

Power to the People



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Introduction

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MORE INFO

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

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

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We are thrilled to welcome you to the LA Phil's Symphonies for Schools concerts. It is a little-known fact that the LA Phil has been providing free school- day concerts to LA schoolchildren since our first season in 1919. In March, 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 100 years.

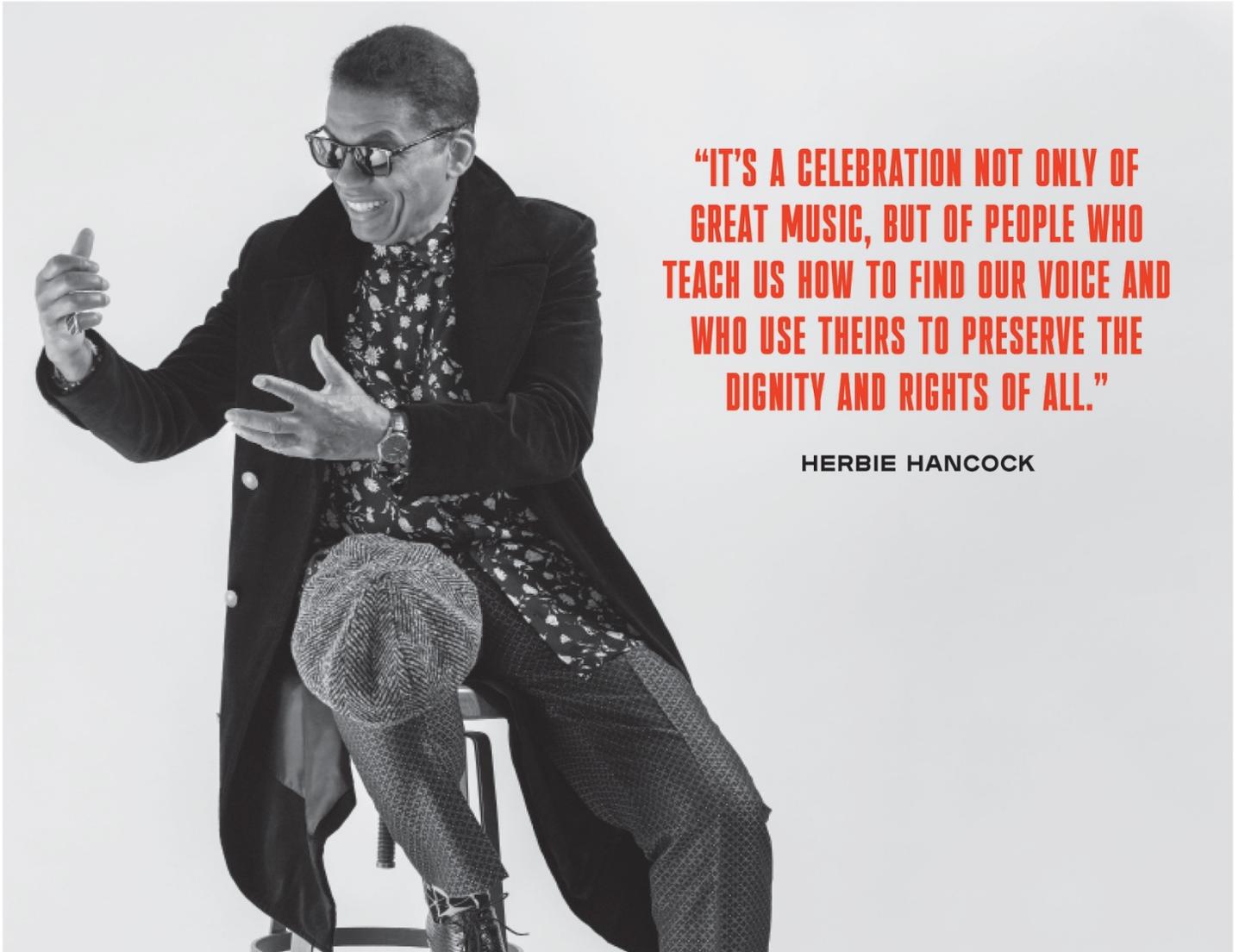
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The Power to the People Festival is generously supported in part by Margaret Morgan and Wesley Phoa, GRoW @ Annenberg, the Frank Gehry Fund for Creativity, and by an award from the National Endowment for the Arts.

Welcome to Power to the People



“IT’S A CELEBRATION NOT ONLY OF GREAT MUSIC, BUT OF PEOPLE WHO TEACH US HOW TO FIND OUR VOICE AND WHO USE THEIRS TO PRESERVE THE DIGNITY AND RIGHTS OF ALL.”

HERBIE HANCOCK

Music moves us. It can help us see the world through another person’s eyes or rally us all together.

This year, the Power to the People! Symphonies for Schools concerts celebrate the musicians and artists who help us to imagine the life and experiences of others – and pay tribute to the music that gives us the strength to persevere when times are hard.

Composers, musicians, and performers representing a variety of musical traditions and social movements will gather for a concert about building community, finding your voice and using it to preserve the dignity and rights of all people.

ELEMENTS OF SYMPHONIES FOR SCHOOLS:

- One Professional Development Workshop for Participating Teachers
- A Study Guide that addresses standards in the CA Visual and Performing Arts, as well as connections to Common Core and other subject areas
- Three lessons that explore the concert repertoire and themes
- Discussion, writing, and group activities within each lessons
- Pre and post-concert reflection activities

Study Guide Overview

As you can imagine, engaging students in high-quality music learning experiences and increasing support for music education at the school level is something that we are very passionate about here at the LA Phil. This Study Guide is designed specifically to support the work of teachers as you engage your students in active participation through music making, critical thinking, and creating their own music. The lessons and activities are designed to be adaptable in a wide variety of classrooms, and you can choose among them to best suit the needs of your students.

EXPLORATION:

How do composers and musicians use music to create shared experiences, give voice to ideas and important social movements, and inspire communities towards action?

KEY OBJECTIVES:

students will:

- Learn about composers and musicians who represent a variety of musical traditions and social movements
- Explore how music has the power to unite people and inspire action
- Develop imagination and make personal connections to the music
- ...and create a musical soundscape inspired by a hero or influencer in their own community.

KEY VOCABULARY*:

**See full definitions in the glossary*

accompaniment	mood
allegro	movement
anthem	orchestra
beat	orchestration
composer	overture
conductor	philharmonic
dynamics	rhythm
ensemble	score
fanfare	spirituals
harmony	symphony
instrumentation	syncopation
interpretation	tempo
jazz	texture
lyrics	theme & variation
melody	timbre

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 small percussion instruments.
- Allow time for students to engage deeply with each activity and repeat steps as often as necessary. Use one-step directions and visuals as often as possible to help students understand the concepts.

STANDARDS ADDRESSED:

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

About the Orchestra

A BRIEF HISTORY OF THE LA PHIL:

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

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

Georg Schnoebli (1927-1929)
Artur Rodzinski (1929-1933)
Otto Klemperer (1933-1939)
Alfred Wallenstein (1943-1956)
Eduard van Beinum (1956-1959)
Zubin Mehta (1962-1978)
Carlo Maria Giulini (1978-1984)
Andre Previn (1985-1989)
Esa-Pekka Salonen (1992-2009) and
Gustavo Dudamel (2009-present)

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

The Philharmonic gave concerts in Philharmonic Auditorium from 1920 through the end of the 1963/64 season. In 1964, the orchestra moved to the Dorothy Chandler Pavilion of the Los Angeles Music Center.

In October 2003, the Philharmonic opened its new concert hall, Walt Disney Concert Hall, in downtown Los Angeles, across the street from the Dorothy Chandler Pavilion. Designed by renowned architect Frank Gehry, the Hall is among the most modern concert facilities in the world. In addition to being an extraordinary venue in which to hear beautiful music, it is an international tourist attraction.

