# THE ART OF THE PIANO

LA Phil's Symphonies for Schools
Study Guide Grades 3 – 6


WALT DISNEY
CONCERT HALL

LA PHIL
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LA PHIL

GUSTAVO DUDAMEL Music & Artistic Director

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# INTRODUCTION

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.

## WELCOME TO *THE ART OF THE PIANO*

For this year's concert, the LA Phil will take you on an in-depth exploration of the piano, from the artisan who builds it to the virtuoso who plays it, featuring music by Mozart, Beethoven, Ravel, and Gershwin. In the concert hall and in the classroom students will discover how sounds are made, understand the elements of music that these great composers used, and compose their own concerto!

**Exploration:**
How do composers use the orchestra to create musical conversations?

**Key Objectives:**
*With the piano at the heart of exploration, students*

- Understand the basic elements of music: melody, dynamics, tempo, instrumentation, and form
- Connect with the orchestra and explore instrument families
- Compose and notate new music using the concerto form as a model
- Perform rhythmic, melodic, and harmonic patterns on instruments
- Analyze the role of teamwork when playing music
- Build a music vocabulary
- Develop their imaginative capacities and make personal connections to the music

# 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 listening, and comparing and contrasting musical elements.

## ELEMENTS OF THE PROGRAM

- One Professional Development Workshop for Participating Teachers
- A curriculum that addresses the CA Standards in music, Common Core, and other academic subjects
- Six sequential lessons, with student worksheets
- Activities for making classroom percussion instruments
- Pre and post-concert reflection activities

## CLASSROOM EXTENSIONS

These extensions are designed to continue the exploration of curriculum concepts through activities that connect the musical learning to the classroom and other subject areas.

## KEY VOCABULARY

**See full definitions in the appendix*

accompaniment
adagio
allegro
beat
cadenza
composer
concerto
conductor
crescendo
decrescendo
dynamics
ensemble
finale
form
forte
fortissimo
harmony
improvisation
instrumentation
jazz
largo
melody
mezzo
moderato
movement
orchestra
orchestration
ostinato
philharmonic
pianissimo
piano
pitch
presto
rhythm
score
solo
sound wave
symphony
tempo
texture
timbre
theme and variations
vibration

## 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 curriculum 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 LOS ANGELES PHILHARMONIC

The Los Angeles Philharmonic was founded in 1919 by The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a 42-year-old amateur musician, lawyer, and art 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 Schnevoigt (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 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 100 people to manage the Los Angeles Philharmonic all year round. Deborah Borda began her tenure as President and Chief Executive Officer of the Los Angeles Philharmonic Association in January 2000. She is responsible for all administrative aspects of the organization. Through a wide range of innovative programs and new partnerships with other leading cultural organizations and community groups, Borda has moved the institution towards a transformational era of growth and development on local, national, and international levels.

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 30-week winter subscription season at Walt Disney Concert Hall, the Los Angeles Philharmonic presents a 12-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 GUSTAVO DUDAMEL

**GUSTAVO DUDAMEL**
MUSIC & ARTISTIC DIRECTOR
Walt and Lilly Disney Chair

Gustavo Dudamel is defined by his untiring advocacy of access to music for all. As a symphonic and operatic conductor, his music making on four continents continues to inspire audiences of all ages. He currently serves as Music & Artistic Director of the Los Angeles Philharmonic and Music Director of the Simón Bolívar Symphony Orchestra of Venezuela, and the impact of his musical leadership is felt internationally. While his commitment to these posts accounts for the major portion of his yearly schedule, Dudamel also guest conducts with some of the world's greatest musical institutions, including the Vienna Philharmonic, which he returns to lead in Vienna and on tour. This season, Dudamel also appears as guest conductor with some of the world's most famous musical institutions: in 2017, he tours Europe with the Berlin Philharmonic and is the youngest-ever conductor to lead the Vienna Philharmonic's famous New Year's Day Concert, watched annually by over 50 million people in 90 countries.

Now in his eighth season as Music & Artistic Director of the Los Angeles Philharmonic, Dudamel's contract has been extended through the 2021–2022 season. Under his leadership the Los Angeles Philharmonic has expanded its diversified outreach through many notable projects, including Youth Orchestra Los Angeles (YOLA), influenced by Venezuela's widely successful *El Sistema*. With YOLA, Gustavo brings music to children in the underserved communities of Los Angeles, and also serves as an inspiration for similar efforts throughout the U.S. and in Europe.

In his 18th season as Music Director of the entire *El Sistema* project in Venezuela, he continues to lead the Simón Bolívar Symphony Orchestra in Venezuela as well as on tour.

A Deutsche Grammophon artist since 2005, Grammy-winner Gustavo Dudamel has numerous recordings on the label, as well as many video/DVD releases that capture the excitement of significant moments of his musical life. Recently, he independently produced an all-Wagner recording with the Bolívars exclusively for digital download.

He is one of the most decorated conductors of his generation: recent distinctions include the 2014 *Leonard Bernstein Lifetime Achievement Award for the Elevation of Music* in Society from the Longy School, Musical America's 2013 *Musician of the Year* and induction into *Gramophone Hall of Fame*, *Eugene McDermott Award in the Arts* at MIT in 2010, *Chevalier de l'Ordre des Arts et des Lettres* and one of *TIME* Magazine's 100 most influential people, and the 2008 *"Q"* Prize from Harvard, along with several honorary doctorates.

For more information about Gustavo Dudamel, visit his official website: **www.gustavodudamel.com.**

# 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**

*"She wanted to do something for the community where they (Lillian and Walt) met, married and spent their lives."*
– Diane Disney Miller, on her mother, Lillian Disney

**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.

*"I just fell in love with this lady."*
– Frank Gehry, on Lillian Disney

**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?

*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

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 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.

*Gehry's original sketch for Walt Disney Concert Hall*

**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.

*Walt Disney Concert Hall*

*"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

**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 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 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 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-Götz Orgelbau.

Did you know?

**INTERESTING FACT:** 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.

# ABOUT THE SYMPHONY ORCHESTRA

**What is an Orchestra?**

Musical instruments have been around for thousands of years. And for as long as musical instruments have been around, musicians have been getting together to play music, combining different instruments to get different sounds. When a band of musicians playing different instruments get together, they are usually called an ensemble. Ensembles can be small or large, depending on how many musicians are present.

In western European music, the orchestra it is made up of a very large group of musicians. Many of the musicians play the same instruments, and they are grouped into larger sections of musicians who play instruments belonging to the same instrumental family. An orchestra is so large that it has to be led by a conductor. As for the instruments that make up the modern orchestra, its specific combinations began forming around 400 years ago, evolving to what it is today.

Today's orchestras consist of four main instrumental sections: strings, winds, brass, and percussion.

1. Strings: violin, viola, violoncello (or cello for short), bass, and sometimes harp.

2. Woodwinds: flute, oboe, clarinet, and bassoon.

3. Brass: French horn, trumpet, trombone,and tuba.

4. Percussion: timpani, snare drum, bass drum, cymbals, triangle, piano, harpsichord,xylophone, and many more.

**Instruments of the Orchestra**

**Strings**

There are more strings in the orchestra than there are woodwinds, brass, and percussion. You will occasionally you will see one or two harps in the orchestra. Although the harp is a string instrument, it is not a regular part of the string section.

String instruments (except for harp) look similar because they have curvy, hollow bodies made of wood. All string instruments have strings stretched across the length of their body.

The size and shape of the body affect the sound of the instrument as well as the range —lowness and highness — of the pitches. String instruments with smaller bodies are capable of producing higher pitches and brighter tones. Likewise, string instruments with bigger bodies can produce lower pitches and deeper tones.

All string instruments produce sounds by vibrating the stretched strings. For all the string instruments except for the harp, the player draws a horsehair bow over the strings. Another way to make the strings vibrate is by plucking the strings. Violins, violas, cellos, and double basses can be plucked, but are usually played using a bow. The harp, however, is usually played by plucking and not by drawing a bow across its strings.

The hole in the body of a string instrument acts like a resonator. It naturally amplifies the sound, which means that it helps make the sound louder.

**Violin**

- The violin is the soprano voice of the string family, which means that it has the highest voice of all string instruments; it is also the smallest of all string instruments.

- The violin has a bright sound.

- Its wide range of medium to extremely high pitches (notes) and sound textures make it very capable of expressing various moods, particularly as a solo instrument.

- There are more violins than any other instrument in the orchestra—sometimes more than 30.

- In the orchestra, violins are usually divided into two groups: first violins and second violins; often, the first violins play the main melody.

- A violin is played by tucking it between the chin and shoulder. The right hand moves a bow while the left hand presses down on the strings.

**Viola**

- The viola is the alto voice of the string family, therefore it can play lower pitches than the violin.

- Although it looks like a violin, it is slightly larger, and its sound is much warmer.

- There are fewer violas in the orchestra, usually between 10-14 violas; and they are often in the front-middle of the orchestra.

- Violas are played in a similar manner to the violins, tucked between chin and shoulder, bow in right hand, and fingers pressing down on the strings with the left hand.

**Cello**

- The cello (its full name is violoncello) is the tenor voice of the string family.

- The cellos range of pitch is very wide, capable of playing very low to very high pitches.

- Its also has a very wide range in timbre, from very warm sounds in the lower range to very bright sounds in the upper range.

- There are usually 8-12 cellos in an orchestra.
- Unlike the violin or viola, the cello rests on the ground, supported by a metal peg.
- To play the cello, you must tuck the cello between your knees while sitting on a chair; like the violin and viola, the bow is held in the right hand while the left hand presses down on the strings.

