

MUSICAL OPPOSITES



2023.24
Concerts
for
Schools

MSO MILWAUKEE
SYMPHONY
ORCHESTRA

KEN-DAVID MASUR / MUSIC DIRECTOR



WELCOME!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, we are so excited to welcome you and your students to Allen-Bradley Hall at the Bradley Symphony Center for *Musical Opposites*. We can't wait to have you here for a fun, educational, and engaging musical experience. We are also thrilled to introduce our new assistant conductor, Ryan Tani, who will be conducting our youth performances this season!

To help prepare your students to get the most out of this concert, this guide contains key background information and activities for each of the featured musical selections and their composers. It is our hope that you will find this resource to be a valuable tool in preparing your students to enjoy *Musical Opposites*. The lessons in this guide incorporate the NAFME (National Association for Music Education) standards. We invite you to review these materials and provide feedback—we want to know what you think!

You can also preview the concert repertoire by accessing the Spotify links embedded in this guide. More information about how to access the playlist is found below.

Special thanks to our MSO volunteers for their support of MSO Education initiatives. We thank the docents and ushers who generously give their time and talents every season.

Thanks to the following people for their contributions to these concert preparation materials:

Nathan Hickox-Young, MSO Concerts for Schools & Education Manager, content author
Courtney Buvid, MSO ACE & Education Manager, curriculum contributor
Laura Huebner, graphic design

Again, we are so excited to welcome you and your students to the Bradley Symphony Center for this concert!

Sincerely,

Rebecca Whitney

Director of Education, Milwaukee Symphony Orchestra

AUDIO GUIDE

The MSO uses Spotify as the Audio Guide to accompany this Teacher Resource Guide. A playlist for this concert has been created for your ease of use for listening to repertoire. There are also clickable Spotify icons next to the pieces in the guide that will take you directly to each piece.

To access the Spotify Playlist for this concert, please follow these instructions:

Click **Musical Opposites***

-OR-

Visit the MSO's Concerts for Schools webpage [here](#) and start listening!

If you have any issues using Spotify, please contact the MSO Education Department at edu@mso.org.

**You will need to create an account with Spotify to access this free, ad-supported service. There are no entry fees to sign-up.*

GET TO KNOW US!



About the Milwaukee Symphony

➤ Learn more about the MSO's mission and history!

MSO Education Department

➤ Learn more about our wide variety of programs and initiatives!



About Ryan Tani

➤ Learn more about our conductor for this concert!



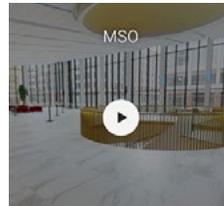
About the Orchestra

➤ Learn more about all of our musicians in the orchestra!



About Danceworks

➤ Learn more about our guest artists for this concert!



Bradley Symphony Center

➤ Discover the home of the MSO by taking a virtual tour!



About Laura Snyder

➤ Learn more about our narrator for this concert!

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Print and Online Resources

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CONCERT PREPARATION

We can't wait to welcome your class to the Bradley Symphony Center to hear the Milwaukee Symphony Orchestra! Whether it's your first symphony concert or you're a seasoned audience member, here are some suggestions on ways to get the most out of the performance. There is always something new to learn and experience!

Before You Go

Listen to the pieces

- ◇ Have you heard any of these pieces before?
- ◇ Do you have a favorite?
- ◇ Is there a piece you are excited to hear live?
- ◇ Make thoughtful observations as you listen to the pieces. What instrument families do you hear? Changes in dynamics? Tempos?

Go deeper

- ◇ Read the biographies and program notes.
- ◇ Were there any composers you had never heard of before?
- ◇ Did you learn anything new or interesting that you didn't know before?
- ◇ Have fun in the [MSO's Bitmoji Classroom](#)! Full of interactive elements including a virtual tour of the Bradley Symphony Center, rooms focused on the four families of the orchestra, and more!

On Stage

Look around

- ◇ Have you been to the Bradley Symphony Center before?
- ◇ Are there any instruments you haven't seen before?

- ◇ What observations do you make about the orchestra and the conductor?
- ◇ Watch the conductor. Can you figure out which instruments will play by where they are pointing or looking?

Listen closely

- ◇ Can you name which instruments are playing based on how they sound?
- ◇ How do the different pieces make you feel?
- ◇ What instruments are used to create different sound effects?
- ◇ Listen for the melodies and try to remember one you'll be able to hum later.

Homeward Bound

Reflect

- ◇ Was there anything that surprised you during the concert?
- ◇ Did you have a favorite moment you'd like to tell your family about later?
- ◇ Was your experience different from your classmates?
- ◇ Do you have questions for the musicians? Or want to say "Thank You"? Send us a letter!

Mail: Milwaukee Symphony Orchestra, Attn. Education Department, 212 W Wisconsin Ave, Milwaukee, WI, 53203

Email: edu@mso.org

Rules and Reminders

- ◇ No outside food or drink (except water) allowed in Allen-Bradley Hall.
- ◇ No flash photography or recordings.
- ◇ Visit the bathroom before the concert so you don't miss a moment of the action!
- ◇ Show your appreciation by clapping! When the conductor lowers their hands or baton, the piece is over. The orchestra appreciates your energy and support.
- ◇ If you get separated from your group, ask an usher for help.

