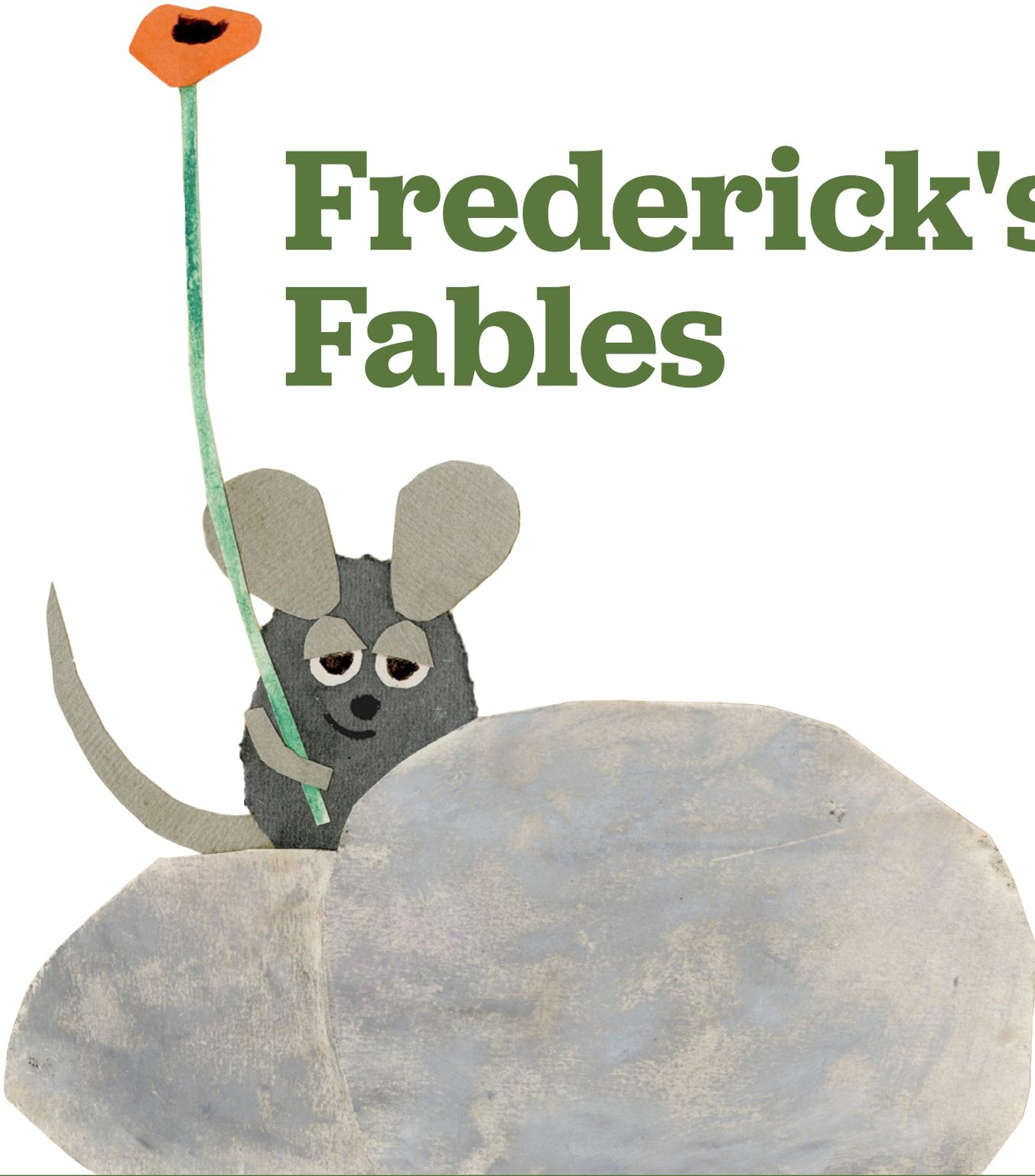


Frederick's Fables



2024.25
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 *Frederick's Fables*. We can't wait to have you here for a fun, educational, and engaging musical experience.

To prepare your students to get the most out of this concert, this guide contains key background information and activities. It is our hope that you will find this resource to be a valuable tool in helping your students to enjoy *Frederick's Fables*. We will be using the National Association for Music Education lesson plan format as well as listing the corresponding national standards for both music and core subject areas as applicable. We invite you to review these materials and provide feedback — we want to know what you think! This year, we have included a new worksheet to use as an assessment of student knowledge before or after the concert!