**Double Bass**

- The double bass is the "bass" voice and therefore the lowest voice of the string family.
- The standard size of the double bass is just over 6 feet in length.
- There are usually 6-8 double basses in an orchestra.
- Double basses have a very deep and low sound, so they often support the harmonies by playing the lowest notes in the music.
- The double bass' deep and low tones are also often used to help support or drive the rhythm of the music.
- Because the double bass is so long (over 6 feet), the player must rest it upright on the floor and play it either standing up or sitting on a stool.
- Like the other string instruments, you play the double bass with a bow in your right hand while pressing down on the strings with the fingers of your left hand.

**Harp**

- The harp, one of the oldest musical instruments, has 47 vertical strings that are stretched across a wooden frame.
- Although the harp is part of the string family, it is not played with a bow.
- Standard harps are about 6 feet tall and weigh 80 to 90 pounds.
- There are usually 1 to 2 harps in an orchestra.
- To play the harp, you sit down with your legs on either side of the harp and pluck the strings with your fingertips and thumb.
- The seven pedals at the bottom of the harp, which are operated by the player's feet, allow each string to sound 3 different notes.

**Woodwinds**

Separating the two words that make up "wood/wind," you get the word "wood," which all wind instruments were made of at one time, and "wind" which refers to the air or "breath" that generates the sound.

Like the string instruments, woodwinds are usually made of fine wood, but some are made out of metal or a combination of both. Woodwind instruments are basically long slender tubes with holes. The vibration of air inside the tube of a woodwind instrument creates the instrument's sound. A woodwind player changes the pitch of a woodwind instrument by covering the holes using his/her fingers or by pressing down on the keys—higher pitches are created by shortening the column of air; lower pitches are created by lengthening the column of air.

Some woodwind instruments have reeds, which are very thin chips of wood that are attached to a mouthpiece. When air is blown through a reed, the reed vibrates and causes the air inside the instrument to vibrate.

**Flute and Piccolo**

- The flute and piccolo are the highest pitched instruments of the woodwind family.
- Although flutes have been made of wood in the past, most flutes and piccolos today are made of some kind of metal like gold or silver.
- Standard flutes measure around 27.5 inches long.
- The piccolo (Italian word for "small") is a relative of the flute and can play pitches that are much higher; its sound can be very shrill.
- One of the piccolo's ancestors is the fife, the instrument that we associate with the music of the Revolutionary War and "Yankee Doodle."
- Unlike the other woodwind instruments, flutes and piccolos are held horizontally.
- In order to produce sound on a flute orpiccolo, you must blow air across a small hole near the top of the instrument.

**Oboe**

- The oboe has a very distinct mournful, poignant tone.
- Its shape is that of a long slender tube with metal keys and measures about 2 feet long.

- The oboe is a double-reed instrument; a double-reed is made up of two pieces of wood bound together and connected to a metal tube; the double-reed looks like a flattened straw.

- When air is blown through the double-reed, the air makes the reed vibrate thus producing a sound.

- Many oboists make their own reeds out of bamboo cane.

- There are approximately 2-4 oboes in an orchestra.

- To play an oboe, you blow air through the double reed and manipulate the keys with your fingers to change pitch.

**Clarinet**

- The clarinet has four very distinct registers and tones – the low register (low notes) sounds warm and dark; the low to middle range is called the "throat" register and is perhaps the weakest register; the middle to high register is clear and bright; and the highest register is very bright and penetrating.

- Like the oboe, the clarinet is also a long slender tube with metal keys, but its bell (the end of the instrument that you do not blow into) is a bit more flared.

- Its mouthpiece is also different from the oboe in that it has a single-reed—one thin piece of carved wood (whereas a double-reed has two) attached to a mouth-piece through which the player blows air.

- There are a number of different clarinets that come in a range of sizes (such as the A and C soprano clarinets, to name a few), but the B-flat clarinet is the most common.

- The standard size of a clarinet is 26 inches long.

- There are approximately 2-4 clarinets in an orchestra.

- To play a clarinet, you blow air through the mouthpiece and manipulate the keys with your fingers to change pitch.

**Bassoon**

- The bassoon has a rich and mellow sound and usually plays the lower notes particularly when playing with the rest of the woodwinds.

- Like the oboe, the bassoon is a double-reed instrument.

- Its shape is that of a long tube that curves back on itself, almost as if it is folded.

- The bassoon, if extended, would be nearly 8 feet long; that is why the bassoon curves back on itself—if fully extended, the bassoonist would not be able to sit down and play.

- There are approximately 2-4 bassoons in an orchestra.

- To play a bassoon, you blow air through the double reed and manipulate the keys with your fingers to change pitch.

- The bassoon is nearly the largest woodwind instrument, except for the contrabassoon, which is larger and plays even lower notes; the notes are so low in pitch that they seem to "buzz."

**Brass**

The ancestors of brass instruments were large seashells and animal horns, used in ancient cultures to communicate over long distances. They were used as communication devices before they were developed for use as musical instruments. They were often heard in courts of nobility to announce great ceremonies, in forests to announce a hunt, and in battlefields to communicate signals.

Brass instruments eventually developed into musical instruments and occupy important section of the orchestra. Brass instruments are called "brass" instruments because they are indeed made of brass and other metals too. They also happen to be the potentially loudest instruments in the orchestra. They are basically long tubes with flares at the end called "bells." Brass instruments have coiled shapes so that the player can easily hold them up and play them (otherwise the instruments would be too long to hold). Brass instruments are played by buzzing into the mouthpiece. The pitches can be changed either by pressing down on the valves (with the exception of trombone which uses a slide, although there is such thing as a valve trombone), or by tightening one's embouchure to increase the frequency of buzzing into the mouthpiece. The higher the frequency of buzzing, the higher the pitch.

**French Horn**

- The French horn has a very warm and sometimes brilliant sound.

- As its name states, the French horn came from France, and is descended from a hunting horn that was built in France in the middle 1600s.

- The French horn is a long slender metal tube that is curved around with a large bell at the end; if the tube were to be uncoiled, it would extend to around 11-17 feet in length.

- Its coiled, circular shape makes it easy to spot in an orchestra.

- In an orchestra there are usually 4 French horns, but there can be as many as 8 and as few as 2.

- To play the French horn, you buzz into the mouthpiece, left hand playing the three valves, and right hand moving in and out of the bell to change the sound.

**Trumpet**

- The trumpet plays the highest pitches in the brass family and has a very bright sound.

- Trumpets have been around for at least 3,500 years; early versions have been found in ancient Egyptian tombs, including King Tut's!

- A standard trumpet is a slender metal tube with three valves.

- There are approximately 2-4 trumpets in an orchestra.

- To play the trumpet, you hold it horizontally, buzz into the mouthpiece, and press down on the valves in various combinations to change the pitch.

**Trombone**

- What makes the trombone unique in the brass family is that it does not have valves – instead it has a slide.

- A standard trombone consists of two long "U" shaped tubes that are linked to form an "S" shape; one tube slides into the other.

- The trombone's tubing measures 9 feet in length.

- When the slide is shortened, the pitch is higher.

- Usually there are three trombones in an orchestra.

- In addition to the orchestra, trombones are also common in marching bands and big jazz bands.

- To play a trombone, you hold it horizontally, buzz into the mouthpiece, and push or pull the slide to change the pitch.

**Tuba**

- The tuba is the largest instrument in the brass family and has the lowest pitch.

- The tuba's sound is very deep, mellow, and is normally used to add emphasis to the bass line in the orchestra.

- A standard tuba is a long metal tube that is coiled around many times and has a huge bell at one end of the tube.

- If a standard tuba were to be uncoiled, the length of its tubing would be approximately 16 feet.

- There is usually only one tuba in an orchestra.

- To play a tuba, you place the tuba on your lap with the bell facing up, buzz into the mouthpiece, and press down on the valves to change the pitch.

**Percussion**

There is a wide variety of percussion instruments in the world from small to large, simple to complex. Percussion instruments also have a wide palette of sounds depending on what they are made of and how they are played. Percussion instruments are played by hitting, scraping, or shaking the instrument. Depending on the instrument, the percussionist sometimes uses a mallet to hit the instrument, sometimes s/he hits it with his/her hands, and other times s/he hits the instrument against itself (cymbals, for example).

Some percussion instruments can play definite pitches (like the timpani or xylophone), and other percussion instruments cannot play definite pitches (like the snare drum or cymbals). In the 20th century, certain composers have written for a variety of "noise-makers" that create special sounds, like whistles, sirens, slapsticks, and taxi horns.

Percussionists have to learn how to play various kinds of percussion instruments because there are so many percussion instruments that are often used in the orchestra. In addition, percussionists have to play each instrument with just the right force, at the right place, and at the right time. Percussion is used to support the rhythm of the music, create musical sound-textures, and make special sounds.

**Timpani**

- Timpani are easy to spot because they look like big shiny kettles.

- In the orchestra, timpani are very important – they help support the rhythm and harmony, and their tones are very distinct.

- Timpani are large metal pots with drumheads, made of calfskin or plastic, stretched over their tops.

- The pitches of the timpani are tuned and can be changed by moving a foot pedal.

- Timpanists use a variety of mallets, some with soft heads and others with hard heads, to produce different kinds of sounds.

- Because timpani can only produce one note at a time, there are usually four timpani of various sizes and pitches in an orchestra: they are played by one musician.

- To play timpani, you hit the drumheads with a mallet, sometimes changing pitch by pressing the foot pedal.

**Cymbals**

- Cymbals produce bright sounds that range from very subtle to very loud and harsh.
- Cymbals are circular, slightly concave, gold-colored disks made of metal.
- Although cymbals do not play specific notes, they can be used to create bright and delicate sounds, to emphasize rhythms or accents, or to produce strikingly dramatic sounds to emphasize excitement in musical passages.
- Cymbals come in different sizes, from tiny finger cymbals with delicate sounds, to large and sometimes very LOUD orchestral cymbals.
- To play cymbals, you can either strike them using sticks, brushes, or mallet, or you can hit one cymbal against another.