Accessibility Resources

- ◇ **Social Narratives:** Visit our KultureCity Venue page [here](#) to access the Bradley Symphony Center social story. A *Musical Opposites* specific social narrative will be available on our website prior to the concert.
- ◇ **Sensory Bags, Weighted Lap Pads, & Noise Canceling Headphones:** Sensory bags containing special KultureCity VIP badges, fidget tools, noise canceling headphones and other resources are available for checkout, at no cost, on concert days. Noise canceling headphones and weighted lap pads can also be checked out individually. Find an usher or staff member on the concert day or make a request ahead of time by emailing Nathan Hickox-Young at hickoxn@mso.org. A photo ID will be requested as security.

- ◇ **Quiet Areas:** The Bradley Symphony Center has a Quiet Room located in the pre-theater lobby on the first floor. The Quiet Room, equipped with a sink, comfortable seating, and warm lighting is available for anyone who needs a private space to escape for a few minutes. Additional Quiet Areas are located in the Historic Exhibit on the lower level and in the Phone Booth Area on the second level. These spaces can be an escape for those feeling overwhelmed for as little or as long as they need. If you need assistance finding any of these Quiet Areas, please find an usher or Front of House staff member.
- ◇ **Hearing Loop & Infrared Listening System:** Allen-Bradley Hall is equipped with a tele-coil or T-coil Loop system. No additional assistive listening devices are required for patrons with compatible hearing aids or cochlear implants. Allen-Bradley Hall is also equipped with an infrared listening system. Assistive listening devices are offered free of charge and can be requested from an usher or staff member on the concert day or by making a request ahead of time with Nathan Hickox-Young at hickoxn@mso.org. A photo ID will be requested as security.

Teachers - We value your feedback! Be sure to review these materials and let us know how your concert experience was following the performance. We want to know what you think! Preview the concert survey [here](#).



The Milwaukee Symphony Orchestra has partnered with KultureCity to make the Bradley Symphony Center and all of the programs and events that the venue hosts to be sensory inclusive.



MUSICAL OPPOSTIES

Milwaukee Symphony Orchestra | **Ryan Tani**, *conductor*
Danceworks Performance MKE
Laura Snyder, *narrator*

Jacques Offenbach
"Can-Can" from Orpheus in the Underworld

Camille Saint-Saëns
Carnival of the Animals
IV. Tortoises

Sir Edward Elgar
The Wand of Youth, Suite No. 1, Opus 1a
VII. Fairies and Giants

Ludwig van Beethoven
Symphony No. 7 in A Major, Opus 92
II. Allegretto

Ludwig van Beethoven
Symphony No. 3 in E-flat major, Opus 55, "Eroica"
III. Scherzo: Allegro vivace - Trio

Michael Djupstrom
The Seahorse and the Crab



The MSO thanks the following funders for their generous annual support that makes Concerts for Schools programming possible: the United Performing Arts Fund (UPAF), the Herzfeld Foundation, Townsend Foundation, Hearst Foundations, Educators Credit Union, and the Eleanor N. Wilson and Irene Edelstein Memorial Funds as administered by the Greater Milwaukee Foundation.

Concerts for Schools is also supported in part by grants from the Wisconsin Arts Board, with funds from the State of Wisconsin and the National Endowment for the Arts, the Milwaukee Arts Board, and Milwaukee County CAMPAC.

PROGRAM NOTES

With so many instruments and musicians in the Milwaukee Symphony, the orchestra can create an array of different sounds. Whether high or low, fast or slow, loud or quiet, contrasts in music rouse the imagination and pique the listeners' interest. Special guests from Danceworks Performance MKE will help the audience visualize and internalize these concepts. To finish, hear how opposites help to tell Djupstrom's *The Seahorse and the Crab*, an underwater adaptation of "The Tortoise and the Hare."

*Note: Words in **bold** indicate that the definition can be found in the glossary.*



JACQUES OFFENBACH (1819-1880)

This composer was born Jakob Offenbach, but changed his first name to Jacques when he settled in France. His father was a cantor, bookbinder, music teacher, and composer, and his entire family loved music. In the evenings, they often played chamber music together at home. Offenbach's favorite instrument was the cello, and he also began composing music at age six!

When he was 14, Offenbach moved to Paris to study the cello and wrote many pieces for the instrument. For a while, he made his living as a cello soloist, even playing for the English royalty! By the time Offenbach returned to France, he had made enough money as a soloist that he was able to devote

nearly all of his time to composing. Known for his operettas and comic **operas**, Offenbach became the conductor of the Theatre Français. Later, he rented his own theatre on the Champs-Élysées, where he presented many of his own works. Soon he was producing five to seven shows per year, many of which are still being performed today.

His satirical production of *Orpheus in the Underworld* premiered in 1858 and was met with great success. Offenbach was a dedicated and prolific composer. Gioachino Rossini once called Offenbach "our little Mozart of the Champs-Élysées."

