

Symphonies for Schools Study Guide Grades 3–6

William Grant Still & The Harlem Renaissance

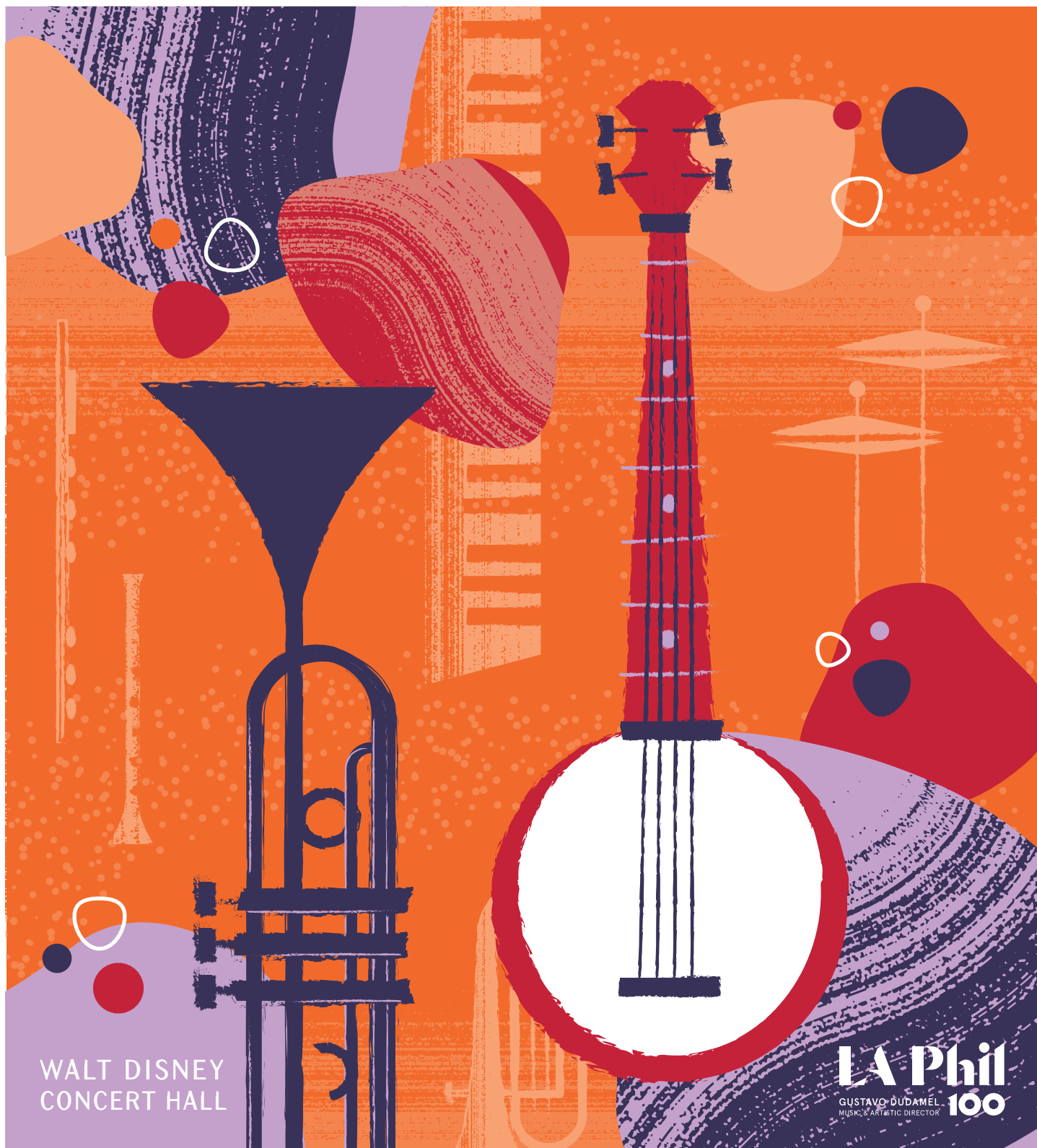


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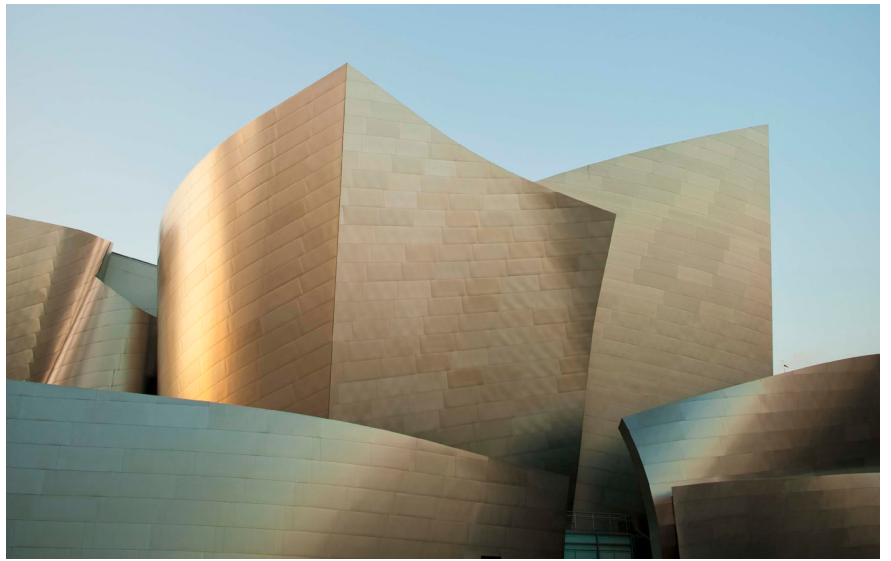
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MORE INFO

For more information about the Los Angeles Philharmonic Education Department visit our website laphil.com/education

Questions, comments? Write us at education@laphil.org

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We are thrilled to welcome you to the LA Phil's Symphonies for Schools concerts. It is a little-known fact that the LA Phil has been providing free school-day concerts to LA schoolchildren since our first season in 1919. In February, when your students walk into Walt Disney Concert Hall to experience a live performance with the LA Phil, they are at the center of a tradition that includes hundreds of thousands of children over nearly 100 years.

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Welcome to William Grant Still & The Harlem Renaissance



This year, the LA Phil brings you one of the earliest symphonies by an African-American composer, one inspired by the cultural activism of the Harlem Renaissance. In the Roaring Twenties, there was a great outburst of African-American art and culture centered in the Harlem neighborhood of Manhattan. Composer William Grant Still was a big part of

this, writing for jazz bands and radio shows before moving to Los Angeles to work in films. He filled his symphonies with the sound of the blues, jazz, and African American spirituals. In the concert hall and classroom, students will make connections between music, culture, history, and language, and will compose music inspired by their own community!

ELEMENTS OF SYMPHONIES FOR SCHOOLS:

- One Professional Development Workshop for Participating Teachers
- A Study Guide that addresses the CA Standards in music, Common Core, and other academic subjects
- Four lessons, with student worksheets
- Discussion, writing, and interactive activities for each lesson
- Pre and post-concert reflection activities

Study Guide Overview

As you can imagine, engaging students in high-quality music learning experiences and increasing support for music education at the school level is something that we are very passionate about here at the LA Phil. This Study Guide is designed specifically to support the work of Classroom Teachers as you engage your students in active participation through music making, critical thinking, and creating their own music inspired by community.

EXPLORATION:
How do composers blend musical styles to share the experiences, culture, hopes and aspirations of a community?

KEY OBJECTIVES:
With William Grant Still's Symphony No. 1, "Afro-American" at the center of the conversation, students will:

- Learn about the Harlem Renaissance and its influence on American music
- Discover the different musical styles that Still incorporated into his Symphony
- Explore the connection between music, language and emotions
- Develop imagination and make personal connections to the music
- ...and create a musical soundscape inspired by their own community

KEY VOCABULARY*:
**See full definitions in the appendix*

accompaniment	harmony	piano
adagio	improvisation	pitch
allegro	instrumentation	presto
beat	jazz	rhythm
blues	largo	score
call-and-response	lyrics	solo
composer	melody	spirituals
conductor	mezzo	symphony
countermelody	moderato	syncopation
crescendo	mood	tempo
decrescendo	movement	texture
dynamics	orchestra	theme &
ensemble	orchestration	variation
form	ostinato	timbre
forte	philharmonic	
fortissimo	pianissimo	

OPTIONS FOR CLASSROOMS WITH SPECIAL NEEDS:

- Students can participate in the music activities in a variety of ways. You know your students best, so allow them to participate in ways that will help them feel the most successful.
- Encourage students to engage with the music using tangible objects, such as handmade or simple percussion instruments.
- Allow time for students to engage deeply with each activity and repeat steps as often as necessary. Use one-step directions and visuals as often as possible to help students understand the concepts.

STANDARDS ADDRESSED:
This Study Guide is designed specifically to support the work of Classroom Teachers. We address the National Core Arts Standards for Music, the California Visual and Performing Arts Standards, as well as college and career readiness skills addressed in Common Core, resulting in a carefully crafted roadmap for successful instruction.

About the Orchestra

A BRIEF HISTORY OF THE LA PHIL:

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a 42-year-old amateur musician, lawyer, and arts patron.

Ninety-four musicians met for their first rehearsal Monday morning, October 13, 1919. Eleven days later, on Friday, October 24, the Philharmonic played its first concert at Trinity Auditorium, before a capacity audience of 2,400 who were hearing the largest orchestra that had ever appeared in Los Angeles. That concert was led by the orchestra's first Music Director, Walter Henry Rothwell, who remained in that post until his death in 1927. Since then, the orchestra has had ten subsequent Music Directors:

Georg Schnévoigt (1927–1929)

Artur Rodzinski (1929–1933)

Otto Klemperer (1933–1939)

Alfred Wallenstein (1943–1956)

Eduard van Beinum (1956–1959)

Zubin Mehta (1962–1978)

Carlo Maria Giulini (1978–1984)

Andre Previn (1985–1989)

Esa-Pekka Salonen (1992–2009) and

Gustavo Dudamel (2009–present)

The brilliant young Venezuelan conductor Gustavo Dudamel, the eleventh conductor to lead the orchestra, became Music Director in October 2009.

The Philharmonic gave concerts in Philharmonic Auditorium from 1920 through the end of the 1963/64 season. In 1964, the orchestra moved to the Dorothy Chandler Pavilion of the Los Angeles Music Center. In October 2003, the Philharmonic opened its new concert hall, Walt Disney Concert Hall, in downtown Los Angeles, across the street from the Dorothy Chandler Pavilion. Designed by renowned architect Frank Gehry, the Hall is among the most modern concert facilities in the world. In addition to being an extraordinary venue in which to hear beautiful music, it is an international tourist attraction.

THE LOS ANGELES PHILHARMONIC TODAY:

It takes about 200 people to manage the Los Angeles Philharmonic all year round. The Los Angeles Philharmonic Association presents the finest in orchestral and chamber music, recitals, new music, jazz, world music and holiday concerts at two of the most remarkable places anywhere to experience music — Walt Disney Concert Hall and the Hollywood Bowl. In addition to a 36-week winter subscription season at Walt Disney Concert Hall, the Los Angeles Philharmonic presents an 11-week summer festival at the legendary Hollywood Bowl, summer home of the Los Angeles Philharmonic and home of the Hollywood Bowl Orchestra. In fulfilling its commitment to the community, the Association's involvement with Los Angeles extends to educational programs, community concerts and children's programming, ever seeking to provide inspiration and delight to the broadest possible audience.

About the Orchestra

GUSTAVO DUDAMEL:

Driven by an unwavering belief in the power of music to heal, unite, and inspire, Gustavo Dudamel is one of the most distinguished conductors of our day. From the great concert halls to classrooms, video screens, and movie theatres, Dudamel's remarkable career of musical achievements and championing of access to the arts for young people around the world demonstrates music's extraordinary capacity to transform people's lives.

Dudamel's 2018/19 season will center around the Centennial celebration of the Los Angeles Philharmonic and his tenth year as its Music & Artistic Director. Other highlights of the season include his debut at the Metropolitan Opera conducting Verdi's *Otello*; tours with the Berlin Philharmonic, Munich Philharmonic, and Mahler Chamber Orchestra; and his first extended academic residency at Princeton University.

Under Dudamel's direction, the LA Phil has become one of the leading orchestras in the world, admired for its unmatched commitment to new music, diversity and inclusion, and the development of ground-breaking digital initiatives. The celebration of the LA Phil's 100th season showcases the extraordinary versatility and

vision of both the orchestra and Dudamel himself, featuring more than 50 commissions.

A lifelong advocate for music education and social development through art, Dudamel himself was shaped by his childhood experience with El Sistema, the extraordinary program of immersive musical training initiated in 1975 by José Antonio Abreu. Entering his 19th year as Music Director of the Simón Bolívar Symphony Orchestra, Dudamel also carries on the work of his late mentor with his ongoing commitment to El Sistema in Venezuela, and by supporting numerous Sistema-inspired projects around the world.