**Triangle**

- The triangle is a round bar of steel (with one corner left open) that is bent into the shape of a triangle.
- Its sound — clear, bright, and shimmering — is easily recognizable and can cut through even the loudest music.
- To play a triangle, you hold it up by one hand or suspend it from a stand, and strike it with a small steel rod called a triangle beater.

**Bass Drum**

- The bass drum is the biggest drum in the percussion family and makes the lowest sound.
- A standard bass drum is a large hollow cylinder with drumheads stretched over the top and measures about 30 inches in diameter.
- Bass drums can make very soft sounds that are more felt than heard, and very loud thunderous sounds.
- Unlike the timpani, bass drums are not tuned and therefore cannot play specific pitches.
- To play a bass drum, you hit it on either side with sticks that have large, soft heads that are usually covered with felt or sheepskin.

**Snare Drum**

- A snare drum is a hollow cylinder with two drumheads stretched over it and a snare—a set of coiled wires—situated outside the bottom of the drumhead that produces rattling sounds when played.
- Like the bass drum, a snare drum is not a tuned instrument and therefore cannot play specific pitches.
- Snare drums are often used to support the rhythm and also to make special sounds such as drumrolls. To play the snare drum, you hit the top of the drumhead with sticks, mallets, or brushes.

**History of the Symphony Orchestra**

How did the modern symphony orchestra form? In the old days, when musicians gathered to play, they used whatever instruments were around. Similarly, when composers wrote music, they often would not write for any particular instrument, but would keep it open to whatever instruments were available. For instance, if instruments were needed to accompany a singer and the only instruments available were a lute (a stringed instrument like a guitar), flutes, and harp, that is what they would use.

In the 1600s, opera composers began writing for singers and specific instruments, which made up the accompanying orchestras. Many of the orchestras were comprised of instruments such as lutes, harpsichords, harps, violins, flutes, bass viols (a deeper sounding and larger violin), and organs.

As time went on, different instruments were invented and were added to the orchestra. For example, clarinets became a part of the orchestra between 1750 and 1800. Brass instruments (French horn, trumpet, trombone, and tuba) began to develop in new ways. By 1815, they could play scales instead of the simpler "bugle call notes" with which we are familiar. Woodwind instruments (flute, oboe, clarinet, and bassoon) improved as well.

The composer Joseph Haydn (1732-1809) thought that the woodwinds should have a more important role in the orchestra. The music he wrote later in his life required an orchestra that was very much like the orchestra of today, even though it was smaller (between 30 and 50 players). Soon more and more composers began to write for large orchestras. Ludwig van Beethoven (1770-1827) wrote for more instruments because he wanted a powerful and loud sound. The German composer Richard Wagner (1813-1883) wrote for a very large orchestra — over 100 players, about the size of the symphony orchestra today.

You can also learn about the instruments of the orchestra online by visiting these wonderful websites:

San Francisco Symphony Kids' Site:
**www.sfskids.org/templates/splash.asp**

New York Philharmonic Kidzone:
**www.nyphilkids.org/**

Dallas Symphony Orchestra:
**www.dsokids.com**

# THE LESSONS

# LESSON 1: THE SCIENCE OF MUSIC AND SOUND

**Objective:** Students discover how sounds are made and explore the basics of rhythm and pitch through musical games.

**Time Required:** 50-minutes*

**Materials Needed:** rhythm cards, student worksheets (optional)

**Standards Addressed:** Core 7, 8, 10, 11; VAPA 1.3, 2.3

**Vocabulary**: amplitude, frequency, rhythm, pitch, sound wave, vibrations

***Note:*** *A variety of games are included in this lesson to introduce the musical elements of rhythm and pitch. Depending on the time available and skill level of your students, you may play all of the games or only a few.*

## INTRODUCTION (5 MINUTES)

- Introduce this curriculum to your students and have a brief discussion about how you will prepare for attending a concert at Walt Disney Concert Hall.

## CONNECTING SOUND TO SCIENCE (5 MINUTES)

*What do all sounds have in common?*
*All sounds are caused by movement.*
*When you clap your hands you see movement, but what moves when you talk or sing?*

- Explore sound vibrations with students.
  - *Touch your throat and sing or hum a low pitch. What do you feel?*
  - *Touch your throat and sing or hum a high pitch. What do you feel?*
  - *When we sing, hum, or talk, our vocal cords create vibrations.* ***VIBRATIONS*** *are quick back-and-forth movements that pass through air to produce a sound.*
- Experiment with vibrations and sounds on different surfaces and instruments:
  - *Clap your hands together once and hold them together. Now clap your hands again but pull them apart. What movement makes a louder sound? When you clap and hold, the air and vibrations are trapped and softer. When the air escapes by pulling your hands apart, the sound is louder.*
  - Strike various objects with a pencil or stick. Discover how softer objects yield less sound and harder objects more sound because of the absorption of sound.
- *Sound also travels through the air in waves.* ***SOUND WAVES*** *represent the energy created by vibrations.*
  - *The larger the vibrations of a sound wave, the louder the volume. This is called* ***AMPLITUDE****.*
  - *The faster the vibrations of a sound wave, the higher the pitch. This is called* ***FREQUENCY****.*
  - *Sound also travels more quickly in solids than in the air. Scratch your finger as softly as possible on your desk, so you can barely hear it. Now, put your ear on the desk and do the same thing. Which is louder? Most of the sound waves travel within the table instead of spreading out in the air.*

## EXPLORING RHYTHM (10 MINUTES)

***Note:** a variety of rhythmic patterns are available for you in the appendix of this study guide or you may make up your own.*

**Hot Potato Rhythms**

- Have all students sit in a circle. Start by clapping out a rhythmic pattern and then passes it on to the next student.
- The students continue to pass the rhythm around the circle.
- If a student makes an error, they are "out." If the rhythm stops, the Teaching Artist starts it up again at the next student until it is passed all the way around the circle.
- Continue playing and increasing the difficulty of the rhythm until there is only one student left.

**Musical Simon Says**

- Practice the game of Simon Says using simple prompts (e.g. "Simon says to stand." "Simon says to clap." "Sit Down – Simon didn't say!")
- Perform a variety of patterns by clapping, using the voice, or body percussion (start with patterns that are no more than 4 beats long).
- Choose one rhythmic pattern as the 'red flag', a pattern that the students should not repeat, and have the students practice listening specifically for that pattern.

- Perform a variety of patterns for the students to repeat and occasionally perform the 'red flag – don't repeat' pattern.

- Each time someone performs the red flag rhythm when they aren't supposed to, the teachers get a point. If no one claps when the red flag prompt, then the students get a point.

- *Variations*:

  - Students lead the rhythms and try to get the rest of the class' points.

  - *For older students improve musical memory by using rhythmic patterns of 8 beats long.*

- Students may also use percussion instruments to perform the rhythms.

## EXPLORING PITCH (15 MINUTES)

**High, Low, Middle**

- On a pitched instrument or using your voice, play or sing a series of notes and have students use their bodies to demonstrate the pitch. Stretch up for a high pitch; curl up like ball for a low pitch; or make a cross with the arms for a mid-level pitch.

- Always allow a few practice turns so the students get used to the game. Then tell them it's time for the real game and eliminate students that get it wrong or the last to act. For students that are eliminated, have them take turns singing or playing the next series of pitches.

**Conducting Pitch**

This activity gives the students the chance to direct each other's sounds by making different signals.

- Choose someone to be the conductor (you could be the first conductor to demonstrate how the game is played)..

- When you move your arm HIGH up in the air, students sing a HIGH pitch on "La". When you move your arm down LOW, students sing a LOW pitched "La". Also, indicate the signals for starting (e.g. "thumbs-up") and stopping (e.g. flat hand facing forward).

- The conductor begins by moving arms up and down, making slow and quick movements.

- Once the students are familiar with this activity, you could let them use instruments to play high and low pitches.

## CLASSROOM EXTENSION (15 MINUTES)

**Sound Exploration**

- Have students embark on a sound exploration using the *Sound Exploration Worksheet* as they search for objects and movements around the classroom that make different sounds.

- Guide the students in completing the worksheet by documenting the objects or movements they discover, what kind of sound it makes, and what the sound wave might look like.

- Discuss the findings as a class.

- Optional: Have students complete the *Sound Exploration Crossword Puzzle* and *Reflection Worksheet*.

**Rhythm and Pitch Games**

- Throughout the week, practice a few of the rhythm and pitch games with students.

- Have students take turns on being the leader..

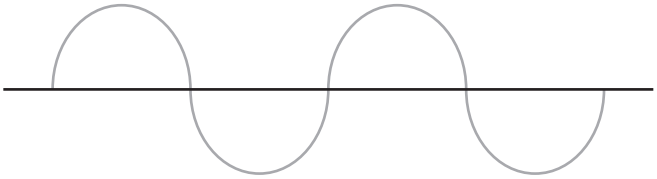
## LESSON 1: THE SCIENCE OF MUSIC AND SOUND

### Sound Exploration

Sounds are caused by *VIBRATIONS* and travel through the air in *SOUND WAVES*

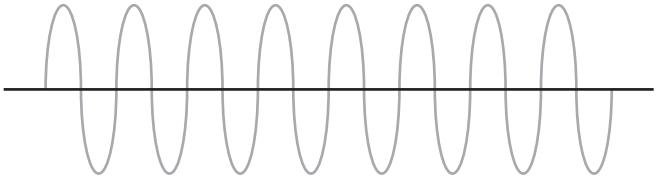
The faster the vibrations of a sound wave, the higher the pitch. This is called *FREQUENCY*

Lower Pitch



Low Frequency

Higher Pitch



High Frequency

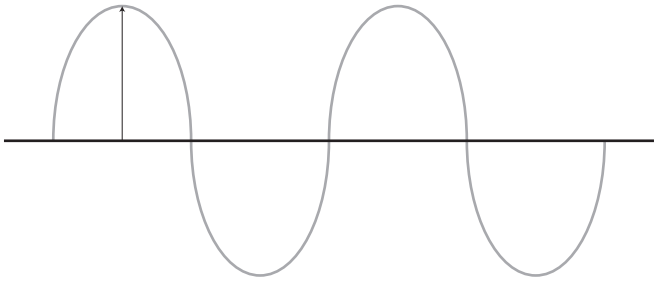
The more energy in a sound wave, the larger the vibrations and the louder the volume.