THE LOS ANGELES PHILHARMONIC TODAY:

It takes about 200 people to manage the Los Angeles Philharmonic all year round. The Los Angeles Philharmonic Association presents the finest in orchestral and chamber music, recitals, new music, jazz, world music and holiday concerts at two of the most remarkable places anywhere to experience music – Walt Disney Concert Hall and the Hollywood Bowl. In addition to a 36-week winter subscription season at Walt Disney Concert Hall, the Los Angeles Philharmonic presents an 11-week summer festival at the legendary Hollywood Bowl, summer home of the Los Angeles Philharmonic and home of the Hollywood Bowl Orchestra. In summer of 2020, the Los Angeles Philharmonic will also begin programming for the Ford Theatre. In fulfilling its commitment to the community, the Association's involvement with Los Angeles extends to educational programs, community concerts and children's programming, ever seeking to provide inspiration and delight to the broadest possible audience.

About the Orchestra

GUSTAVO DUDAMEL

GUSTAVO DUDAMEL is driven by the belief that music has the power to transform lives, to inspire, and to change the world. Through his dynamic presence on the podium and his tireless advocacy for arts education, Dudamel has introduced classical music to new audiences around the world and has helped to provide access to the arts for countless people in underserved communities. As the Music & Artistic Director of the Los Angeles Philharmonic, now in his twelfth season, Dudamel's bold programming and expansive vision led The New York Times to herald the LA Phil as "the most important orchestra in America – period."

Dudamel's 2020/21 season begins with him leading the Berlin Philharmonic in four concerts for the 2020 Olympics celebrations in Tokyo, followed by a tour of South America with the Mahler Chamber Orchestra and performances with the Vienna Philharmonic at the Salzburg, Grafenegg, and Lucerne Festivals. Dudamel will then open the LA Phil season with a series of programs including the world premiere of a new violin concerto by Andrew Norman, before traveling with the orchestra to New York to open Carnegie Hall's season in a performance with pianist Lang Lang. He will return to the Metropolitan Opera following his 2018 debut, conducting

Simon McBurney's acclaimed production of Mozart's *The Magic Flute*. Dudamel will also tour with the Vienna Philharmonic, including three performances at Carnegie Hall, and will guest conduct the Philadelphia Orchestra and San Francisco Symphony.

Last season saw Dudamel leading the LA Phil into their second century, conducting the New York Philharmonic for a two-week residency at Lincoln Center, and touring a concert version of Beethoven's opera *Fidelio* throughout Europe with the Mahler Chamber Orchestra and the famed Venezuelan "Manos Blancas" (white hands) choir.

Following his U.S. debut with the Los Angeles Philharmonic at the Hollywood Bowl in 2005, Dudamel became the orchestra's music director starting in the 2009/10 season. Under his direction, the LA Phil has secured its place as one of the leading orchestras in the world, extending its reach into the community. As Dudamel begins his second decade with the orchestra, having recently extended his contract through the 2025/26 season, they continue to push boundaries, bringing new sounds, voices, and faces into the concert hall. The summer of 2020 will also see the LA Phil expand into a new venue, the heralded Ford Theatre.



GUSTAVO DUDAMEL continued:

In 2019, Dudamel was honored with a star on the Hollywood Walk of Fame, joining Hollywood greats as well as such musical luminaries as Bernstein, Ellington, and Toscanini. His legacy is tied to Los Angeles, but Dudamel's musical life was formed in Venezuela. He is the most famous graduate of El Sistema, an extraordinary program of immersive musical training initiated in 1975 by Maestro José Antonio Abreu that gives opportunities to young children, often from poor backgrounds, to learn and play a musical instrument. More than a music program, it is a philosophy that sees music as an agent for social change, and it informs all of Dudamel's work both on and off the podium.

Inspired by El Sistema, Dudamel, the LA Phil and its community partners founded YOLA (Youth Orchestra Los Angeles) in 2007, and what started out as a music program in South L.A. for 80 musicians now serves more than 1200 musicians across four sites, providing young people with free instruments, intensive music instruction, academic support, and leadership training. In the 2020/21 season, YOLA will open its own permanent, purpose-built facility: The Judith and Thomas L. Beckmen YOLA Center at Inglewood, designed by architect Frank Gehry.

Dudamel's advocacy for the power of music to unite, heal, and inspire is global in scope. In 2017, he led the Royal Stockholm Philharmonic at the Nobel Prize Concert in Sweden, where he also delivered a lecture on

the unity of the arts and sciences. His 2018 "Americas" tour with the Vienna Philharmonic – beginning in Carnegie Hall and ending in the Teatro Colón in Buenos Aires – celebrated the symbolic union of North, Central, and South America, a bridge he further strengthened with an LA Phil residency in Mexico City in 2019, where his Foundation helped to bring 96 YOLA musicians for a cultural exchange culminating in a free, open rehearsal for all of the students with Dudamel.

Dudamel's films, recordings, and broadcasts have reached hundreds of millions of people around the world. In the coming season, Dudamel will conduct Bernstein's iconic score for Steven Spielberg's adaptation of *West Side Story*, voice the character of Trollzart in the new DreamWorks animated feature *Trolls World Tour*, lead a cutting-edge virtual reality video project by La Caixa in Spain, and star as the subject of a documentary on his life, to be released by Participant Media. His extensive, Grammy Award®-winning discography includes 57 releases, including last season's acclaimed Deutsche Grammophon LA Phil releases of Andrew Norman's *Sustain* (which won a Grammy Award® in 2020 for Best Orchestral Performance), a double-album of the music of John Williams, a special Centenary box set, a new reading of Tchaikovsky's *The Nutcracker*, and a landmark recording of John Adams' *The Gospel According to the Other Mary*.



GUSTAVO DUDAMEL continued:

Last season also saw the Sony Classical audio/video release of the *Sommernachtskonzert 2019* with the Vienna Philharmonic, following their 2017 New Year's concert, where he was the youngest conductor in history to lead this famous annual performance. He has made several acclaimed recordings with the Simón Bolívar Symphony Orchestra of Venezuela, including the soundtrack to the feature film *Libertador* – about the life of Simón Bolívar – for which Dudamel composed the score, and digital releases of all nine Beethoven symphonies.

A bona fide pop culture persona, Dudamel has had cameos in Amazon Studio's award-winning comedy series *Mozart in the Jungle*, *The Simpsons*, and Disney's *The Nutcracker and the Four Realms*, for which he also recorded the score. At John Williams' personal request, he guest conducted the opening and closing credits of *Star Wars: The Force Awakens* and performed with the LA Phil at the 2019 Academy Awards®. It was a first for a classical musician when Dudamel, together with members of YOLA, participated in the 2016 Super Bowl half-time show alongside pop stars Coldplay, Beyoncé, and Bruno Mars. Dudamel has been featured several times on CBS' *60 Minutes*, profiled on PBS, and interviewed by Christiane Amanpour on CNN, Conan O'Brian on *Conan*, Stephen Colbert on *The Late Show*, and Elmo on *Sesame Street*.

Gustavo Dudamel was born in 1981 in Barquisimeto, Venezuela. His father was a trombonist and his mother a voice teacher, and he grew up listening to music and conducting his toys to old recordings. He began violin lessons as a child but from an early age was drawn to conducting, and at the age of 13, as a member of his youth orchestra, he put down his violin and picked up the baton when the conductor was running late. A natural, he began studying conducting with Rodolfo Saglimbeni. In 1996, he was named Music Director of the Amadeus Chamber Orchestra, where his talent was spotted by José Antonio Abreu, who would become his mentor. In 1999, at the age of 18, he was appointed Music Director of the Simón Bolívar Youth Symphony Orchestra of Venezuela, comprised of graduates of the El Sistema

program. Dudamel gained international attention when he won the inaugural Bamberger Symphoniker Gustav Mahler Competition in 2004. Dudamel went on to become the music director of the Gothenburg Symphony (2007–2012), where he now holds the title of Honorary Conductor. Dudamel's talent was widely recognized, notably by other prominent conductors of the day, but it was the Los Angeles Philharmonic who took the initiative to sign the 27-year-old Dudamel as music director in 2009.

