“My idea is that there is music in the air, music all around us; the world is full of it.”
– Edward Elgar

2010-2011 CONCERTS FOR YOUNG PEOPLE

The Soundtrack of Your Life

JERE FLINT, conductor

ELGAR: “Pomp and Circumstance” March No. 1
HANDEL: Allegro from Water Music, Suite No. 2
DVORÁK: Slavonic Dance, Op. 46 no. 1
IVES: Country Band March
BIZET: “Dance Bohème” from Carmen
STRAUSS: Emperor Waltz
BEETHOVEN: Symphony No. 6
STRAVINSKY: Finale from The Firebird Suite

www.atlantasymphony.org
The Soundtrack of Your Life

Can you imagine a world without music? Just think about it. A party without music? A wedding without music? Dancing without music?! It just doesn’t seem right, does it?

There is so much music in our lives. We can’t imagine what life would be like without it.

Human beings use music in many ways. We have music for nearly every occasion. We use music to express our feelings. We have music for worship. We have music for helping babies go to sleep. Music can even tell a story.

The first music was probably a simple rhythm. Maybe the rhythm was a signal – a warning of danger. Or maybe it was a coded message saying, “I am here. Are you there?” Can you think of any music we use today to send a message?

This year, the Discover-Next Generation Concerts for Young People will explore the different ways music is used in our society and in our daily lives. Music is used for the important occasions of life including weddings, funerals, and inaugurations. Music can express our feelings about our country. Some of the music is just for fun – dancing! All of this music comprises The Soundtrack of Your Life!

You’ll enjoy the concert even more if you know the music and do some thinking ahead of time. We hope you enjoy watching the DVD and doing the activities in this book before we see you at Symphony Hall!

Come and explore your personal soundtrack with the Atlanta Symphony Orchestra!
Meet the Instrument Families of the Orchestra

String
The four major instruments in the string family, the violin, the viola, the cello and the double bass, are built the same way. The instruments are made of many pieces of wood, which are glued – never nailed – together. The body of the instrument is hollow, thus becoming a resonating box for the sound. Four strings (sometimes five on the double-bass) made of animal gut, nylon, or steel are wrapped around pegs at one end of the instrument and attached to a tailpiece at the other. They are stretched tightly across a bridge to produce their assigned pitches.

Woodwind
The three branches of the woodwind family have different sources of sound. Vibrations begin when air is blown across the top of an instrument, across a single reed, or across two reeds. Reeds are small pieces of cane. A single reed is clamped to a mouthpiece at the top of the instrument and vibrates against the mouthpiece when air is blown between the reed and the mouthpiece. Two reeds tied together are commonly known as a double reed. This double reed fits into a tube at the top of the instrument and vibrates when air is forced between the two reeds.

Brass
Brass Family instruments produce their unique sound by the player buzzing his/her lips while blowing air through a cup- or funnel-shaped mouthpiece. To produce higher or lower pitches, the player adjusts the opening between his/her lips. The mouthpiece connects to a length of brass tubing ending in a bell. The shorter the tubing length, the smaller the instrument, and the higher the sound; and the longer the tubing length, the larger the instrument, and the lower the sound. The main instruments of the brass family include the trumpet, horn, trombone and tuba.

Percussion
With a name that means, “the hitting of one body against another,” instruments in the percussion family are played by being struck, shaken, or scraped. Percussion instruments are classified as tuned or untuned. Tuned instruments play specific pitches or notes, just like the woodwind, brass and string instruments. Untuned instruments produce a sound with an indefinite pitch, like the sound of a hand knocking on a door.

Keyboard
Keyboard instruments are often classified as percussion instruments because they play a rhythmic role in some music. However, most keyboard instruments are not true members of the percussion family because their sound is not produced by the vibration of a membrane or solid material.
Meet the Orchestra

The orchestra is made up of many people playing different instruments. Musicians work together with the conductor to make music.

Below, three Atlanta Symphony Orchestra musicians answer some questions about themselves. If you would like to read more, please visit our website at www.atlantasymphony.org/communityandeducation/youngpeoplesconcertsyc.aspx

YANG-YOON KIM, ASO Viola

What is it like to be a musician in an orchestra?

You have to collaborate with others in your section. Instead of standing out, you have to be a part.

RICHARD DEANE, ASO Horn

Tell us about your first important musical experience.

In middle school, I went to band camp and played with high school students. I couldn’t believe how good it was to play in a group that was better than me.

LIZ KOCH, ASO Principal Oboe

What advice do you have for students who want to become musicians?

Practice! Try to always keep a positive attitude if you don’t succeed at first. You’ll always be getting better.

What’s on your ipod?

Yang-Yoon Kim: My all time favorite composer is Mozart. Right now I am listening to Mozart sonata for piano and violin in B-flat major. It puts me in a better mood when I listen to his music.

Richard Deane: New York Philharmonic recordings from last season and 70s classic rock

Liz Koch: I like everything from Rhianna to Mozart.

A Note to Parents:

We are delighted that your child will have an opportunity to visit Symphony Hall to hear the Atlanta Symphony Orchestra. This student guide is part of the extensive classroom materials provided for educators to use in preparing young people for the concert. The teacher materials are available for your perusal on the Internet at www.atlantasymphony.org.

The theme of the 2010-2011 ASO Concerts for Young People is The Soundtrack of Your Life. Students will explore how music is an important part of our daily lives and activities. In subsequent years, students will learn about the other elements of music. We hope you will encourage your school leaders to take advantage of these future concerts.

The Atlanta Symphony Orchestra is pleased to offer $12 tickets to all GMEA and GA PTA members and a guest on selected concerts throughout the season. To purchase these discount tickets, simply show your GMEA or GA PTA membership card at the Woodruff Arts Center Box Office. Please check the GMEA website www.gmea.org or contact ASO Group Sales 404.733.4848, asogroups@woodruffcenter.org for more details.

The Atlanta Symphony Orchestra provides other opportunities for you to share the joy of music with your child. The Sunday afternoon Family Concert series is designed to be an entertaining learning experience for the whole family. Also on Sunday afternoons, you and your children may enjoy concerts performed by the Atlanta Symphony Youth Orchestra. This talented group of student musicians ranging in age from 13-18 performs three subscription concerts a year. Or you may want to attend the Spring Recital of our extraordinary Talent Development Program students. We hope you’ll take advantage of these and other concerts to instill in your child a love of orchestral music – a lifelong gift that your child will treasure.
National Education Standards for Music

Grades K-4

NA-M.K-4.6: Listening to, analyzing, and describing music
- Students identify simple music forms when presented aurally
- Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures
- Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children’s voices and male and female adult voices
- Students respond through purposeful movement (e.g., swaying, skipping, dramatic play) to selected prominent music characteristics or to specific music events (e.g., meter changes, dynamic changes, same/different sections) while listening to music

NA-M.K-4.7: Evaluating music and music performances
- Students devise criteria for evaluating performances and compositions
- Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles

NA-M.K-4.8: Understanding relationships between music, the other arts, and disciplines outside the arts
- Students identify similarities and differences in the meanings of common terms (e.g., form, line, contrast) used in the various arts
- Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., foreign languages: singing songs in various languages; language arts: using the expressive elements of music in interpretive readings; mathematics: mathematical basis of values of notes, rests, and time signatures; science: vibration of strings, drum heads, or air columns generating sounds used in music; geography: songs associated with various countries or regions)

NA-M.K-4.9: Understanding music in relation to history and culture
- Students identify by genre or style aural examples of music from various historical periods and cultures
- Students describe in simple terms how elements of music are used in music examples from various cultures of the world
- Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use
- Students identify and describe roles of musicians (e.g., orchestra conductor, folksinger, church organist) in various music settings and cultures
- Students demonstrate audience behavior appropriate for the context and style of music performed

Grades 5-8

NA-5.8.6: Listening to, analyzing, and describing music
- Students describe specific music events (e.g., entry of oboe, change of meter, return of refrain) in a given aural example, using appropriate terminology
- Students analyze the uses of elements of music in aural examples representing diverse genres and cultures
- Students demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music

NA-5.8.7: Evaluating music and music performances
- Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing
- Students evaluate the quality and effectiveness of their own and others’ performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

NA-5.8.8: Understanding relationships between music, the other arts, and disciplines outside the arts
- Students compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art
- Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals; sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works)

NA-5.8.9: Understanding Music in Relation to History and Culture
- Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures
- Students classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary
- Students compare, in several cultures of the world, functions music serves, roles of musicians (e.g., lead guitarist in a rock band, composer of jingles for commercials, singer in Peking opera), and conditions under which music is typically performed
Curriculum Connections

There are many ways to integrate learning in music with learning across the curriculum. The most effective method organizes learning around themes. The choice of theme will dictate the depth and value of the integrated learning.

In addition to engaging the recently created Georgia Performance Standards for music, there are ways to make authentic cross curriculum connections to help students fulfill or exceed the Georgia Performance Standards.

We hear music everyday – in our cars, on television, at birthday parties and sporting events. Music is closely connected with emotion and can set the mood for a special occasion or activity. It makes sense to teach the arts by relating them through their common elements. When the connections among disciplines are this abundant and pervasive, the theme is useful for meaningful learning in all areas. Below, we’ve listed a few of the GPS strands that may be explored through music. We hope you make use of this valuable learning tool and consider the following lesson ideas.

National Education Standards for Music: NA-M.K-4, NA-M.K-4.8, NA.5-8.9NA-M.K-4.8

Music GPS Strands: M3GM.8, M3GM.9, M4GM.8, M4GM.9, M5GM.8, M5GM.9, M6GM.8, M6GM.9, M7GM.8, M7GM.9, M8GM.8, M8GM.9

Visual Arts

• Have students create an artwork capturing the feelings conveyed in Beethoven’s Symphony No. 6. First have students discuss the feelings they hear conveyed in the music. Then discuss how one might transfer those feelings into a visual form – through particular types of lines, colors, shapes, objects.
• Have students create a non-representational drawing using one of the melodic contours from our musical examples as the artistic theme. Have a class art exhibit, and compare the ways students used these lines to create a visual artwork. It might be helpful to discuss some visual possibilities before the students begin. They might choose to use the same color or color family each time they repeat a melodic line contour. The lines might overlay each other, remain separate, be inverted, ornamented, extended, etc. Ask students to make an educated guess to name each composition represented.
• Rent or borrow Disney’s Fantasia 2000 (also available on YouTube). Have students watch the segment with Elgar’s “Pomp & Circumstance” without sound and then play it again with the sound. Have students discuss how the music helps create the emotions (sad, scary, funny) of the story. Ask them why they think “Pomp and Circumstance” was chosen to musically illustrate the story of Noah’s Ark.

Social Studies

GPS Strands: SS4H2, SS4H6, SS5H4, SS6G11, SS6H6

• By listening to the Fourth Movement of Beethoven’s Symphony No. 6 could someone who is blind share the feelings sighted people have when watching a thunderstorm? Ask students how someone who is deaf could share the feelings expressed in this music? How do visual art and music convey feelings without using words? While discussing the problems those with disabilities might have in experiencing the arts, you may wish to mention that music is printed in Braille for students who are visually disabled. They can “see” the notation and perform music from Braille notation themselves. Not only are there famous musicians who are blind, there are also famous musicians who are deaf. The most famous of these, Beethoven, is featured in this concert.
• Have students create a video – “A Day in the Life of Our School” using Beethoven’s Symphony No. 6 as the soundtrack. Have them explain how the music and the visuals are appropriate for each other. – Contact the Atlanta Symphony Orchestra Learning Community to learn how you can submit this video to become part of the ASO staging of the concert.

• Have students create an artwork that might show what someone who is blind might see if they could experience the visual arts. Ask them to support their artwork with a written explanation. Ask them to try to imagine how they might experience music that they could not hear. How might you experience a concerto (without sound)? Ask them to share their ideas. Have students create a non-representational drawing using one of the melodic contours from our musical examples as the artistic theme. Have a class art exhibit, and compare the ways students used these lines to create a visual artwork. It might be helpful to discuss some visual possibilities before the students begin. They might choose to use the same color or color family each time they repeat a melodic line contour. The lines might overlay each other, remain separate, be inverted, ornamented, extended, etc. Ask students to make an educated guess to name each composition represented.

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• This activity works as well with the other composers and their compositions. Do research on 18th century England (Handel), 19th century America (Ives), Dvořák’s Bohemia, comparisons between the Classical and Romantic historical periods (Beethoven), and Vienna of the 19th Century.

• In stories like Firebird, characters must fight for something or someone they love. Use this fact as a prompt for writing about standing up for someone or something. What kinds of things might young people fight for today? What are some ways people can fight for something important without using violence?

• George F. Handel was born in Germany, but decided to make England his home. Ask students to list some things they would need to do differently if they tried to live in various cultures around the globe. Ask them to find out what someone has to do to become a citizen of the U.S. and what problems new emigrants experience.
Curriculum Connections

Language Arts
GPS Strands: ELA4LSV2, ELA4R1, ELA5R1, ELA5LSV2, ELA6LSV2, ELA7R1

• Ask students if they can name two current television commercials that use classical music to sell products? (Cocoa Puffs and Reese’s Cups). Ask why they think the music was chosen as background music? Ask students to work in groups to write the text for a new commercial using Finale from The Firebird for background music. Ask how they will choose a product for their commercials. Allow students to read their commercials while portions of Finale from The Firebird play in the background.

• Ask students to pretend they are musicians in the orchestra that played Handel’s “Water Music” at King George’s Water Festival. Ask them to write a journal entry about what it was like to be there.

• A composer changes a melodic motif to give variety to a composition. Though the motif is varied, it maintains its essential character. Stimulate students’ imaginations about motif variation by using the following dramatic techniques to vary the sentence “I DO NOT HAVE A PURPLE COW.”

