELLENT	SATISFACTORY	NEEDS IMPROVEMENT	ASSESSMENT CRITERIA
			Student actively participated in Art/Theatre/ Language Arts activities.
			Student contributed to group discussions by speaking and listening attentively.
			Student was able to demonstrate art knowledge and skills at appropriate level.
			Student was able to demonstrate and explain the use of art techniques and processes at his/her appropriate grade level.
			Comments:

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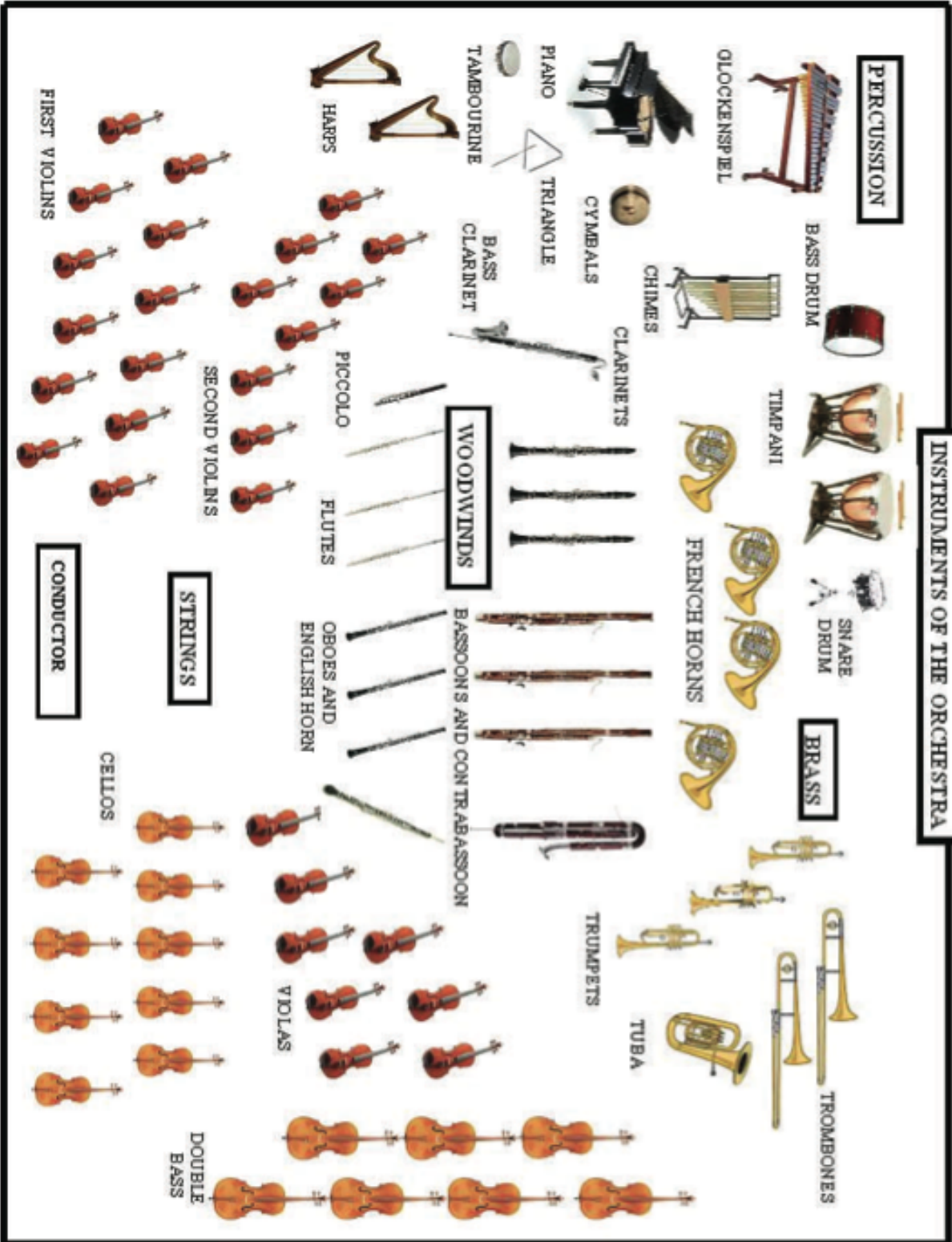
## **CLOSURE**

As the teacher leads a question/answer review of the lesson content, he/she will make sure that students understand the art concepts and skills learned and practiced during the selected art and activities. The bigger “picture” involves their ability to discuss connections and correlations to what they learned in both classes. The overall goals of the unit are achieved as students recognize how the broader/universal concepts such as “communication” are evidenced within and through all arts expressions. While the creative arts are different in many ways, parts-to-whole aspects are very similar. As students listen to and look at master works, they are also able to understand how history and culture has influenced the making of art throughout time. And, as students create personal artworks, they learn to value art as a means of “communicating” personal ideas and feelings.



# **Instruments Of the Orchestra**

# INSTRUMENTS OF THE ORCHESTRA





## INSTRUMENTS OF THE ORCHESTRA

### String Family

- WHAT:** Wooden, hollow-bodied instruments strung with metal strings across a bridge.
- WHERE:** Find this family in the front of the orchestra and along the right side.
- HOW:** Sound is produced by a vibrating string that is bowed with a bow made of horse tail hair. The air then resonates in the hollow body. Other playing techniques include pizzicato (plucking the strings), col legno (playing with the wooden part of the bow), and double-stopping (bowing two strings at once).
- WHY:** Composers use these instruments for their singing quality and depth of sound.
- HOW MANY:** There are four sizes of stringed instruments: violin, viola, cello and bass. A total of forty-four are used in full orchestras.