This is called *AMPLITUDE*.

Quieter

Low Amplitude

Louder



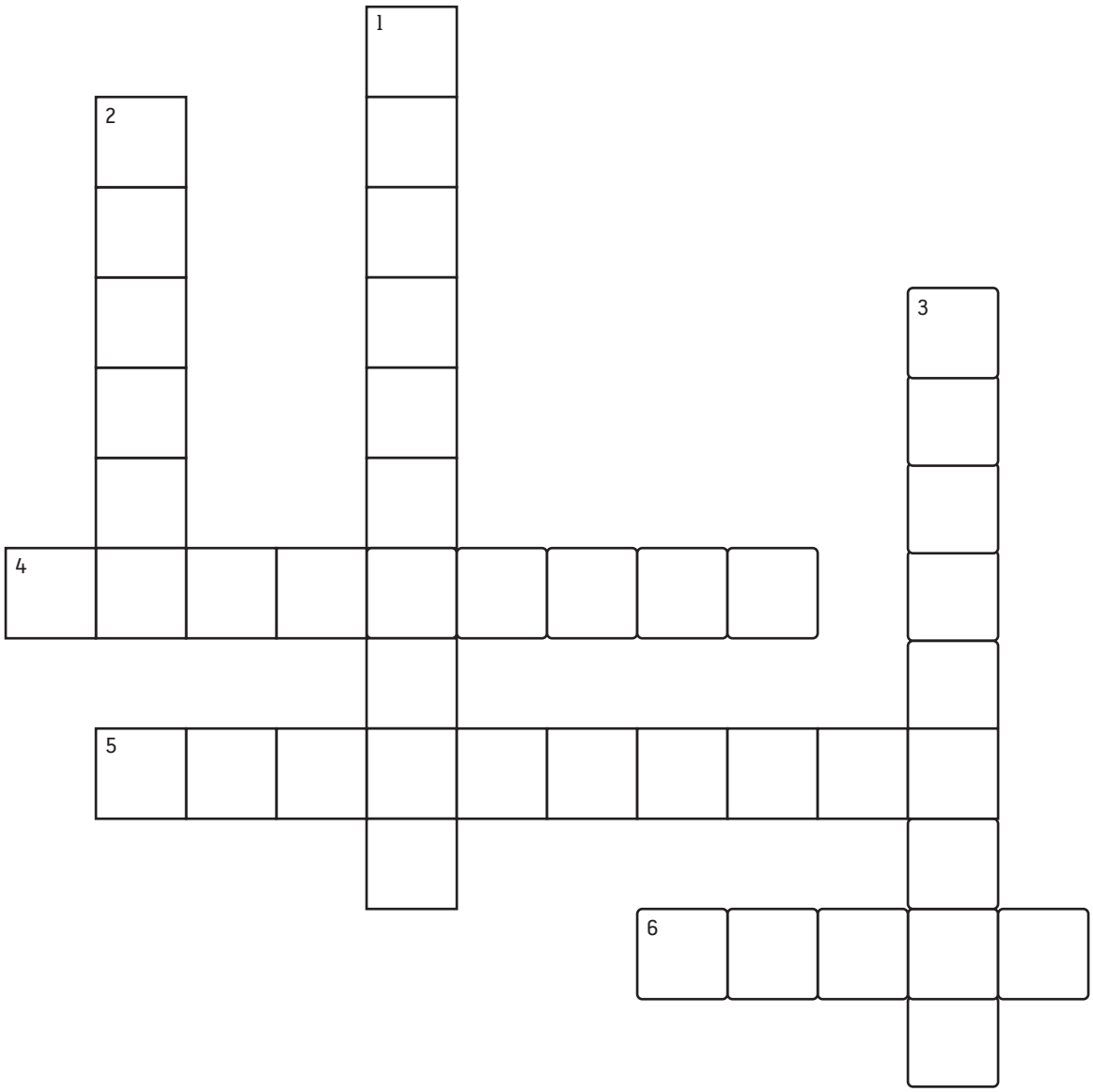
High Amplitude

**Directions**

1. Search for 2 objects or movements around your classroom that make different types of sounds.
2. In the chart below, name each of the objects, describe the sound it makes, and draw a picture of the sound wave.

| Object | Sound Description | Sound Wave |
|---|---|---|
| | | |
| | | |

## PUZZLES AND GAMES:
## SCIENCE OF SOUND CROSSWORD PUZZLE




### Across

4. The amount of energy in a sound wave; the volume
5. A wave created by vibrations that transmit sound
6. The highness or lowness of a sound

### Down

1. Quick back-and-forth movements that pass through air to create sound
2. The organization of sound over time
3. How fast a sound wave is traveling

## LESSON 1: THE SCIENCE OF MUSIC AND SOUND

**Reflection**

1. What is the difference between amplitude and frequency?

2. What surprised you about the types of sounds that different materials and movements make?

3. What was most challenging about performing the rhythms during our games?

# LESSON 2: MUSICAL EXPRESSION

**Objective:** Students establish an understanding of musical expression through tempo, dynamics, and instrumentation.

**Time Required:** 50-minutes*

**Materials Needed:** rhythm cards, music excerpts (CD or MP3), student worksheets (optional)

**Standards Addressed:** Core 7, 8, 10, 11; VAPA 1.3, 1.4, 1.5, 2.3, 3.4, 4.1

**Vocabulary:** composer, dynamics, forte, instrumentation, largo, moderato, piano, presto, tempo

***Note:** *A variety of games are included in this lesson to introduce the musical elements of tempo, dynamics, and instrumentation. Depending on the time available and skill level of your students, you may play all of the games or only a few.*

## REVIEWING RHYTHMS (10 MINUTES)

- Review and play the Rhythm Card game from Lesson 1.
- Challenge students with new rhythmic patterns.

## DISCOVERING MUSICAL EXPRESSION (20 MINUTES)

- *In music, composers use a variety of elements to make music more interesting and reflect mood.*
- As a class, discuss the different musical elements that composers might use to express mood and make the music more interesting. Begin by using common vocabulary (i.e. loud/quiet and fast/slow) and then introduce corresponding music vocabulary (*forte*/*piano* and *presto*/*largo*):
  - **TEMPO** is the speed of music. The tempo might be fast (***presto***), slow (***largo***), or in between (***moderato***).
  - **DYNAMICS** are the volume of music. It might be loud (***forte***), or quiet (***piano***), or in between (***mezzo-forte***).
- Using an instrument, your voice, or a recording, play a short musical excerpt. Play or perform music with different tempos and dynamics, and then lead students in a brief discussion about mood.
  - *What did you hear?*
    *What mood does this music represent?*
  - *How does the tempo change the feeling, mood, or character of the song?*
  - *How do the different dynamics change the feeling, mood, or character of the song?*

**GAME: Hot and Cold Musical Hunt - Dynamics**
***Note:*** *This activity is similar to the Hot and Cold Game in Lesson 1.*

- Before you begin, you will need an object to hunt. This can be anything small (e.g. a coin).
- Show the object to the students and give everyone a chance to see what it looks like.
- Choose one student to go outside of the room for a few seconds (ensure that they cannot see back inside the classroom!), then hide the object somewhere and let the rest of the class know where it is hidden.
- Invite the student back into the classroom to begin the hunt. As the student searches for the hidden object, the rest of the class claps or plays simple percussion instruments.
- As the student moves closer to the hidden object, the class performs more loudly. As the student walks further away from the object, the class performs more quietly. By listening to the dynamics, the hunter should be able to find the object.

**Walk Around the Room**

- Review each of the terms we use to describe tempo and dynamics. Have students create a movement to demonstrate each musical expression (e.g. piano = tip toe softly, presto = running quickly in place).

**Option:** You may also have students create movements and sounds that demonstrate tempo and dynamics through an imitation of nature or animals (e.g. snail vs. cheetah, busy bee vs. tired turtle, sunrise, wind blowing, etc.).

- Begin by having students walk around the room at a normal, moderate pace. Be careful not to bump into anyone else.

**Fun Fact:** the instrument we call a 'piano' is actually a nickname. The full, Italian name for the instrument is '*piano-forte*' because of its ability to play notes very quietly (*piano*) or very loudly (*forte*).

- 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.

(*Note:* 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).

## EXPLORING INSTRUMENTATION (10 MINUTES)

- *Another element that composers use to make music more interesting and reflect mood is through* ***INSTRUMENTATION*** *– the combination of instruments and sounds.*

- *In an orchestra, composers have a lot of instruments to choose from, but they all belong to one of four ' families of instruments: strings, woodwinds, brass, or percussion.*

**Literacy Link:**
*Zin! Zin! Zin! A Violin*
By Lloyd Moss (ISBN -13: 978-0689835247)
guides students through an understanding of the instruments of the orchestra.