Since then, Dudamel has become one of the most decorated conductors of his generation. Among his many honors, he has received the 2019 Konex Foundation Classical Music Award, Distinguished Artist Award from the International Society for the Performing Arts (ISPA), the Gish Prize, the Paez Medal of Art, the Pablo Neruda Order of Artistic and Cultural Merit in 2018, the Americas Society Cultural Achievement Award in 2016, and the 2014 Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society from the Longy School of Music. Leading publications such as *Musical America* and *Gramophone* have named him as their artist of the year. He has received honorary doctorates from the Universidad Centroccidental Lisandro Alvarado in his hometown and also from the University of Gothenburg. He was inducted into l'Ordre des Arts et des Lettres as a Chevalier in Paris in 2009. The Simón Bolívar Symphony Orchestra of Venezuela was awarded Spain's prestigious annual Prince of Asturias Award for the Arts in 2008. He was named one of *Time* magazine's 100 most influential people in 2009. In 2016, Dudamel delivered the keynote speech for recipients of the National Medal of Art and National Humanities Medal.

Dudamel continues to exert influence as a musical leader and mentor to young musicians. In 2012, the Gustavo Dudamel Foundation, a registered charity, was created with the goal "to expand access to music and the arts by providing tools and opportunities for young people to shape their creative futures."

For more information about Gustavo Dudamel, visit his official website at gustavodudamel.com and the Gustavo Dudamel Foundation at dudamelfoundation.org.

About the Orchestra



ABOUT WALT DISNEY CONCERT HALL:

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

THE PEOPLE BEHIND THE BUILDING:

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

VOCABULARY WORD: ARCHITECT

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

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

for Disney Hall incorporated images of fish, wind, and ships.

ARRIVING AT WDCH:

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

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

– Dianne Disney Miller, on her mother, Lillian Disney

DID YOU KNOW?

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

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.

"I just fell in love with this lady."

- Frank Gehry, on Lillian Disney

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.

"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

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-Gotz Orgelbau.

DID YOU KNOW?

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

THE GARDEN:

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



From the garden, look to the north. You can see the Dorothy Chandler Pavilion across the street. This is

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

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

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

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

- Yasuhisa Toyota, Acoustician,
Walt Disney Concert Hall

About the Conductor

Hilo Carriel



Born and raised in the state of Amazonas, in northern of Brazil, HILO CARRIEL is a pianist and conductor with a strong connection to the vocal and choral repertoire.

Selected as one of the five finalists of 2019 CSO Sir Georg Solti Competition, Hilo was the recipient of the prestigious Baltimore Symphony Orchestra Conducting Fellowship in 2018/19. Mentored by Marin Alsop, he assisted conductors Cristian Măcelaru, Markus Stenz, Mario Venzago, Peter Oundjian, Rune Bergmann, and Kwamé Ryan, among others. He has worked with instrumentalists such as Joshua Bell, Freddy Kempf, Baiba Skride, Paul Huang, Conrad Tao, Narek Hakhnazaryan, and composers Kevin Puts and Roxanna Panufnik. He also conducted a very successful edition of the Side by Side project with the Baltimore Symphony Orchestra and students from the Baltimore School for the Arts.

In the last two years, Hilo worked as assistant conductor in programs given by the Peabody Symphony Orchestra, Peabody Chamber Orchestra, Peabody Singers, and Peabody-Hopkins Choir. At the Peabody Institute, Carriel also collaborated frequently with young composers, performing new music as a conductor and as a pianist. He also conducted world premieres of two operas and many symphonic and chamber works.

As guest conductor, Carriel led the São Paulo Symphony Orchestra (OSESP) in the world premiere

of *Suíte Caymmi - História de Pescadores* by Dori Caymmi. The concert was recorded live, released on the OSESP's own label, and featured on the WFMT (Chicago) radio program "Fiesta!" He has also conducted the Amazonas Chamber Orchestra, Experimental Philharmonic Orchestra of Amazonas, and the Amazonas Choir. In addition, he was the first conductor of the Vocal Group of the Amazonas Choir as well as principal conductor of the Youth Choir of the Cláudio Santoro Lyceum of Arts and Crafts.

At master classes and festivals, Carriel has worked with the Baltimore Symphony Orchestra, the Minas Gerais Philharmonic Orchestra, the Goiás Philharmonic Orchestra, the Repertory Experimental Orchestra, the São José dos Campos Symphony Orchestra, and the Campos do Jordão Festival Orchestra, receiving guidance from Marin Alsop, Fabio Mechetti, Neil Thomson, John Neschling, and Giancarlo Guerrero. At the Peabody Conservatory, he also studied with conductors Joseph Young, Edward Polochick, David Zinman, Nicholas Hersh, Jack Everly, Cliff Colnot, Jun Märkl, Hannu Lintu, and Nicholas McGegan.

In his native country, Hilo served as pianist of the Experimental Philharmonic Orchestra of Amazonas, Amazonas Choir, and Children's / Youth Choirs of the Cláudio Santoro Lyceum of Arts and Crafts for several seasons. He collaborated as pianist during four seasons of the Amazonas Opera Festival, at three productions of the *Vesperais Líricas* Project (pocket operas), and he appears with Giovanni Conte as part of the Duo Conte & Carriel, dedicated to performing Brazilian music for violin and piano.

The youngest member to be elected to the Amazonian Academy of Music most recently, Hilo Carriel holds a Master of Music degree in Conducting from the Peabody Institute of Johns Hopkins University, and a bachelor's degree in music from the School of Arts and Tourism, State University of Amazonas, Brazil.

Lesson 1: Music that Unites



Art by Celeste Byers: amplifier.org

OBJECTIVE:

Students will explore the meaning of 'power', discover powerful movements in history, and create personal connections to music that has the ability to unite people around shared values and aspirations.

MATERIALS NEEDED:

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

VOCABULARY:

Anthem, Composer, Interpretation, Power, Protest, Spirituals, Underground Railroad

Activity 1: Powerful Moments in History

Have students finish this sentence: "Power is..."

Discuss their responses with these guiding questions:

- How are our definitions similar? How do they differ?
- What are personal examples from your life that inform your meaning of this word?
- What are examples of "power" in our school? In our community? In our world?

"Power is...listening, learning, questioning, and guiding to achieve and activate an idea."

– YOLA (Youth Orchestra Los Angeles)
Musician

Brainstorm moments and movements throughout history where people united around a common idea or cause (for example, revolutions, wars, protests, civil rights, celebrations). Use these questions as prompts for a class discussion:

- How did people come together? What do you think they hoped to accomplish?
- How does music play a role in these movements? How can music help to empower? For example:
 - To make a statement
 - To find common ground
 - To offer hope
 - To share struggles
- What role has music played in documenting and reflecting cultural and social movements throughout history?
- To what extent has music inspired political and cultural change in the U.S.
- How has music been connected to civic mindedness and participation?
- What are issues in your school or community that you care about? How can music play a role in taking action around these issues?