"Can-Can" from *Orpheus in the Underworld* Spotify

According to Greek mythology, Orpheus was the son of the muse Calliope and Oeagrus, a king of Thrace (some sources list the god Apollo as his father). Orpheus was a musician, known for his ability to charm everything around him with his beautiful singing and lyre playing. He could even charm the animals, trees, and rocks! One of the most famous tales of Orpheus tells of his trip to the underworld to rescue his wife Eurydice and his attempt to charm Hades, King of the Underworld, with his music. Offenbach's opera, *Orpheus in the Underworld*, is the musical version of this story. This story had been told before through opera, but Offenbach opted for a more comedic mood rather than the serious and dark atmosphere achieved by other composers such as Monteverdi and Haydn. The famous can-can dance music comes from a scene where Orpheus encounters some spirits from the underworld. The spirits' can-can dance, performed during a party scene in the underworld, is arguably the most famous work from this opera. The **can-can** is a French dance in 4/4 time that is typically performed by women, often wearing stockings and big, ruffled skirts. It became popular in Paris during the 1840s, which led to its inclusion in this opera. The name comes from the French word *cancan*, which means "scandal." Often, performers of the can-can wear brightly colored undergarments so that when they kick, you briefly see a flash of color, adding to the scandalous nature of the dance. Offenbach's version is well known and has been sampled by many composers throughout history. Later in this concert, we will hear Camille Saint-Saëns use the can-can theme but with a much slower tempo to depict a tortoise.



CAMILLE SAINT-SAËNS (1835-1921)

A child prodigy, Camille Saint-Saëns had his first recital at the age of 11 and is considered one of the most talented musical **prodigies** of all time. He began music lessons as a toddler with his mother and his great aunt Charlotte, who moved in with the family to teach piano. The boy had perfect pitch, which meant that he could sing any musical pitch without prompting and name any pitch that he heard. His first **composition** is dated 22 March 1839, when he was just three and a half years old. By age 10, Saint-Saëns was able to play all of Beethoven's 32 piano sonatas by memory - a talent he showed off by allowing audiences to choose which one they wanted to hear on the spot.

Camille Saint-Saëns was not afraid to be original. Believing that most French composers were too conservative, Saint-

Saëns set out to rejuvenate French music with his own composition and by founding the *Société nationale de musique* (National Music Society) to encourage the composition and performance of new works. Also intrigued with the technological developments in French organ building, he included the organ in his Third Symphony, a technique which had not previously been explored.

In addition to music, Saint-Saëns was a great intellectual, writing poetry, scientific papers, and scholarly essays on music, history, and other topics. He studied geology, archeology, botany, and organized concerts of Franz Liszt's music. He also loved to travel, visiting North Africa, South America, and many locations throughout Europe.

"Tortoises" from *Carnival of the Animals* Spotify

Carnival of the Animals was written in 1886, originally for a small **ensemble** of musicians. Saint-Saëns later re-wrote the work for full orchestra. The work was not published or performed publicly until after the composer's death. This was Saint-Saëns' wish, as he did not want the light-hearted work to distract from his more serious compositions. The work has fourteen **movements**, the first thirteen describing animals and the last movement being the **finale**. The music describes the animals by mimicking sounds they make or by characterizing how the animal moves or carries itself. Some of the animals described include the lion, chickens and roosters, wild donkeys, fish, birds, elephants, and tortoises.

"Tortoises" is written for strings and piano. The piano begins, and then the strings play a famous melody Saint-Saëns borrowed from another French composer, Jacques Offenbach. Saint-Saëns uses Offenbach's "Can-Can" to make a musical joke. The "Can-Can" is a very fast, energetic dance. But how do tortoises move? Listen to the speed of the melody to find out!



SIR EDWARD ELGAR (1857-1934)

Edward Elgar was a determined life-long learner. He began to study the violin at a young age, and it wasn't long before he began to teach himself the basics of composition. His father owned a music store which granted him access to all the music books he could desire, which he then used to teach himself many different instruments and the basics of composition. By his early teens, he was writing music for the plays that his siblings would perform for their parents.

At 15, Elgar declared himself a "freelance musician" but without any money to send him to a conservatory, he made a living by teaching violin and being the organist for a church. He moved to London, in hopes of starting a composing career and earning a living based on commissions but his early works were met with mixed reviews, and he had to move back to the country due to finances. After many years struggling to

find recognition, his "breakthrough piece" was the *Enigma Variations*, a piece which is still regularly performed by orchestras around the world. At 42 years old, Elgar was launched into the forefront of British classical music, and he quickly became overwhelmed with commissions and interest. He composed many famous works, including two symphonies as well as the *Pomp and Circumstance Military Marches*, the first of which has become synonymous with any kind of graduation. He was knighted in 1904 and he is still considered one of the greatest British composers of the early 20th century.

Elgar had many interests outside of composition. He was an avid cyclist, golfer, and chemist! He had his very own laboratory, and you can even see chemical burns on some of his manuscripts!

The Wand of Youth, Suite No. 1, Opus 1a; VII. Fairies and Giants

Elgar grew up in a musical and creative household. His siblings would often perform plays and musicals of their own design for their parents. Naturally, Elgar wrote the appropriate music to accompany these "productions." It wasn't until Elgar had achieved fame that he decided to dig out his early sketching of these melodies and create symphonic works based upon them. He was in his 50s when he composed these but opted for the opus number to read "1," as he thought of these as his first compositions.

These compositions are not performed nearly as often as his other works but have still gained fame on concerts for children. This movement is perfect to display "musical opposites." Elgar captures the difference between a Fairy and a Giant through tempo, orchestration, and dynamics, painting an extremely clear musical image for students to grasp.



LUDWIG VAN BEETHOVEN (1770 – 1827)

Beethoven was born in Germany, and a little-known fact is that this famous composer's birthday was never authenticated. He was baptized on 17 December 1770, and in the tradition of the time, babies were typically baptized the day after they were born, so scholars have widely accepted Dec. 16 as his birthday, but no proof of this date has come to light. His first music teacher was his father, but he had many other instructors for organ, piano, violin, and viola.