One of the few classical musicians to truly reach mainstream audiences while maintaining the highest musical integrity, Gustavo Dudamel has been featured three times on CBS's *60 Minutes* and was the subject of a PBS special, *Dudamel: Conducting a Life*. He had a cameo role in Amazon Studio's award-winning series *Mozart in the Jungle* and, together with members of YOLA, became the first classical musician to participate in the Super Bowl Halftime Show, appearing alongside pop stars Coldplay, Beyoncé, and Bruno Mars. At John Williams' personal request, Dudamel guest-conducted on the soundtrack for *Star Wars: The Force Awakens*;



About the Orchestra

he also recorded James Newton Howard's soundtrack to Disney's holiday blockbuster, *The Nutcracker and the Four Realms*, in which he makes an on-screen cameo.

Dudamel's cinema, TV, radio, and online broadcasts have reached hundreds of millions of people around the world. Dudamel's Grammy® Award-winning discography also includes landmark recordings of John Adams' *Gospel According to the Other Mary* (commissioned and performed by the Los Angeles Philharmonic) and the soundtrack to the motion picture *Libertador*, for which Dudamel composed the score. Dudamel has independently produced an all-Wagner recording available exclusively for download and streaming, a set of the complete Beethoven symphonies from Barcelona's Palau de la Musica, and a broadcast of two Stravinsky ballets in cooperation with the Berlin Philharmonic's Digital Concert Hall.

Gustavo Dudamel is one of the most decorated conductors of his generation. He received the Páez

Medal of Art in 2018, the Americas Society Cultural Achievement Award in 2016, and the 2014 Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society from the Longy School of Music. He was named *Musical America's* 2013 Musician of the Year and was voted into the *Gramophone* Hall of Fame.

Gustavo Dudamel was born in 1981 in Barquisimeto, Venezuela. His conducting studies began in 1993 when he was hired as an Assistant Conductor with the Amadeus Chamber Orchestra. In 1999, he was appointed Music Director of the Simón Bolívar Youth Orchestra. Inspired by Dudamel's early musical and mentoring experiences, the Gustavo Dudamel Foundation, a registered charity, was created in 2012.

For more information about Gustavo Dudamel, visit his official website: gustavodudamel.com. You can find more about the Gustavo Dudamel Foundation at dudamelfoundation.org.



About the Orchestra



ABOUT WALT DISNEY CONCERT HALL:

You're about to visit Walt Disney Concert Hall, the home of the Los Angeles Philharmonic. In these next few pages, you'll learn a bit about this incredible building — about the people who helped build it, about the building itself, and about some things to look for on the day of your visit. We hope you have a great time at Walt Disney Concert Hall!

THE PEOPLE BEHIND THE BUILDING:

Lillian Disney: You might be wondering about the name: Walt Disney Concert Hall. Is the Hall a part of Disneyland? Do they show Disney movies there? The building is not a part of Disneyland. The building got its name from Lillian Disney, the wife of Walt Disney, who made a generous donation in 1987. She wanted to build a concert hall as a gift to the people of Los Angeles, and in memory of her late husband's love of music.

VOCABULARY WORD: **ARCHITECT**

A person who creates the plans used to build a building.

Frank Gehry: Frank Gehry is an architect who lives here in Southern California. Gehry believes that a building is also a sculpture, that it is a work of art that people move through and experience. Gehry's buildings often transform different ideas and shapes. In creating Walt Disney Concert Hall, Gehry met with Lillian Disney. The two had conversations about what the new building should look like. Gehry loves to sail boats, and a lot of his buildings are inspired by the ocean. Ultimately, his design for Disney Hall incorporated images of fish, wind, and ships.

ARRIVING AT WDCH:

Like people, buildings have personalities. Think of a building you know: a store you go to, your school, your home. How would you describe that building's personality? Serious and cold? Warm and happy? In designing Walt Disney Concert Hall, Gehry wanted to create a warm, open environment. He feels that buildings should be "good neighbors." But how does an architect do that? When you get to Walt Disney Concert Hall, look at the building from the outside. There's a restaurant and a gift shop. There are many different ways to get inside. From the sidewalk, you will notice that the walls are made of glass so you can

"She wanted to do something for the community where they (Lillian and Walt) met, married, and spent their lives."

– Dianne Disney Miller, on her mother, Lillian Disney

DID YOU KNOW?

To create plans for the building, the architect used CATIA, a three-dimensional computer modeling program originally designed for the aerospace industry. Frank Gehry loves to sail boats, and his design is inspired by boats, the ocean, and fish. When you get to Walt Disney Concert Hall, look at the outside of the building. Look at how the building curves. Gehry wanted the building to look like the sails of a ship being filled with wind. There are over 6,000 steel plates covering the façade of the Hall. The plates shine in the California sun but they're also meant to suggest the scales of a fish. Because of the curving shape of the building, almost no two of the plates are the same. When they arrived on the site, each plate had a number on it telling the construction workers where exactly it should go.

see inside. The building is open to the public during the day. These are all ways that the architect created a space that is open and inviting.

ENTERING THE HALL:

Once you enter Walt Disney Concert Hall, here are a few things to look for:

Tree columns: Spread throughout the Hall are several columns that look like trees with spreading branches. These “tree columns” aren’t just for decoration. They also do a lot of work. The columns carry vents for air conditioning. They also contain steel girders that help support the weight of the building. Try to find branches that look like they’ve been cut. There are lights hidden inside these branches that help to light the hall at night.

Wood panels: Look at the wooden panels that line the walls. This kind of wood comes from a Douglas Fir tree. The architect chose this kind of wood because it looks

“I just fell in love with this lady.”

– Frank Gehry, on Lillian Disney

like the wood on a viola or cello.

The Mancini Staircase: Try to find the staircase. In creating this staircase, the architects wanted a place where you can see and be seen! They imagined women in fancy gowns sweeping up the curve of the stairs. One of the designers calls it “The Cinderella Staircase.”

ENTERING THE AUDITORIUM:

There is a lot to see in the entryway, the gardens, and from the street level. But the reason Walt Disney Concert Hall is here is to give you a great place to hear live music. A lot of care went into making sure that the acoustics in the hall are as good as they can be.

The Hall has what is called a “vineyard” structure. A vineyard is a field in which grapes are grown. In a vineyard hall, the hall is divided into different terraces

“You can design and create and build the most wonderful place in the world. But it takes people to make the dream a reality.”

– Lillian Disney

or areas. This means that there are a lot of vertical (or up-and-down) walls that reflect sound back into the hall, allowing you to hear the orchestra better. For Gehry, the inside of the building was just as important as the outside. Remember, Gehry is a sailor. Look at the interior of the building, at the curving sides of the auditorium. Do they remind you of the sides of a ship? As you go into the auditorium, here’s something to look for: The “Lillian” Carpet: Take a look at the brightly colored carpet. What does the pattern remind you of? The pattern is called “Lillian” after Lillian Disney, and is inspired by the flowers she loved so much.

The Pipe Organ: When you get into the Hall, look above the stage floor at that strange jumble of wooden and metal columns. What you’re seeing are the pipes of Walt Disney Concert Hall’s pipe organ. Some people have said that the organ pipes look like a box of French fries—can you see that? In general, the organ has been

About the Orchestra

called “The King of Instruments” for its power and ability to mimic different parts of the orchestra. But the principle behind the organ is really quite simple; an organ works much like a flute—air is forced through a pipe, which then vibrates. The pitch (how high or low a note is) depends on how large the pipe is. You can create this effect by taking a water bottle, filling it up partway, and blowing across the mouth of the bottle. The air for this organ is supplied by three mechanical blowers, with the combined power of thirteen horses. The organ is the product of a true collaboration—it was designed by Los Angeles designer Manuel Rosales, along with Frank Gehry, and was built in Germany by a company called Glatter-Gotz Orgelbau.

DID YOU KNOW?

The Disney Hall organ is made up of 6,134 pipes, ranging in size from a telephone pole to a pencil.

THE GARDEN:

If you have a moment before or after the concert, make sure you take a walk through the garden. The garden is a perfect place to meet with friends and to talk about the concert you’re seeing. The garden was designed to change colors throughout the year, shifting from pink to red to green as the seasons change.

From the garden, look to the north. You can see the Dorothy Chandler Pavilion across the street. This is where the Philharmonic used to play. On a clear day



you can see the San Gabriel Mountains, and maybe even the Hollywood sign. If you look south, try to spot a building with a mosaic pyramid on top of it. This is the Los Angeles Central Library.

The Rose Fountain: One thing to look for is the fountain. This fountain is shaped like a rose, Mrs. Disney’s favorite flower. The petals of the rose are covered in broken pieces of Delftware. Delftware is a kind of pottery from Holland that Mrs. Disney loved to collect. Workers broke hundreds of tiles and vases into pieces and created a mosaic covering the fountain. See if you can find the piece of pottery with this inscription: “A Rose for Lilly.”

Exposed structure: Want to see what’s behind all those steel panels? Go to the north end of the garden and find a metal staircase on your right. In this part of the building, Gehry left part of the building’s skeleton exposed so you can see. Go and look at the steel girders that attach the panels to the building.

“The most valued advantage of the vineyard configuration is that every seat is as close to the stage as could possibly be, resulting in a sense of intimacy and connectedness between the audience and the music created on stage.”

– Yasuhisa Toyota, Acoustician,
Walt Disney Concert Hall

About the Orchestra

ABOUT THE CONDUCTOR:

Venezuelan musician **Jesús Uzcátegui** has pursued orchestral conducting studies under the guidance of Maestro José Antonio Abreu and served as assistant conductor for Eduardo Marturet, Christian Vásquez, and Sung Kwak.

Uzcátegui has prepared the Youth Orchestra of Caracas (YOC) for some of its tours, including a concert conducted by Leon Botstein on its 2013 Asia Tour. As a guest conductor, he has worked with the Teresa Carreño Symphony Orchestra, Simón Bolívar Symphony, and Caracas Symphony Orchestra.

In 2015, he was the only Latin-American musician selected to participate in the Malko Conducting Competition and conducted performances of the YOC at Teatro alla Scala, as part of an El Sistema residency in Milan. Later that year, Uzcátegui attended the Gstaad Academy, where he studied under the guidance of Ulrich Windfuhr and Neeme Jarvi.

Subsequently, he was invited to attend a conducting master class led by Bernard Haitink in summer 2017. In November 2016, Uzcátegui was assistant conductor for Diego Matheuz on the production of Rossini's *The Barber of Seville* with the Simón Bolívar Symphony.

More recently, he was invited by El Sistema Greece to work in the training of teachers and the creation of their first orchestra.

Among his upcoming commitments is the invitation made by El Sistema England to participate as an orchestral conductor and trainer for the 5th Sistema Europe Youth Orchestra residency in Birmingham, England, with concerts at Southbank Centre's Queen Elizabeth Hall (London) and at Symphony Hall, Birmingham.

Currently, he works as Music Director of the Juan José Landaeta Symphony Orchestra and the Carabobo Youth Orchestra.



Lesson 1: The Harlem Renaissance

**OBJECTIVE:**

Students will explore 1920's Harlem, a New York City community inspired and transformed by a surge of art, music, and poetry that shared the experiences of African Americans with the rest of the country. This lesson introduces the history of the Harlem Renaissance and prominent artists of the movement, including composer William Grant Still. They will also have an opportunity to explore their own neighborhood, its people, and artistic expressions.

MATERIALS NEEDED:

Writing utensils and included student worksheets, internet connection and audio/video playback capacity.

VOCABULARY:

composer, conductor, migration, renaissance, segregation

Activity 1: Discover The Harlem Renaissance

Share and discuss. You may choose to discuss the reflection questions together as a class or have students write their individual responses.

The Harlem Renaissance was an explosion of artistic, social, and intellectual development in the Harlem neighborhood of New York City in the early 20th century.

Between 1910 and 1930 hundreds of thousands of black Americans moved from the South to the North and Midwest as a part of the Great Migration. With booming industrial economies in cities like Chicago, Philadelphia, Detroit, and New York City, African Americans sought a better life where jobs were plentiful, and communities were more racially tolerant.

During this time, more than 230,000 African Americans came to New York City. Most of these new residents settled in the Harlem section of north Manhattan, largely due to racist housing laws that excluded them from other parts of the city. Nevertheless, Harlem became a bustling center of city life, full of people from different backgrounds and cultures but with

shared experiences of slavery, racial oppression, and the hope for a better future. This new community united great African American scholars, musicians, poets,

dancers, and artists of the day to share a realistic perspective on what it meant to be black in America. Poet Langston Hughes said, “We younger [black] artists who create now intend to express our individual dark-skinned selves without fear of shame.”¹

The Harlem Renaissance was cut short with the Stock Market Crash of 1929. Like much of the rest of the country during the Great Depression, African-American businesses suffered, and the community could no longer offer artists financial support.

However, this movement highlighted great works of African American art that were shared with the world. It began to change the way people viewed the African American experience and instilled a sense of hope, determination, and pride that would set the stage for the Civil Rights Movement of the 1950’s and 60’s.