Folk singers Joan Baez and Bob Dylan at the March on Washington in 1963

Further Exploration

Explore some of these examples of music from powerful moments in recent U.S. History. Discuss how this music brought people together, raised critical questions, or gave voice to important ideas and actions:

- **This Land is Your Land** written by Woody Guthrie and performed by Elizabeth Mitchell: <https://www.youtube.com/watch?v=rRnHx3yVuf4>
- **We Shall Overcome** performed by Pete Seeger: <https://www.youtube.com/watch?v=4gmTxc2wGTI>
Learn more about the power of this song in this NPR "All Things Considered" story: <https://www.npr.org/2013/08/28/216482943/the-inspiring-force-of-we-shall-overcome>
- **Ain't Gonna Let Nobody Turn Me Around**; a civil rights song based on an African American spiritual: performed by Sweet Honey in the Rock <https://www.youtube.com/watch?v=WPuBGcng6Tw> and this version performed at the White House for President Obama by the Freedom Singers: <https://www.youtube.com/watch?v=dwkomneAdyl>
- **The Times They are a Changin'** by Bob Dylan; released in 1964 as an anthem for change https://www.youtube.com/watch?v=e7qQ6_RV4VQ
- **Excuse Me Mister** by Ben Harper: <https://www.youtube.com/watch?v=NJjsEyW5l6M>

As a class, brainstorm other songs that have been an important part of powerful movements and giving voice to ideas, groups of people, and common causes.

Activity 2: Songs of the Enslaved

Learn about songs from the era of slavery in the United States, including songs from the Underground Railroad and Negro Spirituals.

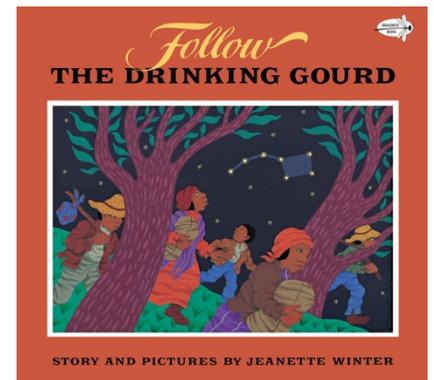
Spirituals are a type of religious folksong that originated in the 18th century among black slaves in the Deep South. Slaves often sang these songs in groups as they worked in the fields. The songs expressed their hardship and sorrow, but also their hope for freedom and a better life.

Songs of the *Underground Railroad* were spirituals and work songs used during the early-to-mid 19th century in the United States to encourage and convey coded information to escaping slaves as they moved along the various Underground Railroad routes. As it was illegal in most slave states to teach slaves to read or write, songs were used to communicate messages and directions about when, where, and how to escape, and warned of dangers and obstacles along the route.

THE DRINKING GOURD:

“Follow the Drinking Gourd” was supposedly a song used by an Underground Railroad operative to encode escape instructions and a map. These directions then enabled fleeing slaves to make their way north to freedom. Taken at face value, the “drinking gourd” refers to the hollowed-out gourd used by slaves (and other rural Americans) as a water dipper. But in this song, it is used as a code name for the Big Dipper star formation, which points to the Pole Star, and North.

- Explore the lyrics of “Follow the Drinking Gourd” and its coded message: http://www.followthedrinkinggourd.org/What_The_Lyrics_Mean.htm
- Learn to sing the song: <https://www.youtube.com/watch?v=CACZ6leUbDA>
- Listen to this Blues-style version performed by Eric Bibb: <https://www.youtube.com/watch?v=kjBZEMkmwYA>



SOMETIMES I FEEL...

In addition to sharing coded messages and paths to freedom, some negro spirituals provided a way for the enslaved people to share in their struggles and hardships, while searching for the hope of freedom.

- Listen to this spiritual, “Sometimes I Feel Like a Motherless Child,”:
 - Performed by Sweet Honey in the Rock: <https://www.youtube.com/watch?v=jFvDtzMpPM0>; and
 - this version performed by John Legend: <https://www.youtube.com/watch?v=iJxD1VHCTbA>

Musical Extension

- In small groups, have students brainstorm and research other songs from the period of slavery or throughout history that included secret messages or shared hope.
- Analyze the lyrics and present your findings to the class.
- *Optional:* learn to perform the song with interpretation of the feelings and messages that the song is trying to express

Further Exploration

Elementary Literacy Extension:

- Read “Follow the Drinking Gourd” by Jeanette Winter:

Secondary Literacy Extensions:

- Read Langston Hughes’ poem, “Democracy,” and lead a class discussion about the themes presented: http://chnm.gmu.edu/loudountah/resources_files/abk/hughes_democracy.pdf
- Explore the [Overground Railroad: The Green Book and the Roots of Black Travel in America](http://www.taylormadeculture.com/the-green-book). Candacy Taylor, an author, photographer and cultural documentarian, presents her multidisciplinary project based on *The Green Book* and the continued struggle for freedom for African Americans in the 20th century, particularly in the Jim Crow South. Learn more about the project: <http://www.taylormadeculture.com/the-green-book>.

Activity 3: Exploring an Anthem

As a class, define *anthem*: an uplifting song identified with a particular group or unifying cause.

Explore the U.S. national anthem, “The Star-Spangled Banner”:

In 1814, poet Francis Scot Key wrote the lyrics after watching the bombardment of Fort McHenry by the British navy during the Battle of Baltimore in the War of 1812. Key was inspired by the large U.S. flag, known as the Star-Spangled Banner, that flew above the fort during the battle. The poem was set to a popular British tune and soon became one of the nation’s best-loved patriotic songs, performed during both public events and more personal gatherings. It gained even greater popularity during the Civil War but did not officially become the national anthem until 1931.

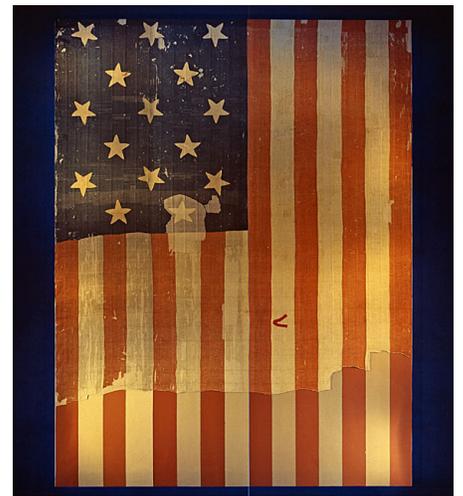
Learn more about the Star-Spangled Banner through Smithsonian’s interactive website:

<https://amhistory.si.edu/starspangledbanner/>

The “Star-Spangled Banner” Lyrics

By Francis Scott Key

O say can you see, by the dawn’s early light,
What so proudly we hail’d at the twilight’s last gleaming,
Whose broad stripes and bright stars through the perilous fight
O’er the ramparts we watch’d were so gallantly streaming?
And the rocket’s red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there,
O say does that star-spangled banner yet wave
O’er the land of the free and the home of the brave?



Read the lyrics and listen to a few different versions of the song. As a class discuss:

- *What does the U.S. national anthem mean to you?*
- *Is there something in the lyrics or music that sounds particularly uniting or patriotic?*
- *Why do you think this song became U.S. national anthem?*
- *What other anthems do you know (from your own family and community)?*
- *How do these songs unite? Are there controversies or divisions?*

Further Exploration

Learn about some of the moments in history when people protested or raised controversy around the national anthem.

- During the medal ceremony at the 1968 Summer Olympics in Mexico City, instead of putting their hands over their hearts, African American athletes Tommie Smith and John Carlos gave the Black Power salute as they faced the flag and listened to the American national anthem.
- In 2016, politically motivated protests of the national anthem began in the National Football League after San Francisco 49ers quarterback Colin Kaepernick knelt during the anthem, as opposed to the tradition of standing, in response to police brutality in the United States.
- In November 2017, the California Chapter of the NAACP called on Congress to remove "The Star-Spangled Banner" as the national anthem. Alice Huffman, California NAACP president said: "it's racist; it doesn't represent our community, it's anti-black." The third stanza of the anthem, which is rarely sung, contains the words, "No refuge could save the hireling and slave, From the terror of flight, or the gloom of the grave:", which some interpret as racist.