## COMPOSER INVESTIGATION (10 MINUTES)

- *Today we learned about musical elements that composers use to make music interesting and reflect different moods.*

- *In a few weeks we will attend a concert at Walt Disney Concert Hall. In that concert you will hear all of these musical elements as the orchestra plays music from four very famous composers: Mozart, Beethoven, Ravel, and Gershwin.*

- Play a few short excerpts from each of the four composers. Have students reflect on what they hear? *What is the tempo? What are the dynamics? What instruments do you hear? What mood do you think the composer is trying to convey? What specifically in the music gives you that impression?*

- Have students research each of the composers to learn more about their life, culture, and music (see the Classroom Extension)..

## CLASSROOM EXTENSION

**Composer Investigation**

- Divide the class into 4 "teams," and assign each team the name of a composer: Beethoven, Mozart, Ravel, and Gershwin.

- Have students research their composer and complete details about his life and music on the Composer Investigation Student Worksheet. Students will share their research with the class during the next few lessons.

- Guide students in learning more about the piano on the *Spotlight on the Piano Student Worksheet.*

- Prior to your trip to Walt Disney Concert Hall, have students complete the *Concert Hall Performance Preparation Workbook Page..*

**Listening Links:**
*Listen to music by our featured composers:*

**Wolfgang Amadeus Mozart**
*The Marriage of Figaro Overture:*
http://bit.ly/2eibbly

**Ludwig van Beethoven**
*Symphony No. 5:*
http://bit.ly/2ektBAz

**Maurice Ravel**
*Bolero*
http://bit.ly/2eiTO4O

**George Gershwin**
*Rhapsody in Blue*
http://bit.ly/2dONdfG

## SPOTLIGHT ON THE PIANO STUDENT WORKSHEET.

**Did You Know...**

**The piano has 88 keys**. Each key is connected to a **hammer** that strikes a string inside the piano to create a sound.

The piano is generally considered to be a part of the **percussion family.**

The full, Italian name for the piano is '**piano-forte**' because of its ability to play notes very quietly (***piano***) or very loudly (***forte***).

The first piano was made in Italy in 1698 by Bartolomeo Cristofori.

A concert grand piano weighs over 1400 pounds!!

## COMPOSER INVESTIGATION STUDENT WORKSHEET

1. Work with your classmates to research and learn more about your composer.
2. Answer the questions below and present your findings to the class.

**Composer's full name:**

**Birthplace:**

**Date of birth:** **Date of death:**

**Important events in the composer's life**

1.

2.

3.

**Major musical work(s):**

**Fun Facts**

Examples: What instrument(s) did he play? Did he have a family? Where did he work?

1.

2.

**References** (Where did you get your information?)

# LESSON 3: CREATING MUSICAL INSTRUMENTS

**Objective:** Students create simple percussion instruments and understand how sound is produced.

**Time Required:** 50 minutes

**Materials Needed:** see specifics under each activity

**Standards Addressed:** Core 1, 2, 6, 10, 11; VAPA 1.5, 5.2

## ACTIVITY 1: MAKING SHAKERS & SCRAPERS

**Rain Stick** (10-15minutes)

**Materials**:
Mailing tube (with removable cap ends)
Tin foil pieces rolled into balls, dry rice, markers, stickers, and other thing to decorate the tube

1. Open one end of the mailing tube
2. Fill the tube with tin foil balls
3. Pour rice in the tube (not too much!)
4. Replace the end cap of the mailing tube to seal it
5. Tip the tube over slowly to hear the sound
6. Adjust amount of rice as needed to get the sound you like
7. Decorate the outside of the tube
8. Play!

**Small Hand Shakers** (5 minutes)
**Materials**:
Empty spice containers
Rice, beans, beads, sand, or other small items to shake
Decorative tape or stickers

1. Mix rice, beans, sand, beads and other items to create a shaker mix
2. Open the empty spice container
3. Fill the spice container with a small amount of the shaker mix
4. Replace the spice container lip to seal it
5. Hold up the shaker and play to hear the sound
6. Adjust amount of rice as needed to get the sound you like
7. Decorate the outside of the tube
8. Play!

**Scrapers**
**Materials:**
Empty water bottle, coffee can, food can, or other container with ridges.Wooden chopstick, pencil, wooden dowel, or other stick in similar size.

Hold up the container and rub the side with the stick to make a sound.

## ACTIVITY 2: DRUMS

**Bucket Drum** (5 minutes)

**Materials:** 5-Gallon Bucket

1. Sitting in a chair, flip the bucket over on the ground to play with hands, sticks, or mallets on the bottom, edges, and sides of the bucket
2. Tip the bucket on the side and rest in your lap. Tap on the top and sides to make a variety of sounds
3. Lift the bucket up and down to tap on the floor to make sounds

You can also use other smaller buckets, tupperware with a lid, and other containers with a top to tap on by placing them on a table top.

**Mallets** (10-15 minutes)
**Materials:**
Wooden dowels
Paper towels
Duct tape or electrical tape
(not masking tape or scotch tape)
Markers, stickers, decorative tape for decorating

1. Crumple up the paper towel into a ball and place at the end of the wooden dowel
2. Wrap duct tape or electrical tape all around the paper towel ball to secure it to the wooden dowel
3. Decorate the rest of the wooden dowel with markers, stickers, and decorative tape
4. Use to play on buckets, tupperware, notebooks, and other containers like drums

## ACTIVITY 3: STRING INSTRUMENTS

**Materials:**
Empty tissue box or shoe box
Rubber bands of different sizes and thicknesses
Tape

1. If using a shoebox, cut a hole in the top of the lid to create a sound hole (a tissue box already has a hole)
2. Wrap the rubber bands around the box evenly and so they do not touch
3. Pluck the rubber bands and adjust each to the pitch you like by stretching or loosening the rubber band.
4. Use tape on the back of the box to secure the bands on the box to the correct tension
5. Play!

## ACTIVITY 4: WIND INSTRUMENTS

1. Blow across the top of a glass bottle
2. Put two pieces of paper together, place the paper up to your mouth and blow between the paper to make a buzzing sound
3. Whistle!
4. Paper bag (lunch bag) – blow up and seal the air in. "Pop" the bag by hitting it on your hand

## ACTIVITY 5: OTHER SOUNDS

Just about anything that can make a sound can be used as an instrument. Be careful not to use anything that might break or be unsafe.

Here are some other ideas for sounds you can find around you, or use to create your own instrument ideas:

Bottle caps

Small jars and jar lids

Shells

Beads

Dice

Soda Can

Spoons

Bubble Wrap

Paper towel roll

PVC Pipe

Popsicle sticks
or craft sticks

Paper plate
(fold in half and fill to make a shaker, staple shut)

Combs

Blocks or scraps of wood

Metal or plastic coins

Paperclips

Rulers

Click pens

Pencils

Paint brushes

Paper (crumple up, wave around, tear, and play other ways)

Teacher's classroom bell

Clicking cups together

Broom

Bouncing a ball

Rocks

Marbles

Dries leaves

Sand

Notebooks

Other things you can find that make a sound!

### CLASSROOM EXTENSION

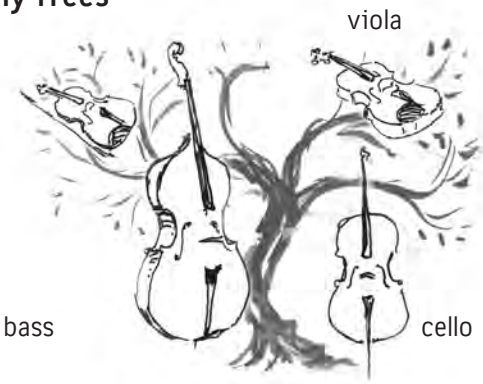
Have students complete the *Instrument Family Tree Student Worksheet* as a guide for discussion about the orchestra and instrumentation.

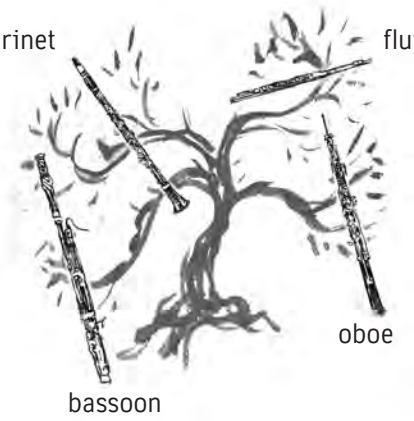
# INSTRUMENT FAMILY TREE STUDENT WORKSHEET

## Instrument Family Trees

violin

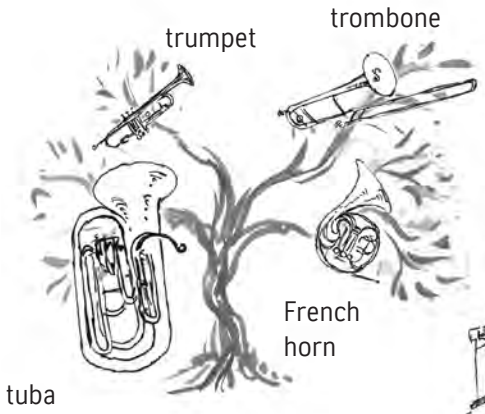
**Strings**
- Made of wood
- Played with bow or plucked

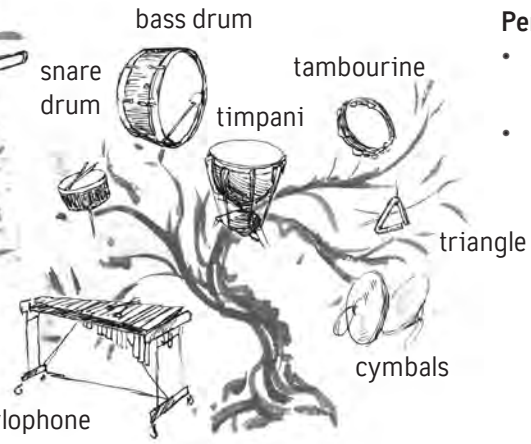



**Woodwinds**
- Made of wood or metal
- Played with air and fingers

**Brass**
- Made of metal
- Played with with buzzing air and fingers




**Percussion**
- Made of wood and skins
- Played with mallets and hands

To which instrument family do our classroom instruments belong? _____

Which instrument did you play today? _____

Circle which kind of instrument you played

1. Wood 2. Shaker 3. Metal 4. Drum

If you could be a percussion instrument, which instrument would you like to be? Why?