  1. Loudly
  2. Softly
  3. In a fast tempo
  4. In a slow tempo
  5. Read sentence 3 times using a higher voice each time (Sequence)
  6. Three or more voices reading together
  7. Read: “I do not have...I do not have...I do not!” (Fragmentation)
  8. Read the sentence backwards (Inversion)
  9. Add extra words: “I do not have a pink or purple, red or yellow cow!” (Expansion)
  10. I do not have a purple cow or horse or mule.” (Extension)

• Assign individual students to read the sentence in each of the following ways:

  1. Ask students to create a performance of the variations by choosing a new sequence or combining variations.

  2. Direct students to make a list of five questions they would like to ask Beethoven in an interview. Working with a partner, have them ask their questions. Tell the partners to answer as Beethoven might have answered. Trade roles. If there is a question that neither student can answer, instruct them to look it up using the resources from the Teacher Guide.

Science
GPS Strands: S3CS2, S4CS2, S4P2, S5CS2, S6CS3, S8P2, S8P4

• Explore www.vraptor.jpl.nasa.gov/voyager/music.html on the net. Have students report on the purpose of the Voyager project. Print out the list of musical examples included on the Voyager I disk. Lead a discussion on why each piece might have been chosen, and why only one piece of music would not suffice for the purpose of the Voyager project.

Dance
GPS Strands: D4CR.2, D4CO.4, D5FD.4, D5CR.2, D5CO.4, DMSPCO.4

• Ask someone in the class to describe or volunteer to demonstrate the type of dance movements that would best illustrate the emotion in “Dance Boheme” or Finale from The Firebird. Have students demonstrate the type of dance movements that would accompany Emperor Waltz or Slavonic Dance No. 1.

• Have students move across the room in a way that illustrates music with a wide melodic range moving by large skips. Then ask them to move across the room in a way that shows music with a narrow melodic range moving by step. Have students use a “tag-team” method. Groups stand on opposite ends of the classroom. If a student’s movements illustrate a wide range with skips, the person he tags must move back across illustrating a narrow range moving by steps. If you have access to a set of melody bells or a keyboard, have a student play a “melody line” that reflects the melodic characteristics the moving student is demonstrating.
Edward Elgar wrote this music just for listening. People began using it for special ceremonies and formal occasions. We now hear it at graduation ceremonies and other grand occasions when people have to walk in time together.

ABOUT THE COMPOSER

Edward Elgar grew up in his father’s music store. He and his parents lived upstairs above the store. He was bound to become a musician! He learned how to play the violin, the bassoon and the piano. He also taught himself how to compose music. He left school at 15 to work in a lawyer’s office. He loved music so much that he quit his job. He began teaching music. He played music, taught music and wrote music for the rest of his life.

Edward really wanted to be a famous composer. He worked at it for a long time. When he was 42 years old, his wish finally came true. People called him the best composer in his native England. He wrote many successful compositions and even composed some patriotic songs for England during World War I.

Edward loved animals of all kinds. He had dogs, cats and horses. His favorite pet was a white rabbit named Peter. Edward also loved to play games and sports. He played practical jokes on his friends and drew funny cartoons. The King of England made Edward a knight. People then called him Sir Edward Elgar.

Edward Elgar (1857-1934)
Military March No. 1 in D major, Op. 39, “Pomp and Circumstance”

Activity 1:

The special occasion is a graduation ceremony. Before you hear the piece, decide what YOU would do if you were writing music for people to march down the aisle. Check your choices in the chart below.

1. Which instruments will play?
2. Will the music be slow or fast?
3. Will the music be loud or soft?
4. Will the musicians play smoothly or will they play in a choppy manner?
5. Will the melody line be smoothly curved or jump about in a jagged line?
6. Will the rhythm be even or uneven?
7. Will the meter be duple (sets of 2 beats) or triple (sets of 3 beats)?
8. What mood will the piece have? (Happy, sad, solemn, silly, wild, calm)? What other mood words can you think of?

Activity 2:

Answer the same questions after you hear the music. Check Edward Elgar’s choices in the chart below. Watch out – the middle section of the music changes! Put a “1” in the choice for the first section. Put a “2” in the choice for the second section. The sections then repeat. Don’t write anything for those sections.

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<th>INSTRUMENTS</th>
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<th>ARTICULATION</th>
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Edward Elgar (1857-1934)

Military March No. 1 in D major, Op. 39, “Pomp and Circumstance”

MORE ABOUT THE MUSIC

The five Pomp and Circumstance Marches are a single work much like a “suite” of marches. Despite that fact, they were published over a 30-year period. They share the same structure. Each one has the scherzo and trio form (ABA). It is the quieter, more solemn trio section of March No.1 that is most familiar to us as the traditional graduation march.

The first performance at a graduation took place in 1905 at Yale University when that school granted the Honorary Doctor of Music to Elgar. The piece was used as a recessional. Soon, Princeton, Chicago, Columbia, Vassar and Rutgers Universities took up the tune as their official graduation march. Now most American colleges and high schools use the melody. Interestingly, Yale does not. In 1950, the President of Yale banned “that song” from the ceremonies.

At the behest of King Edward VII, Elgar used the trio melody from March No. 1 as the finale of his Coronation Ode for King Edward’s coronation. Arthur Christopher Benson’s poem “Land of Hope and Glory” provided the lyrics. Though the piece was never performed for a coronation, due to the illness of the king, it soon became a beloved second “national anthem” for the English people.

MORE ABOUT THE COMPOSER

Elgar’s “Pomp and Circumstance” marches were first performed in 1901. The audience demanded two encores of the pieces. The marches followed his highly successful “Enigma” Variations. Though it took him 42 years to achieve his high stature, by the time the marches were known, Elgar had become the premier English composer of the late Romantic period. He achieved the position of Knight Grand Cross, was named Master of the King’s Musick and was made a baronet.

We still count several of his compositions as standard works of the orchestral repertoire.

Elgar threw himself into almost any pursuit that struck his fancy. He was a golfer ("solidly respectable, inasmuch as it is seldom worth seeing and rarely worth reading about"), a chemistry hobbyist (with near-disastrous results) followed then by an equally unsuccessful venture into cartooning. When motorcars began to clog the byways he gave up cycling and launched a chemistry hobby (with near-disastrous results) followed then by an equally unsuccessful venture into cartooning. He adored children and animals. He was especially fond of his rabbit, Peter, to whom he dedicated several compositions.

Resourses:
http://www.library.thinkquest.org/22673/elgar.html - General biography of Elgar, his works, life and times
http://www.guildmusic.com/composer/elgare.htm - Learn about Elgar’s great patriotic works
http://www.boosey.com/pages/cr/composer/sample_detail.asp?sampleid=10359 – Listen to a sample of Elgar’s Pomp and Circumstance March No.1
http://www.dskids.com – Allows students to read about composers, learn about compositions, composer their own melodies, and learn about other orchestral instruments

Activity 1:

Lead students in a discussion about their choices. Ask “Why did you make that choice?” Talk about the nature of graduation exercises.