After reading the full lyrics and learning about the history of the Star-Spangled Banner, discuss why you think people may have protested or been opposed to this song as the national anthem?



Activity 4: Reimagining an Anthem

Meet Composer Jessie Montgomery:

Jessie Montgomery is a young composer, violinist and educator from New York City. She is currently a composer-in-residence with The Sphinx Organization, which supports young African American and Latinx musicians.

In 2014, for the 200th anniversary of the Star-Spangled Banner, Jessie was commissioned to write a tribute to the national anthem. For her new composition, "Banner" she drew on musical and historical sources from various world anthems and patriotic songs, and made an attempt to answer the question:

- "What does an anthem for the 21st century sound like in today's multi-cultural environment?"

Listen to "Banner."

<https://www.youtube.com/watch?v=Q23Njl6ZmLs>

- What do you hear in this piece?
- Can you hear fragments of the "Star-Spangled Banner" melody or other anthems from around the world?
- How did Jessie use musical elements to communicate a "celebration of our ideals"?



“The Star-Spangled Banner is an ideal subject for exploration in contradictions. For most Americans the song represents a paradigm of liberty and solidarity against fierce odds, and for others it implies a contradiction between the ideals of freedom and the realities of injustice and oppression. In 2014, a tribute to the U.S. National Anthem means acknowledging the contradictions, leaps and bounds, and milestones that allow us to celebrate and maintain the tradition of our ideals.”

– Jessie Montgomery, Composer

Create a new or reimagined classroom anthem.

- Review the definition of *anthem* (an uplifting song identified with a particular group or cause).
 - *What are issues in your community or in our world that you care about?*
 - *What do you want to celebrate or champion?*
- As a class, determine a common issue or cause that you care about and document your beliefs and commitments in a Classroom Manifesto. Use the Student Worksheet as a guide or for students to create an individual statement of beliefs and aspirations.
 - *We believe that...*
 - *We are committed to...*
 - *A change is important because...*
 - *Join us to...*
 - *If we want to change the world tomorrow, we could...*
- Create a class poem that reflects these ideals.

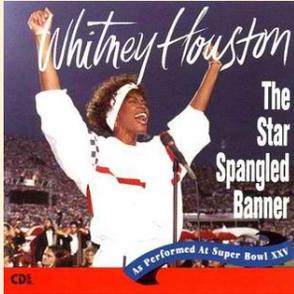
Musical Extension

Create a class song by singing an improvised melody and adding body percussion; or choose a known song and create your own lyrics using your classroom manifesto.

- *What music would you choose to accompany this statement to create an anthem?*
- *What is the mood of your anthem? Is it celebratory? Does the music communicate a feeling of questions or contradictions?*
- *Does your song provide an opportunity for all members of the class to feel included and uplifted?*

Further Exploration

Explore some of these memorable interpretations and performances of the “Star–Spangled Banner”:



In January 1944, in the midst of WWII, **Russian composer Igor Stravinsky** was to premier his new arrangement of the Star–Spangled Banner with the Boston Symphony Orchestra. He said that he wanted to make an arrangement that was easier to sing. However, Massachusetts General Laws prohibited the national anthem to be changed or with embellished, and a dozen officers arrived at the concert hall to arrest Stravinsky if his new arrangement was performed. At the last minute he chose to conduct the traditional arrangement, and his version was not performed again for more than a decade. The Massachusetts law that supposedly forbade that arrangement is still on the books! Listen to Stravinsky’s arrangement performed by the London Symphony Orchestra: <https://www.youtube.com/watch?v=y1taQl-wOmo>

The first popular music performance of the anthem heard by the mainstream U.S. was by **Puerto Rican singer and guitarist José Feliciano**. He created a nationwide uproar when he strummed a slow, blues–style rendition of the song at Tiger Stadium in Detroit before game five of the 1968 World Series, between Detroit and St. Louis. Some fans enjoyed this different version, but many fans and veterans thought it was disrespectful not to perform the traditional arrangement. Some people even viewed his performance of the anthem as a protest, although he insists it was the exact opposite. “I did it to show my appreciation to America for what they had done for me. I love this country.” Watch the performance here: <https://www.youtube.com/watch?v=aQkY2UFBu4>

Pop singer Whitney Houston performed what has been ranked as one of the best all-time performances of the national anthem at the XXV Super Bowl in 1991. It was a particularly patriotic time because the U.S. had just entered the Persian Gulf War. For her performance, she wanted to interpret the song by adding jazz chords and a gospel rhythm. Some NFL officials did not want her to make these changes, fearing that the harmonies were too different, and the rendition was too “flamboyant for wartime”. She recorded this version and released it as a single. It was re-released after the September 11 terrorist attacks, and both times Houston donated all of the proceeds to charity. Listen and watch this iconic performance: https://www.youtube.com/watch?v=N_ICmBvYMRs

In 1969, **Jimi Hendrix** played his version of the “Star–Spangled Banner” at the closing of the Woodstock Music and Art Fair. It’s seen today as one of the greatest moments of his career, but at the time some American were offended and assumed that his take on the song was a means to protest the Vietnam War. In an interview following this performance, Jimi said, “I don’t know, man. All I did was play it. I’m American, so I played it. They made me sing it in school, so it was a flashback. I thought it was beautiful.” Watch the performance here: https://www.youtube.com/watch?v=Mwlymq0iTsw&list=RDMwlymq0iTsw&start_radio=1&t=1

In his 2004 tour with the E Street Band, **Bruce Springsteen** performed this solo instrumental version of the national anthem on a 12-string guitar, followed by “Born in the USA”: <https://www.dailymotion.com/video/x7sg8h>

Student Worksheet: *My Manifesto for Unity and Change*



Art by Thomas Wimberly: amplifier.org

Name: _____

I believe that...

I am committed to...

A change is important because...

Join me to...

If I want to change the world tomorrow, I could...

Lesson 2: Music that Inspires



OBJECTIVE:

Students will learn about music that is inspired by real-life heroes through an exploration of Duke Ellington's tribute to Dr. Martin Luther King, Jr., and create a musical soundscape for a hero in their own life.

MATERIALS NEEDED:

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

VOCABULARY:

Hero, Jazz, Mood, Movement

Activity 1: About Duke Ellington and *Three Black Kings*



Meet Composer Duke Ellington

Edward Kennedy Ellington was born in 1899 in Washington, D.C., began studying piano at age 7, and made his professional debut at 17. He moved to New York in the 1920s and began playing with a ten-piece band called the Washingtonians. In 1927, the band took up residence at Harlem's glamorous Cotton Club. In 1932 the band left the Cotton Club and began recording and touring across the country. Duke Ellington is considered the most important composer in jazz history. Ellington was also a wonderful jazz pianist, but his real interest was his band, and he featured his sidemen much more than he did his own playing. He also wrote music for the stage, film, and symphony orchestras. He lived to the age of 75.

Share and discuss the inspiration for Ellington's *Three Black Kings*:

Three Black Kings was the last major work written by Duke Ellington. He rarely wrote the final notes of a composition until the day of the premiere. In 1974, as he lay dying in his hospital bed, he gave his son, Mercer, final instructions on how to complete the piece. Intended (in Mercer's words) as a "eulogy for Martin Luther King, Jr.," Each movement in *Three Black Kings* portrays great black 'kings' from across history, the first for King Balthazar (the black king of the Nativity), the second for Israel's King Solomon (970 – 931 BC), and the gospel-inflected third movement as a fitting tribute to the Reverend Doctor King.