_____

_____

_____

# LESSON 4: EXPLORATION OF A CONCERTO

**Objective:** Students establish an understanding of ostinato and concerto, and use this knowledge to create their own concerto composition.

**Time Required:** 50 minutes

**Materials Needed:** Student Worksheets (optional), small classroom instruments, CD or MP3 music excerpts (concertos), Rhythm Cards

**Standards Addressed:** Core 1, 2, 4, 5, 6, 7, 10; VAPA 1.3, 1.4, 1.6, 2.1, 2.3, 3.1, 3.4, 4.2, 5.1, 5.2

**Vocabulary:** accompaniment, concerto, ostinato, soloist

### REVIEWING MUSICAL ELEMENTS & INTRODUCING OSTINATO (10 MINUTES)

- Review and play any of the Musical Element Games from Lessons 1 and 2.
- Challenge students with new rhythmic patterns, musical excerpts, and music vocabulary.
- Have the Mozart group share their research on the composers.

### INTRODUCING OSTINATO (10 MINUTES)

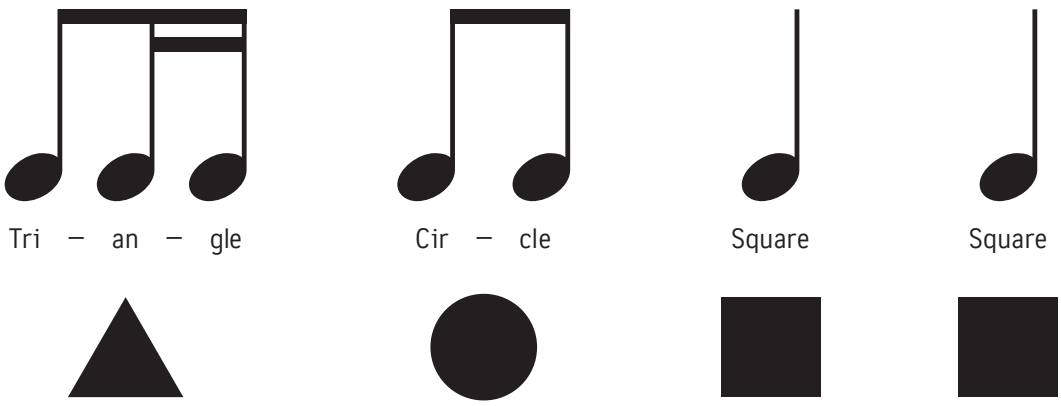
- As students practice and repeat a variety of rhythmic patterns, introduce the concept of ostinato.
  **An ostinato is a repeated musical phrase or rhythm.**
- Create a few ostinatos together as a class, using names of students, classroom objects, favorite foods, shapes, etc. as 'lyrics' for the ostinato.
- Perform the ostinatos by clapping, chanting, and/or playing percussion instruments as a class.

***Options:***

- Introduce the concept of a **SOLOIST** by having individual students perform specific sections.

**Example (with Names)**


**Example (with Shapes)**



## INTRODUCING THE CONCERTO (10 MINUTES)

**What is a Concerto?**

- Define ***CONCERTO***, which in English is "Concert" or in Spanish, *Concierto*.
  - *Working "in concert" means teamwork. A sports team needs to work "in concert" to win the game. In baseball, you work as a team in the outfield, but when you get up to bat, you are the focus of the game. That is like a concerto. You get to show what you can do. You are the soloist.*
  - *In your class, you might get the chance to go up in front and give a presentation. That is like a concerto. You get to show what you can do. You are the soloist.*
  - *Concertos are also like a conversation between the soloist and the rest of the orchestra.*
  - *Mozart, Ravel, Beethoven, and Gershwin all wrote concertos. They, like other composers, wanted to explore a variety of ways for musicians to communicate musically with each other and share the spotlight.*
- Play a couple of examples of concertos using a CD or MP3 recording, and discuss what the students notice.

## EXPLORING SOLO AND ACCOMPANIMENT (10 MINUTES)

- *In a concerto, the* ***SOLOIST*** *often plays the main melody, while the rest of the orchestra plays an* ***ACCOMPANIMENT****, or supporting music.*
- Introduce the concept of solo and accompaniment, using Mozart's "Twinkle, Twinkle Little Star." First, review and sing the song together as a class.
- Then, divide the class into two groups. Have one half of the class play a simple ostinato on percussion instruments or by clapping. After the ostinato is established, lead the other half of the class in singing "Twinkle, Twinkle."
  - *What did you notice about the sound?*
  - *Was it difficult or easy to keep your part going while the other half of the class was performing something different?*
- Have the class swap parts and perform the ostinato and song again.

**LISTENING LINKS:**
*Listen to a concerto by each of our featured composers:*

**Wolfgang Amadeus Mozart**
*Piano Concerto No. 20 in D Minor*
http://bit.ly/2e6WYbR

**Ludwig van Beethoven**
*Piano Concerto No. 5*
http://bit.ly/2eGKc5V

**Maurice Ravel**
*Piano Concerto in G Major*
http://bit.ly/2ej2lPc

**George Gershwin**
*Piano Concerto in F Major*
http://bit.ly/2dnZYBJ

## COMPOSING A CONCERTO (10 MINUTES)

- Begin the Concerto Project by working with students to compose their first ostinato. Use the rhythm cards and *Concerto Composition – Rhythm Student Worksheet* as a template.
- If time allows, build a second ostinato using the rhythm cards and workbook template.
- Practice and perform the first draft for the class.

***Note:*** Depending on the size and skill level of your class, you may have students compose one Concerto together, or you may divide the class into smaller groups to compose multiple pieces.

## CLASSROOM EXTENSION)

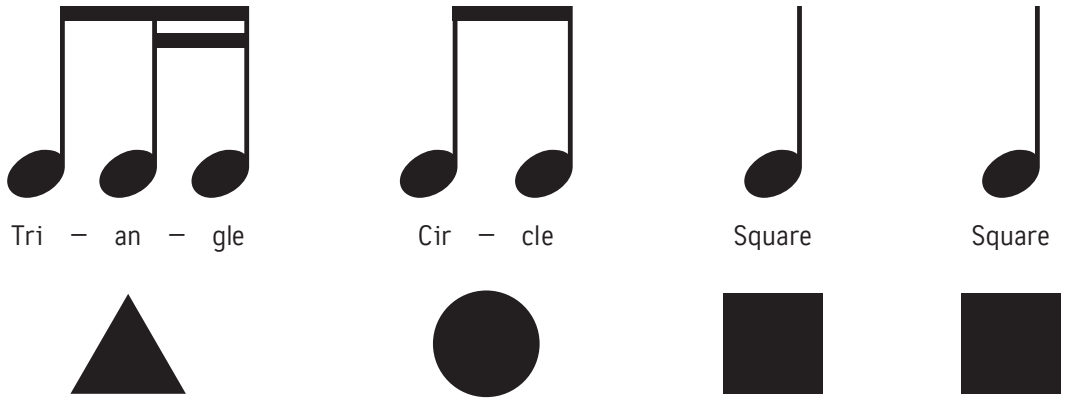
- Continue working with students to research their assigned composer and complete details about his life and music.
- Have students complete *Word Find Student Worksheet*.

## STUDENT WORKSHEET:
## CONCERTO COMPOSITION – RHYTHM

Group Name:

***Ostinato*** **– a repeated musical phrase or rhythm.**

*Example:*

**Instructions:**
Write two rhythmic patterns, or **ostinatos**, using notes, words, or symbols.

**Ostinato "A"**

**Ostinato "B"**

## STUDENT WORKSHEET:
## MUSIC VOCABULARY WORD SEARCH

Find and circle each of the music vocabulary words below. Words are across, down, backwards and diagonal.

B U O L E V A W D N U O S Y F
G O S T I N A T O O D T E S A
P I A N O L F R E Q U E N C Y
Y V I B R A T I O N S M X D C
X H O Q E L A R G O B P E O D
R H Y T H M M K D O J O N O Y
W I J C J H P B B L L C Z S N
P Y C B S T L P E F E Z V Y A
K B Y K O P I K A R E N O M M
D M F D R F T Y T M I I B P I
A G Z E O R U O P P G S F H C
L P S Y K L D D D U I O Q O S
J T O T A R E D O M R T A N S
O U G T L M Z M G T A U C Y O
L R A X A R T S E H C R O H D

**Music Vocabulary**

| | | | | |
|---|---|---|---|---|
| AMPLITUDE | CONCERTO | DYNAMICS | FORTE | FREQUENCY |
| LARGO | MELODY | MEZZO | MODERATO | ORCHESTRA |
| OSTINATO | PIANO | PITCH | PRESTO | RHYTHM |
| SOUNDWAVE | SYMPHONY | TEMPO | VIBRATIONS | |

# LESSON 5: COMPOSING A CONCERTO

**Objective:** Students establish an understanding of melody and continue creating their concerto composition.

**Time Required:** 50 minutes

**Materials Needed:** Student Worksheet (optional), small classroom instruments, Rhythm Cards

**Standards Addressed:** Core 1, 2, 3, 4, 5, 6, 9, 10; VAPA 1.1, 1.2, 1.3, 1.4, 2.2, 2.3, 4.2, 5.1, 5.2

**Vocabulary:** melody

## REVIEWING MUSICAL ELEMENTS (10 MINUTES)

- Review and play any of the Musical Element Games from Lessons 1 and 2.
- Challenge students with new rhythmic patterns, musical excerpts, and music vocabulary.
- Have the Beethoven group share their research on the composers.