The music for this concert does not have any public recordings available. In this guide, you will find similar pieces and examples, but you will have to wait to hear the actual piece until the day of the concert!

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, Dotted Design, graphic design

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

Sincerely,

A handwritten signature in black ink that reads "Rebecca Whitney". The signature is stylized and cursive.

Rebecca Whitney

Director of Education, Milwaukee Symphony Orchestra

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!*



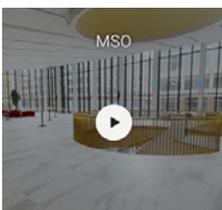
About First Stage

➤ *Learn more about the actors performing on this concert.*



About the Orchestra

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



Bradley Symphony Center

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

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Print and Online Resources

Worksheet & Answer Key

Glossary

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 symphonic concert or you're a seasoned audience member, here are some suggestions on how to get the most out of the performance. There is always something new to learn and experience!

Before You Go

Go deep

- ◇ 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!
- ◇ Be sure to visit the [Frederick's Fables Resources page](#) on our website to learn more about this concert, the composer, and the author of *Frederick's Fables*, Leo Lionni.

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 *Frederick's Fables*-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 sensory inclusive.



Frederick's Fables

Milwaukee Symphony Orchestra | Ryan Tani, conductor

First Stage, guest artists

Sophia Bernhardt

Layton Lal

Gwen Madson

Vivian Madson

Isabella Zeimet

MICHAEL ABELS

Frederick's Fables

I. Frederick

II. The Greentail Mouse

III. Theodore & the Talking Mushroom

IV. Alexander & the Wind-Up Mouse



This project is supported in part by the National Endowment for the Arts.



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

Concerts for Schools is supported in part by grants from the Milwaukee Arts Board and the Wisconsin Arts Board with funds from the State of Wisconsin. Additional support provided by the National Endowment for the Arts and Milwaukee County Arts Fund (CAMPAC).

PROGRAM NOTES

Join us for a modern musical take on some of the classic tales by beloved children's author and illustrator Leo Lionni. Pulitzer Prize-winning composer Michael Abels synchronizes words and music to tell magical tales and teach life-long lessons. First Stage children's theater joins the MSO to add their dramatic flair to the storytelling!

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



ABOUT THE COMPOSER

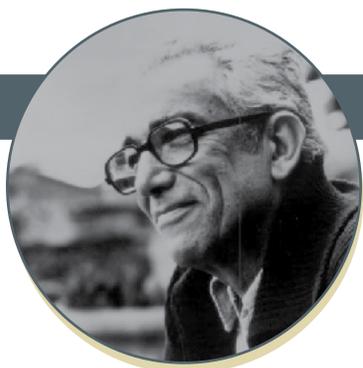
MICHAEL ABELS (b. 1962)

American **composer** Michael Abels showed musical talent at a very young age. He started taking piano lessons at age four, began composing music at age eight, and by 13 had his first orchestral piece performed. An Emmy- and Grammy-nominated artist, Abels has written many concert works, which have been performed by some of the best musicians around the world, including world **premieres** by the Kronos Quartet, Hilary Hahn, and the New York Philharmonic.

While an accomplished **classical** composer, Abels has also made a name for himself with his film **scores**, including the Jordan Peele

films *Get Out*, *Us*, and *Nope*. In 2022, Abels was honored at the Vancouver International Film Festival and was awarded Best Score for Studio Film by the Society of Composers & Lyricists.

Abels won the 2023 Pulitzer Prize in Music for his **opera** *Omar*, co-written with Rhiannon Giddens. In addition to his music, Abels is a fierce advocate for diversity and inclusion. He is co-founder of the Composers Diversity Collective, an advocacy group working to increase visibility of composers of color in film, gaming, and streaming media.



ABOUT THE AUTHOR/ILLUSTRATOR

LEO LIONNI
(1910-1999)

Leo Lionni was born in Amsterdam in 1910. His family loved and appreciated art, and he knew he wanted to be an artist from a very young age. He also loved nature and created terrariums and kept small animals in his room. These childhood experiences, along with exposure to different styles of art both at home and in museum settings, would inspire his books and illustrations later in life.

