

A World of Music

Music is sometimes known as the “international language.” It may sound similar or different from country to country, but it always has the ability to affect people’s thoughts or actions. While each culture has its own ideas about music, many of those ideas have been shared and absorbed into the music of other cultures.

Key Terms

Folk Music: Music that belongs to a particular region, country, or people.

Nationalism: Having pride in your country, history, and culture.

Folk Music

Folk music comes from ordinary people putting music to their day to day activities. They could be singing a baby to sleep, celebrating, or just having fun. Music always tells us a little about the people who made it up, like where they lived. Perhaps most importantly, the music sounds similar to their spoken language, including its rhythm, accent, and speed.

Music as a Language

Music has the ability to convey ideas, feelings and even complete stories. When it is tough to find the right words to express a feeling, sometimes music does a better job. Just like letters and words combine to make sentences, composers combine different elements of music (pitch, rhythm, tempo, dynamics, etc.) to communicate ideas and emotions.

Just as each country or culture has its spoken language, it also has a musical language which tends to reflect the rhythm, speed, and accents of the way people talk. All over history, people travelled from one country to another, they exchanged musical languages and ideas. For example, rhythms from Africa are often seen in Caribbean and Latin American music.

Nationalism

Every country and culture has a music that belongs to it. Sometimes it’s folk music, drum calls, or dance music that has been passed down for generations. The people identify with it and feel as though the music belongs to them, or as though they belong to their music.

During the 1800s, many countries were fighting for their independence. They started national movements and banded together to fight for what they believed. Music was part of these national movements. Lots of composers decided to write music that reflected their country’s unique character.



More About Folk Music

People around the world share things like birthdays, illnesses, parties, work, love, and sadness. Usually, there is music from each culture that reflects the activities of life ranging from weddings to wars. These songs capture what it was like for the people of that region while they lived their daily lives.

Folk music often uses instruments that were easy to make at home. Wood flutes, drums, and plucked string instruments can be found all around the world. Eastern and Asian folk music still rely on these types of instruments, because their distinct and different sounds cannot be duplicated by other instruments.



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Instead of having one composer, folk songs are usually made by a community of people. Everyone brings something unique to the performance, giving them an improvised quality.

More About Music as a Language

Music and language share many devices to communicate. They both use pitch, tone, rhythm, accents, and speed to send different messages. Musical language does not always specifically give you a subject and a verb, but it can share emotions in a much more personal way than spoken words can. Composer Gustav Mahler once said, "If a composer could say what he wanted in words, he wouldn't bother writing music."

Like many spoken languages, musical language evolves and exchanges ideas. When people travel they bring their culture, traditions, and practices with them. Music is a large part of that. Many musical ideas are passed around through sharing cultures and languages. Rhythms are often the most commonly shared. For example, there is Afro-Cuban music which is a mix of West African rhythms combined with traditional dances from Cuba. The mix of them creates a rhythmically diverse and exciting sound. Asian music uses a technique where they slide from pitch to pitch, or bend the pitch to the next note. In Chinese and Korean languages, how you move your voice up and down, much like bending pitches, can mean different things.

More About Nationalism

Nationalism is a reflection of the people, customs, and culture in any given nation. People are proud of who they are, where they came from, and where they live. This pride is put into literature, flags, currency, artwork, and music. National anthems are a great example of nationalism in music. If you were to listen to every national anthem for each country you would find many similarities and differences between them all. Each anthem is a symbol for that region. It is a sign of pride and accomplishment for that nation.

During times of turmoil, people often practice familiar things, like folk songs and dances, to get them through the difficult times. These everyday actions represent the history, culture, and pride that each person feels for their country. This is important because they also realize that they are the life force that keeps the nation's culture alive.