His talent was apparent from a young age, and his father sought to take advantage of this. The popularity that Leopold Mozart had with his children (Wolfgang and Nannerl) was far-reaching, and Beethoven's father saw an opportunity. This led to Beethoven's first public performance at only six years old.

A few years later, at 13, Beethoven wrote and published his first piece, a set of keyboard variations. Out of all the instruments he played, Beethoven began flourishing most on the organ and became the assistant organist for the church where his teacher was the principal organist. As he grew, he fell in love with composition and tried to go to Vienna to study with Wolfgang Mozart. Shortly after he went, however, he had to return to take care of his mother, who was ill.

After she passed, he stayed in Germany for a few more years when he also met with Joseph Haydn as he was passing through his hometown. Haydn was anxious to meet the young **prodigy**, but Beethoven still had his sights set on Mozart. Beethoven's organ teacher wrote to him saying that he would "receive Mozart's spirit through Haydn's hands," encouraging him to study with Haydn. At age 22, Beethoven heeded his teacher's advice and travelled to Vienna to

study with the famed composer. Shortly after Beethoven moved to Vienna, his father died, and not long after that, Mozart passed away.

Being young and arrogant, Beethoven was often dissatisfied with Haydn's instruction, wishing he could have studied with Mozart. Haydn was a busy man and would often be out of town. During these trips, Beethoven secretly took lessons from many other composers. This displeased Haydn, making their relationship even more tenuous. Later in his life, Beethoven looked back on his teacher with more respect and admiration, expressing gratitude for Haydn's patience and tutelage. In 1796, Beethoven began to lose his hearing, and by 1814, he was completely deaf. As his illness progressed, he struggled emotionally and increasingly avoided social gatherings.

Beethoven is considered by many to be the bridge between the **Classical** and **Romantic periods**. While his musical background was rooted in the traditions and structures of the Classical era, his compositional style evolved throughout his lifetime, introducing changes and innovations that ushered in the Romantic period. He would often use his string quartets as testing grounds for techniques that he would later bring to his large symphonic works.

Beethoven lived during a time of many exciting changes. He was greatly affected by both the American Revolution (1776) and the French Revolution (1789). He strongly believed that free governments needed to replace kings, queens, and emperors. The Industrial Revolution

was also sweeping across Europe during his lifetime; invention, science, and industry flourished. People began leaving farms in the countryside to work in factories in larger cities. Beethoven's music reflected the changes in society. Like a machine in a factory, Beethoven constructed all the parts of his music to fit together to produce a particular result. Beethoven died in 1827. He is considered to be one of the greatest composers of all time.

Symphony No. 7 in A major, Opus 92, Mvt. II: Allegretto

It took Beethoven over four years to finish his Seventh Symphony. Completed in 1812, he dedicated the work to Count Mortiz von Fries. The symphony premiered in Vienna on December 8, 1813 at a charity concert for soldiers wounded during a battle against Napoleon. This joyful work has a spontaneous feeling. The piece is known for its prominent use of **rhythmic** devices.

The second movement was immediately popular at the symphony's premiere, with the audience insisting on an encore. Marked **Allegretto**, the movement features a repeated rhythmic pattern of a quarter note, two eighth notes, and two quarter notes. Beginning in the low strings, the rhythm sounds like a heartbeat. The movement is full of variations on this rhythmic pattern. A brief coda ends this movement.



Scherzo: Allegro vivace (3rd Movement) from Symphony No. 3 in E-flat major, Opus 55, "Eroica"

Beethoven worked on the "Eroica" Symphony (Heroic Symphony) from 1802 to 1804. The work was revolutionary for its time. No other symphony at that time was as long, complex, or serious, and none had such a large dynamic range. The first movement alone was longer than 31 of Mozart's 41 symphonies. Beethoven expanded the **dynamic** range of the orchestra: soft was softer and loud was louder. More striking, the shift from loud to soft and back was more abrupt and dramatic! Beethoven also increased the size of the orchestra, adding an additional French horn.

For the first time, the symphony also had a subject: the celebration of a hero expressed in music. This subject connected the whole symphony with a single idea, making it one of the earliest examples of an explicitly **programmatic** symphony. The symphony was originally nicknamed “Bonaparte” by Beethoven as a tribute to Napoleon Bonaparte. Beethoven had admired Napoleon for his political ideals of “liberty, equality, and fraternity,” but became disillusioned when Napoleon named himself emperor. Beethoven was so angry with Napoleon that he changed the name of his symphony and even scratched out his name so hard, he ripped the paper!



The third movement of the symphony is a **scherzo**. It is very energetic, with a pulsing intensity that keeps going through the whole piece. This was also an innovation; the third movement of a symphony was typically a **Minuet and Trio** but Beethoven opted for a scherzo instead. This movement begins with a quiet woodwind theme. Eventually the theme is played by the whole orchestra - very loudly! The middle section of the movement features a trio of French horns. They sound brave and triumphant. The theme returns, again alternating between the woodwinds and the whole orchestra. Listen for the big contrasts in dynamics: some parts are very soft and others are very loud. The movement ends with a huge **crescendo**—starting very quietly and growing bigger and bigger!

DID YOU KNOW? Beethoven’s Eroica Symphony was the first symphony ever written for an orchestra with THREE French horns.