While growing up, Leo lived in the Netherlands, Brussels, Philadelphia, and finally Italy, where he met his wife, Nora. Leo and Nora returned to the US with their two sons in the early days of World War II. Leo enjoyed a very successful career in American advertising, creating campaigns for clients that included *Time Magazine*, *Sports Illustrated*, and the Olivetti typewriter company.

He became a children's author and illustrator almost by accident when he created a story about a blue dot and a yellow dot for his

grandchildren, *Little Blue and Little Yellow*. Soon, Leo was writing many more books.

Rather than drawing or painting, Leo created his illustrations with the collage technique – the art of cutting and gluing bits of different materials like paper or ribbon to create images. He wrote over 40 books and won multiple awards, including having four of his titles – *Inch by Inch*, *Swimmy*, *Frederick*, and *Alexander and the Wind-Up Mouse* – named Caldecott Honor Books. Many of his stories can be classified as fables, which convey a moral or lesson. Michael Abels's musical composition, *Frederick's Fables*, features four tales from Lionni's collection of the same name, which includes 16 different stories. You can learn more about Leo Lionni and his books at leolionni.com.



Leo Meets Frederick

Many of Leo Lionni's books are inspired by the small animals that he would meet in nature. The character of Frederick was no exception.

"I walked from my house to my studio which are sort of side by side and just before I got the steps to go into the studio, there was a little field mouse standing in my way, so I stopped, and he stopped, and we looked at each other, or rather he looked at my shoes, and then he jumped in the geraniums and disappeared. In that moment, I didn't pay much attention, but when I was in bed, I began thinking about him and I looked around my studio and I realized my shelves were so full of nonsense, all sorts of things, small toys bought in India and Morocco, and lots of pebbles, big pebbles, little pebbles, all sorts of pebbles. So just before falling asleep, the way you do, you have sort of half of a fantasy, and I thought of a story of a mouse who collects pebbles, and all the other mice say, why do you collect pebbles, and he thinks a moment and replies, well you never know!"

– Leo Lionni



ABOUT THE GUEST ARTISTS

FIRST STAGE

Founded in 1987, First Stage is one of the nation's leading theaters for young people and families and a driving force behind the creation of the best and most innovative plays for family audiences, theater training programs for young people, and education initiatives for its schools and community. First Stage ensures that all programming is not only accessible to its community, but that it is reflective of the community it serves.

First Stage produces plays that honor the young person's point of view, include diverse and traditionally underrepresented voices, and inspire meaningful conversations. First Stage has presented more than 70 world premiere productions that address important subject matters relevant to today's youth. The Theater Academy is one of the nation's largest high-impact theater training programs for young people (3-18 years old). Through a challenging curriculum taught by professional teaching artists, the Academy nurtures life skills through stage skills and includes the Next Steps Program that tailors Theater Academy classes to the needs of young people on the autism spectrum and with other developmental disabilities. As Wisconsin's leader in arts-integrated education in schools, First Stage's dynamic Theater in Education Programs cleverly blend theater activities with standard curriculum – allowing more than 10,000 students annually to learn traditional academic subjects through creativity and self-expression.

First Stage is a member of TYA/USA, the American Alliance for Theatre and Education, the Wisconsin Alliance for Arts Education, Milwaukee Arts Partners, and is a cornerstone member of the United Performing Arts

Fund (UPAF). For more information, visit firststage.org.

FIRST STAGE LEAD TEACHER

Isabella Zeimet

Isabella Zeimet (she/her) is a Milwaukee-based performer and teaching artist. Some recent projects include *Legally Blonde* (Serena) and *Kinky Boots* (Nicola) at Waukesha Civic, as well as *An Iliad* (The Poet) with Odd Bird Productions. Isabella can often be seen at ComedySportz Milwaukee and is proud to be a Lead Teacher with First Stage Theater Academy. Website: isabellazeimet.com