Suggested Classroom Activities

Activity 1: Briefly discuss call and response, and rondo forms. Call and response has a question and answer format. Rondo form plays the main theme between each new section (A B A C A D A...). Have the students listen to the first movement from *Three Nigerian Dances* by Samuel Akpabot and the third movement from Tchaikovsky's *Concerto for Violin*. Have them decide which one uses call and response, and which uses a rondo form. Listen to the pieces all the way through before deciding.

Arts: Art.M.III

Activity 2: Select a paragraph that tells a short story (like a nursery rhyme) for your students to read aloud three times. Before they read, review the musical terms and symbols below. For the first read through, have them read as they normally would. Then, for fun, have them read it so ev-er-y- syl-la-ble is sep-a-rate, without changing tempo or dynamics. On the last read through, have them think about the words and what they mean. Then have them make choices about appropriate places to change tempo or dynamics and notate it on the board (put the notations above the words). Afterwards, discuss how using musical techniques can help communicate ideas and emotions that words alone cannot do. Talk about how comprehension and sentence fluency play into the musical choices.

Arts: Art.M.I, Art.M.II, Art.M.IV, Art.M.V
Language Arts: R.MT.03/04/05,
S.CN.03/04/05.03, L.CN.03/04/05.03

Dynamics			Tempo		
A dynamic marking is usually found at the beginning of a piece.			A tempo marking is usually found at the beginning of a piece.		
<i>pp</i>	<i>pianissimo</i>	very soft	<i>largo</i>		slow
<i>p</i>	<i>piano</i>	soft	<i>moderato</i>		medium
<i>mp</i>	<i>mezzo piano</i>	moderately soft	<i>presto</i>		fast
<i>mf</i>	<i>mezzo forte</i>	moderately loud	<i>accel.</i>	<i>accelerando</i>	gradually getting faster
<i>f</i>	<i>forte</i>	loud	<i>rit.</i>	<i>ritardando</i>	gradually getting slower
<i>ff</i>	<i>fortissimo</i>	very loud			gradually getting louder
		<i>crescendo</i>			gradually getting softer
		<i>diminuendo</i>			gives emphasis
		accent mark		<i>fermata</i>	a long hold on a note or silence

Activity 3: Create a culture map for each of the following composers. On the map, have them color the country where the composer is from. Play a sample of their corresponding folk music. On the back of the map, have students research and list at least three facts about the country (eg. location in relation to their hometown, capital, currency, primary language, etc.)

Composer	Color	Country	Folk Song
Samuel Akpabot	Green	Nigeria	Yoruba Drum Ensemble
Edward Elgar	Purple	England	Scarborough Fair
Alberto Ginastera	Yellow	Argentina	El Choclo
Bright Sheng	Red	China	Flower Drum Song
Pyotr Ilyich Tchaikovsky	Blue	Russia	Kalinka