Activity 2:

This piece has two distinct parts. Their characteristics are marked 1 and 2 in the chart below. The second part (the trio) is very different from the first. The first section repeats after the second is heard. You hear brief excerpts of both sections near the end. Encourage students to think of more “mood” words not listed in the charts – spooky, exciting, military, etc.

INSTRUMENTS | TEMPO | DYNAMICS | ARTICULATION | MELODY | RHYTHM | METER | MOOD
---|---|---|---|---|---|---|---
Edward Elgar’s Choices 1 | 1 Moderate 2 Slow | 1 Loud - 2 Soft | 2 Smooth 1 Choppy | 2 Curved 1 Jagged | 1.2 Even 1.2 2s | Happy  |

Land of Hope and Glory

Land of Hope and Glory, Mother of the Free
How shall we extol thee who are born of thee?
Wider still and wider shall thy bounds be set
God, who made thee mighty,
make thee mightier yet,
God, who made thee mighty,
make thee mightier yet.

– Arthur Christopher Benson

The Pomp and Circumstance title is taken from Act III, Scene 3, lines 347-354 of Shakespeare’s Othello, where Othello says:

O, now for ever
Farewell the tranquil mind! Farewell content!
Farewell the plumed troop, and the big wars
That make ambition virtue! O, farewell!
Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, th’ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!
ABOUT THE MUSIC
In 1717, King George I held a Royal Festival on the Thames River. The king asked George Handel to write the “water music” for his party. The King and his court floated down the river on one boat. Important friends of the King sailed down the river on another boat. Fifty musicians floated down the river on the orchestra barge.

People lined the riverbanks to watch this big show. The party lasted all night! The king loved George’s “Water Music.” He asked George to play it three times. That’s three hours of music! “Overture Allegro” is the first movement in the second suite of Water Music. An overture is an introduction to a longer piece of music.

Activity 1:
The special occasion is a party. Before you hear the piece, decide what YOU would do if you were the composer. Write your choices in the chart below.

Activity 2:
Answer the same questions after you hear the music. Write George Handel’s choices in the chart below.

George Frideric Handel always loved music. He was playing the violin, harpsichord, oboe and organ by the age of eleven. His father thought he should become a lawyer. George decided to be a musician instead. His favorite music was opera. Italy was the home of opera. George left his home in Germany and went to Italy. He learned how to compose opera in Italy.

Then, George got a new job. He went back home to work for the Elector (ruler) of Hanover. The Elector sent him to England to hear the music there. He liked England a lot! He was so popular there, that he decided to stay. He became an English citizen. While he was in London, his boss in Germany became King George I of England. The King still liked Handel’s music. Handel became the king’s favorite composer. He wrote music for many royal parties. The two Georges were a good pair. King George liked special occasions. George Handel liked to write music for them!

Handel was a generous person. He made money with his concerts. He sometimes gave the money to help the poor and the sick. When George died, he was buried in Westminster Abbey in London. Over three thousand people attended his funeral.
MORE ABOUT THE MUSIC

The event for which Water Music was written is an historical event much chronicled in English history. The London Daily Courant of July 19, 1717 (two days after the event) reported: On Wednesday Evening, at about 8, the King took Water at Whitehall in an open Barge, wherein were also the Dutchess of Bolton... [and many other dignitaries]. And went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover’d.... At Eleven his Majesty went a-shore at Chelsea, where a Supper was prepar’d and then there was another very fine Consort of Musick, which lasted till 2; after which his Majesty came again into his Barge, and return’d the same Way, the Musick continuing to play till he landed. They all arrived back in Whitehall at 4:30 in the morning. It appears that the music was continuous throughout the event. One can only hope that the musicians were well paid!

Water Music is a group of three suites, each in a different key. A suite is a group of dance pieces. The Water Music Suite includes overtures, minuets, bourrées and hornpipes.

Activity 1:
Lead students in a discussion about their choices. Ask “Why did you make that choice?”

Activity 2:
This piece also has two distinct parts. The second is only slightly different from the first. It’s a little softer because it uses fewer instruments. The first section repeats after the second is heard (ABA form again).

George Frideric Handel
(1685-1759)

Allegro from Water Music, Suite #2

RESOURCES:
http://w3.rz-berlin.mpg.de/cmp/handel.html - an indepth look at Handel, his life and works
http://en.wikipedia.org/wiki/George_Frideric_Handel - detailed information about the life and music of Handel and the Baroque period, as well as recordings of his works

MORE ABOUT THE COMPOSER

George F. Handel is best known for developing the oratorio. Like an opera, an oratorio tells a story in words and music. Unlike an opera, it does not use staging or scenery, and seldom uses costumes. Handel wrote 30 oratorios. His most famous is Messiah, which contains the much-loved “Hallelujah Chorus.”

Handel was one of the first entrepreneurial composers. He presented concerts for pay and sold his published music. His was the first composer biography. He was also the first to have centennial celebrations of his birth and to have a complete edition of his music published.

J. S. Bach and G.F. Handel were the two greatest German Baroque composers. It is interesting to note that though they were born in the same year less than a hundred miles from each other, they never met.

A favorite at the English court, Handel composed four anthems for the coronation of George II. The most famous, Zadok the Priest, has been sung at every British coronation since. Beethoven said of him, “[He] is the greatest composer who ever lived. I would bare my head and kneel at his grave.” See http://www.elgar.org/.

George Frideric Handel (left) and King George I on the Thames River, 17 July 1717.
Activity 1:

Before you hear the piece, decide what YOU would do if you were a nationalist composer using folk music from your own native country. Since this piece is a dance, choose a favorite American dance piece as your model. Think about this first: What makes American music sound American? Is it certain types of instruments, a certain type of rhythm, etc? Check your choices in the chart below.

1. Which instruments will play?
2. Will the music be slow or fast?
3. Will the music be loud or soft?
4. Will the musicians play smoothly or will they play in a choppy manner?
5. Will the melody line be smoothly curved or sharp and jagged?
6. Will the rhythm be even or uneven?
7. Will the meter be duple (sets of 2 beats) or triple (sets of 3 beats)?
8. What mood will the piece have? (Happy, sad, solemn, silly, wild, calm)?

Activity 2:

Answer the same questions after you hear the music. Check Antonín Dvořák’s choices in the chart below.

---

Antonín Dvořák (1841-1904)

Slavonic Dance No. 1 in C major, Op. 46

Do you know what makes music “American?” How do composers help you to know which country they love? They use the folk music and dances from their country.

ABOUT THE COMPOSER

Antonín Dvořák was born in Bohemia. He loved the folk music of Bohemia. He used some of that folk music when he wrote his own music. Bohemia is now part of the Czech Republic.

Antonín planned to become a butcher and innkeeper like his father. He took violin lessons. He played in the village band. Antonín found that he was a very talented violinist.

At 16, Antonín went to the big city of Prague to study music. He played in an orchestra. He taught music lessons to make a living. He could compose only in his free time. When he was 31 years old, Antonín won a prize. The prize was a monthly salary. Antonín stopped teaching. He then spent all of his time composing music.