FIRST STAGE YOUNG COMPANY ACTORS

Sophia Bernhardt

Sophia is so excited to be a part of *Frederick's Fables*! She grew up with Leo Lionni's books and is thrilled to be collaborating with the Milwaukee Symphony Orchestra for this incredible project. Sophia started acting two years ago, with her favorite roles so far being Mr. Phillip Bax/Bazzard (*The Mystery of Edwin Drood*, First Stage/Company Class) and Emilia (*Othello*, Prism Youth Theater Company). Offstage, she is a pianist, singer-songwriter (her music is available on Spotify, Apple Music, and more!), and all-around music enthusiast. Much love to her parents, teachers, coaches, and friends for their constant support. She hopes you enjoy the show! Stay sparkly! Instagram: [@sophia_ann.B](https://www.instagram.com/sophia_ann.B) and [@sophia_songwriter](https://www.instagram.com/sophia_songwriter)

Layton Lal

Layton Lal is a sophomore at Whitefish Bay High School. He is a member of First Stage's Young Company and Organized Chaos, First Stage's improv group. He has performed in First Stage's *Diary of a Wimpy Kid* (2024), *Rudolph the Red-Nosed Reindeer* (2022), *A Charlie Brown Christmas* (2021) and *Best Christmas Pageant Ever* (2018). He was also in Skylight Music Theater's *Hunchback of Notre Dame* (2022). Layton has earned first place medals every year from 2021 to 2024 in Wisconsin's School Music Association solo and ensemble competitions. He studies voice with Roberta Ricci. Layton is very excited for his first performance with the MSO.

Gwen Madson

Hello, everyone! Thank you for coming to *Frederick's Fables*! Gwen Madson (she/her) has been a part of two First Stage Mainstage shows, *Diary of a Wimpy Kid* (Rowley Jefferson) and *Rudolph the Red-Nosed Reindeer* (Rudolph). Other than acting and learning about confidence through speech, Gwen loves writing (and she's currently writing her own book)! Gwen can also be found hanging out with her five siblings and mom, and snuggling her cat, Flint!

Vivian Madson

Vivian (she/her) is an actor and artist of many mediums. She has worked with such theaters as Milwaukee Chamber Theater, Milwaukee Repertory Theater, Prism Youth Theater, and First Stage. Recent favorite roles include Calloway Brown in *Escape from Peligro Island* (First Stage) and Arthur in *Arthur and Friends Make a Musical* (First Stage). In her spare time, Vivian loves painting portraits, arranging music, and playing whatever instruments she can get her hands on. Thank you to her mom for introducing her early to the wonderful world of Leo Lionni!

DIRECTOR

Marion Frank

Marion is thrilled to be directing this collaborative piece. As a First Stage alumna and Milwaukee local, she is proud to work with this excellent team. Previous directing credits include *The Mysterious Case of the Missing Bee* (upcoming), *How to Kill a Rodent*, *Goosebumps: Phantom of the Auditorium*, *Kidswrites: Outer Space*, *Machinal*, and *The Violent Outburst That Drew Me To You*. Assistant director credits include *The Dinosaur Play*, *She Kills Monsters*, *An Enemy of the People*, and *Twelfth Night*. Marion works as the administrative and technical specialist at the Zoological Society of Milwaukee for Kohl's Wild Theater, where she is happy to share her love of educational theatre.

STAGE MANAGER

Brinn Hill

Brinn Hill (she/her) is thrilled to combine her love of theater, literature, and music in this collaboration with the MSO! As the education director at First Stage, Brinn can be found teaching in classrooms across Milwaukee, collaborating with educators around the area, and running the First Stage Student Advisory Board. When not at First Stage, Brinn can be found building Legos, reading, playing with her dogs, Ellie and Nevy, and sharing the arts with her niece and nephews.

Lesson 1 – Sound Story

Subject

General
Music

Level

K4-2

Duration

15-30 minutes
(multiple days)

Materials

Required: Children's book

Optional: Boomwhackers, claves, finger cymbals, guiros, paddle drums, 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 rhythmic and melodic patterns.

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, etc. 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 but this time 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 this activity with them until the students are very familiar with the book, cue words, and actions/noises. 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 you read the book with your students so that they have input into what those will be.

Lesson 2 – Making a Paper Mouse with Leo Lionni

Subject	Level	Duration	Materials
Arts/Crafts	K-3	25 minutes	<ul style="list-style-type: none"> • Digital media to play the video • At least three different colors of paper • Scissors • Glue • A pencil or pen

Lesson Objectives/NAfME Standards

AD.Cr.K-2.I1: Explore studio skills, techniques, materials, tools, and principles of art and design.