¹ Hughes, Langston. “The Negro Artist and Racial Mountain,” The Nation, 1926.

QUESTIONS FOR REFLECTION:

- Have you heard of Harlem before? What do you know about it?
- What do you imagine the thousands of people who migrated to Harlem in the 1920’s must have felt? When they arrived in their new neighborhood, what do you think they saw and heard?
- What is the meaning of a “renaissance”? Why do you think this time period in New York City was called “The Harlem Renaissance”?
- What do you think the artists during the Harlem Renaissance were trying to express?
- What are some places that give you a feeling of pride and belonging?

Further Exploration

HARLEM NIGHTLIFE:

Nightlife was also an important part of the Harlem Renaissance. The neighborhood was filled with African-American owned venues that featured some of the best black musicians, dancers, and entertainers of the era, and performances were enjoyed by blacks and whites alike. Artists such as Duke Ellington, Louis Armstrong, Cab Calloway, Billie Holliday, Josephine Baker, Paul Robeson, Fats Waller, and many more rose to fame through their nightclub performances. Check out this map from 1932 of the many clubs in Harlem.²

https://commons.wikimedia.org/wiki/File:A_night-club_map_of_Harlem_LOC_2016585261.jpg

The Cotton Club on Lenox Avenue and 142nd Street was perhaps the most famous of the Harlem Night Clubs, where artists such as Duke Ellington's Orchestra and Cab Calloway frequently performed. Performers became famous to wider audiences through the Club's radio broadcasts, but the Club was strictly segregated, and its doors were closed to black patrons. While the biggest stars at the Cotton Club were black, it catered to white audiences who wanted to experience black culture without having to socialize with African Americans. Watch this video of Duke Ellington's Orchestra and dancers performing at the Cotton Club:

<https://vimeo.com/153342664>

- *What do you think it would have felt like to be a performer at the Cotton Club?*
- *Why might black artists have agreed to perform at the Club for segregated audiences?*

LITERACY CONNECTION: THE POETRY OF LANGSTON HUGHES:

Langston Hughes was one of the most important writers and thinkers of the Harlem Renaissance. Like other artists during this time, his works celebrated the African American experience, promoted equality, and helped shape American literature and politics. As a class, read and discuss these three poems by Langston Hughes.

- *Dreams* – <https://www.poets.org/poetsorg/poem/dreams>
- *I, Too* – <https://www.poetryfoundation.org/poems/47558/i-too>
- *Harlem* – <https://www.poetryfoundation.org/poems/46548/harlem>

LEARN MORE:

Through independent study or in small groups, guide students to learn more about the Harlem Renaissance and prominent artists of the day through these websites and interactive links:

- A New African American Identity: The Harlem Renaissance. The National Museum of African American History & Culture.
<https://nmaahc.si.edu/blog-post/new-african-american-identity-harlem-renaissance>
- Harlem Renaissance. HISTORY.
<https://www.history.com/topics/roaring-twenties/harlem-renaissance>
- Harlem 1900 – 1940. The Schomburg Center for Research in Black Culture.
<http://exhibitions.nypl.org/harlem/>
- Jacob Lawrence's Migration Series: Interactive Harlem Walking Tour. The Museum of Modern Art (MoMA).
<https://www.moma.org/interactives/exhibitions/2015/onewayticket/walking-tour/>

² Campbell, E. Simms (Elmer Simms); Dell Publishing Company [Public domain], via Wikimedia Commons

Activity 2: Getting to Know William Grant Still

Share and discuss as a class.

A gifted composer and conductor, William Grant Still was one of the most prominent artists during the Harlem Renaissance. Often called the “Dean of African American Composers”, he broke down many racial barriers. In 1931 his Symphony No. 1 “Afro-American” was the first symphony composed by an African American to be performed by a major orchestra, and in 1936 Still became the first African American to conduct a noted American orchestra when he led the Los Angeles Philharmonic at the Hollywood Bowl.

Born in 1895 in Mississippi and raised in Arkansas, Still’s childhood home was filled with music. His stepfather introduced him to operettas and recordings of classical music, and his grandmother would sing spirituals and hymns around the house. He began violin lessons at age 15 and taught himself how to play the clarinet, saxophone, oboe, double bass, cello, and viola.

After graduating as valedictorian of his high school at age 16, Still’s mother wanted him to go to medical school, so he began a degree program at Wilberforce University. He would later drop out to pursue music instead and was awarded a scholarship to study violin and composition at Oberlin Conservatory of Music. Following college and service in the Navy during World War 1, William Grant Still moved to New York City just as the Harlem Renaissance was beginning.

One of his early jobs in New York was serving as a musician and arranger for W.C. Handy, a famous blues songwriter and bandleader. Still also played oboe in the Harlem Orchestra and for Broadway shows. Much of his early career involved arranging and playing more popular styles of music, such as jazz and blues, and he continued to incorporate diverse styles of music into his classical compositions. William Grant Still believed that there should be no separation between musical styles: “For me there is no White music or Black music, there is only music by individual men that is important if it attempts to dignify all men, not just a particular race.”⁴

In 1934, Still moved to Los Angeles, where he continued to compose and arranged music for films. He remained in Los Angeles with his wife and two children until his death in 1978. He composed over 150 works, including symphonies, operas, and ballets. His daughter, Judith Anne Still, noted that her father’s greatest desire was that his music serve to create racial harmony. “My father had so much hope during the great success of the ‘Afro-American Symphony’ that his music would really make a difference and bring people together. He believed in the rectitude of the creative impulse.”⁵



REFLECT ON LEARNING:

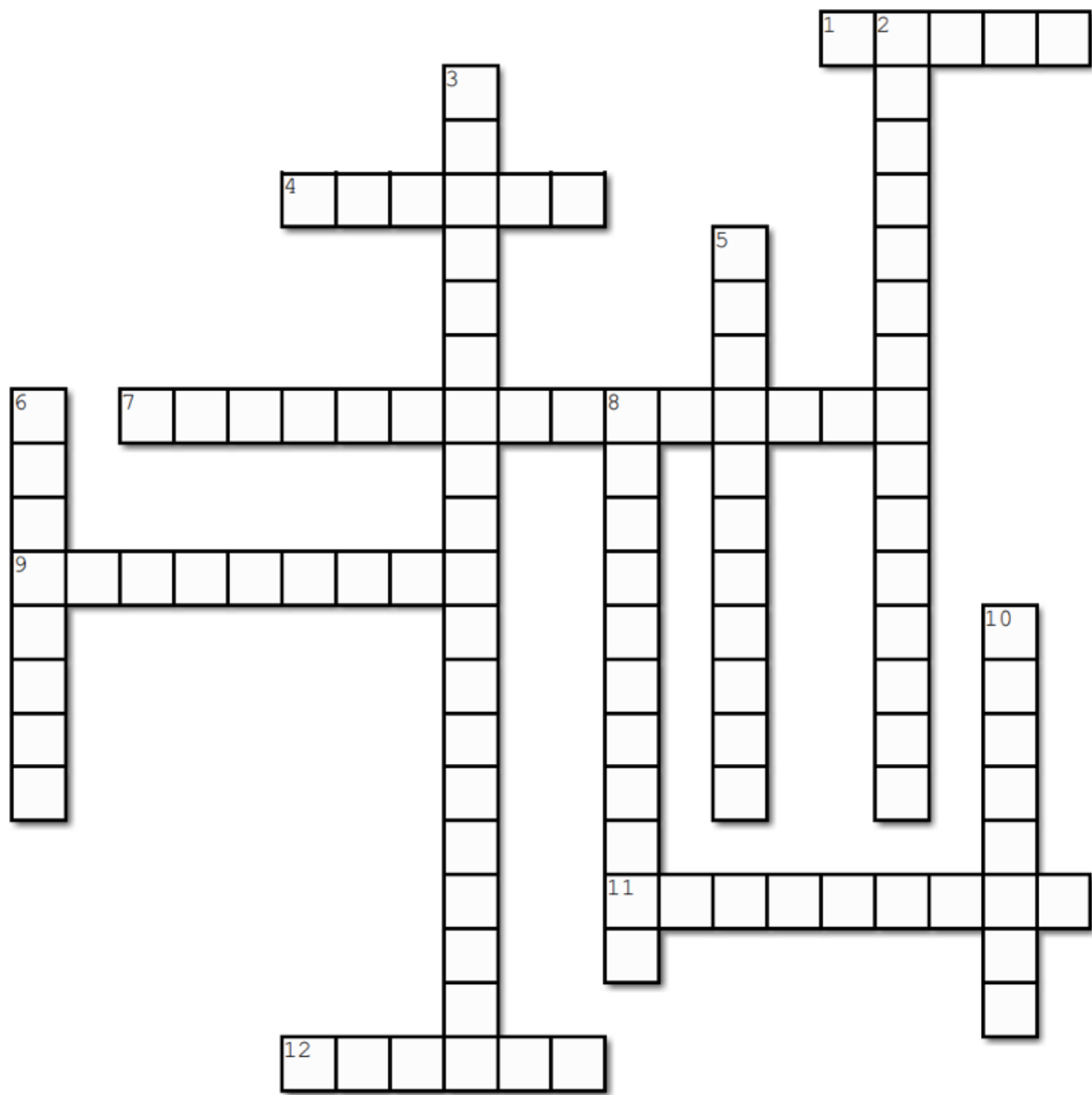
Have students review what they’ve learned about the Harlem Renaissance and Williams Grant Still with the Student Worksheet: *Harlem Renaissance Crossword Puzzle*.

3 Williams Grant Still photo by Carl Van Vechten [Public domain]

4 Still, Judith Anne. *William Grant Still: A Voice High-Sounding*. The Master-Player Library, 1990.

5 Bell, Susan. “Still Standing after all these years.” USC News, January 11, 2013

Lesson 1 Worksheet: Harlem Renaissance Crossword



ACROSS:

- 1. A popular style of music with roots in African Americans folk music. Sometimes refers to a feeling of sadness.
- 4. A neighborhood in New York City where many African Americans settled during the 1920s.
- 7. The movement of millions of African Americans from the rural South to cities in the North and Midwest in the early 20th century
- 9. A person who entertains an audience.
- 11. A person who leads the orchestra.
- 12. A string instrument that William Grant Still learned to play at age 15.

DOWN:

- 2. A famous poet during the Harlem Renaissance.
- 3. A famous composer and conductor during the Harlem Renaissance.
- 5. A famous nightclub in New York City that featured African American performers but would only allow white audiences.
- 6. A person who writes music.
- 8. A word that means ‘rebirth’ and describes the African American art and culture movement of the 1920s.
- 10. A large scale piece of music for an orchestra.

Down: 1. Blues; 2. Langston Hughes; 3. William Grant Still; 4. Harlem; 5. Cotton Club; 6. Composer; 7. Great Migration; 8. Performer; 9. Conductor; 10. Symphony

ANSWER KEY:

Activity 3: Create a Portrait of Your Community

Draw a map or picture of your neighborhood and make note of important people, places, and other interesting elements.

The Harlem Renaissance represented a community of people with shared experiences, a sense of belonging and pride, and the freedom to express their fears, hopes, and dreams through the arts.

- When you walk through your neighborhood what do you notice?
- What people and places do you see? What do you hear? What do you smell?
- What important elements of your community would you like for others to know or experience?

GROUP ACTIVITY:

1. Divide the class into small groups of 4 – 6 students.
2. Using the Student Worksheet: My Community Portrait, have students answer the questions above and draw a picture or map of their community.
3. If possible, have students research landmarks and important people from their community on an iPad or computer.

Note: These Community Portraits will be used again in **Lesson 4 as students compose a musical soundscape for their neighborhood.*

Lesson 1 Worksheet: My Community Portrait

Take a mental walk through your community and answer these questions. Then create a picture or map of your neighborhood to share with the class.

When you walk through your neighborhood
what do you notice?

What people and places do you see?