ABOUT THE MUSIC

The Slavonic Dances made Antonín famous all over the world. The piece is a set of eight dances. The music reminded everyone of Bohemian folk dances. Slavonic Dance No. 1 is a *furiant*, a type of Czech folk dance. The accents change back and forth. Sometimes the music feels like duple meter with groups of two beats. Sometimes it feels like triple meter with groups of three beats. The dance is very energetic.
students to use the folk music of their own country in their symphonies. It took many years for American composers to follow his lead.

MORE ABOUT THE MUSIC

The appropriation of folk music into Classical music was a key element of the late 19th century. Nationalist composers were trying to express their cultural identity through their music. Russia and Eastern Europe was the center of most nationalist thinking, but, thanks in part to Dvořák, composers in the United States began to write nationalist music.

The furiant is a popular Bohemian folk dance, which consists of alternating meters and rhythm patterns that change abruptly throughout a piece. The furiant is based on the “hemiola,” the alternation of three equal “feet” of two beats against two measures of 3/4 time. The entire piece is written with a 3/4 time signature, but the accents change from section to section.

Activity 1:

Lead students in a discussion about their choices. Ask “Why did you make that choice?” Discuss what makes American music American. Does it use banjos, guitars or saxophones, for example? Does it sound like jazz or rock music? America exports both of those uniquely American styles. Does it sound like old American folk tunes like “She’ll Be Comin’ Round the Mountain” or “Turkey in the Straw?”

Activity 2:

Dvořák’s dance is a furiant. A furiant is as Bohemian as jazz is American. This piece has two distinct parts. Though both are in ¾ time, the second part feels like 2/4 time because of a shift in the accented beats. This is a primary characteristic of the furiant. Challenge students to count a steady 1-2-3, 1-2-3… during the entire first section. Ask students to raise their hands when they hear the second section start. (The music slows just before it changes.) The first section repeats after the second is heard. As in earlier examples, you hear brief excerpts of both sections near the end.

RESOURCES:

http://www.naxos.com/person/Antonin_Dvorak/26024.htm - a basic user friendly approach to the life and works of Antonin Dvorak
http://www.npr.org/programs/specials/milestones/990224.motm.nationalism.html Take a musical journey through different national cultures of the 19th century with Frederick Starr and host Martin Goldsmith. Part of the Milestones of the Millenium series
http://www.classicsforkids.com/shows/showdesc.asp?id=100 Listen to Dvorak’s Slavonic Dance No. 7.
http://www.bbc.co.uk/music/profiles/dvorak.shtml - comprehensive guide to great information on the composer, the times, his life and his compositions

MORE ABOUT THE COMPOSER

Dvořák’s life is a rags-to-riches story. He began as an apprentice butcher, and at 33, he was a struggling composer. He had no money and no piano. He had to use a friend’s piano to do his work. Then he won the Austrian State Stipendium prize competition. The prize of 400 gulden was many times more than his annual salary as organist at a church in Prague. This enabled him to produce several major compositions during that year.

One of the judges for the state prize, composer Johannes Brahms, provided his biggest break. With Brahms’ encouragement, Brahms’ publisher commissioned Dvořák’s first set of Slavonic Dances. The pieces were as much a political statement as a fulfillment of the commission. They were inspired by the Bohemian, Slovakian, Serbian, Polish and Moravian dances of his region. Dvořák’s fame was immediate.

Antonín Dvořák is best remembered as a nationalist composer. He resisted the influence of the Austrian Empire over his native land. He refused to abandon his native Czech language for German and kept Bohemian folk music alive through his compositions. His cultural warfare helped pave the way for the brief re-emergence of a Czech nation after World War I.

While he was serving as Director of the National Conservatory of Music in New York, Dvořák composed his now familiar 9th Symphony, From the New World. He invited a young black student singer, Harry T. Burleigh, to sing spirituals to him. He based some of the melodies of his 9th Symphony on his impression of those songs. The Symphony was premiered in Carnegie Hall in 1893. He encouraged his American
Charles Ives was like Antonín Dvořák. He loved the folk music of his country. He used some tunes that you might know.

ABOUT THE COMPOSER

Charles Ives was an American composer. Like Dvořák, Charles loved the music of his country. Many people call Charles Ives the “father” of American music. He made up his own rules for music. His father was a band director. His father taught Charles to try unusual ideas. Charles began writing music when he was very young. He even wrote a piece of music for his cat’s funeral.

Charles became a very successful businessman. He ran an insurance company. His hobby was composing music. He became a successful composer, too. He used hymns, marches and American folk songs in his music. He won the Pulitzer Prize for one of his pieces.

ABOUT THE MUSIC

Charles Ives heard many country bands as he was growing up. His father brought bands from nearby towns to have band festivals. In his piece, “Country Band,” Charles wrote his own tune. He then combined it with bits of popular and folk music that everyone knew. Country band members are not professionals. They sometimes play wrong notes. Sometimes they miss the beat. Charles put “wrong” notes in this piece to make it sound like a real country band.

“Country Band” makes you think of a parade with many bands all playing at once. Before the last band passes by, you hear the music of the next band in the parade. Bands still perform in parades, at fairs, and at high school or college football games.

Activity 1:

Before you hear the piece, decide what YOU would do if you were a composer using American band music. Think about marches you’ve heard at parades and at football games. Imitate those sounds in your choices. Check your choices in the chart below.

1. Which instruments will play?
2. Will the music be slow or fast?
3. Will the music be loud or soft?
4. Will the musicians play smoothly or will they play in a choppy manner?
5. Will the melody line be smoothly curved or sharp and jagged?
6. Will the rhythm be even or uneven?
7. Will the meter be duple (sets of 2 beats) or triple (sets of 3 beats)?
8. What mood will the piece have? (Happy, sad, solemn, silly, wild, calm)?

Activity 2:

Answer the same questions after you hear the music. Check Charles Ives’ choices in the chart below. What makes Charles Ives’ music sound American? Compare this march with Elgar’s Pomp and Circumstance March.
Charles Ives (1874-1954)

Country Band March

RESOURCES:
www.charlesives.org/index.htm The official Charles Ives website created by the Charles Ives Society.
http://www.musicweb.uk.net/ives/ a comprehensive and engaging resource of pictures, compositions, articles and explanations of the life and works of Charles Ives
http://www.naxos.com/person/Charles_Ives_24786.htm - user friendly approach to the life and compositions of Charles Ives
http://www.dskids.com/listen/composerdetail.aspx?composerid=53 – brief information on Ives’ life and an example from his Holiday Symphony

MORE ABOUT THE COMPOSER
Charles Ives began his musical career at age 12 playing drums in the First Connecticut Heavy Artillery Band. His father, George, was his bandleader. George Ives had been the youngest Union bandmaster in the Civil War. Unlike most men in his family, George Ives chose not to go into business. He spent his life organizing the musical activities of his hometown of Danbury, Connecticut. He taught his son Charles to take risks in music and break many of the standard musical conventions of the day.