Social Studies: Geography
World Languages: 2.2.N.c.b

Additional Resources

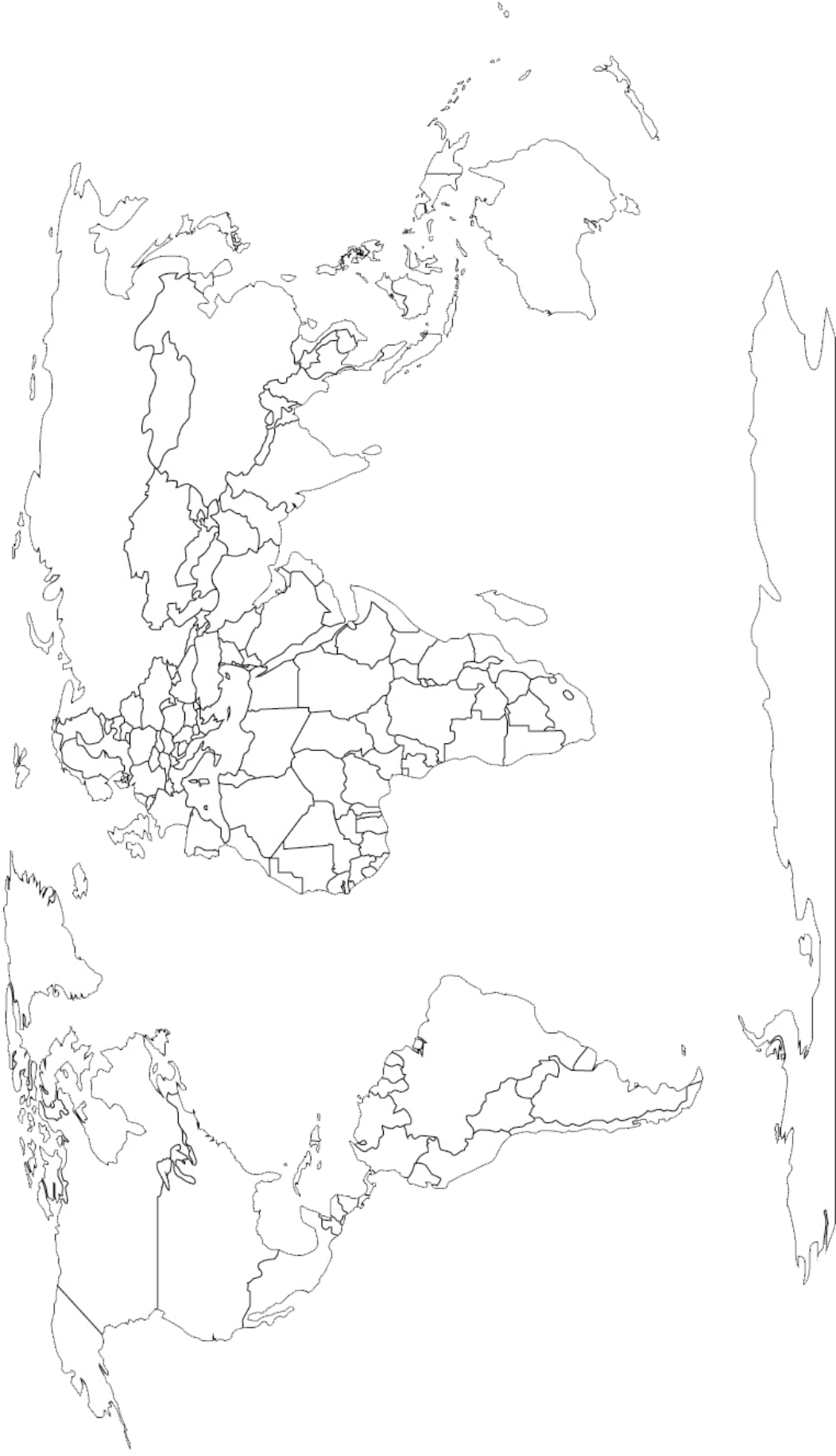
[American Roots Music](http://www.pbs.org/americanrootsmusic/) (PBS)

<http://www.pbs.org/americanrootsmusic/>

[Smithsonian Folkways](http://www.folkways.si.edu/index.aspx): Tools for teaching about folk music around the world.

<http://www.folkways.si.edu/index.aspx>

World Map





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Three Nigerian Dances

Samuel Akpabot (1932–2000)

Key Terms

Call and response: A musical phrase in which the first (often solo) part is answered by a second (often group) part.

Music of Nigeria

Music is an important part of life in Africa. People sing and play instruments, especially drums. There are many different styles of African music, but rhythm is important to all of them. Rhythms are clapped, danced and played on drums of all kinds. The most common format for music in Nigeria is the call and response choir, in which a lead singer and a chorus interchange verses, sometimes accompanied by instruments. Traditional music from Nigeria, and throughout Africa, is almost always performed for a ritual such as a wedding or funeral, and not for pure entertainment.