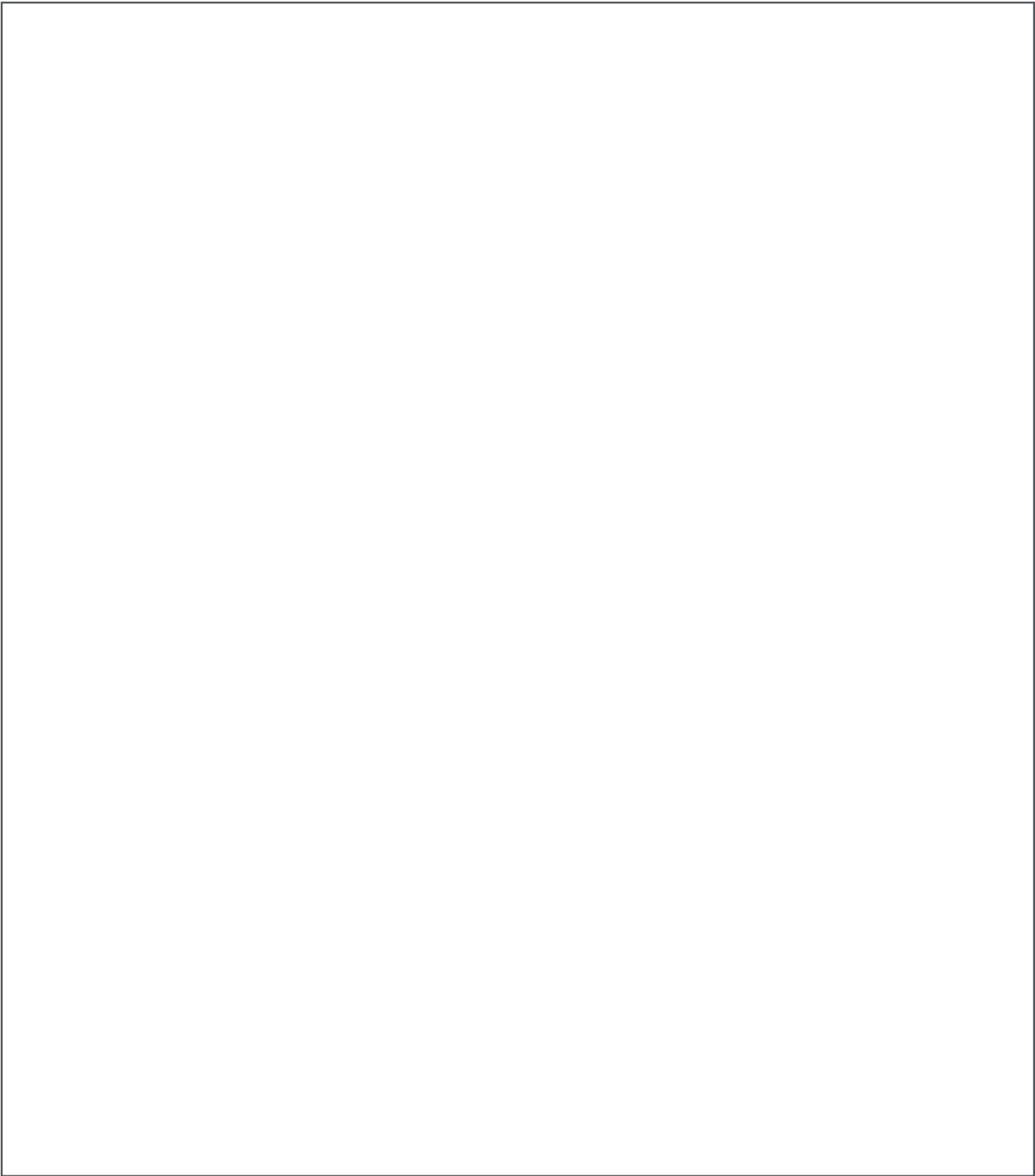
What do you hear?

What do you smell?

What important elements of your community
would you like for others to know or experience?

Lesson 1 Worksheet: My Community Portrait

Draw a map or picture of your neighborhood and make note of important people, places, and other interesting elements.

A large, empty rectangular box with a thin black border, intended for a student to draw a map or picture of their neighborhood. The box occupies the majority of the page below the instructions.

Lesson 2: Musical Inspiration in the “Afro-American” Symphony

**OBJECTIVE:**

Students will explore Jazz, Blues, and African American Spirituals and how William Grant Still's Symphony No. 1, “Afro-American” was influenced by these popular musical forms. They will also learn more about the Blues form and tell a story by creating their own Blues lyrics.

MATERIALS NEEDED:

Writing utensils and included student worksheets, internet connection and audio/video playback capacity, classroom instruments (optional)

VOCABULARY:

blues, form, jazz, lyrics, spirituals, syncopation

Activity 1: Inspiration from Jazz, Blues and Spirituals in the “Afro-American” Symphony

Share, listen, and discuss as a class.

A composer is someone who writes music and composing usually begins with a bit of inspiration. Some composers get their inspiration from a place, a person, or a special event. For William Grant Still, his inspiration came from childhood memories, music he heard at home, his musical training, and the people and cultures he encountered in Harlem. In his Symphony No. 1 “Afro-American,” Still wanted to create a unique symphony that reflected his community, one that celebrated the music of African American culture and integrated it with the classical form. Let’s take a look at three musical styles that influenced this symphony.

SPIRITUALS:

As a child, William Grant Still heard his grandmother singing African American spirituals. Spirituals are a type of religious folk-song that originated in the 18th century among black slaves in the Deep South. Slaves often sang these songs in groups as they worked in the fields. The songs expressed their hardship and sorrow, but also their hope for freedom and a better life. Spirituals were usually sung and included call-and-response, an exchange between a soloist and other singers. Some spirituals, known as “sorrow songs,” include slow, intense rhythms and melodies. Other spirituals, known as “jubilees” are more joyful, with fast and often syncopated rhythms.

- Listen to this spiritual, sung by Lena Horne, “Some times I Feel Like a Motherless Child”:
<https://www.youtube.com/watch?v=LNEIBYnWrKw>
- Now listen to the beginning of the 2nd movement of Still’s Symphony, titled “Sorrow”:
<https://www.youtube.com/watch?v=qjPRcDjt4Rg>
 - What do you hear in both of these musical excerpts?
 - What feelings or emotions does the music communicate?
 - In the symphony, listen for which instruments play the melody? Do you hear them calling and responding to each other?

BLUES:

One of William Grant Still’s earliest jobs was working for W.C. Handy, one of the most famous blues songwriters and bandleaders. The blues originated in the South and developed out of the work songs and spirituals during slavery. Blues music has a specific musical form, which is 12 measures long and includes harmonic changes. The blues is also characterized by swinging rhythms and a “blue note,” which refers to changes in the pitches in a scale to reflect a certain mood. Still was inspired by W.C. Handy’s “Saint Louis Blues” and incorporated that melody into his symphony.

- Watch this clip of W.C. Handy playing his song on the Ed Sullivan show in 1949:
<https://www.youtube.com/watch?v=EkOcO5HXbk8>
- Now listen to how Still incorporated this blues melody into the first movement of his symphony:
<https://www.youtube.com/watch?v=2OXmKehGDmE>
 - Do you hear the similarities between these two excerpts?
 - What images come to mind when you hear this combination of notes?
 - What does the word “blues” mean to you?

Activity 1: Inspiration from Jazz, Blues and Spirituals in the “Afro-American” Symphony

JAZZ:

Jazz is another musical form that influenced William Grant Still. Like the blues, jazz developed out of the African American musical traditions of the South, and is characterized by swinging rhythms, specific combinations of instruments, and musical “conversations” between musicians. In his symphony, Still grouped instruments together to create sounds typical of jazz big bands, including trumpets and trombones with mutes. He was also the first composer to use a banjo in the orchestra.

- Listen to the beginning of the 3rd movement of the “Afro-American” Symphony. See if you can hear the banjo playing the accompaniment:

<https://www.youtube.com/watch?v=R7ZOAVraaRU>

One of the defining characteristics of jazz music is the use of a special rhythm called syncopation. Syncopation means that the notes are played “off-the-beat” (on beats 2 and 4), which gives the music a lively, dancing feel. Listen to the excerpt again.

- Count and dance along with the syncopated beats: 1 – 2 – 3 – 4, 1 – 2 – 3 – 4...

The musical theme in this 3rd movement resembles the melody from “I Got Rhythm” by George Gershwin, one of the most well-known composers of jazz and popular music during the early 20th century. William Grant Still and Gershwin often heard each other perform in New York City, and some believe that Gershwin was inspired by Still’s music when he wrote his famous song.

- Watch this clip of George Gershwin playing “I Got Rhythm”:
- Now listen again to the 3rd movement of Still’s symphony. See if you can hear the same melody about 20 seconds into the piece:

<https://www.youtube.com/watch?v=R7ZOAVraaRU>

Activity 2: All About the Blues

Share, listen, and discuss as a class.

12-BAR BLUES FORM:

We’ve learned about the “blue note” that composers use to give music a certain sound and mood. The blues also use very specific musical forms or structures. The most common is the 12-bar blues, in which chords, or groups of notes, are organized into three phrases, each with four bars that are four counts long. The musical chords are referred to using Roman numerals, and might look something like this:

Bars or Measures			
Phrase 1	1	2	3
	4	5	6
	7	8	9
	10	11	12
Phrase 2	I	I	I
	I	I	I
	I	I	I
	I	I	I
Phrase 3	IV	IV	I
	IV	I	I
	I	I	I
	I	I	I

- Listen to 12-bar blues jam:
https://commons.wikimedia.org/wiki/File:Blues_shuffle_bass_line.ogg
- Count, tap, or play along on an instrument using 4 beats for each bar (e.g. 1-2-3-4, 1-2-3-4, etc.)
- See if you can hear as the notes or sound changes with each chord and phrase.

Activity 2: All About the Blues

BLUES STORYTELLING:

In addition to how the blues sound, the music also provides a way for people to tell a story and share emotions. Blues stories are often about sadness and struggle, but also offer some hope and determination for overcoming the challenges. Some blues music, like in Still’s Symphony, tell a story only through the music. Other blues songs include lyrics that share a struggle or present a problem. In a 12-bar blues song, each of the phrases features a line of lyrics using an AAB pattern. The problem or struggle is introduced in phrase 1, repeated in phrase 2, and then a comment or resolve to the problem is stated in phrase 3. See the example below:

	Blues Lyrics
Phrase 1 (A)	Oh, I’m so hungry. I wish that lunchtime was near.
Phrase 2 (B)	Oh, I’m so hungry. I wish that lunchtime was near.
Phrase 3 (B)	Is that the bell I hear? That means than lunchtime is here.

- *Why is it important to express how we are feeling, even if it might be sad or painful?*
- *How might music and storytelling help us get through a difficult time?*

Activity 3: Create and Perform the Blues

Create and perform your own classroom versions of the blues.

- Divide the class into small groups of 4–6 students.
- Have each group think about a topic that they want to write about – an everyday challenge or something that has been bothering them.
- Come up with 2 phrases (make sure they rhyme) and write them down in an AAB pattern using the **Student Worksheet: My Blues Song** and answer these questions:
 - What is your blues song about?
 - What sounds does your blues song have? Does the melody sound sad or hopeful?
 - Will you sing your lyrics, or are they just inspiration for the music?
 - What instruments will play your blues? What is the reason for these choices?
- Improvise or make up a melody for your blues lyrics by singing a tune or playing on an instrument.

Further Exploration

Just as William Grant Still found inspiration from the music of his family and community to write his symphony, help students think about what inspires them. Discuss these questions as a class or in small groups. In **Lesson 4**, students will reflect back on this inspiration as they compose music for their own community.

- *What inspires you? What people, places, or events in your community are you proud of?*
- *What types of music do you hear at home or in your community?*
- *What types of sounds do you hear as you walk through your neighborhood?*
- *What are your favorite types of music?*
- *Do you have any favorite folk songs or music that you play or sing at the holidays?*

LITERACY CONNECTION: THE POETRY OF LANGSTON HUGHES:

Learn more about the musical styles that influenced William Grant Still's music with these children's books:

- *I See the Rhythm* by Toyomi Igus, illustrated by Michele Wood (ZonderKidz, 2010).
- *The Sound that Jazz Makes* by Carole Boston Weatherford, illustrated by Eric Velasquez (Two Lions, 2013).
- *Little Melba and Her Big Trombone* by Katheryn Russell-Brown, illustrations by Frank Morrison (Lee & Low Books, 2014).
- *Jazz*, by Walter Dean Myers, illustrated by Christopher Myers (Holiday House, 2008).
- *Daddy Played the Blues* by Michael Garland (Tilbury House Publishers, 2017).

Lesson 2 Worksheet: *My Blues Song*

TOPIC:

Might be something that is difficult during your day or a problem that you have encountered.

MY BLUES LYRICS:

Phrase 1 (A) <i>The problem</i>	
Phrase 2 (B) <i>Repeat the problem</i>	
Phrase 3 (B) <i>A comment on the problem or a resolution</i>	

MY BLUES MUSIC:

What sounds does your blues song have? Does the melody sound sad or hopeful?

Will you sing your lyrics, or are they just inspiration for the music?

What instruments will play your blues? What is the reason for these choices?

Lesson 3: Communicating Through Music

**OBJECTIVE:**

Students will discover how composers use music to communicate thoughts and emotions, and how musicians communicate with each other through melody, countermelody, theme and variation, and call and response.

MATERIALS NEEDED:

Internet connection and audio/video playback capacity

VOCABULARY:

call-and-response, countermelody, dynamics, instrumentation, melody, mood, tempo, theme and variation

Activity 1: Expressing Emotions Through Music

In music, composers use a variety of elements to make music interesting and reflect mood. As a class, discuss some of these different elements by using common vocabulary (i.e. loud/quiet and fast/slow). You might also introduce the corresponding music vocabulary (e.g. *forte/piano* and *presto/largo*):

- **Tempo** is the speed of music. It might be fast (*presto*), slow (*largo*), or in between (*moderato*).
- **Dynamics** are the volume of music. It might be loud (*forte*) or quiet (*piano*).
- **Instrumentation** is deciding which instruments to use when arranging or composing.