Perhaps in reaction to his family’s disappointment with his father’s career, Charles became a very successful businessman. He founded Ives & Co., an insurance company. Composition was a weekend hobby. It is said that he wrote “his father’s music,” experimenting with harmonies, rhythms and instrumental sounds.

Ives stopped composing in 1927. He spent the rest of his life working to get his music published and performed. His popularity grew slowly, but steadily. He is now regarded as one of America’s most important composers.

MORE ABOUT THE MUSIC
Charles Ives’ father brought bands from neighboring towns to Danbury for band festivals. Sometimes he would line the bands up at opposite corners of the town and have them march past each other going to the other side. Sometimes they would stand around the town square playing many different tunes at once. The consequent cacophony of sound must have lodged in young Charles’ ears! His country band is a parody of those events. Off-key and out-of-step as they were, it must have been pandemonium! Charles captures that sound perfectly in his “County Band March.” There are twelve popular and folk tunes in “Country Band.” Among them are “London Bridge,” “Arkansas Traveller,” John Phillip Sousa’s “Semper Fidelis,” “Yankee Doodle,” “Marching Through Georgia,” “The Battle Cry of Freedom,” and “The British Grenadiers.”

Activity 1:
Lead students in a discussion about their choices. Ask “Why did you make that choice?” Discuss what makes American band music different from other types of music. Do bands have string instruments? Do bands usually play children’s game songs like “London Bridge?”

Activity 2:

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<thead>
<tr>
<th>INSTRUMENTS</th>
<th>TEMPO</th>
<th>DYNAMICS</th>
<th>ARTICULATION</th>
<th>MELODY</th>
<th>RHYTHM</th>
<th>METER</th>
<th>MOOD</th>
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</thead>
<tbody>
<tr>
<td>Charles Ives’ Choices</td>
<td>All instrument families</td>
<td>Mostly fast</td>
<td>Mostly loud</td>
<td>Choppy, but sometimes smooth</td>
<td>Jagged</td>
<td>Very Uneven</td>
<td>3s</td>
</tr>
</tbody>
</table>
Operas like Carmen are stories told on stage. Today we can watch stories on stage, on television, or at the movies. What would these stories be like without music? Whether it is a movie or an opera, music can move a story forward and add emotion to it.

ABOUT THE COMPOSER

Georges Bizet was born in France. He was a smart little boy. He read words and music when he was four years old. He loved to compose. People did not think he was a very good composer. Georges started writing many operas. He did not finish most of them. When Georges was 34, he began work on the opera Carmen. Most people did not like the story. The first performance was a failure. Three months later, Georges died. He never knew that Carmen would become one of the most popular operas ever written!

ABOUT THE MUSIC

In an opera, the music tells the story. The actors sing all of the words. The music tells us about people’s feelings. It makes the action more exciting. Listening to the opera Carmen is like visiting Spain. When you hear it, you think that Georges Bizet went to Spain. He didn’t. He learned about Spanish music in the library. “Dance Bohème” is one of the dances in the opera. A girl named Carmen sings this song while she dances with other gypsies.

The story of Carmen is still popular today, and people have found new creative ways to tell the story. MTV made it into a movie in 2001. It was called a “hip-hopera” because the original songs were arranged as rap music.

Activity 1:

Before you hear the piece, decide what YOU would do if you were composing dance music that tells a story. Think about dances you’ve heard at parties, in movies and on television. Check your choices in the chart below.

Activity 2:

After you hear the music, check Georges Bizet’s choices in the chart below. How do you know this is dance music? Compare this dance with the next one by Johann Strauss.
Georges Bizet (1838-1875)

“Dance Bohème” from Carmen

MORE ABOUT THE OPERA

Bizet based Carmen on the novella by Prosper Merimee. The story of Carmen is a story of love, violence and unhappiness. The opera Carmen is set in Seville, Spain. Carmen is a beautiful girl who works in a factory in Seville. During a break from the work at the factory, Carmen flirts with a group of soldiers outside by dancing and singing “Habanera.” She sings, “...love knows no laws.” One of the soldiers, Don Jose, ignores her. That leads Carmen to throw a flower to him to catch his attention. After she and the other women return to work in the factory, Carmen gets in a fight with one of the women, and Don Jose arrests her. She escapes, and he deserts the army to follow her into the mountains where she has joined a gang of smugglers. When he discovers that she is in love with a bullfighter named Escamillo, Jose is so jealous he considers taking Escamillo’s life. Instead, as the last act ends, he stabs Carmen. The opera ends with Don Jose singing “Je t’aime” (I love you) to the dying Carmen, and then he confesses to his crime.

Activity 1:
Lead students in a discussion about their choices. Ask why they made each choice.

Activity 2:

<table>
<thead>
<tr>
<th>GEORGES BIZET’S CHOICES</th>
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<tbody>
<tr>
<td>INSTRUMENTS</td>
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<tr>
<td>Strings, Woodwinds, Brass, Percussion</td>
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RESOURCES:

http://library.thinkquest.org/5399/bizrep.htm - brief facts about Bizet and his most famous work

MORE ABOUT THE COMPOSER

Bizet was the only child of a wig-maker who aspired to be a musician. Thanks to an uncle who taught at the Paris Conservatory, Georges was admitted to the school before the minimum age of ten. He studied piano, organ, singing, harp, strings, woodwinds, and composition. Charles Gounod, known for his opera Faust, was his teacher and greatest musical influence.

Georges Bizet fits the unfortunate stereotype of the struggling artist who is unappreciated in his own time but acclaimed after his death. After a brilliant start, Bizet was largely unsuccessful in the musical world of his day. Three months after receiving mixed reviews of his Carmen, he died of a heart attack at age 37. On the very night of his death, there was a special performance of the work, and the critics proclaimed him a master! To please Celestine Galli-Marie, who sang the lead role in the premiere, Bizet rewrote and inserted special numbers according to her wishes.

Poster for the 1875 premiere
The waltz was a very popular dance in Europe, especially at parties and balls. Some composers wrote waltzes just for listening. People still dance the waltz at formal events and on special occasions.

**About the Composer**

Johann Strauss II grew up with a famous musician father. His father wanted him to become a banker. Johann studied music in secret. He became even more famous than his father. People called him the “waltz king.”

Johann lived in Vienna, Austria. Vienna was the waltz capitol of the world. Viennese people loved to waltz and liked Johann’s waltzes the best. Before long, Johann had several orchestras. They played waltzes all over the city. Johann made lots of money. The Viennese Waltz is now the oldest type of ballroom dance.

Johann is still famous today. There was even a cartoon about Johann in 1953. It was a Tom and Jerry cartoon. The title is *Johann Mouse*. The cartoon won an Academy Award. You can hear the Emperor Waltz in the cartoon.

**Activity 1:**
Before you hear the piece, decide what YOU would do if you were composing dance music. Think about dances you’ve heard at parties, in movies and on television. Check your choices in the chart below.

**Activity 2:**
After you hear the music, check Johann Strauss’ choices in the chart below. How do you know this is dance music? Compare this dance with the one by Bizet.