MICHAEL DJUPSTROM (b. 1980)

The work of composer and pianist Michael Djupstrom has been recognized through honors and awards from institutions such as the American Academy of Arts and Letters, the American Composers Forum, the Lotte Lehmann Foundation, the Académie Musicale de Villecroze, the Chinese Fine Arts Society, the ASCAP Foundation, and the BMI Foundation, among others. Notable performers of his works include the American Composers Orchestra, the Tokyo Kosei Wind Orchestra, the Tanglewood Festival Chorus, Symphony in C, and numerous new music ensembles such as Brave New Works, Sounds New, the North/South Consonance Ensemble, the Aspen Contemporary Ensemble, and the New Fromm Players at Tanglewood.

Djupstrom was born in St. Paul, Minnesota (USA) in 1980 and began music studies at the age of eight. He studied composition formally at the University of Michigan, from which he received undergraduate and graduate degrees, and at the Curtis Institute of Music, where he was awarded an Artist Diploma in 2011. Other training included fellowships at the Tanglewood Music Center, the Aspen Music Festival, and the Brevard Music Center, as well as studies in Paris with composer Betsy Jolas. He currently lives in Philadelphia, where he teaches piano at Settlement Music School.

The Seahorse and the Crab

The Seahorse and the Crab was commissioned by the Philadelphia Orchestra Association for performance on its educational outreach concert series in 2010 and was originally composed for a chamber ensemble of flute, trumpet, cello, piano, and percussion with narrator. The Milwaukee Symphony Orchestra commissioned an **arrangement** of the piece for a full orchestra, which premiered in 2012. Using the trumpet and the cello to represent the story's two main characters, this underwater adaptation of *The Tortoise and the Hare* stresses the importance of believing in oneself and reminds us to never give up. As Aesop said, "Slow and steady wins the race."

Hermit the crab enters a race, only to find out that Charlie the seahorse has entered too. Once the race begins, Charlie races off, while Hermit scrambles along the sea floor as fast as his little legs will allow. Charlie, seeing that he has a big lead over the crab, decides to stop at the octopus' house for a snack. But Hermit, encouraged by a wise sea turtle, keeps going. Meanwhile, Charlie forgets about the race and stays at his friend's house too long! He dashes back to the race and, just as he approaches the finish line, he sees Hermit crossing first. Hermit the crab wins the race!

CAN-CAN AND TORTOISE

Lesson 1 – Can-can you compare and contrast?

Subject

General
Music

Level

K-3

Duration

20-30 minutes

Materials

- Aesop's fable "The Tortoise and the Hare"
- Video of a live turtle and rabbit, photo of can-can dancers, speaker, paper, pencil

Lesson Objectives/ NAFME Standards

MG.1.Cr.8.i: Identify musical ideas using standard or alternative notation through verbal, written, aural, or technological means

MG3.R.5.i: Recognize and define grade-appropriate foundational musical elements.

MG4.Cn.7.i: Examine and evaluate musical connections, similarities, and differences.

Summary of Tasks

1. Read Aesop's fable "The Tortoise and the Hare."
2. Play recording of "Tortoises."
3. Ask the students to decide through listening whether the piece is better suited for a hare or a tortoise and why. After listening, discuss their views.
4. Play recording of "Can-Can." Ask students to decide through listening whether this piece is well-suited for a tortoise and why. After listening, discuss their views. Then discuss the origins of the "Can-Can" dance. If available, show a photo.
5. Play "Tortoises" again. Before listening, tell students that Saint-Saëns had a musical sense of humor. Ask them to listen like detectives for clues in the music to solve the mystery of his musical joke.
6. After they have a good understanding, have them roam about the classroom and switch between the two pieces, at first, they are to move like rabbits to the Can-Can but when you play the Saint-Saëns, have them switch to moving like a tortoise.

Assessment

Discussion Based Assessment:

What makes a piece sound like a Tortoise vs. a Hare?

How does fast music vs. slow music make you feel?

Can we apply this idea of speeding up and slowing down tempo to another song?

Take Home/Extention Tasks

You can easily parlay this lesson into a discussion of theme and variations. How a composer will take the same melody and make it fast and slow and loud and soft. For this, having the students find what is similar between these two pieces and then using other musical pieces that have this concept; Beethoven 5 etc...

Take a piece you have been working on and experimenting with changing the tempo. For example, taking "Row, Row, Row, Your Boat" at an extremely slow or fast tempo.

RHYTHMIC DICTATION

Lesson 2 – Beethoven’s Rhythms

Subject	Level	Duration	Materials
General Music	3-5	15-40 minutes	Speaker, recording of Beethoven’s 7th Symphony, instruments (optional), paper and pencils (optional)

Lesson Objectives/ NAfME Standards

MP1.Cr.1.e: Discover musical ideas through simple rhythm and melodic patterns.

MP2.P.9.i: Explore and demonstrate an understanding of the elements of music by reading, singing or playing an instrument.

MG1.Cr.6.i: Improvise rhythms and melodies with voice, instruments, and a variety of sound sources to add interest to a song.

MP2.P.6.e: Perform in a classroom setting.