Have students practice these musical elements through a game of “Simon Says.”

- Start by walking around the room at a normal, walking pace. Be careful not to bump into anyone else. (Teachers – you may also want to require that there is no talking during this game – i.e. only demonstrate expressions with posture, types and volume of steps, and pace.)
- Every 15 seconds call out a different musical expression element and watch students to see if they are demonstrating it correctly. Have students take turns being the leader.

You’ve already learned how William Grant Still used inspiration from the blues and spirituals to create certain moods throughout his Symphony. He also gave a title to each of the movements or parts of his Symphony that communicate a mood or feeling.

- I. “Longing”: <https://www.youtube.com/watch?v=2OXmKehGDmE>
- II. “Sorrow”: <https://www.youtube.com/watch?v=qjpRcDjt4Rg>
- III. “Humor”: <https://www.youtube.com/watch?v=R7ZOAVraaRU>
- IV. “Aspiration”: <https://www.youtube.com/watch?v=lvfIMFeaJQ4>

Listen to the beginning of each of the movements in William Grant Still’s “Afro-American” symphony, and discuss these questions together as a class:

- What mood or emotions do you think Still was trying to communicate in each of these movements?
- Review what you know about the Harlem Renaissance and the African-American community during the 1920’s and 30’s. How might these musical moods reflect the life and emotions of people during this time?
- What musical elements, such as tempo, dynamics, and instrumentation does Still use in each of the movements to communicate these emotions?



Activity 2: Communicating Through Melody

A melody is a group of musical notes that are played in a certain order to create the tune in a piece of music. As we've already learned, the notes in a melody often communicate a particular mood or feeling – such as a blues melody that might sound sad or longing for something. Composers also use melodies in different ways throughout a piece to make it interesting or communicate certain ideas. Let's explore some ways that William Grant Still communicates using melody in his Symphony.

THEME AND VARIATION:

When a composer takes a small part of a melody and builds a larger piece around it, that melody is called a theme. The composer will then take that theme and create variations throughout the piece – sometimes by changing the melody just slightly, or simply passing it around from one instrument to another. In the “Afro-American” Symphony, we learned that the main theme introduced at the beginning of the piece was inspired by W.C. Handy’s “Saint Louis Blues.”

- **Listen to the beginning of the first movement:**
<https://www.youtube.com/watch?v=2OXmKehGDmE>
- **Notice that the theme is first played by a muted trumpet, then passed to the clarinets, and then returns in the string section.**
- **Listen to other movements from the Symphony and see if you can hear the theme. Take note of what instruments are playing the theme, and also how Still creates variations of that melody.**

CALL-AND-RESPONSE:

We learned in **lesson 2** that William Grant Still’s music was influenced by African-American spirituals, which were usually sung and included call-and-response, an exchange between a soloist and other singers. In his Symphony, Still incorporates this form of musical communication by exchanging different melodies between instruments.

- **Have students listen to the beginning of the first movement again. About 1 minute in, the clarinets are playing the main theme.**
- **Notice how the flutes “respond” by playing short phrases of a different melody – also known as a countermelody.**
- ***If these instruments and melodies were having a conversation with words, what do you imagine they would be saying to each other?***

Further Exploration

PRACTICE CREATING YOUR OWN THEME AND VARIATION AS A CLASS:

- Arrange the class in a circle. Ask one student to write or recite a simple sentence. This will be the theme.
- Go around the circle and have each student create a variation on that theme sentence. The variation might be simply in the way the sentence is spoken (e.g. said faster or slower, or using a different pitch), or a word in the sentence might be changed just slightly. The only rule is that the sentence cannot be said the same way each time it is repeated.
- After everyone has had a turn, discuss: *What are some of the variations that you noticed? Are there other types of variations that we didn't use?*

CREATE CLASSROOM CALL-AND-RESPONSE CONVERSATIONS:

- As a class, brainstorm the ways that you might participate in a conversation with a friend. *How do you keep the conversation going and show that you are listening?* Examples might include: asking a question, repeating what you heard, disagreeing, or introducing a new idea.
- Have students sit in pairs or small groups. One person starts the conversation with a simple sentence, then the other student(s) respond.
- After everyone has had a chance to call or respond, share the different ways that students responded. *Did only the words change in the responses or did you notice in changes in the sound or quality of our voices throughout the conversation?*

LITERACY CONNECTIONS:

- Individually or in small groups, have students research other ways that theme and variation is represented in literature and throughout history. For example, is there a well-known story that has been told in different ways throughout time or around the world?
- Have students write their own variations on a familiar poem or story.

Lesson 4: Composing Music for Your Community

**OBJECTIVE:**

Using Williams Grant Still's Symphony No. 1, "Afro-American" as inspiration, students will create a musical soundscape that represents the people, places, goals and aspirations of their own community.

MATERIALS NEEDED:

Writing utensils and included student worksheet, classroom instruments (optional)

VOCABULARY:

accompaniment, rhythm

Activity 1: Review Your Community Portrait

- As a class or in small groups have students review the *Community Portrait* they created in Lesson 1. They will use these portraits to compose a musical soundscape. Note: You may choose to have each group of students create a soundscape or you may choose to create a piece together as a class.
- Review answers to these questions and allow students to make any revisions or changes to their responses.
 - *What do you notice when you walk through your neighborhood?*
 - *What people and places do you see?*
 - *What sounds do you hear? What do you smell?*
 - *What other important elements do you want to communicate about your community?*
- Have students review and discuss sources of inspiration they noted in Lesson 2:
 - *What inspires you? What people, places, or events in your community are you proud of?*
 - *What types of music do you hear at home or in your community?*
 - *What are your favorite types of music?*
- Have students discuss the mood they want to communicate through their new piece:
 - *What are the emotions and feelings that your community experiences?*
 - *How will you communicate this through your soundscape? What sounds and musical elements (tempo, dynamics, instrumentation) will you use to create the mood?*
 - *What is the title of your piece?*
- Use the Student Worksheet: My Community Soundscape to document some of these answers.

Activity 2: Creating a Musical Theme

- Invite students to compose a musical theme for their soundscape.
- Use a specific detail from their community portrait as inspiration. For example: people having a conversation, a popular tune heard from a radio, a famous person or landmark.
- Have students create a short musical idea that they can sing or play on a classroom instrument to represent this theme.
- Then explore ways to create variations on this musical theme. For example: singing or playing it slower or faster, repeating it, singing the notes in a different order, playing it on different instruments, etc.
- Experiment with different ways to change the mood of the theme by using tempo, dynamics, and different sounds or instruments.
- Experiment with adding accompanying rhythms to the melody or theme by clapping, tapping, or playing a percussion instrument. Are these rhythms inspired by something you notice in your neighborhood? (for example: footsteps walking down the street or raindrops hitting a rooftop)

Activity 3: Exploring Lyrics

- Review the blues lyrics that students created in Lesson 2.
 - Do these lyrics fit with your new Community Soundscape?
 - Would you like to create new lyrics for your piece?
 - Will you sing these lyrics or are they simply inspiration for your new music?
- Give students the option to create new lyrics or incorporate their blues lyrics into this new piece.

Activity 4: Putting It All Together

- Using all of these ideas and sounds that have been generated, have students put together their musical soundscape (as a class or in small groups).
- Students may want to map out their composition using symbols or images to represent the various themes, sounds, rhythms, and variations, and in what order these musical ideas occur.
- Have students practice, rehearse, and perform their new soundscape compositions for the class.

Further Exploration

Listen to other pieces of music from the Harlem Renaissance. What similarities do you notice to William Grant Still's "Afro-American Symphony"? What elements do these composers use to communicate the mood of a community?

- Duke Ellington's *Harlem*:
<https://www.youtube.com/watch?v=VHJoS2gMx3Y>
- George Gershwin's *Rhapsody in Blue*:
<https://www.youtube.com/watch?v=eFHdRkeEnpM>
- W.C. Handy's "St. Louis Blues" (performed by Bessie Smith and Louis Armstrong):
https://www.youtube.com/watch?v=3rd9laA_uJI
- Cab Calloway's "The Hi De Ho Man":
<https://www.youtube.com/watch?v=jDK7sRLn-3E>

LITERACY CONNECTION: THE POETRY OF LANGSTON HUGHES:

Write a short story about your piece. Include details about your neighborhood, the theme you chose, and how your musical soundscape represents the people and places in your community.

Lesson 4 Worksheet: My Community Soundscape

TITLE: _____

Describe your neighborhood. What people, places, and sounds do you want to communicate through your composition?

Is there a musical inspiration that you would like to include in your piece? <i>For example, a well-known folk song or style of music.</i>	
What is the mood of your piece?	
What musical elements will you use to create this mood? <i>Tempo</i> <i>Dynamics</i> <i>Instruments or sounds</i>	
How might you create variations on your melody or theme?	
Does your composition have lyrics? If so, write them here:	

Instrument Family Tree Student Worksheet

STRINGS:

- Made of wood
- Played with bow or plucked

violin

viola

bass

cello

WOODWINDS:

- Made of wood or metal
- Played with air and fingers

clarinet

flute

bassoon

oboe

trombone

trumpet

tuba

French horn

bass drum

tambourine

timpani

triangle

cymbals

xylophone

PERCUSSION:

- Made of wood or skins
- Played with mallets and hands

BRASS:

- Made of metal
- Played with buzzing air and fingers

Preparing for Your Concert Hall Trip Worksheet

As you prepare for your trip to Walt Disney Concert Hall, complete these sentences.

1. I can't wait to see...

2. I wonder if...

3. I think I will...

4. I hope...

Concert Hall Performance Reflection Worksheet

1. What was it like to visit the Walt Disney Concert Hall?

2. How was your experience different from what you expected?

3. What surprised you about your visit to the concert hall?

4. What did you enjoy most about the concert?

Unpacking the Elements of Music

THE ROLE OF THE COMPOSER:

When you listen to symphonic music do you ever wonder about the person who created the music? Where did the music come from, and how was it created?

A person who writes music is called a composer. A composer's job is to create music for performance. But how do composers create music from scratch? Some composers begin by imagining sounds—a melody, harmony, rhythm, or sounds of instruments. Sometimes composers imagine all these things at once, other times they imagine only a few sounds which they later have to shape and build on. Composers sometimes begin with just a mood, an image, or an idea that they want to communicate through sound. Although there are any ways in which composers create music, ultimately, the music they create always expresses something—whether a mood or emotion or an idea of some kind.

A composer is an artist who works with sounds. Although there are many kinds of artists working in different ways, such as writers, painters, choreographers, and architects, to name a few, composers share something in common with all of them. Let us make a few comparisons.

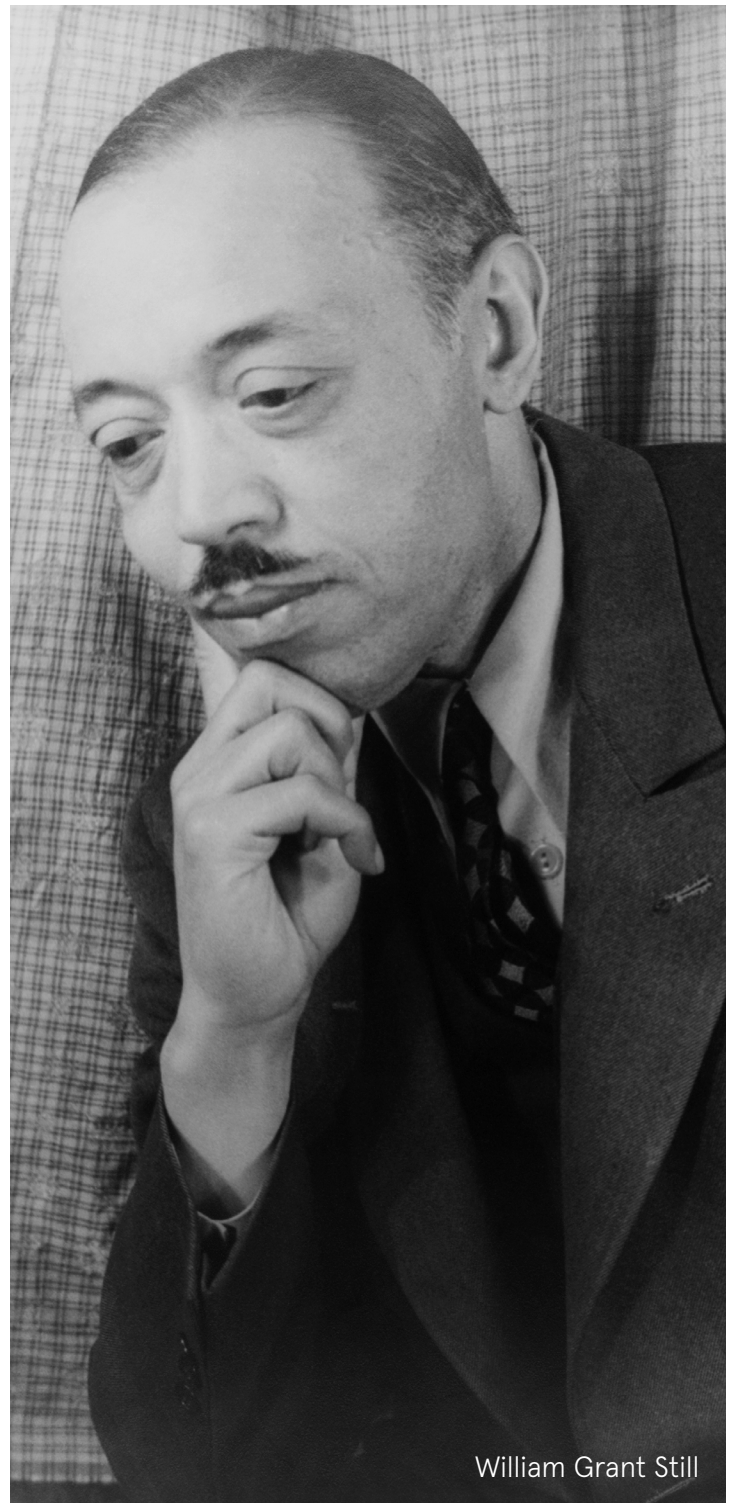
Like an author of a storybook or a poem, a composer writes music that tells a compelling story through sound. There is a beginning, middle, and end to each musical piece, and the journey can be very poetic.