The string family is the largest family in the orchestra, accounting for over half of the total number of musicians on stage. The string instruments all have carved, hollow, wooden bodies with four strings running from top to bottom. The instruments have basically the same shape but vary in size, from the smaller VIOLINS and VIOLAS, which are played by being held firmly under the chin and either bowed or plucked, to the larger CELLOS and BASSES, which stand on the floor, supported by a long rod called an end pin. The cello is always played in a seated position, while the bass is so large that a musician must stand or sit on a very high stool in order to play it. These stringed instruments developed from an older instrument called the viol, which had six strings. The violin as we know it today was developed by master-craftsmen in 16th-century Italy.

There is one more member of the string family: the HARP. It is found at the end of violin section, and its forty-seven strings are plucked, not bowed.



## INSTRUMENTS OF THE ORCHESTRA

# Woodwind Family

- WHAT:** Wooden or metal tubes with holes in the tubing, to be covered or uncovered by the fingers and change the pitch.
- WHERE:** Find this family in the middle of the orchestra.
- HOW:** Sound is made by blowing across an open hole (flute, piccolo) or against a reed (clarinet, oboe, bassoon). This causes the column of air in the instrument to vibrate, and the musician can change the pitch by covering or uncovering certain holes on the body of the instrument.
- WHY:** Composers use this family for color and sparkle. Each woodwind has a unique and distinct timbre.
- HOW MANY:** There are four members: flute, clarinet, oboe, and bassoon. Eight to twelve are used in full symphony.

The woodwind family sits together in the middle of the orchestra, behind the violins and violas. The name "woodwind" originated because the instruments were once made of wood and are played using wind (by blowing). The **FLUTE** is now made of silver or sometimes gold. The flute has a cousin, very short and small, called the **PICCOLO**. This instrument plays the highest notes in the orchestra. The **CLARINET** sits directly behind the flutes and is long and black. It is descended from an instrument called the chalumeau. The **OBOE** sits to the right of the flute, is black in color, and has a wider opening at the end called the bell. The oboe is an ancient instrument, once called the hautboy, from the French. The oboe's big brother is the **ENGLISH HORN**, found to the right of the oboes. To the right of the clarinet, behind the oboes, is the **BASSOON**. The bassoon is a very long wooden tube that has been folded in half so you can see the bell from the audience.

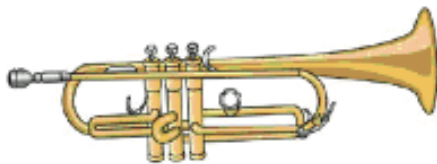


## INSTRUMENTS OF THE ORCHESTRA

# Brass Family

- WHAT:** Long brass tube that is curled around, ending in a bell
- WHERE:** Find this family in the back of the orchestra on the right side.
- HOW:** Sound is made by buzzing the lips into a cup-shaped mouthpiece. The valves are used to change the length of the tubing and alter the pitch. The musician can also control the pitch using lip pressure.
- WHY:** Composers use the brass family for big themes and brilliant passages.
- HOW MANY:** There are four members of this family: horn, trumpet, trombone, and tuba. Eleven to fourteen brass instruments will be found in the orchestra.

The brass family usually sits across the back of the orchestra. The HORN is in the back row of the orchestra, behind the bassoons and clarinets. The horn is a very long brass tube wrapped around in a circle several times. If you unwound a horn's tubing, it would be twenty-two feet in length! The TRUMPET sits to the right of the horns, and the TROMBONE sits behind the trumpet. The trombone is an ancient instrument that has not changed much since the early times when it was called the sackbut. Part of the trombone's tube, called a slide, is movable, sliding in and out to change the pitch. The last member of the brass family is the TUBA. The tuba was first used in a symphony orchestra by Richard Wagner.



Trumpet



Trombone



French Horn



Tuba

## INSTRUMENTS OF THE ORCHESTRA

### Percussion Family

- WHAT:** Various instruments of wood or metal that are struck with mallets.
- WHERE:** Find this family in the back of the orchestra on the left side.
- HOW:** Sound made by striking the instruments.
- WHY:** Composers use percussion instruments to give style and flair to a piece. This family provides the most noticeable rhythm to a piece.
- HOW MANY:** There are many instruments in this family. In orchestras, one musician is assigned to play the timpani, and then two to four additional musicians cover the remaining instruments.

Another family of the orchestra is the percussion family. This family is found on the far left side of the orchestra. Most of the percussion instruments are struck with mallets or sticks. One group of instruments in this family is the drums. TIMPANI, the pitched drums, stand alone and have one designated player. Other drums are the BASS DRUM, the FIELD DRUM, the SNARE DRUM and even the DRUM SET. You can hear other percussion sounds created by CYMBALS, TRIANGLES, WOOD BLOCKS, TAMBOURINES, SLEIGH BELLS and many others. Sometimes a composer uses tuned percussion instruments such as XYLOPHONES (tuned wooden bars), VIBRAPHONES (tuned metal bars) and the GLOCKENSPIEL (very high-pitched metal bars). The PIANO is also a member of the percussion family because its strings are struck with felt-covered hammers.



Piano



Triangle



Timpani



Tambourine



Bass Drum



Chimes



Glockenspiel



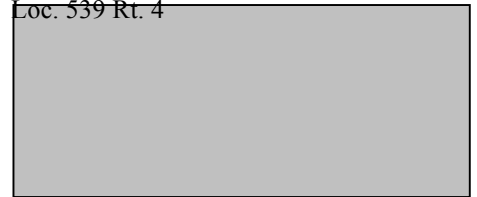
Snare Drum

**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**

***The Art of Communication***

February 22, 2012



**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**

	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>	<b>NA</b>
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:

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

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How can we improve this overall experience for next year?

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My overall assessment of this session(circle one)

**Excellent                  Good                  Fair                  Poor**