Summary of Tasks

1. Listen to the beginning of Beethoven’s 7th Symphony, Movement II: Allegretto
2. Explain the background rhythm for the piece is Long Short Short Long Long. This can be done with the non-traditional notation, Kodaly method, Takadimi, or simply using Quarter, Eighth Eighth, Quarter, Quarter. This could be done in a number of ways, including walking to the rhythm, call and response, or even self discovery. (see extension activities)
3. Pass out some instruments or ask them to use their vocal instrument.
4. Using their instrument, everyone in the class will repeat this rhythm. You can have the students play/ speak/sing/tap along to a recording of the piece, highlighting how the rhythm always works but there are often things that happen on top of the rhythm to create more interest.
5. Introduce dynamics to add interest to this simple rhythm
6. Once dynamics and the rhythm is well established, invite individual students to sing or play their own rhythm or simple melody while the rest of the class continues to do the rhythm. The teacher will demonstrate this first, something as simple as quarter notes.
7. Make sure the rest of the class can always hear the soloist. (You can pass around a different instrument for the soloist such as a small tambourine.)
8. End the class by having them play the rhythm with the recording of Beethoven’s Symphony No. 7 plays so that they can continue to develop these ideas.

Assessment

Informal Assessment based upon participation in the activity. Formal assessment may be gathered if students are using paper to write down the "dictations."

Take Home/Extention Tasks

When introducing the rhythm:

Depending on the level of your student, you could have the students discover the rhythm on their own instead of you spelling it out for them. This would look like a very simple rhythmic dictation where you have everyone tap the beat. Set up the activity saying that every one of the notes is either a long note or a short note (quarter or eighth) and then work with the class to determine the order. You may also give them a "rhythm bank" saying that this rhythm is made up of two shorts and three longs (and that's it to give more structure). You can also optionally have students write the rhythm down to practice this aspect of dictation.

You can also try to play this rhythm with other pieces on the concert or pieces you are working on in class.

DYNAMICS IN BEETHOVEN'S HEROICA SYMPHONY



Lesson 3 – “Heroic” Dynamics

Subject

General
Music

Level

K-4

Duration

20 minutes

Materials

- Speaker
- Recordings of Pieces

Lesson Objectives/ NAfME Standards

MG3.R.5.i: Recognize and define grade-appropriate foundational musical elements.

MG3.R.6.i: Express musical ideas through verbal, movement, written, or artistic means.

Summary of Tasks

1. Speak very softly while making announcements at the start of class. Then, suddenly raise your voice and finish giving instructions at a high volume. Note the reaction of the students. Ask them - what was that like? Did you make them feel surprised? A little scared? Shocked? Did they hear everything that you said?
2. Explain that composers use sudden changes in volume (dynamics) for dramatic effect as well. Play the opening of the second movement of Haydn's Symphony No. 94, "Surprise" as an example. (It's available on YouTube here: <https://www.youtube.com/watch?v=ILjwkamp3II>.) After the first listen, go back and play just the "surprise" (loud chord, around :35). Is it as surprising the second time? Why or why not?
3. Try the opposite, talking very loudly, then suddenly dropping your voice to almost a whisper. Discuss with the students. Is this as surprising as going from soft to loud?
4. Tell students that when we sing or make music that is loud like a lion's roar, the volume is considered *forte*. Next, tell students that when we sing or make music that is soft like a mouse squeak, we call this *piano*. Have students say the words *forte* and *piano* with the appropriate dynamics.
5. Let students come up with an appropriate movement or gesture to demonstrate *forte* versus *piano* (ex.: sitting versus standing). Sing or play a well-known song to the class, such as "Twinkle, Twinkle Little Star," changing the dynamic level throughout. Have students shift between the two positions quickly while listening.
6. Next, tell students that music can gradually become louder, which we call *crescendo*. Have students say the word, and gradually become louder. Draw a crescendo marking on the board, and have students make a crescendo with their bodies. Sing the song as you did before, having students sit or stand for *piano* or *forte*, but now add in a couple of *crescendos*.
7. Then, tell students that music can become gradually softer, which is called *decrescendo*. Have the students say the word, then say it while becoming softer. Draw a decrescendo marking on the board, and have students make a decrescendo with their bodies (gradually sit down). Sing the song again, using *piano*, *forte*, *crescendos*, and *decrescendos*.
8. Listen to the third movement of Beethoven's Third Symphony and identify dramatic changes in dynamics as a class. This can be done with having the students embody the dynamics of the third movement using the gestures that we have created.

Assessment

Informal Assessment of whether students are able to correctly identify dynamic changes when listening to the third movement of Beethoven's Third Symphony using body movement.

Take Home/Extension Tasks

Listen to another piece and use body movement to do gestures.

You can also introduce other dynamic tools such as sforzandos and subito piano.

SOUND STORY



Lesson 4 – Sound Story

Subject	Level	Duration	Materials
General Music	K4-2	15-30 minutes (multiple days)	<ul style="list-style-type: none"> Required: Childrens Book Optional: Paddle drums, boom whackers, finger cymbals, claves, guiros, scarves, etc.

Lesson Objectives/ NAFME Standards

MG1.Cr.2.e: Improvise sounds and movement to accompany artistic play and music by use of voice, instruments, and a variety of sound sources.

CMP1.Cr.1.e: Discover musical ideas through simple rhythm and melodic patterns.

MP1.Cr.2.e: Improvise sounds and movement to accompany artistic play and music by use of voice, instruments, and a variety of sound sources

MG2.P.5.e: Explore music through both reading and aural approaches.

Summary of Tasks

This activity should be split into multiple class periods.