## EXPLORE MELODY (10 MINUTES)

- What is Melody?
  - *Another basic element in music is melody.* ***Melody*** *is the main tune in a piece of music. Melodies are made up of a series of notes or pitches that form a musical shape.*
  - The notes in this musical shape may go up or down, move in steps or leaps, and sometimes the notes stay the same.
- Explore a few simple melodies by singing familiar tunes together as a class (e.g. "Happy Birthday," "Twinkle, Twinkle Little Star," etc.). Have students trace the melody in the air with their arm as the melody moves up and down.

## BUILDING MELODIES AND OSTINATOS (30 MINUTES)

- As a class or in small groups, guide students in composing a melody using their voice, pitched instruments, symbols of notes, colors or letters. Document choices on the *Concerto Composition Student Worksheet*.
- Have students combine their new melody with the ostinatos created in Lesson 4 and practice their new concerto. Have some students perform the ostinato, while others perform the solo melody, then switch parts.
- Reflect on the composition(s) as a class and guide students on developing ideas for revision:
  - *What do you notice about the melodies?*
  - *What parts do you really like? Why do you like that sound?*
  - *Are there any parts of the melody or ostinato that you'd like to change?*

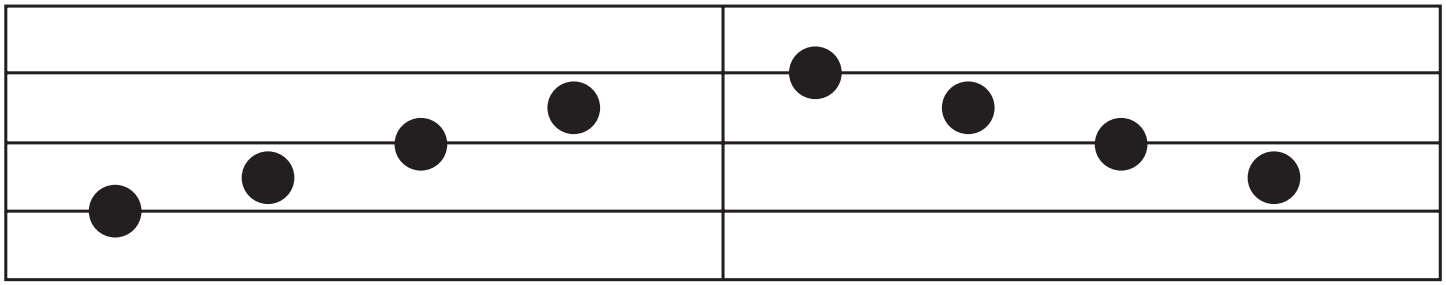
## LESSON 5: COMPOSING A CONCERTO

### Concerto Composition – Adding Melody

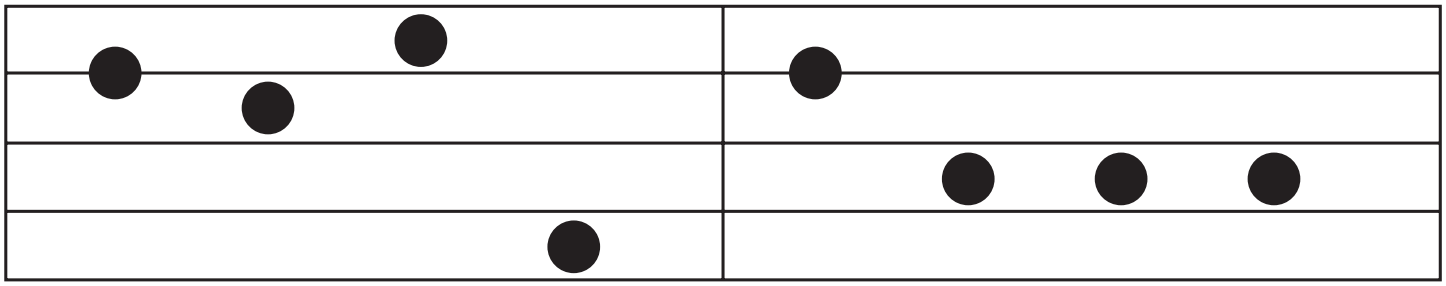
Group Name:

***Melody*** **– a series of notes that vary in pitch; the main tune in a piece of music.**

The notes or pitches in a melody may move up... or down.



Sometimes melodies move by steps and leaps... and sometimes they stay the same.



**Instructions:**

1. In the boxes below, create two new melodies.
2. Begin by drawing a series of points, like the examples above. Use both lines and spaces, and decide whether you want steps, leaps, or a combination of both.
3. Use your voice or a pitched instrument to practice the ups and downs of your new melodies.

   *Optional: Add rhythms to your melodies.*

**Melody "A"**

| | |
|---|---|
| | |
| | |
| | |

**Melody "B"**

| | |
|---|---|
| | |
| | |
| | |

# LESSON 6: CONCERTO PERFORMANCE

**Objective:** Students review what they've learned about musical elements and expression as they perform their own concerto .

**Time Required:** 50 minutes

**Materials Needed:** Student Worksheets (optional), small classroom instruments

**Standards Addressed:** Core 1, 2, 3, 4, 5, 6, 9, 10; VAPA 1.1, 1.2, 1.3, 2.2, 2.3, 4.2, 5.1, 5.2

**Vocabulary:** review all vocabulary from previous lessons

### REVIEWING MUSICAL ELEMENTS (5 MINUTES)

- Review and play any of the Musical Element Games from Lessons 1 and 2.
- Challenge students with new rhythmic patterns, musical excerpts, and music vocabulary.
- Have the Ravel and Gershwin groups share their research on the composers.

### ADDING MUSICAL EXPRESSION (20 MINUTES)

- Guide students in continuing to practice and revise their concerto composition(s).
- In small groups have students perform their compositions and make decisions about what elements of musical expression they will add (tempo, dynamics, instrumentation).
- Have them use the Lesson 6 *Concerto Composition Student Worksheet* to document their choices and create a visual representation for how they want the music to sound.
- Rehearse and perform those choices in small groups or as a whole class.

### CLASSROOM EXTENSION (15 MINUTES)

- Prior to your trip to Walt Disney Concert Hall have students complete the *Preparing for Your Concert Hall Trip Student Worksheet* and discuss as a class.
- Following your trip to the concert, have students complete the *Concert Hall Performance Reflection Student Worksheet*.

## 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...

## LESSON 6: CONCERTO PERFORMANCE

### Concerto Composition Worksheet

It's time to complete our composition!

Group Name: _____

Composition Title: _____

**Instructions:**

1. In the spaces on the next page combine your ostinatos and melodic patterns.
2. Remember that an ostinato is a repeating pattern, so write it out twice to fill both measures in each section.
3. Then, add some elements of musical expression, like tempo, dynamics, and instrumentation.

### Musical Expression

What is the mood of your piece? _____

_____

What instrument(s) will you use? _____

_____

What **tempo(s)** will you use? _____

_____

What **dynamic(s)** will you use? _____

_____

| **Dynamics** | |
|---|---|
| *Fortissimo* | Very Loud |
| *Forte* | Loud |
| *Mezzoforte* | Medium Loud |
| *Mezzopiano* | Medium Quiet |
| *Piano* | Quiet |
| *Pianissimo* | Very Quiet |

| **Tempo** | |
|---|---|
| *Presto* | Very Fast |
| *Allegro* | Fast |
| *Moderato* | Medium, Walking Speed |
| *Adagio* | Slow |
| *Largo* | Very Slow |

**Section 1**

melody

| | |
|---|---|
| | |
| | |
| | |

ostinato

| | |
|---|---|
| | |

**Section 2**

melody

| | |
|---|---|
| | |
| | |
| | |

ostinato

| | |
|---|---|
| | |

## CONCERT HALL PERFORMANCE REFLECTION WORKSHEET

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

2. How do you think the musicians felt while performing on stage at the concert?

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 many 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.

## 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 |

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. (Counter-point 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.