AD.Cr.K-2.P1: Describe process and choices while creating art.

AD.Cr.K-2.M1: Create works of art that introduce student to media, care of tools, and basic craftsmanship skills.

MU. Re.K-3.K1: Identify connections between various art forms and verbally articulate said connections.

Summary of Tasks/Actions:

Before introducing this activity, it would be helpful to watch this video on making a paper mouse with Leo Lionni - <https://www.leolionni.com/videos>. The instructions begin at 14:20.

1. Gather the necessary materials to do this craft activity, this will include scissors, a few different colors of paper, and a pencil.
2. Hand these materials out to the students and play the video. Along the way, pause at the different moments where the mouse gets each new body part. (Leo Lionni has each section already cut out, so make sure to pause the video long enough for each of your students to cut out the appropriate body part.)
3. Guide your students along the way to create a mouse and have them glue their mice together on a sheet of paper.
4. Tell your students that these mice have had a song written about them. What do they think the song might sound like?

Assessment

This is a non-verbal assessment and is based on participation.

Take Home/Extention Tasks

Students may be encouraged to take their mice, give them a name, and even create a short story. As an adaptive activity, you could also have students simply draw the mouse and verbally tell you its name or story.



Lesson 3 – Introducing the Orchestra

Subject

Music

Level

K-3

Duration

15-35 minutes

Materials

Digital media to explore the Bitmoji Classroom

Lesson Objectives/NAfME Standards

MU.K-2.GM.R2.A With guidance, demonstrate awareness of music concepts (such as same/different sections of music, musical sounds, or simple musical characteristics in a listening selection).

ELA.K-2.FL.VA.7b With guidance and support from adults, explore word relationships and nuances in word meanings.

ELA.K.SL.CC.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.

Summary of Tasks

1. Ask students what they know about symphony orchestras. Have they ever heard a symphony? In person? On the radio? How many people play in a symphony? What kind of music does a symphony perform?
2. Show students the virtual tour of the Bradley Symphony Center on the [Bitmoji Classroom](#).
3. Explain that this is where the Milwaukee Symphony Orchestra plays concerts and audiences can see the symphony perform.
4. Show students the instruments page on the Bitmoji Classroom. Do they recognize any of the instruments? What are some of the different ways the instruments are played? How do they think the instruments might produce sound?
5. Explain that there are four instrument families in the orchestra: Strings, Woodwinds, Brass & Percussion. Show students a diagram of the orchestra again and see if they can identify the four instrument families.
6. Explain to students how each instrument family makes sound:
 - A. Strings: make sound when the strings vibrate. Musicians make the strings vibrate by rubbing a bow against them, striking them, or plucking them.
 - B. Woodwinds: make sound by blowing air against a sharp edge of wood, called a reed, causing the stream of air to vibrate.
 - C. Brass: make sound by blowing air through a piece of metal, called a mouthpiece, causing the musician's lips to vibrate.
 - D. Percussion: make sound by striking, scraping, or shaking instruments causing them to vibrate.

Assessment

Test your students on identifying families of the orchestra, i.e. show a picture of a violin and ask which family it may belong to. This can be done as a group, or individually. If this proves too difficult, giving a word bank containing the different orchestra family members may be a way to simplify.

Take Home/Extention Tasks

After students have mastered identifying instruments visually, you can move onto identifying instruments aurally. Play students examples of what each instrument may sound like, and then test them to see if they can remember! See this link for ease reference:

[Utah Symphony/Utah Opera Instruments of the Orchestra Video Series](#)

General 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](#)

[Frederick's Fables Resources](#)

Bradley Symphony Center Virtual Tour Worksheet

Welcome to the Bradley Symphony Center! In 2018, the Milwaukee Symphony Orchestra began restoring and renovating the historic Warner Grand Theater on West Wisconsin Avenue. Have fun exploring our beautiful and historic new home via this virtual tour:

<https://www.mso.org/plan-your-visit/virtual-tour/>

1. Visit the Historic Exhibit on the lower level. What year was the original Warner Grand Theater opened?

2. Find the under the Balcony alcove and look up! How many dogs are on the ceiling? _____
3. Look for two murals near the staircase in the Grand Lobby. What season do they each depict?
_____ and _____
4. Learn about the musicians of the Milwaukee Symphony Orchestra in the Gallery! Which musician picture is your favorite? _____
5. Visit the Historic Exhibit on the lower level. Who was the Milwaukee Symphony Orchestra's "non-resident" music director for the first season in 1959/1960? _____
6. How many phone booths can you find? Be sure to look on every floor! _____
7. Look for the two chandelier lights hanging in Allen-Bradley Hall. What insect do they look like? _____