1. Choose an age-appropriate children's book and read it to your students. Criteria for the book is that it repeats the same words throughout the book. Examples: "Crash, Splash, or Moo" by Bob Shea, "Are You My Mother?" by P.D. Eastman, "The Tortoise and the Hare" by Aesop.
2. Assign different actions, noises, instruments, etcetera to different words that are repeated in the book. These can be simple things such as when the teacher says the word "mother," all the students with rhythm sticks will do two clicks.
3. Read the book again slowly, pointing out the cue words with your voice.
4. Read the book again to your students and have them do the appropriate noise or action on each cue word. It can be helpful to have the cue words and actions displayed somewhere so that the students can have a visual reference.
5. Continue reading the book and doing these activities until the students are very familiar with the book, cue words, and actions/noises. Eventually take away the visual cues to see how well the students have memorized them.

Assessment

Informal Assessment based upon memorization of cue words and actions and listening skills.

Take Home/Extention Tasks

This activity can be done with many different books. Some teachers always have a book that they are working through and will even perform this on informances. If the students are older or more advanced, you can make up actions/noises while reading the book with your students so they have input on what those will be.

ELGAR'S FAIRIES AND GIANTS



Lesson 5 – Musical Textures

Subject	Level	Duration	Materials
General Music	K-3	25 minutes	<ul style="list-style-type: none"> A device to play music (a speaker of some kind) Two differently textured items (a pair for every student would be ideal, but you can also put up a picture of two differently textured items.)

Lesson Objectives/ NAfME Standards

MG3.R1.e: Recognize and respond to foundational musical elements.

MG3.R.2.e: Express musical ideas through verbal, movement, written, or artistic means.

Summary of Tasks

1. Introduce the idea of “texture” and define the term with your student (the important word we are looking for is “feeling”).
2. Briefly discuss how we “feel” things. I.e.: we feel physical things with our hands, we feel emotional things with our heads, we feel musical things with our ears. “Music can have texture and feeling too.”
3. At this point, you can either distribute or show two different textured items. One should be heavier and more pointed and the other should be light and softer. The main idea is that these two objects should be opposite in terms of texture. i.e.: A block vs. a scarf, a heavy book vs. a carpet square, a rhythm stick vs a stress ball (hard and soft).
4. Introduce this piece of music by Elgar and say that there are parts of this piece that will match up with one of the different items. You can play the first minute of the piece and ask which item is better suited for that kind of music (approximately 00:55 seconds). Continue playing the piece until you get to the section which is heavier. Ask the students which item this music is better suited to.
5. After you have established the idea that this piece contains different textures, you may want to start a discussion on why certain parts of the piece sound like that and how a composer achieves that feeling. (This is where you can get into the different elements of music such as dynamics, instrumentation, tessitura, articulation, etc.)

Assessment

Informal Assessment: Students are pointing at or raising the correct object to correspond with the appropriate piece. Participation in the discussion can also serve as assessment.

Take Home/Extension Tasks

You may want to do this activity with other pieces that have clear textural contrast. Other pieces on this program could also work well. At older grade levels you may want to add textures so that students are not choosing between two options but rather three or four different objects.

PRINT AND ONLINE RESOURCES

Instruments and the Orchestra

Koscielniak, Bruce. *An Introduction to Musical Instruments and the Symphony Orchestra: The Story of the Incredible Orchestra*. 2000.

Levine, Robert. *The Story of the Orchestra*. 2001. General, child-friendly guide to the orchestra, instruments, and composers. CD included.

[The Young Person's Guide to the Orchestra, by Benjamin Britten. Game](#). Interactive website that introduces and describes the instruments of an orchestra through numerous mini-games.

[Utah Symphony/Utah Opera Instruments of the Orchestra Video Series](#) (short videos profiling musicians and their instruments in the orchestra).

[Milwaukee Symphony Orchestra Bitmoji Classroom](#). Interactive website.

Composers, Pieces, and General Background

[Dallas Symphony Orchestra Kids website](#). Biographical information about composers.

[Classics for Kids Podcast](#) (short biographical episodes on Classical composers)

*Available on Apple Podcasts

Jacques Offenbach, "Can-Can" from *Orpheus in the Underworld*

["Can-Can" Children's Guide](#) (A resource including links and activity ideas related to the Can-Can and produced by The Music Class)

["Can-Can" Scene](#) (Lyon Opera House, Lyons France)

[Full Opera](#) (Utah Vocal Arts Academy)

Camille Saint-Saëns, "Tortoises" from *Carnival of the Animals*

[Full Suite](#) (Martha Argerich & Akane Sakai)

[Tortoise Animation](#) (Saint-Saëns "Tortoise" from *Carnival of the Animals* played with an animation of a tortoise)

["In Motion Workshop Overview"](#) (New York City Ballet Company)

Sir Edward Elgar, The Wand of Youth, Suite No. 1, Op. 1a; VII. Fairies and Giants

[Fairies and Giants](#) - An audio recording with helpful visuals denoting the different sections.

[Full Suite](#) - (Cohen Warren and the MusicaNova Orchestra)

Ludwig van Beethoven, Symphony No. 7 in A-Major, Opus 92, II. Allegretto

[Second Movement - Allegretto](#) (Gustavo Dudamel conducts the Simón Bolívar Symphony Orchestra of Venezuela)

[Full Symphony](#) (Andrés Orozco-Estrada conducts the Frankfurt Radio Symphony)

[Beethoven Explained](#) (Meet the Composer: Beethoven! Produced by Making Music Fun)

Ludwig van Beethoven, Symphony No. 3 in E-flat major, Opus 55, "Eroica," III. Scherzo
3rd Movement - Scherzo (Sir Mark Elder conducts the Hallé Orchestra at BBC Proms)
Full Symphony (Leonard Bernstein and the Wiener Philharmoniker)



GLOSSARY

Allegretto: A moderately fast tempo often evoking a cheerful feeling.