Listen to this piece here:

<https://www.youtube.com/watch?v=lhr1ZQ7vPeY>

(*The third movement, "Martin Luther King", begins at 12:35)

- Brainstorm a list of characteristics and facts about Martin Luther King, Jr.
- What is the mood of this piece? What musical elements do you hear (instrumentation, dynamics, tempo, etc.) that Ellington might have used to create this mood or feeling? What parts of MLK's life do you hear represented in the music?



Further Exploration

Watch or listen to other music that was inspired by or written as a tribute to the Rev. Dr. King

- "Glory" from the motion picture *Selma* by John Legend featuring Common:
https://www.youtube.com/watch?v=HUZOKvYcx_o
- "Pride in the Name of Love" by U2: <https://www.youtube.com/watch?v=LHcP4MWABGY>
- "I Have a Dream" – by Common featuring Will.i.am: <https://youtu.be/XBa55sDTliA>

What other songs have been written as a tribute to a hero? Discuss and share as a class.

Literacy Connections:

Learn more about Duke Ellington and Martin Luther King, Jr. with these books:

- *Duke Ellington* by Andrea Davis Pinkney and Brian Pinkney (elementary)
- *I Have a Dream* (Book & CD) by Dr. Martin Luther King Jr.; Kadir Nelson (Illustrator) (elementary)
- *Martin Luther King Jr.: A Graphic History of America's Great Civil Rights Leader* by Rachel Ruiz (middle)
- *Dear Martin* by Nic Stone (high school)

Activity 2: Profiling a Hero

As a class or in small groups, discuss influential people throughout history or in present day.

- *What makes someone great or heroic?*
- Discuss the difference between being great and being a celebrity.

As a class, in small groups or individually, have students choose a hero to research and profile.

- *What is the hero's name?*
- *When and where did they live?*
- *What are characteristics of their life and personality?*
- *What are they known for?*
- *What music was popular during their life or was associated with their actions or cause.*
- *What quotes and contextual information is associated with your hero?*

Activity 3: Tribute to a Hero

As class or in small groups, have students create a musical soundscape as a tribute to their hero.

- *Imagine that you have been commissioned to compose a musical tribute for your hero. Use the Student Worksheet as a guide for your composition.*
- *What instruments will you use?*
- *What will your music sound like? Explore ways of including popular melodies into your piece.*
- *Will your song have lyrics? Use the quotes or contextual information that you outlined in Activity 2 as a starting place for your lyrics.*

Musical Extension

- Have students create a notated score of their Hero's Tribute with a simple melody, rhythmic patterns, and markings for dynamics, tempo, articulation.
- Students may choose to create an original composition, or an arrangement of a known song.
- Have students perform and share their new compositions for the class.

Further Exploration: *We the Future*

Explore how young heroes are using visual arts to showcase movements and calls to action.

The Amplifier Organization's *We the Future* campaign is highlighting ten young leaders representing diverse movements, each already building us a better world. They are working on climate justice, criminal justice reform, voting rights, immigration rights, disability justice, gun reform, queer rights, and literacy. "In a time of uncertainty, these icons show us a path forward, and they show us that the Future is already here."

In partnership with the artists Shepard Fairey, Rommy Torrico, Munk One, and Kate DeCiccio, this project will place art and supporting teaching tools representing these young leaders and their movements into more than 20,000 schools across the country, to inspire and engage the next generation. Educators can sign-up for the cohort to receive these resources for your classroom. <https://amplifier.org/call-for-educators/>. Join the campaign to support these young heroes and inspire action in your own school community.



Lesson 3: Music that Celebrates



OBJECTIVE:

Students will learn about music that is has been used in moments of celebration around the world and will make personal connections to music that builds community and celebrates our similarities and unique cultural values.

MATERIALS NEEDED:

Writing utensils and internet connection and audio/video playback capacity.

VOCABULARY:

Fanfare, Instrumentation, Overture, Revolution

Activity 1: Festive Overture

Explore Dmitri Shostakovich's *Festive Overture* and its place in history as a musical celebration.

Shostakovich wrote the *Festive Overture* in just three days, to commemorate the 37th anniversary of the 1917 October Revolution. It was commissioned by the Bolshoi Theater Orchestra, which needed a new work for their October Revolution celebration concert.

- An *overture* is an orchestral piece that is used as an introduction for a concert or to begin an extended piece of music. The beginning of the piece usually features a *fanfare*, which is "a short, lively tune played on brass instruments." Fanfares are often used to announce or introduce something important
- Listen to and watch Shostakovich's *Festive Overture* performed at the 2009 Nobel Prize Concert:
<https://www.youtube.com/watch?v=1gDZTah8J2A>
- Shostakovich's *Overture* opens with a brass fanfare that continues to build until the first theme.
 - *What else do you hear?*
 - *What words would you use to describe the music?*
 - *What instruments are playing?*
 - *What sounds in the music indicate a celebration*



Further Exploration

Did you know...?

The October Revolution was a Marxist Communist Revolution in Russia, led by Vladimir Lenin. The Revolution overthrew the Russian government, which led to the Russian Civil War (1918-20), and then the formation of the Soviet Union in 1922.

- Have students research the revolution and its impact on Russia and the world.
- *Do you think the October Revolution was a cause for celebration? Why or why not?*

Activity 2: Building Community Through Music

Discuss moments of celebration in your community and the part that music plays.

- *What holidays, events, and special celebrations are a part of your community?*
- *Why are these moments celebrated?*
- *How does the community come together to celebrate?*
- *What music is associated with these events? Why do you think music is an important part of celebrations?*

Discover music that builds and celebrates communities from around the world.

Music is a universal language, one that is often shared by people from many different cultures and backgrounds. Music can provide a way for us share our common goals and experiences, and also an opportunity to bring together those characteristics and values that make each of us unique.



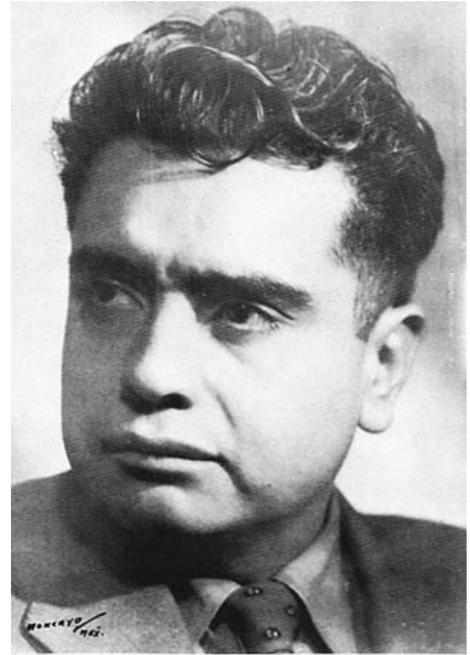
“GLOBAL WARMING”

Michael Abels, a Los Angeles-based composer (who wrote the film scores for Jordan Peele’s *Get Out* and *Us*) composed a piece, “Global Warming,” in 1991 around the time of the collapse of the Berlin Wall and the end of the Cold War. Today, that title has connections with issues of climate change, but Abels originally conceived it as a piece that reflects the many similarities between folk music of divergent, immigrant cultures, and celebrates the common threads – a “global warming” of cultures that unites people from across the world.

- Listen to the piece as a class, and discuss how the composer brings in musical elements of instrumentation, melody, and rhythm to create a global soundscape: <https://www.youtube.com/watch?v=RnxA6J02Jj8>

“HUAPANGO”

Mexican composer and conductor, **José Pablo Moncayo** (1912–1958), composed some of the most well-known masterworks that symbolize the national aspirations and contradictions of Mexico in the 20th century. His piece, “Huapango,” which has become the unofficial second national anthem of Mexico, was inspired by three traditional Son Huastecas (dances) from Veracruz. Huapango is not just an arrangement but a work inspired by the popular music of Veracruz, one that celebrates the folkloric traditions of the people and their music.