**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 feelingof 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.

# APPENDIX AND RESOURCES

## MUSIC VOCABULARY

| | |
|---|---|
| adagio | slow, relaxed tempo |
| allegro | fast, brisk tempo |
| beat | a consistent pulse much like the heart |
| chorale | a hymn tune |
| chord | a combination of tones sounded together |
| choreography | the idea and organized steps for a dance, just as musical composition is the idea and the organization of notes for a piece of music |
| composer | a person who writes music for performance |
| concerto | a piece for orchestra with a prominent solo instrument(s) |
| conductor | the leader of a musical ensemble |
| crescendo | a gradual increase in volume; growing louder |
| decrescendo | a gradual decrease in volume; growing softer; same as diminuendo |
| dissonant | harsh-sounding, needing resolution |
| dream image | fantasy, longing, memory, beauty, wishes, and that which is just beyond our reach |
| 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 |
| fugue | a composition with two or more voices or parts, in which the melody (called the subject), is played by one voice/part and then replayed and modified by the other voices/parts. There are usually from two to five voices or parts. |
| gavotte | originated as a French folk dance. It is notated in 4/4 or 2/2 time and is of moderate tempo |
| 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 |
| live editing | creating, composing, and changing a work as it is being recorded |
| march | a musical composition with a strongly accentuated beat that is designed to accompany the action of marching |
| 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 |
| minuet | an old dance in triple time that started in the French court; later, it became used in purely instrumental compositions |
| 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 |

| | |
|---|---|
| opera | a type of musical theater which includes singing, acting and dancing; in opera, the dialogue is usually sung |
| 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 |
| organ | a keyboard instrument on which sound is produced by forcing air through pipes; each pipe sounds one tone, and is controlled by keyboards and pedals. Also called a pipe organ |
| 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 |
| polka | a lively couple dance in 2/4 time of Bohemian origin |
| presto | very fast |
| 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 |
| sound collage | 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 |
| suite | a musical form inspired by dance, consisting of several movements with contrasting moods and rhythms |
| symphony | a large piece for orchestra, usually in several movements |
| 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 |
| toccata | from the Italian word for "to touch," a toccata is a type of instrumental music that finds a keyboard musician touching as many parts of the instrument as possible, as rapidly as possible |
| theme and variations | a compositional procedure in which a theme is statedand then altered in successive statements |
| waltz | a ballroom dance in Ð time with a strong accent on the first beat, or the music to accompany such a dance |

# LEARNING STANDARDS

| NATIONAL CORE ARTS STANDARDS FOR MUSIC | | FOUND IN LESSON(S): |
|---|---|---|
| Common Anchor #1 | Generate and conceptualize artistic ideas and work. | 3, 4, 5, 6 |
| Common Anchor #2 | Organize and develop artistic ideas and work. | 3, 4, 5, 6 |
| Common Anchor #3 | Refine and complete artistic work. | 4, 5, 6 |
| Common Anchor #4 | Analyze, interpret, and select artistic work for presentation. | 3, 4, 5, 6 |
| Common Anchor #5 | Develop and refine artistic work for presentation. | 3, 4, 5, 6 |
| Common Anchor #6 | Convey meaning through the presentation of artistic work. | 3, 4, 5, 6 |
| Common Anchor #7 | Perceive and analyze artistic work. | 1, 2, 3 |
| Common Anchor #8 | Interpret intent and meaning in artistic work. | 1, 2, 5 |
| Common Anchor #9 | Apply criteria to evaluate artistic work. | 4, 5, 6 |
| Common Anchor #10 | Synthesize and relate knowledge and personal experiences to make art. | 1, 2, 3, 4, 5, 6 |
| Common Anchor #11 | Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. | 1, 2, 5 |

| CALIFORNIA VISUAL AND PERFORMING ARTS STANDARDS | | | FOUND IN LESSON(S): |
|---|---|---|---|
| **1.0 Artistic Perception** *Read, Notate, Listen to, Analyze, and Describe Music* | 1.1 | Read, write, and perform simple melodic notation in treble clef in major and minor keys. | 4, 5, 6 |
| | 1.2 | Read, write, and perform major and minor scales. | 4, 5, 6 |
| | 1.3 | Read, write, and perform rhythmic notation. | 1, 2, 3, 4, 5, 6 |
| | 1.4 | Analyze the use of music elements in aural examples from various genres and cultures. | 2, 3, 4 |
| | 1.5 | Identify vocal and instrumental ensembles from a variety of genres and cultures. | 2 |
| | 1.6 | Identify and describe music forms. | 3 |
| **2.0 Creative Expression** *Apply Vocal and Instrumental Skills* | 2.1 | Sing a varied repertoire of music, including rounds, descants, and songs with ostinatos and songs in two-part harmony, by oneself and with others. | 3 |
| *Compose, Arrange, and Improvise* | 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. | 4, 5, 6 |
| | 2.3 | Compose, improvise, and perform basic rhythmic, melodic, and chordal patterns independently on classroom instruments. | 1, 2, 3, 4, 5, 6 |

| | | |
|---|---|---|
| **3.0 Historical and Cultural Context** *The Role and Diversity of Music* | 3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances). | 3 |
| | 3.2 Identify different or similar uses of musical elements in music from diverse cultures. | 5 |
| | 3.3 Sing and play music from diverse cultures and time periods. | n/a |
| | 3.4 Describe the influence of various cultures and historical events on musical forms and styles. | 2, 3 |
| | 3.5 Describe the influences of various cultures on the music of the United States. | 5 |
| **4.0 Aesthetic Valuing** *Analyze and Critically Assess* | 4.1 Identify and analyze differences in tempo and dynamics in contrasting music selections. | 2, 5 |
| *Derive Meaning* | 4.2 Develop and apply appropriate criteria to support personal preferences for specific musical works. | 3, 4, 5, 6 |
| **5.0 Connections, Relationships, Applications** *Connections and Applications* | 5.1 Explain the role of music in community events. | 3, 4, 5, 6 |
| | 5.2 Identify ways in which the music professions are similar to or different from one another. | 3, 4, 5, 6 |
| *Careers and Career-Related Skills* | | |

# RESOURCE LIST

**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.

*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 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.

*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.

*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.

*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 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 Activites for Ages 5-13*
by Tod F. Kline
Prentice Hall, 1999, ISBN: 0137626835.

This book provides K-8 music teaches 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:**

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

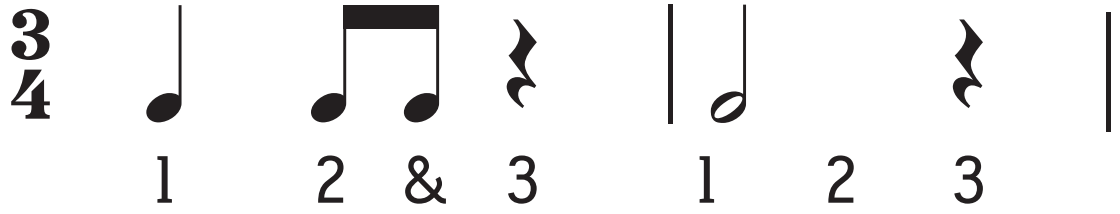
*Symphony: Frank Gehry's Walt Disney Concert Hall*
by Frank Gehry

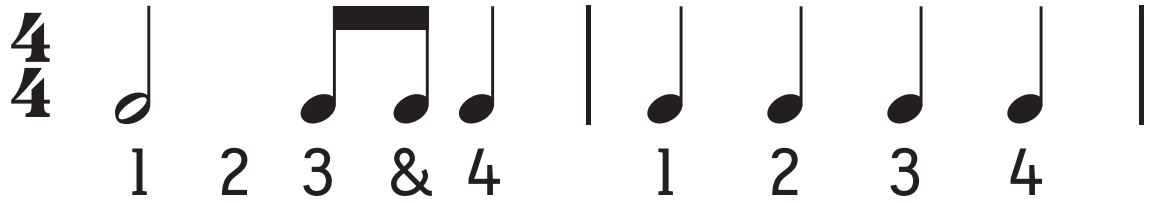
*Frank O. Gehry: The Complete Works*
by Forster and Dal Co

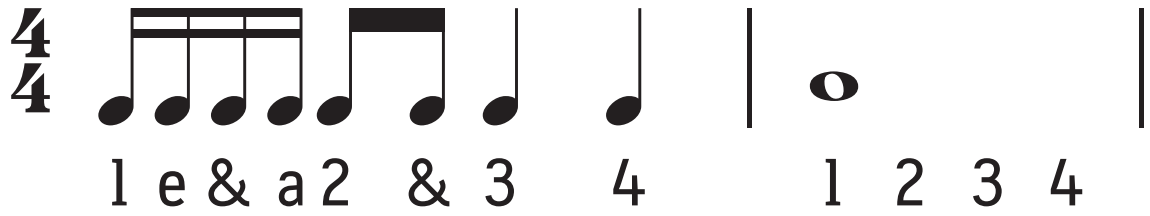
**Web Sites**

| | |
|---|---|
| Americans for the Arts | www.artsusa.org |
| American Music Conference | www.amc-music.com |
| The American Music Education Initiative | www.usamusic.org |
| ArtsEdge | www.artsedge.kennedy-center.org |
| Arts Education Partnership | www.aep-arts.org |
| Awesome Library | www.awesomelibrary.org |
| British Journal of Music Education | www.uk.cambridge.org |
| CABC (Center for Arts in the Basic Curriculum) | www.newhorizons.org/ofc_cabc.html |
| CARTS: Cultural Arts Resources for Teachers and Students | www.carts.org |
| Children's Music Workshop | www.geocities.com/Athens/2405/cmw.html |
| Dallas Symphony Orchestra | www.dsokids.com |
| Education Index: Music Resources | www.educationindex.com/music |
| Education World | www.education-world.com/arts/index |
| Kidzone! | www.newyorkphilharmonic.org |
| Los Angeles Philharmonic | www.laphil.org |
| MENC Website | www.menc.org |
| Mr. Moore's Page | www.monroe.k12.la.us/~bmoore |
| Music Education for Young Children | www.2-life.com/meyc |
| Music Education Madness Site | www.musiceducationmadness.com |
| Music Teacher's Resource Site | www.mtrs.co.uk |
| Music Teachers National Association | www.mtna.org |
| Music Technology Learning Center | www.mtlc.net |
| NAMM (International Music  Products Association) | www.namm.com |
| National Assembly of State Arts Agencies | www.nasaa-arts.org |
| National Endowment for the Arts | www.arts.endow.gov |
| National Federation of State High School Associations | www.nfhs.org |
| The Nation's Report Card | www.ed.gov/NAEP/site/home.asp |
| Piano Education Page | www.unm.edu/~loritaf/pnoedmn.html |
| VSA arts | www.vsarts.org |

## RHYTHM PATTERNS

**Los Angeles Philharmonic:**
**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 after-school orchestral 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 **www.laphil.com/education** or call **213.972-0704** to learn more about the ways teachers, students, and families can be involved in the LA Phil.

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**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.