Arranger: Someone who takes existing pieces of music and modifies them.

Arpeggio: The notes of a chord played in succession, either ascending or descending.

Beat: The unit of musical rhythm.

Cadenza: An ornamental and virtuosic solo passage in a concerto or other work.

Canon: Where a melody is duplicated and overlaps itself.

Can-Can: The literal translation meaning “scandal,” this is a lively French dance marked by high kicks and ruffled skirts. This dance is typically performed by women.

Chamber Music: Instrumental music played by a small ensemble with one player to a part.

Chord: Three or more musical notes played at the same time.

Chorus: A group of singers singing together.

Classical Era or Period: The time in music history from the early-1700s to early-1800s. The music emphasized the use of formal structures while offering variety and contrast within a piece. Composed works were expressive and polished, with clearer divisions between sections and lighter textures.

Commission: An order for something, especially a work of art, to be produced.

Compose: The act of writing music.

Composer: A person who writes music.

Composition: An original piece of music.

Concertmaster: The first violin in an orchestra.

Concerto: A composition written for a solo instrument and orchestra. The soloist plays the melody while the orchestra plays the accompaniment.

Conductor: One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style with gestures and facial expressions.

Crescendo: A gradual increase in the volume of music.

Debut: A person’s first appearance or performance in public.

Duration: The time that a sound or silence lasts, represented by musical notes and rests with fixed values with respect to one another and determined by tempo.

Dynamics: Loudness or softness of a composition. The symbols in sheet music indicating volume.

Ensemble: A group of two or more musicians.

Excerpt: A smaller musical passage taken from a larger movement or work.

Exposition: The initial presentation of the thematic material of a musical composition, movement, or section.

Fanfare: An opening, prelude, or flourish, often triumphant or celebratory, usually played by brass instruments.

Finale: The last movement of a piece of music.

Form: The structure of a piece of music.

Genre: A category that identifies a piece of music as belonging to a certain style or tradition.

Harmony: The pleasing combination of two or three pitches played together in the background while a melody is being played. Also refers to the study of chord progressions.

Homophony: The same notes or line being played at the same time by multiple instruments.

Hymn: A type of song specifically written for the purpose of adoration or prayer.

Improvise: To make your own pitches while playing. There is no written music in improvisation.

Instrumentation: Arrangement of music for a specific combination of instruments.

Interval: The distance in pitch between two tones.

Key: The system of notes or pitches based on and named after the key note.

Key signature: The flats and sharps at the beginning of each staff line showing the key of music the piece is to be played.

Major: One of two modes of the tonal system. Music in major keys has a positive, affirming character.

Medley: A collection of music pieces that are arranged into one piece.

Melody: A succession of pitches in a coherent line, the principal part.

Minor: One of two modes of the tonal system. Can be identified by a dark, melancholic mood.

Minuet: A slow ballroom dance, normally for two people and often written in $\frac{3}{4}$ time.

Motif/motive: Primary theme or subject.

Movement: A separate section of a larger composition.

Octave: Two pitches that have the same either half or twice the frequency of each other.

Opera: A drama where the words are sung instead or spoken.

Opus: A musical work, abbreviated to Op. Often used with a number to designate a work in its chronological relationship to a composer's other works.

Orchestra: A large group of instrumentalists playing together.

Orchestrina: A small keyboard based device used to mimic the sounds of an orchestra.

Orchestration (v. orchestrate): Arranging a piece of music for an orchestra.

Pitch: The frequency of a note determining how high or low it sounds.

Premiere: The first official performance of a work.

Prodigy: A person, especially a young one, endowed with exceptional qualities or abilities.

Repertoire: A collection or body of standard works performed regularly.

Rhythm: Pertaining to time, played as a grouping of notes into accented and unaccented beats.

Romantic Era or Period: The time in music history during the early 1800s to early 1900s. Composers explored new realms of sounds to convey originality and individuality. The music was characterized by an emotional, expressive, and imaginative style.

Scherzo: An energetic, light, or playful composition, typically comprising a movement in a symphony or sonata.

Score: The depiction, often in book or bound form, of a musical work containing all the parts stacked vertically and rhythmically lined up. (V. Scored: To write or arrange for a specific instrument or instruments.)

Soloist: The person performing the solo line.

Staff: Five horizontal parallel lines and spaces between them on which musical notation is written.

Suite: A loose collection of instrumental compositions.

Symphony: Three to four movement orchestral piece, generally in sonata form.

Syncopation: Placement of rhythm accents or stresses where they wouldn't normally be.

Tempo: Indicating speed.

Texture: The way in which tempo, melody and harmony are combined in a composition that determines the overall quality of the sound in a piece. Often described in relation to density as thick or thin or in relative terms such as by the number of parts or voices present.

Theme: A melodic or sometimes harmonic idea presented in a musical form.

Timbre: The quality that makes a particular musical sound have a different sound from another, even when they have the same pitch and loudness.

Time signature: Numeric symbol in sheet music determining number of beats per measure.

Tone: A note or pitch. Also, the quality and character of sound.

Waltz: A dance performed by two or more people and must be in triple time.