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<th>INSTRUMENTS</th>
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<tbody>
<tr>
<td>Your Choices</td>
<td>Strings</td>
<td>Fast</td>
<td>Loud</td>
<td>Smooth</td>
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<td></td>
<td>Woodwinds</td>
<td>Slow</td>
<td>Soft</td>
<td>Choppy</td>
<td>Jagged</td>
<td>Uneven</td>
<td>3 s</td>
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<td>Brass</td>
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<td>Johann Strauss’s Choices</td>
<td>Strings</td>
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Johann Strauss II (1825-1899)

Emperor Waltz

MORE ABOUT THE MUSIC

19th century Viennese had reasons to escape by dancing the night away. A revolution was brewing and there were epidemics of cholera and scarlet fever. Their waltz mania spread far and wide. Although it became one of the most popular dances of its day, the waltz was controversial at first. It was considered a risqué dance because partners danced so close together and because ladies’ ankles were often visible. The waltz remained the most popular dance form until World War I.

The Viennese waltz differs from the modern waltz. It is twice as fast – and, therefore, demands greater stamina from the dancers. It is characterized by the rushed second beat, leaving a little “breath” before the third beat. The Emperor is not especially good for dancing. It has several melodies, with pauses between them. The slower and technically less difficult American waltz is still seen today at special occasions such as weddings or in modern ballroom dancing competitions.

Activity 1:
Lead students in a discussion about their choices. Ask why they made each choice.

Activity 2:

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<tr>
<td>Johann Strauss’ Choices</td>
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<tr>
<td>Strings, Woodwinds, Brass, Percussion</td>
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<tr>
<td>Moderate, but loud at times</td>
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<tr>
<td>Staccato first section, Legato second section</td>
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<td>First section moves by leaps. Second section moves in slow curves</td>
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<tr>
<td>The first section is like a march. The second is a waltz. Discuss the differences among student choices.</td>
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MORE ABOUT THE COMPOSER

Johann Strauss Jr. was a member of a Viennese waltz “dynasty.” His father, whom he succeeded as “waltz king,” and his two brothers, Josef and Eduard, dominated the waltz scene in Vienna. They succeeded Josef Lanner. After them, came Karl Michael Ziehrer. The competition for the top billing must have been keen. Eduard, the last surviving family member, burned most of the Strauss archives to prevent later composers from claiming the family’s work.

Peace Jubilee Festival Hall in 1872

Johann the Younger was an astute businessman. His and his brothers’ waltz “company” made all three of them wealthy men. Johann II was probably the first global star. He traveled the world making appearances throughout Europe and in Russia. At the Peace Jubilee in Boston, he conducted the Blue Danube Waltz with 100 assistants and 20,000 musicians before an audience of 100,000.

Married three times, he was unlucky in love at first. His first wife died; the second ran away. Finally, he found the love of his life in Adele, his third wife. Some of his most popular pieces, including the Emperor Waltz, were written during their marriage.
Some composers write music that helps us imagine a scene. The music is almost like a movie soundtrack. This music makes us feel like we’re in the middle of a storm.

**ABOUT THE COMPOSER**

Ludwig van Beethoven was born in Bonn, Germany. His father made his living as a musician. Ludwig’s father taught him how to play the piano and the violin.

Ludwig went to school for just a few years. He spent all of his time learning how to play and write music. Ludwig’s father wanted him to be a famous musician. He made Ludwig practice for long hours. People said that they saw Beethoven standing at the piano crying and playing.

Ludwig did become a famous musician. Big crowds came to the concert halls to hear him play. He was one of the first composers to make a living with his music.

Sadly, Ludwig became deaf later in life. He still wrote great music. He is one of the greatest composers who ever lived.

**ABOUT THE MUSIC**

Ludwig loved walking in the woods. He said his bad hearing bothered him less when he was in the country.

Beethoven’s 6th Symphony is about being outdoors. Beethoven wrote this music while he was on vacation in the country. He called the fourth movement the “Thunderstorm.”

Beethoven helps us hear the thunder, the lightning, the wind and the rain. Listen carefully. Can you hear each of those things? How do you think Beethoven wants us to feel during this piece of music? Which instruments make each of the sounds?

**Activity 1:**

Imagine you are at the movies. Imagine a terrible storm in the scene you are watching. Before you hear the piece, decide what YOU would do if you were composing music for this scene. Write your choices in the chart below.

**Activity 2:**

After you hear the music, check Ludwig Beethoven’s choices in the chart below. How do you know you are hearing music about a storm? Does the storm end or go on and on?

<table>
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<tr>
<th>INSTRUMENTS</th>
<th>TEMPO</th>
<th>DYNAMICS</th>
<th>ARTICULATION</th>
<th>MELODY</th>
<th>RHYTHM</th>
<th>METER</th>
<th>MOOD</th>
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<tbody>
<tr>
<td>Your Choices</td>
<td>Strings</td>
<td>Fast</td>
<td>Loud</td>
<td>Smooth</td>
<td>Curved</td>
<td>Even</td>
<td>2 s</td>
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<tr>
<td>Ludwig van Beethoven’s Choices</td>
<td>Woodwinds</td>
<td>Slow</td>
<td>Soft</td>
<td>Choppy</td>
<td>Jagged</td>
<td>Uneven</td>
<td>3 s</td>
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<tr>
<td></td>
<td>Brass</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wild</td>
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<tr>
<td></td>
<td>Percussion</td>
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<td></td>
<td></td>
<td></td>
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<td>Calm</td>
</tr>
</tbody>
</table>
Symphony. The five movements are marked 1) Awakening of joyous feelings upon arrival in the country, 2) By the brook, 3) Happy gathering of country folk, 4) Thunderstorm, and 5) Shepherd’s song; cheerful and thankful feelings after the storm. The last three movements are performed without a pause between them. That gives the effect of a long narrative – the country dance party, the interruption of the storm, and then the return to calm after the storm. This return to the “light” after the “darkness” is another hallmark of the Romantic era.

Beethoven clung to the formal balance that characterized the Classical period, but within that form his imagination knew no limits. First, the sound of the cellos and basses begin to blur the stricter rhythms of the previous movement. The timpani enter for the first time, representing the ominous grumbling of thunder. The trombones enter at the climax of the movement. Then the timpani and the shrill piccolo (thunder and lightning) are eliminated in favor of the soothing sounds of the flute and the strings. Throughout the staccato strings represent the fall of raindrops.

The 6th Symphony premiered in 1808 on the same program as the 5th Symphony. The program included several other works for piano and chorus. The four-hour concert was an ordeal for the audience sitting in an unheated theatre. The orchestra was under-rehearsed and Beethoven realized no profit from the concert.

**Activity 1:**
Lead students in a discussion about their choices. Ask why they made each choice.

**Activity 2:**
Ask:

- How do you know the storm is coming?
- How do you know when there is thunder?
- How do you know when there is lightning?
- Can you hear the wind? Which instrument plays the “wind?”
- How can you tell the storm is ending?