- Listen to and watch this piece, performed by the Orquesta Sinfónica Simón Bolívar and conducted by Gustavo Dudamel: https://www.youtube.com/watch?v=QL4bA_TdtpA
- As a class, discuss:
 - *What do you hear in this music?*
 - *Does it sound like a celebration? Why or why not?*
 - *What other music do you know that brings people together and celebrates important moments?*
- Perform these songs for each and discuss their personal significance.

Elementary Musical Extension

A musical notation snippet for the 'Ode to Joy' excerpt. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a series of eighth and quarter notes. Below the staff, the lyrics are written: "Sing-ing brings us all to - ge-ther When our voi - ces would be small Gives us pow-er".

Sing-ing brings us all to - ge-ther When our voi - ces would be small Gives us pow-er

When Beethoven incorporated Freidrich Schiller’s poem “Ode to Joy” into his Ninth Symphony, it was a radical call for equality, freedom, and brotherhood. This year is Beethoven’s 250th birthday, so orchestras and choirs all over the world will be performing this piece in celebration.

- Listen to this excerpt with your students: <https://www.youtube.com/watch?v=uooe16lLaPo>
- Learn to sing “Ode to Joy” as a class with new lyrics by composer and music educator, Thomas Cabaniss: <https://vimeo.com/296063451>. We will sing this together at the concert at Walt Disney Concert Hall.
- Download the piano/vocal score of this arrangement here: https://www.carnegiehall.org/-/media/CarnegieHall/Files/PDFs/Education/Educators/Link-Up/The-Orchestra-Sings/Scores-and-Concert-Visuals/Ode-to-Joy_piano-vocal-score.pdf?la=en&hash=945EF963FF83C08EA9770ED88BBC38F0

California Visual and Performing Arts Standards

MUSIC

**FOUND IN:
Lessons**

1.0 ARTISTIC PERCEPTION <i>Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music</i>	Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.	1, 2, 3
2.0 CREATIVE EXPRESSION <i>Creating, Performing, and Participating in Music</i>	Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.	1, 2, 3
3.0 HISTORICAL AND CULTURAL CONTEXT <i>Understanding the Historical Contributions and Cultural Dimensions of Music</i>	Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.	1, 2, 3
4.0 AESTHETIC VALUING <i>Responding to, Analyzing, and Making Judgments About Works of Music</i>	Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.	1, 2, 3
5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS <i>Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers</i>	Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.	1, 2,

California Visual and Performing Arts Standards

THEATER

**FOUND IN:
Lesson**

1.0
ARTISTIC PERCEPTION
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

1, 2

4.0
AESTHETIC VALUING
Responding to, Analyzing, and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

1, 2

VISUAL ARTS

**FOUND IN:
Lesson**

1.0
ARTISTIC PERCEPTION
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

2

2.0
HISTORICAL AND CULTURAL CONTEXT
Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

2

5.0
CONNECTIONS, RELATIONSHIPS, APPLICATIONS
Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

2

Glossary

accompaniment: a musical part that supports or complements the melody

adagio: slow, relaxed tempo

allegro: fast, brisk tempo

anthem: an uplifting song identified with a particular group of unifying cause

beat: a consistent pulse much like the heart

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

chord: a combination of tones sounded together

composer: one who writes music

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

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

fanfare: a short, lively tune, usually played by the brass

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

forte: loud

fortissimo: very loud

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

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

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

interpretation: to perform in a way that shows one’s own thoughts and feelings about a piece of music

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

lyrics: words in a song

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

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

mood: the feeling or emotion in a piece of music

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

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

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

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

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

presto: very fast

renaissance: “rebirth”, a renewed interest in something

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

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

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

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

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

syncopation: a rhythm characteristic in jazz music, in which the offbeats are stressed

tempo: a term that indicates the pace of the music

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

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

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

Additional Resources

Preparing for Your Concert Hall Trip Worksheet

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

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

2. I wonder if...

3. I think I will...

4. I hope...

Concert Hall Performance Reflection Worksheet

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

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

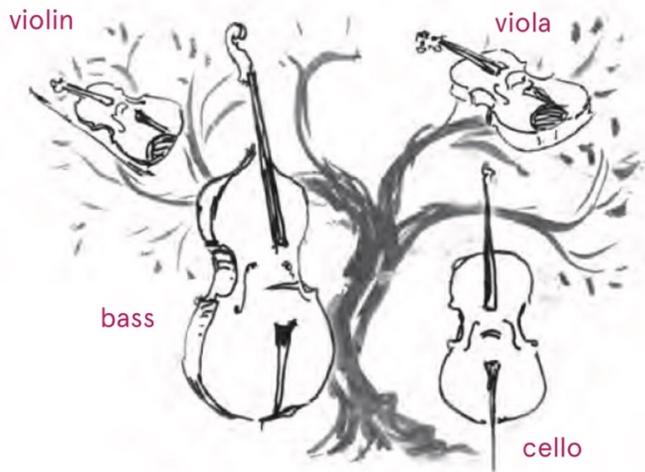
3. What surprised you about your visit to the concert hall?

4. What did you enjoy most about the concert?

Instrument Family Tree Worksheet

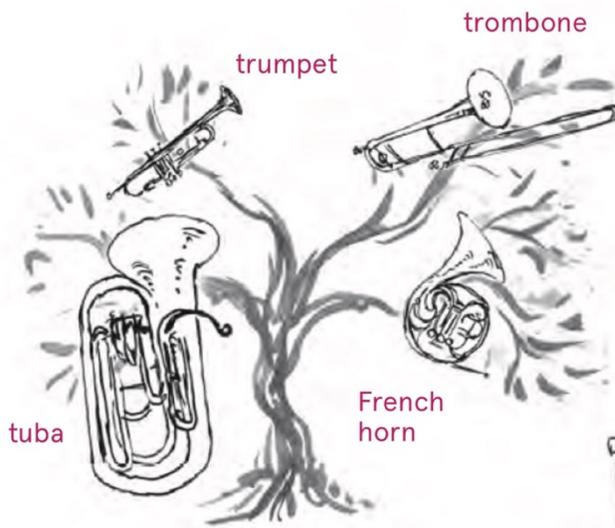
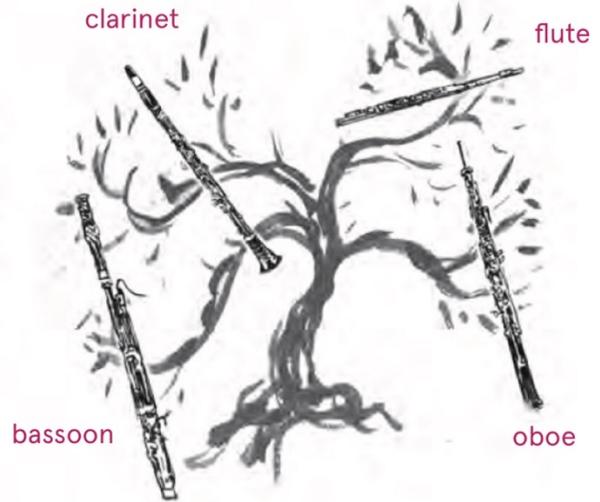
STRINGS:

- Made of wood
- Played with bow or plucked



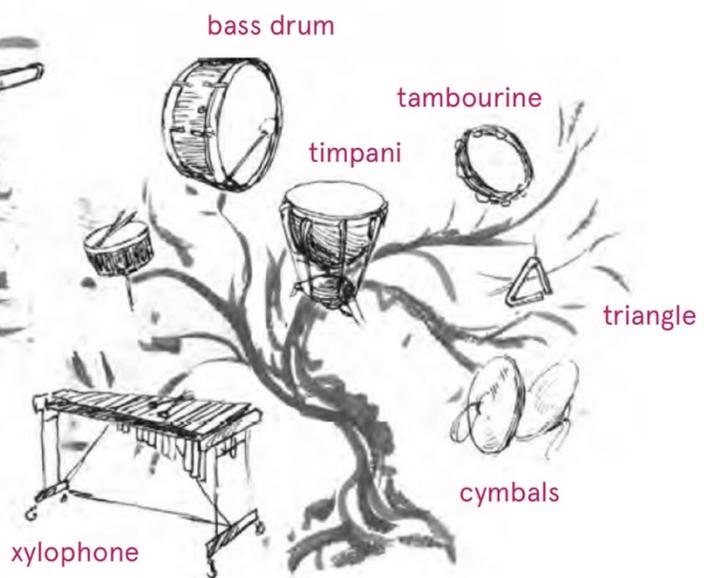
WOODWINDS:

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



BRASS:

- Made of metal
- Played with buzzing air and fingers



PERCUSSION:

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

Unpacking the Elements of Music

THE ROLE OF THE COMPOSER:

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

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

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

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

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

Like a choreographer, a composer uses a variety of rhythms to make sounds move or “dance” in time. All music has rhythm. Rhythm helps make music

come to life by giving the notes movement. Also, think about how music moves you or how it makes you want to move to it.

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

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



Duke Ellington

Unpacking the Elements of Music

THE ROLE OF THE CONDUCTOR:

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

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

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

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

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

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



The Basic Elements of Music

RHYTHM:

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

But how does rhythm, the pattern of short and long notes, create movement? When listening to a piece of music, you will often encounter a pulse called a beat. And like the beating of your heart, this pulse is usually very steady. You can almost always feel it in any musical piece. Beats in music usually happen in cycles that are often divisible by two or three. The first beat of a cycle is called a downbeat. The downbeat signals the first beat within a cycle of beats. It's usually easy to find because its emphasis or accent is usually stronger than the other beats. For instance, a waltz has three beats—1 -2 - 3. The first beat is the downbeat. It marks the beginning of the cycle (1, 2, and 3) and has a strong emphasis that can easily be felt or heard. Now listen to what happens in the music simultaneously with the beats. Some notes move slowly (their durations are long) and some notes move faster (their durations are short). When short and long notes are combined, a pattern of different durations is created. A melody (the main "tune" in a piece) usually contains notes of different lengths; some are shorter, and some are longer. Combine short and long notes, and you get rhythm.

Some rhythms are very fast because they are comprised of very short notes. Notice how fast rhythms seem to race across the music's pulse. Some rhythms are very slow because they are comprised of long notes. Slow rhythms can sometimes move even slower than the music's pulse.

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

of movements in the melody. There you will find its rhythms.

TEMPO:

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

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

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

Largo: very slow tempo

Adagio: slow tempo (slower than Andante)

Andante: moderate walking tempo (moderately slow)

Allegro: fast tempo

Presto: very fast tempo



The Basic Elements of Music

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



MELODY:

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

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

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

In many pieces, melody is one of the most memorable parts of the music. It is the part that one can more easily remember and whistle or sing. Rhythms too can be very memorable, but one usually taps, and not sings, a rhythm. Rhythms work hand-in-

hand with melodies. A melody cannot exist without rhythm, because there can be no succession of notes without movement, and movement is rhythmic.

Although a melody line can exist without other notes supporting it in the background, the sole melody line will most often seem a little empty, like there’s something missing. Why? Because in most music, a melody line often implies a larger relation of pitches. What is this larger relation of pitches called? See the next section about Harmony.

HARMONY:

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

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

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

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

The Basic Elements of Music

DYNAMICS:

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

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

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

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

the violinist were to play a gentler and more relaxed version of this tune? How soft should the tune be played to convey a feeling of gentleness and relaxation?

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



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.

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.

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.

Little Melba and Her Big Trombone

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

Meet the Orchestra

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

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.

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.

Books for Children and Young People in English

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.

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.

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.

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 violín

by Maria Cristina Ramos

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

Chaikovski descubre América/

Tchaikovsky Discovers America

by Esther Kalman

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

Te presento a la orquesta

by Ann Hayes, Karmen Thompson

(Illustrator), Alma Flor Ada

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

Books for Teachers

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

ENRICHMENT OF LISTENING EXPERIENCE:

What to Listen for in Music

by Aaron Copland

Penguin Books USA, reprint 1999.

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

Marsalis on Music

by Wynton Marsalis

W.W. Norton & Company, 1995.

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

Classical Music for Dummies

by David Pogue and Scott Speck

IDG Books Worldwide, 1997,

ISBN: 076455009852499.

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

Classical Music for Everybody

by Dhun H. Sethna

The Fitzwilliam Press, 1997, ISBN: 0964410338.

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

INTEGRATION OF MUSICAL ACTIVITIES IN THE CLASSROOM:

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

by Audrey Adair

Parker, 1987, ISBN: 0133637972.

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

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

by Tod F. Kline

Prentice Hall, 1999, ISBN: 0137626835.

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

Books for Children and Young People in English

BOOKS FOR YOUR STUDENTS:

Getting to Know the World's Greatest

Composers series:

By Mike Venezia. 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

Duke Ellington

Frederic Chopin

George Gershwin

George Handel

Igor Stravinsky

Johannes Brahms

Johann Sebastian Bach

Leonard Bernstein

Ludwig Van Beethoven

Peter Tchaikovsky

Wolfgang Amadeus Mozart

MUSIC AND COGNITIVE DEVELOPMENT:

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

by Don G. Campbell

William Morrow and Co., 2000,

ISBN: 0380977826

Good Music, Brighter Children

by Sharlene Habermeyer

Prima Publishing, ISBN: 076152150

BOOKS BY OR ABOUT FRANK O. GEHRY:

Flowing In All Directions

by Frank Gehry

Gehry Talks: Architecture + Process

by Frank Gehry

Symphony: Frank Gehry's Walt Disney Concert Hall

by Frank Gehry

Frank O. Gehry: The Complete Works

by Forster and Dal Co

Websites

Americans for the Arts / artsusa.org
American Music Conference / amc-music.com
The American Music Education Initiative / usamusic.org
ArtsEdge / artsedge.kennedy-center.org
Arts Education Partnership / aep-arts.org
Awesome Library / awesomelibrary.org
British Journal of Music Education / cambridge.org/core/journals/british-journal-of-music-education
CARTS: Cultural Arts Resources for Teachers and Students / carts.org
Children’s Music Workshop / childrensmusicworkshop.com
Dallas Symphony Orchestra / dsokids.com
Education Index: Music Resources / educationindex.com/category/Music
Education World / education.com/resources/the-arts-music
Kidzone! / nyphilkids.org
Los Angeles Philharmonic / laphil.org
Music Education Madness Site / musiceducationmadness.com
Music Teacher’s Resource Site / mtrs.co.uk
Music Teachers National Association / mtna.org
Music Technology Learning Center / themtlc.org
NAMM (International Music Products Association) / namm.com
National Assembly of State Arts Agencies / nasaa-arts.org
National Association for Music Education / nafme.org
National Endowment for the Arts / arts.gov
National Federation of State High School Associations / nfhs.org
The Nation’s Report Card / ed.gov/NAEP/site/home.asp
Piano Education Page / pianoeducation.org
VSA arts / vsarts.org

Credits

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Further Exploration



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.

LA PHIL: NURTURING CURIOSITY, CREATIVITY, VIRTUOSITY:

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

Please visit laphil.com/learning or call **213.972.7300** to learn more about the ways teachers, students, and families can be involved in the LA Phil.