Like a painter, a composer paints colorful pictures with sound on the canvas of time. The sound of an instrument has a particular tone that can be compared to a color. A flute sounds different from a cello or a tuba. Composers use many instruments to make a musical piece rich with colorful sounds.

Like a choreographer, a composer uses a variety of rhythms to make sounds move or “dance” in time. All music has rhythm. Rhythm helps make music come to life by giving the notes movement. Also, think about how music moves you or how it makes you want to move to it.

Like an architect, a composer builds small to huge structures of musical sound—small like a short song, or huge like a symphony. Sounds are the composer's building materials. A writer once wrote that architecture is like frozen music. Looking at this in reverse, music is like a dynamic piece of architecture.

Each piece of music is like a universe—there is almost an infinite number of things you can find in a musical piece the more you listen. Throughout the history of classical music, there have been many great composers. Listen to some of their music, and then listen again. You will notice that the more you listen, the more new and wonderful things you will find.



William Grant Still

Unpacking the Elements of Music

THE ROLE OF THE CONDUCTOR:

When you attend an orchestra concert, the conductor is easy to find: he or she is the sole person standing in front of the orchestra waving a baton. But what exactly is the conductor doing, and why is his/her role so important?

First, know that the conductor is the leader of the orchestra. Although the conductor leads the orchestra onstage during the concert, much of his/ her work takes place during rehearsal.

The conductor interprets and shapes the music written by a composer. For example, some musical pieces are meant to be played fast in certain parts and slow in others. But exactly how fast or slow shall it be played? Some musical pieces can have a wide dynamic range, from soft to loud. In many cases, the dynamics fluctuate between soft and loud. But exactly how soft or how loud should the orchestra play? The conductor's job is to make these important decisions. The conductor shapes the overall sound of the

orchestra by coordinating all the players to make sure that all parts of the music sound just right. As you know, the orchestra is a huge group of musicians—sometimes up to 100 players or more. Because the group is so huge, they cannot always hear the musicians sitting far away. However, the conductor can hear everyone since s/he is stationed in front of the orchestra. If some musicians are playing too loud, or in a way that doesn't mesh with the rest of the orchestra, the conductor's job is to fix that problem and to make sure that they are playing in a smooth and balanced manner.

When you watch an orchestra perform, you will notice the conductor cueing the orchestra. This means that the conductor is signaling the musicians to play given sections a certain way as they had rehearsed.

It is also important to know that every conductor has a unique style of interpreting music and conducting an orchestra. When you hear a musical piece led by a certain conductor, keep in mind that the same piece, led by another conductor, will sound different.



The Basic Elements of Music



RHYTHM:

As you listen to music, do you sometimes feel like moving with the sounds? What in the music gives this sensation of movement? One of the most important elements that create this feeling of movement is rhythm. Rhythm is the pattern of short and long notes in a piece of music.

But how does rhythm, the pattern of short and long notes, create movement? When listening to a piece of music, you will often encounter a pulse called a beat. And like the beating of your heart, this pulse is usually very steady. You can almost always feel it in any musical piece. Beats in music usually happen in cycles that are often divisible by two or three. The first beat of a cycle is called a downbeat. The downbeat signals the first beat within a cycle of beats. It's usually easy to find because its emphasis or accent is usually stronger than the other beats. For instance, a waltz has three beats—1 -2 - 3. The first beat is the downbeat. It marks the beginning of the cycle (1, 2, and 3) and has a strong emphasis that can easily be felt or heard.

Now listen to what happens in the music simultaneously with the beats. Some notes move slowly (their durations are long) and some notes move faster (their durations are short). When short and long notes are combined, a pattern of different durations is created. A melody (the main “tune” in a piece) usually contains notes of different lengths; some are shorter and some are longer. Combine short and long notes, and you get rhythm.

Some rhythms are very fast because they are comprised of very short notes. Notice how fast rhythms seem to race across the music's pulse. Some rhythms

are very slow because they are comprised of long notes. Slow rhythms can sometimes move even slower than the music's pulse.

In classical music, you will hear a wide variety of rhythms. Some rhythms are repeated over and over again and are easy to remember. Some are very simple and you can easily clap to them. Other rhythms are very complex and are hard to pin down. Whistle or sing a melody that you like and pay attention to the pattern of movements in the melody. There you will find its rhythms.

TEMPO:

Have you ever thought about how the mood of a musical piece is affected by the speed —degrees of fastness or slowness — at which it is being played? The speed or pacing of a musical piece is called tempo. The tempo marking of a piece indicates to the performer how fast or slow it is to be played. But it is important to keep in mind that the composer chose the tempo for a particular piece because s/he felt that that particular pace best conveys the mood s/he is trying to express.

For example, if a musical piece meant to convey a feeling of excitement is played too slowly, the energetic mood of the piece will be lost. Therefore a faster, brisk tempo would be best suited to convey the feeling of excitement. If a piece that is meant to convey a feeling of sadness is played too quickly, the “sadness” of the piece might be lost. Sometimes, tempo markings are not specifically given. Many of today's composers like to use metronome markings to specifically designate the tempo of a piece. A metronome is a device that produces a clicking sound to mark a specific rate of time. It can generate an exact number of beats per minute.

In most classical music, you will not find metronome markings. So what did classical composers do to designate tempo? For centuries, many composers use standard musical terms in Italian that designate tempo. Here are a few of them:

Largo: very slow tempo

Adagio: slow tempo (slower than Andante)

Andante: moderate walking tempo (moderately slow)

Allegro: fast tempo

Presto: very fast tempo

The Basic Elements of Music

Some composers today still use these terms, and on occasion, they will use them with metronome markings. Why use these terms when they can use metronome markings? Because tempo markings suggest not only the tempo of a piece, they also suggest a kind of mood. For instance, one term used to designate tempo and mood is “vivace.” “Vivace” tells the player to play a musical piece in a fast and brisk manner. But it also tells the player to play in a lively manner. “Brisk” designates speed, while “lively” designates a mood.

MELODY:

A melody is simply a tune. When you sing or whistle a tune, you are most likely whistling the main melody of a song or piece.

A melody is a succession of musical notes, often varying in pitch and rhythm. Let's take a typical song for example. Most songs have a main melody usually sung by a vocalist and accompanied by instruments. In instrumental music, on the other hand, most pieces have a main melody and a dominant theme often played by a solo instrument or a section of instruments.

In classical music, although there is usually a dominant melody present, you will notice that there are sometimes other melodies playing simultaneously. Sometimes these melodic lines are in the background accompanying the main melody. Sometimes they are in the foreground, playing contrapuntally with the main melody. (Counterpoint is a musical technique where two or more melodic lines are playing simultaneously; you will hear lots of counterpoint in most Baroque music, particularly in the music of J.S. Bach.)

In many pieces, melody is one of the most memorable parts of the music. It is the part that one can more easily remember and whistle or sing. Rhythms too can be very memorable, but one usually taps, and not sings, a rhythm. Rhythms work hand-in-hand with melodies. A melody cannot exist without rhythm, because there can be no succession of notes without movement, and movement is rhythmic.

Although a melody line can exist without other notes supporting it in the background, the sole melody line will most often seem a little empty, like there's

something missing. Why? Because in most music, a melody line often implies a larger relation of pitches. What is this larger relation of pitches called? See the next section about Harmony.

HARMONY:

When listening to music, you will hear a combination of notes playing simultaneously. Usually you can distinguish the melody (or melodies) in the foreground from the other notes in the background. Given that a musical piece contains many notes moving in different rhythms and at different speeds, have you ever wondered how these notes fit together harmoniously without ever clashing?

In music, harmony is the simultaneous combination of musical notes—notes played individually (as in a melody), or notes sounded together (as in chords, or two or more notes played at the same time). But “harmony” also has other meanings such as agreement and unity. How do these other definitions fit into the simultaneous combination of musical notes?

Listen closely to music and you will notice that all the notes are in agreement with each other. They are played simultaneously without ever clashing. Sometimes you will hear combinations of notes that seem a bit harsh or dissonant, in other words, not in agreement with each other. Dissonant harmonies can sound harsh, but they serve a function. Composers use dissonances in harmony to create a sense of tension, which is then resolved with a consonant, or agreeable, harmony.

When musical notes are in agreement, they express a sense of unity. All of the notes heard in a musical piece are smaller parts of a greater whole. All of the parts work to express the greater whole—the totality of sounds, ideas, and moods that the composer is conveying through music.



The Basic Elements of Music

DYNAMICS:

Imagine speaking with a soft voice for a long period of time without getting louder. Now try the opposite. Imagine speaking with a loud voice without getting softer. In either case, you will find that it is difficult to express yourself with just one dynamic range. The same goes for music.

Dynamics is the variation of a sound's loudness and softness. Dynamics are equally as important in music as any of the other elements of music—melody, harmony, rhythm, and tempo. Without dynamics, the expressiveness of musical sounds is limited.

A musical utterance can sometimes be compared to a vocal utterance. When you speak, the sound of your voice is rich with nuances and subtleties that communicate your mood in addition to what you are saying. For example, let us take the phrase “hello, it’s nice to see you.” What would this phrase sound like if coming from a person who was very excited? His speech might be faster than normal, and the volume of his voice might be louder. Now what if this same person was not feeling excited, but sad? Try to imagine what the volume of his voice would sound like. Would it be louder or softer?

Now, let us see how this applies to music. Let us take for our example the tune *Twinkle, Twinkle, Little Star*. Imagine an “instrumental” version (no vocals) played by a single instrument, say, the violin. What would this tune sound like if it were to be played in a manner that conveys a feeling of excitement? How loud or soft would the dynamics be? Would it start off loud and stay loud, or would it start off soft, and get louder and faster (conveying a sense of increasing excitement)? What if the violinist were to play a gentler and more relaxed version of this tune? How soft should the tune be played to convey a feeling of gentleness and relaxation?

There isn't a true right or wrong way to answer the questions above. What is important to keep in mind is that dynamics play a very important role in expressing the mood of a musical line. When listening to music, pay attention to the subtle changes in the dynamic range of the instruments. Listen to the variations of loudness and softness, and notice how it affects the mood and expressiveness of a musical piece.