### Ludwig van Beethoven's Choices

<table>
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<th>METER</th>
<th>MOOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ludwig van Beethoven's Choices</td>
<td>Strings, Woodwinds, Brass, Percussion</td>
<td>Moderate</td>
<td>Starts softly, becomes very loud, ends softly</td>
<td>Highly accented, detached, legato at times</td>
<td>Moves by big leaps and in fast curves</td>
<td>Constantly changing</td>
<td>2s</td>
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</tbody>
</table>
In movies, music plays while the actors are performing their parts. Sometimes there are scenes where we see the actors but the only thing we hear is music. This is what happens in a ballet. The composer has a story in mind and writes music to tell the story without words.

ABOUT THE COMPOSER
Igor Stravinsky was born in Russia. His father was an opera singer. Igor wanted to be a composer. His family wanted him to be a lawyer. Igor did graduate from law school. He then learned to compose music.

The head of the Russian Ballet liked Igor’s music. He hired Igor to write the music for a new ballet. The ballet was about a magic bird. The Firebird Suite made Igor very famous.

ABOUT THE BALLET
Firebird is the story of Prince Ivan. Ivan is near an enchanted castle. The castle belongs to a wicked magician. Ivan sees a magical golden bird. The bird is taking golden apples from a tree. Ivan catches the bird. The bird gives Ivan one of his golden feathers so he can be free. The feather has the power to protect Ivan. When Ivan waves the feather, the firebird comes to his rescue.

Later, Ivan sees a beautiful princess and twelve maidens. He falls in love with the princess. He wants her to go away with him. The princess tells Ivan that she and her friends are captives of the wicked magician. If anyone tries to rescue them, they will be turned into stone. Then the princess and her friends do turn to stone.

Ivan goes into the castle to fight the magician. Ivan waves the magic feather. The firebird returns. The firebird makes the magician’s servants do a mad dance. The dance makes them too tired to hurt Ivan. The firebird sings them to sleep with a lullaby. The firebird tells Ivan to look for a magic egg. The egg is the source of the magician’s powers. Ivan smashes the egg. The spell is broken. The princess and her friends wake up. Ivan and the princess live happily ever after.

Even if you haven’t heard the story before, you may have heard the music. Firebird was one of the musical pieces used in the Disney movie Fantasia 2000.

ABOUT THE MUSIC
Firebird Suite was written for a ballet. In the ballet, the dancers act out the story of the firebird. A suite is a group of pieces of music. The music you will hear comes at the end of the ballet.

The first piece is a berceuse. Berceuse is the French word for lullaby. Lullabies are sung to lull people to sleep. Imagine the firebird singing the wicked magician and his servants to sleep. The second part is the finale (end) of the suite. Imagine Ivan breaking the egg and ending the spell. Imagine the princess coming back to life. Then imagine the happiness that Ivan and the princess feel. They are together again.

Activity 1:
Think about the scene where the magic bird puts all the bad guys to sleep. How do you create music that makes people sleepy? Then imagine how happy the prince and princess are to be together. How do you make music sound happy? Before you hear the piece, decide what YOU would do if you were composing music for this scene. Write your choices in the chart below.

Activity 2:
After you hear the music, check Igor Stravinsky’s choices in the chart below. How do you know you are listening to a lullaby? How do you know when everyone wakes up? How does Stravinsky let you know that the prince and princess are happy?

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<tr>
<td>Your Choices</td>
<td>Strings</td>
<td>Fast</td>
<td>Loud</td>
<td>Smooth</td>
<td>Curved</td>
<td>Even</td>
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<td></td>
<td>Woodwinds</td>
<td>Slow</td>
<td>Soft</td>
<td>Choppy</td>
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MORE ABOUT THE MUSIC

Students need to understand that this music is written for the stage. Have them imagine that the music is the soundtrack to a movie. That is how it was used – as the accompaniment to action by the dancers against dramatic stage sets. The berceuse is a haunting solo bassoon and oboe melody, accompanied by harp and strings. The ascending harp glissando leads to the Finale, in which the spell is broken and good triumphs over evil. The horns introduce the finale. The entire orchestra then increases in volume to the climactic end. The last thirty seconds of the Finale is one of the most dramatic crescendos in all of classical music.

Activity 1:
Lead students in a discussion about their choices. Ask why they made each choice.

Activity 2:

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<tbody>
<tr>
<td>Igor Stravinsky's Choices</td>
<td>Strings, Woodwinds, Brass, Percussion</td>
<td>Moderate</td>
<td>Slow</td>
<td>Stays soft for a long time, becomes louder and louder</td>
<td>Very smooth (legato) until the very end</td>
<td>Moves mostly by steps</td>
<td>2s</td>
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The ASO Family Concerts
presented by Delta Air Lines and Publix Super Market Charities, Inc.

Sunday, October 24, 2010
Halloween Concert
Jere Flint, conductor
Wendy Bennett, storyteller & vocalist
Lee Harper & Dancers
1:30 & 3:30pm

Sunday, February 13, 2011
Aladdin and the Arabian Nights
Jere Flint, conductor
Enchantment Theatre Company
1:30 & 3:30pm

Sunday, May 15, 2011
Lemony Snicket’s The Composer is Dead
Jere Flint, conductor
Atlanta Symphony Youth Orchestra
1:30 & 3:30pm

Atlanta Symphony Youth Orchestra
presented by GE Energy

Fall Concert
Sunday, November 14, 2010
3pm

Winter Concert
Sunday, March 13, 2011
3pm

Spring Concert
Sunday, May 8, 2011
3:00pm

ASO Talent Development Program

TDP Spring Recital #1
Sunday, April 10, 2011
4pm

TDP Spring Recital #2
Sunday, May 1, 2011
4pm

ASO Kid’s Christmas
December 5, 2010 and December 12, 2010
Jere Flint, conductor
Atlanta Symphony Youth Orchestra
Lee Harper & Dancers

Atlanta Symphony Orchestra
Education & Community Engagement Staff
Mark Kent, Senior Director of Education and Community Engagement
Melanie Darby, Director of Education Programming
Lindsay Fisher, Education Specialist & Ensembles Coordinator
Stacie Gottlieb, Education Sales Associate
The 2010-2011 ASO Concerts for Young People study guide was developed and written by Susan Merritt.

With deepest gratitude…

Major funding for this program is provided by the Fulton County Board of Commissioners under the guidance of the Fulton County Arts Council.

This program is supported in part by the Georgia Council for the Arts (GCA) through the appropriations of the Georgia General Assembly. GCA also receives support from its partner agency, the National Endowment for the Arts.

ASO Concerts for Young People are sponsored by:
Kathy Griffin Memorial Endowment

Additional funding is provided by:
GE Energy
InterContinental Hotels Group
Abraham J. & Phyllis Katz Foundation
Sartain Lanier Family Foundation
Livingston Foundation, Inc.
MetLife Foundation
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Publix Super Markets and Publix Super Markets Charities, Inc.
SunTrust Bank Trusteed Foundation – Walter H. and Marjory M. Rich Memorial Fund
SunTrust Foundation
Wachovia Wells Fargo Foundation