8. How many steps does it take to get from the Gallery to the Atrium using the spiral staircase? _____
9. There are two existing fountains that can be found in the Bradley Symphony Center. What floors are they on?
_____ and _____
10. How many murals are on the Balcony Level of Allen-Bradley Hall? _____

BONUS: Find a composer name you know and a composer's name you want to learn more about in the windows of the Atrium:

I know the composer _____

I want to learn about the composer _____

Bradley Symphony Center Virtual Tour Worksheet Answer Key

1. 1931
2. Four
3. Summer and Autumn
4. *(This question is missing from the list)*
5. Alfredo Antonini
6. Four (two on the second level; two on the lower level)
7. A Bumble Bee
8. 33
9. Third level and lower level
10. Six

Glossary

Accompaniment: Instrumental or vocal parts that support a more important part.

Arranging: The process of reworking a musical work to create a new or different version of it.

Ballet: An artistic dance performed to music using very precise, formalized steps.

Beat: The unit of musical rhythm.

Cadence: A sequence of notes or chords comprising the close of a musical phrase.

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

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.

Compose: The act of writing music.

Composer: A person who writes music.

Composition: An original piece of music.

Concertmaster: The leader of the first violins of an orchestra and an assistant to the conductor.

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.

Conservatory: A college for the study of classical music or other arts.

Crescendo: A gradual increase in the volume of music.

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

Decrescendo: A gradual decrease in volume.

Director: A person who guides the making of a film. The director controls a film's artistic and dramatic aspects.

Duet: A performance by two people.

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.

Flat: A symbol showing that the note is to be lowered by one half-step.

Folklore: The traditional beliefs, customs, and stories of a community transmitted orally from generation to generation.

Folk Tune/Folk Music: Traditional pieces of music, unique to each culture, often passed down from generation to generation orally.

Form: The structure of a piece of music.

Forte: A dynamic marking indicating to play loud.

Fortissimo: A dynamic marking indicating to play very loud.

Four-Hand Piano: A piece of music written for two pianists to play on the same keyboard using both hands.

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.

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

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 in which the piece is to be played.

Legato: Indication to a musician to perform in a smooth, flowing manner, without breaks between notes.

Leitmotif: A recurrent theme throughout a musical or literary composition associated with a particular person, idea, or situation. Translates from German as “leading motive.”

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

Mass: In music, the setting of the primary text of the Roman Catholic liturgy to music.

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

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

Motif/Motive: Primary theme or subject.

Movement: A separate section of a larger composition.

Natural: A symbol showing that the note is returned to its original pitch after it has been raised or lowered.

Notation: The methods of transcribing music into print.

Opera: A drama where the words are sung instead of 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.

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

Patron: A person who financially supports a composer or artist.

Piano: A dynamic marking indicating to play softly.

Pianissimo: A dynamic marking indicating to play very softly.

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

Pizzicato: A technique where a stringed instrument is played by being plucked, rather than bowed.

Premiere: The first official performance of a work.

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

Quartet: A set of four musicians who perform compositions written for four parts.

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

Rest: A period of silence in a musical line.

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 sound to convey originality and individuality. The music was characterized by an emotional, expressive, and imaginative style.

Scale: Any set of musical notes ordered by pitch.

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

Sharp: A symbol showing that the note is to be raised by one half-step.

Solo: Music performed by only one instrument or voice. (n. soloist: The person performing the solo line.)

Sonata: Music of a particular form typically consisting of four movements. Each movement differs in tempo, rhythm, and melody, but they are bound together by subject and style.

Songwriter: A person who composes words, music, or both, especially for popular songs.

Staccato: Indication to a musician to perform each sound with sharp, detached breaks between notes.

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

Symphonic Poem (tone poem): An instrumental composition intended to portray a particular story, scene, or mood.

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

Syncopation: A rhythm technique composers use where certain notes are emphasized on beats that you wouldn't expect them to 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 or piece of music typically using the 3/4 time signature.