Music Vocabulary

accompaniment: a musical part that supports or compliments the melody

adagio: slow, relaxed tempo

allegro: fast, brisk tempo

beat: a consistent pulse much like the heart

call-and-response: a style of music in which musicians play, listen, and respond to each other in musical dialogue

chord: a combination of tones sounded together

concerto: a piece for orchestra with a prominent solo instrument(s)

conductor: the leader of a musical ensemble

countermelody: a melody that accompanies or responds to a lead melody or theme

crescendo: a gradual increase in volume; growing louder

decrescendo: a gradual decrease in volume; growing softer; same as diminuendo

dissonant: harsh-sounding, needing resolution

duet: a composition for two musicians, most often for voice or piano duet

dynamics: variations of volume, from soft to loud, and loud to soft

ensemble: French for “together”; a group of instruments which play a piece of music together

finale: the last, or final, movement or section of a large work

forte: loud

fortissimo: very loud

harmony: the simultaneous combination of musical notes; a pleasing sound

improvisation: the art of composing music while performing it, without the help of a written score

instrumentation: the art of deciding which instruments to use when composing or arranging

jazz: African-American musical form developed from the blues and ragtime

lyrics: words in a song

melody: a succession of musical notes, varying in pitch; a tune

mezzo: medium or moderately; mezzo forte is moderately loud, mezzo piano is moderately soft

mood: the feeling or emotion in a piece of music

movement: one section of a larger piece, such as a symphony, like a chapter in a book; movements are usually separated by pauses or breaks

orchestra: an instrumental group, usually led by a conductor, which includes sections of string players, and usually wind and percussion instruments as well

orchestration: the process of distributing the music among the instruments of the orchestra

overture: an instrumental selection which begins an opera or ballet, usually containing bits and pieces of music from the rest of the work; a short piece often suitable for beginning a concert

philharmonic: literally means “lover of harmony;” now, it means a symphony orchestra pianissimo very quiet piano quiet pitch the highness or lowness of sound

presto: very fast

renaissance: “rebirth”, a renewed interest in something

rhythm: the combination of long and short note durations in a piece; the organization of sound over time

score: a) written music that shows all of the parts being played, or b) the music to a ballet or opera, not the words or story

soundscape: a collection of various sound samples meaningfully arranged to express an idea or emotion that a composer is trying to convey; it is like a sound-painting

spirituals: a religious song that originated in the Southern US, a combination of European hymns and musical elements of African-American slaves

symphony: a large piece for orchestra, usually in several movements

syncopation: a rhythm characteristic in jazz music, in which the off-beats are stressed

tempo: a term that indicates the pace of the music

texture: the overall sound or quality created when all of the elements of a piece of music come together

timbre: the characteristic quality of a sound that allows the sound to be distinguished from another even if they share the same pitch and loudness; often referred to as tone quality or tone color

theme and variations: a compositional procedure in which a theme is stated and then altered in successive statements

California Visual and Performing Arts Standards

GRADE 3: MUSIC:

FOUND IN:

1.0 ARTISTIC PERCEPTION <i>Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music</i>	1.0	Read, write, and perform simple rhythmic patterns using eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests.	4
	1.3	Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.	2, 3
	1.4	Identify visually and aurally the four families of orchestral instruments and male and female adult voices.	2, 3
	1.5	Describe the way in which sound is produced on various instruments.	2, 3, 4
2.0 CREATIVE EXPRESSION <i>Creating, Performing, and Participating in Music</i>	2.1	Sing with accuracy in a developmentally appropriate age range.	2, 3, 4
	2.3	Play rhythmic and melodic ostinatos on classroom instruments	2, 3, 4
	2.4	Create short rhythmic and melodic phrases in question-and-answer form.	2, 3, 4
3.0 HISTORICAL AND CULTURAL CONTEXT <i>Understanding the Historical Contributions and Cultural Dimensions of Music</i>	3.1	Identify the uses of music in various cultures and time periods.	1, 2, 3
4.0 AESTHETIC VALUING <i>Responding to, Analyzing, and Making Judgements About Works of Music</i>	4.1	Select and use specific criteria in making judgments about the quality of a musical performance.	2, 3, 4
	4.2	Create developmentally appropriate movements to express pitch, tempo, form, and dynamics.	3, 4
	4.3	Describe how specific musical elements communicate particular ideas or moods in music	1, 2, 3, 4

California Visual and Performing Arts Standards

GRADE 3: MUSIC (CONT'D):

FOUND IN:

5.0	5.1	Identify the use of similar elements in music and other art forms (e.g., form, pattern, rhythm).	1, 2, 3, 4
CONNECTIONS, RELATIONSHIPS, APPLICATIONS			
<i>Connecting and Applying What is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers</i>	5.2	Identify what musicians and composers do to create music	1, 2, 3, 4

GRADE 4: MUSIC:

FOUND IN:

1.0	1.3	Read, write, and perform rhythmic notation, including sixteenth notes, dotted notes, and syncopation.	3, 4
ARTISTIC PERCEPTION			
<i>Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music</i>	1.4	Describe music according to its elements, using the terminology of music.	1, 2, 3, 4
	1.5	Classify how a variety of instruments from diverse cultures produce sound.	2, 3, 4
2.0	2.2	Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos, by oneself and with others.	2, 3, 4
CREATIVE EXPRESSION			
<i>Creating, Performing, and Participating in Music</i>	2.3	Compose and improvise simple rhythmic and melodic patterns on classroom instruments.	3, 4
3.0	3.4	Compare musical styles from two or more cultures	2
HISTORICAL AND CULTURAL CONTEXT			
<i>Understanding the Historical Contributions and Cultural Dimensions of Music</i>			
4.0	4.1	Use specific criteria when judging the relative quality of musical performances	1, 2, 3, 4
AESTHETIC VALUING			
<i>Responding to, Analyzing, and Making Judgements About Works of Music</i>			

California Visual and Performing Arts Standards

GRADE 4: MUSIC (CONT'D):

FOUND IN:

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS <i>Connecting and Applying What is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers</i>	5.1	Identify and interpret expressive characteristics in works of art and music.	1, 2, 3, 4
	5.2	Integrate several art disciplines (dance, music, theatre, or the visual arts) into a well-organized presentation or performance.	4

GRADE 4: THEATRE:

FOUND IN:

1.0 ARTISTIC PERCEPTION <i>Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music</i>	1.2	Identify a character's objectives and motivations to explain that character's behavior.	1, 2, 3, 4
	1.3	Describe how voice (diction, pace, and volume) may be used to explore multiple possibilities for a live reading.	2, 3, 4

2.0 CREATIVE EXPRESSION <i>Creating, Performing, and Participating in Music</i>	2.1	Demonstrate the emotional traits of a character through gesture and action.	2, 3, 4
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5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS <i>Connecting and Applying What is Learned in Music to Learning in Other Art Forms and Subject</i>	5.3	Exhibit team identity and commitment to purpose when participating in theatrical experiences.	3, 4
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GRADE 4: VISUAL ARTS:

FOUND IN:

3.0 HISTORICAL AND CULTURAL CONTEXT <i>Understanding the Historical Contributions and Cultural Dimensions of Music</i>	3.1	Describe how art plays a role in reflecting life	1, 2
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California Visual and Performing Arts Standards

GRADE 5: MUSIC:

FOUND IN:

1.0 ARTISTIC PERCEPTION <i>Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music</i>	1.2	Read, write and perform major and minor scales	2, 4
	1.3	Read, write, and perform rhythmic notation, including quarter note triplets and tied syncopation.	2, 4
	1.4	Analyze the use of music elements in aural examples from various genres and cultures.	1, 2, 3
	1.5	Identify vocal and instrumental ensembles from a variety of genres and cultures.	1, 2
2.0 CREATIVE EXPRESSION <i>Creating, Performing, and Participating in Music</i>	2.2	Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos and two-part harmony, by oneself and with others.	2, 4
	2.3	Compose, improvise, and perform basic rhythmic, melodic, and chordal patterns independently on classroom instruments	2, 3, 4
3.0 HISTORICAL AND CULTURAL CONTEXT <i>Understanding the Historical Contributions and Cultural Dimensions of Music</i>	3.1	Describe the social functions of a variety of musical forms from various cultures and time periods.	1, 2, 3, 4
4.0 AESTHETIC VALUING <i>Responding to, Analyzing, and Making Judgements About Works of Music</i>	4.1	Identify and analyze differences in tempo and dynamics in contrasting musical selections.	2, 3, 4
	4.2	Develop and apply appropriate criteria to support personal preferences for specific musical works.	3, 4
5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS <i>Connecting and Applying What is Learned in Music to Learning in Other Art Forms and Subject</i>	5.1	Explain the role of music in community events	1, 2, 3, 4
	5.2	Identify ways in which the music professions are similar or different from one another.	1

California Visual and Performing Arts Standards

GRADE 5: THEATRE:

FOUND IN:

2.0 CREATIVE EXPRESSION <i>Creating, Performing, and Participating in Music</i>	2.1	Participate in improvisational activities to explore complex ideas and universal themes in literature and life.	2, 3, 4
3.0 HISTORICAL AND CULTURAL CONTEXT <i>Understanding the Historical Contributions and Cultural Dimensions of Music</i>	3.2	Interpret how theatre and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions.	1, 2, 3, 4

GRADE 5: VISUAL ARTS:

FOUND IN:

2.0 CREATIVE EXPRESSION <i>Creating, Performing, and Participating in Music</i>	2.7	Communicate values, opinions, or personal insights through an original work of art.	2, 3, 4
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Books for Children and Young People in English

Bach and Baroque Music (Masters of Music)

by Stefano Catucci, Hans Tid; illustrated by Sergio, Manuela Cappon, and Giampaolo Faleschini

A giant among composers and musicians of Europe's pre-Classical era, Johann Sebastian Bach (1685–1750) was master of the dominant musical style of his period—the Baroque. This book is a fascinating introduction to the great composer and some of the greatest music ever played.

For ages 9 to 13.

Beethoven and the Classical Age (Masters of Music)

by Andrea Bergamini; illustrated by Manuela Cappon

This biography of one of the world's most important and revolutionary composers sketches the details of Ludwig van Beethoven's life. Readers get insight into his methods of composition, see full-color illustrations that accurately show several pianos he used for performance and composition, and learn about his friends and associates both inside and outside the musical world.

For ages 9 to 13.

Big Talk: Poems for Four Voices

by Paul Fleischmann; illustrated by Beppe Giacobbe

A book of poems for four voices that sound like music when read aloud! The poems tell descriptive humorous stories of life.

For ages 8 to 14.

Charlie Parker Played Be Bop

by Chris Raschka

This book explores the world of jazz through a sparse, rhythmic, repetitive text. Great illustrations add movement and light to the words.

For ages 4 to 8.

Daddy Played the Blues

by Michael Garland (Tilbury House Publishers, 2017)

Duke Ellington

by Andrea Davis Pinkney and Brian Pinkney

A children's story of Duke Ellington—how he grew up learning music and entertaining people and how he and his music became famous, with wonderful woodcut illustrations.

For ages 5 and up.

I See Rhythm

by Toyomi Igus

Poems and paintings combine to give a succinct overview of African American music from African origins and slave songs to ragtime, the blues, big band, and bebop. Follow the music further through jazz, gospel, rhythm and blues, rock, hip-hop and rap.

For ages 10 to 14.

Jazz

by Walter Dean Myers, illustrated by Christopher Myers (Holiday House, 2008)

Jazz Fly

by Matthew Gollub

A fly meets several animals along the way to a jazz performance. Once he arrives at the jazz club, the fly integrates the sounds of the animals he met into his music and the audience loves it. The included CD features the author's narration in scat style, with jazz accompaniment.

For ages 4 to 8.

John Coltrane's Giant Steps

by Chris Raschka

John Coltrane's musical composition is performed by a box, a snowflake, some raindrops, and a kitten.

For ages 4 to 8.

Joyful Noise

by Paul Fleischman; illustrated by Eric Beddows

A book of poems for two voices that sound like music when read aloud! Each poem is a whimsical tale of insects and creatures of nature.

For ages 9 and up.

Books for Children and Young People in English

Kaleidonotes & the Mixed-Up Orchestra

by Matthew S. Er Bronson, Tammy Carter Bronson
The Kaleidonotes help the orchestra find their places on stage so the show can go on. In addition to enjoying a funny, rhyming story, children will learn to identify colors, instruments, notes, scale, and stage positions.
For ages 4 to 8.

Kids Make Music!

by Avery Hart and Paul Mantell
Great information, lively activities, and instrument-building ideas in a joyful format guaranteed to make music fun.
For ages 3 and up.

Little Melba and Her Big Trombone

by Katheryn Russell-Brown, illustrations by Frank Morrison (Lee & Low Books, 2014)

Meet the Orchestra

by Ann Hayes; illustrated by Karmen Thompson
An introduction to the instruments of the orchestra with fun illustrations.
For ages 3 to 6.

Mole Music

by David McPhail
A sweet and simple story of Mole, a creature who finds inspiration and hope when he discovers the joy of music!
For ages 5 to 10.

A Mouse Called Wolf

by Dick King-Smith; illustrated by Jon Goodell
A mouse with a special name discovers his musical talents and shares them with a widowed concert pianist.
For ages 7 to 10.

Musical Instruments

(Scholastic Voyages of Discovery, Music and Performing Arts)
A stunning book that will intrigue older children with its beautiful illustrations and historical perspective.
For ages 8 to 11.

My First Music Book

by Helen Drew
Step-by-step instrument building for budding young musicians. Extremely easy to follow and lovely to look at.
For ages 4 to 10.

Not the Piano, Mrs. Medley!

by Evan Levine; illustrated by S.D. Schindler
Going to the beach can be great fun. Getting to the beach can be something else, especially when your grandmother prefers to travel with music—like Mrs. Medley!
For ages 5 to 10.

A Noteworthy Tale

by Brenda Mutchnik; illustrated by Ian Penney
The imaginative tale of Notso Profundo, a young musician who rescues Melisma Tone-Cluster from the evil Konrad Troubleclef. Konrad has devised a terrible plan to put an end to all music!
For ages 6 to 9.

The Philharmonic Gets Dressed

by Karla Kuskin; illustrated by Marc Simont
The 105 members of the orchestra are shown showering, dressing, traveling and setting themselves up on stage for an evening's concert.
For ages 4 to 8.

Rubber Band Banjos and a Java Jive Bass: Projects and Activities on the Science of Music and Sound

by Alex Sabbath; illustrated by Laurel Aiello
Instrument building and science experiments that will delight the budding Albert Einstein!
For ages 8 to 12.

The Sandy Bottom Orchestra

by Garrison B. Keillor and Jenny Lind Nilsson
Fourteen-year old Rachel learns to deal with her eccentric family while taking refuge in her violin playing.
For ages 8 to 12.

Books for Children and Young People in English

Sebastian

by Jeanette Winter

The story of Johann Sebastian Bach is written and illustrated for children in a magical way as we see Sebastian grow up in the days of castles and kings. For ages 4 to 8.

Spider Storch's Music Mess

by Gina Willner-Pardo;

illustrated by Nick Sharratt

Spider Storch doesn't like it when his classmates make fun of him for playing the flute, so he schemes to get thrown out of music class!

For ages 7 to 10.

The Sound that Jazz Makes

by Carole Boston Weatherford, illustrated by Eric Velasquez (Two Lions, 2013).

The Story of the Incredible Orchestra

by Bruce Koscielniak

The history of the orchestra told in an engaging style with fun illustrations.

For ages 5 to 9.

The Story of the Orchestra

by Robert Levine (includes compact disc)

Think of Classical Music for Dummies for Kids! A fun book filled with interesting tidbits of information—plus a CD for listening!

For ages 8 to 11.

Talking Music

by William Duckworth

An exploration of 20th century American experimental music presented through conversations between the author and 16 more or less well-known composers, each of whom is broadly classified as experimentalist, avant-gardist, minimalist, performance artist, or post-modern.

For ages 15 and up.

Understanding Music

by Judy Tatchell

Lots of great facts on classical music, jazz, rock 'n' roll and more!

For ages 7 to 11.

A Winter Concert

by Yuko Takao

A mouse attends a concert. When the pianist begins to play, music appears on the page as small dots of color that eventually envelop the audience and follow the mouse home.

For ages 4 to 8.

Zin! Zin! Zin! A Violin

by Lloyd Moss; illustrated by Marjorie Priceman

A beautifully illustrated and told—in verse —book about the orchestra. A Caldecott Honor Book.

For ages 3 to 6.

Zoo Song

by Barbara Bottner

This is the story of three animals that are neighbors in the zoo: a singing hippo, a violin-playing lion, and a dancing bear. The three realize that performing together in harmony is more rewarding than performing separately.

Books for Children and Young People in Spanish

Beethoven vive arriba

by Barbara Nichol, illustrated by Scott Cameron

The letters that 10-year-old Christoph and his uncle exchange show how Christoph's feelings change for Mr. Beethoven, the eccentric boarder that shares his house.
For ages 4 to 8.

Belisario y el violin

by Maria Cristina Ramos

Belisario the worm wants to accompany Belinda the worm as she sings, but he has a problem: his violin is missing.
For ages 4 to 8.

Chaikovski descubre América/Tchaikovsky Discovers America

by Esther Kalman

This captivating story tells of a meeting between an 11-year-old girl and the famed composer Peter Ilyich Tchaikovsky at the opening of Carnegie Hall in 1891. Jenny's diary entries tell of her encounter with the composer and form the basis of this charming tale.
For ages 9 to 12.

Te presento a la orquesta

by Ann Hayes, Karmen Thompson (Illustrator), Alma Flor Ada

Describes the role of each musical instrument in the orchestra.
For ages 4 to 8.

Books for Teachers

The following books have been recommended to further teachers' enrichment of musical/listening experience, facilitate integration of musical activities in the classroom, suggest reading materials for students, and provide a resource of studies pertaining to music and cognitive development.

ENRICHMENT OF LISTENING EXPERIENCE:

What to Listen for in Music

by Aaron Copland

Penguin Books USA, reprint 1999.

This classic text is great introduction to classical music, particularly for music enthusiasts with very little or no musical background. It clearly explains fundamental concepts in music and demonstrates how to identify, listen to, and appreciate music across a vast range of musical eras, genres, and individual pieces.

Marsalis on Music

by Wynton Marsalis

W.W. Norton & Company, 1995.

Written by acclaimed jazz and classical performer Wynton Marsalis, *Marsalis on Music* shows discusses basic elements of music and how they are encountered in various musical styles. Chapters are divided into rhythm, form, wind bands and jazz bands, and practice, and a CD filled with musical examples is provided.

Classical Music for Dummies

by David Pogue and Scott Speck

IDG Books Worldwide, 1997,

ISBN: 076455009852499.

Most of you are familiar with the "...for Dummies" series. This book, like every book in the series, presents essential ideas in a well-outlined and straight-to-the-point manner; very clear and concise.

Classical Music for Everybody

by Dhun H. Sethna

The Fitzwilliam Press, 1997, ISBN: 0964410338.

In this book, Sethna intensively explores classical music in snippets, examining the historical context of a given work as a means of engaging what it expresses in light of that context. It is a good book for newcomers to classical music, as well as a reference for those more experienced.

INTEGRATION OF MUSICAL ACTIVITIES IN THE CLASSROOM:

Great Composers and Their Music: 50 Ready-to-Use Activities for Grades 3-9

by Audrey Adair

Parker, 1987, ISBN: 0133637972.

This book offers a fun and wide selection of activities from creative drawing, writing, to other enrichment projects, all of which center on musical themes. The skill levels are included (beginning, intermediate, and advanced). Most of the activities are geared toward beginning and intermediate levels and would be best for elementary students.

Classic Tunes and Tales: Ready-to-Use Music Listening Lessons and Activities for Ages 5-13

by Tod F. Kline

Prentice Hall, 1999, ISBN: 0137626835.

This book provides K-8 music teachers with a set of lesson plans to familiarize students with music fundamentals. There are plenty of fun activities that are formatted clearly in the following manner: lesson plan page defines the learning objectives, story page explains the background of a given work, music page explores musical excerpts, and activity page provides the students with games, puzzles, and other fun activities meant to reinforce the lesson.

Books for Teachers

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by Audrey Adair

Parker, 1987, ISBN: 0133637972.

This book offers a fun and wide selection of activities from creative drawing, writing, to other enrichment projects, all of which center on musical themes. The skill levels are included (beginning, intermediate, and advanced). Most of the activities are geared toward beginning and intermediate levels and would be best for elementary students.

Classic Tunes and Tales: Ready-to-Use Music Listening Lessons and Activities for Ages 5-13

by Tod F. Kline

Prentice Hall, 1999, ISBN: 0137626835.

This book provides K-8 music teachers with a set of lesson plans to familiarize students with music fundamentals. There are plenty of fun activities that are formatted clearly in the following manner: lesson plan page defines the learning objectives, story page explains the background of a given work, music page explores musical excerpts, and activity page provides the students with games, puzzles, and other fun activities meant to reinforce the lesson.

BOOKS FOR YOUR STUDENTS:

Books for Teachers

The following books, written by Mike Venezia, belong to the (Getting to Know the World's Greatest Composers) series, published by Children's Press. These books are biographies for young people that include plenty of pictures (as well as cartoons) to illustrate in an entertaining manner the life of a given composer and the historical context in which he lived.

Aaron Copland

(Getting to Know the World's Greatest Composers)

Duke Ellington

(Getting to Know the World's Greatest Composers)

Frederic Chopin

(Getting to Know the World's Greatest Composers)

George Gershwin

(Getting to Know the World's Greatest Composers)

George Handel

(Getting to Know the World's Greatest Composers)

Igor Stravinsky

(Getting to Know the World's Greatest Composers)

Johannes Brahms

(Getting to Know the World's Greatest Composers)

Johann Sebastian Bach

(Getting to Know the World's Greatest Composers)

Leonard Bernstein

(Getting to Know the World's Greatest Composers)

Ludwig Van Beethoven

(Getting to Know the World's Greatest Composers)

Peter Tchaikovsky

(Getting to Know the World's Greatest Composers)

Wolfgang Amadeus Mozart

(Getting to Know the World's Greatest Composers)

MUSIC AND COGNITIVE DEVELOPMENT:

The Mozart Effect for Children: Awakening Your Child's Mind, Health and Creativity with Music

by Don G. Campbell

William Morrow and Co., 2000,

ISBN: 0380977826

Good Music, Brighter Children

by Sharlene Habermeyer

Prima Publishing, ISBN: 076152150

BOOKS BY OR ABOUT FRANK O. GEHRY:

Flowing In All Directions

by Frank Gehry

Gehry Talks: Architecture + Process

by Frank Gehry

Symphony: Frank Gehry's Walt Disney Concert Hall

by Frank Gehry

Frank O. Gehry: The Complete Works

by Forster and Dal Co

Websites

Americans for the Arts / artsusa.org

American Music Conference / amc-music.com

The American Music Education Initiative / usamusic.org

ArtsEdge / artsedge.kennedy-center.org

Arts Education Partnership / aep-arts.org

Awesome Library / awesomelibrary.org

British Journal of Music Education / cambridge.org/core/journals/british-journal-of-music-education

CARTS: Cultural Arts Resources for Teachers and Students / carts.org

Children's Music Workshop / childrensmusicworkshop.com

Dallas Symphony Orchestra / dsokids.com

Education Index: Music Resources / educationindex.com/category/Music

Education World / education.com/resources/the-arts-music

Kidzone! / nyphilkids.org

Los Angeles Philharmonic / laphil.org

Music Education Madness Site / musiceducationmadness.com

Music Teacher's Resource Site / mtrs.co.uk

Music Teachers National Association / mtna.org

Music Technology Learning Center / themtlc.org

NAMM (International Music Products Association) / namm.com

National Assembly of State Arts Agencies / nasaa-arts.org

National Association for Music Education / nafme.org

National Endowment for the Arts / arts.gov

National Federation of State High School Associations / nfhs.org

The Nation's Report Card / ed.gov/NAEP/site/home.asp

Piano Education Page / pianoeducation.org

VSA arts / vsarts.org

Further Exploration

LA PHIL: NURTURING CURIOSITY, CREATIVITY, VIRTUOSITY:

Through the LA Phil's thriving education and community programs, the LA Phil displays its commitment to the future of music and the very well-being of our city. We support the next generation of artists through YOLA's intensive musical training and initiatives that support the development of young composers. We ignite the first spark of interest in symphonic music when school buses take over Grand Avenue and more than 13,000 children stream into Walt Disney Concert Hall. As a result, our community is becoming vibrant in the arts. Together we listen, we learn, and we make music. As Music Director Gustavo Dudamel has said, "The orchestra is a perfect metaphor for community."

Please visit laphil.com/education or call **213 972 7300** to learn more about the ways teachers, students, and families can be involved in the LA Phil.

TEACHERS: DON'T FORGET TO SCHEDULE A FIELD TRIP TO VISIT THE HOLLYWOOD BOWL!

This is a place full of history and hidden treasures. You can become a part of its history. Legend has it that in 1864 a group of men traveling from Mexico carried a war chest toward San Francisco. In that chest was nearly a quarter of a million dollars' worth of gold, diamonds and jewels! Upon arriving in San Francisco, the men discovered that the city was teeming with French spies! So, they immediately buried the treasure for safekeeping. Soon after, a stranger found the treasure and headed for Los Angeles. The stranger stopped to spend the night in the hills north of the city. That night he dreamed the treasure was cursed! He quickly buried it in the hillside and never returned. Meanwhile, the men who had first carried the treasure to San Francisco had already fallen under the treasure's curse and died. Years later, knowing the treasure remained buried in the hillsides north of Los Angeles, a group of men began a search. They believed the treasure to be here

at the Hollywood Bowl! In 1939, they received permits from the County to dig, but soon cancelled the dig for fear of the curse. Another man continued the dig, but he never found the treasure and became so depressed he felt he could not go on. He too fell under the treasure's curse. The treasure has never been found! If you are brave enough, you may begin your treasure hunt here!

Plan a field trip to the Hollywood Bowl and Hollywood Bowl Museum. Please call **323 850 2058** for more information.

PLAN A VISIT TO THE WILLIAM GRANT STILL CENTER:

Founded in 1977, William Grant Still Arts Center is a facility of the City of Los Angeles Department of Cultural Affairs offering summer camp, creative workshops, music and art classes for adults and youth, an exhibition space, concerts, and places for community meetings and the neighborhood to come together.

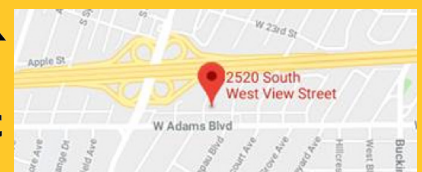
THE CENTER OFFERS:

- Art, movement, and music classes for seniors, adults, teens, and children, including early childhood education;
- Professionally-produced exhibitions including the annual Black Doll Show for over 35 years and the African-American Composers Exhibition and Education series that displays archives and teaches music/art through the life and work of a selected composer;
- Art & Jazz Summer Day Camp for ages 3-12;
- Jazz-based ensemble instruction;
- Partnerships with teachers at local schools and universities; and
- Readings, film screenings, and concerts throughout the year

The center's namesake, Dr. William Grant Still, first coined the term "art music", which is very much in line the educational goals of our community arts center.

All of the William Grant Still Arts Center's programs are free, or are as low-cost as is possible, in order to be accessible to all in our community.

The William Grant Still Arts Center



2520 West View Street
Los Angeles, CA 90016