Samuel Akpabot

Samuel Akpabot brought Nigerian music to England and the United States, and he brought classical music to Nigeria. Born in Eastern Nigeria, he studied organ, trumpet and composition in London. He then returned home to study the native music of Nigeria, followed by more schooling at the University of Chicago and Michigan State University. He then returned to Nigeria in the 1990s, where he became a Professor of Music at the University of Uyo. Akpabot died in 2000, not living long enough to see very many of his compositions recorded.

Three Nigerian Dances

Samuel Akpabot uses both African and European instruments in several of his pieces, but *Three Nigerian Dances* is written for strings and timpani. They were inspired by the *Slavonic Dances* of Antonin Dvořák and are meant to be fun for both the audience and orchestra. *Three Nigerian Dances* is his only piece that has ever been recorded.

More About the Music of Nigeria

Nigeria is home to more than 250 different ethnic groups. Music of the southern area features complex rhythms and solo players using melody instruments, while the north usually features polyphonic wind ensembles. The extreme north region is associated with single-line music with an emphasis on drums, and tends to be more influenced by Islamic music.

Work songs are a common type of traditional Nigerian music to help keep the rhythm for workers in the fields. Women use complex rhythms in housekeeping tasks, such as pounding yams to highly ornamented music. In the northern regions, farmers work together on each other's farms and the host is expected to supply musicians for his neighbours.

Polyrhythms, in which two or more separate beats are played simultaneously, occur in much of Nigerian music, as well as all across Africa. Nigerian music also uses ostinato rhythms, in which a rhythmic pattern is repeated even though the meter changes. African drumming is a very complex art. You hear many different rhythm patterns at once. One drummer plays the steady beat that keeps all the different rhythms together.

More About Samuel Akpabot

Samuel Akpabot was born in 1932 in Uyo, Nigeria, but beyond that not much is known about his childhood. A scholarship enabled him to travel to London and enroll in the Royal College of Music. Following college, he returned to Nigeria and accepted a job with the Nigeria Broadcasting Corporation. Three years later, Akpabot left his position at the Nigeria Broadcasting Corporation to become one of the founding members of the academic staff of the Music Department of the University of Nigeria. After teaching in Nigeria, Akpabot decided to come to the U.S. to continue his education and research. After completing a Ph.D. at Michigan State University in 1975, he was invited back to MSU as a visiting scholar. In the 1990s, Akpabot returned to Nigeria to teach music and lecture for the Institute of Culture at the University Uyo.



During his lifetime, Akpabot wrote books about Nigerian and African music and spent a fair amount of time studying African folk songs. He is remembered as a major scholar on the indigenous music of Nigeria.

More About *Three Nigerian Dances*

Composed in 1962, *Three Nigerian Dances* is an attempt at fusing what the Nigerian musician learns at Western schools with the music of his own land. Each of the dances consists of an opening, middle and closing section. The middle section does not modulate as often happens in Western music. Modulation is very foreign to African instrumental music. The dances use many musical characteristics of Western Africa, including rhythmic patterns and call and response patterns. The call and response sometimes happens between the drums and strings, and other times happens between the full orchestra and a single instrument.



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Suggested Classroom Activities

Activity 1: Call and response using rhythms

Have the students create a simple rhythm based on their full name. As a class, circle up and keep a steady beat, using drums, rhythm sticks, or table tops. Over the beat, have each student perform their rhythm while the class responds with the same rhythm. Put two beats between every transition. After the class has finished, test their musical memories by seeing if each student can play at least five of their peers rhythms.

Music: Art.M.I, Art.M.II, Art.M.III, Art.M.V

Activity 2: Nigerian Culture Map

Have your students research the many different and diverse cultures in Nigeria. There are three main areas: the north, the southeast, and the southwest. Ask them to find out the main languages, religions, and foods that make up each of the regional cultures. On a map of Nigeria, have them write the information next to the corresponding region. Find out which region Samuel Akpabot was from and as a class discuss how the languages, religions, and cuisines of his region may influence his music and research.

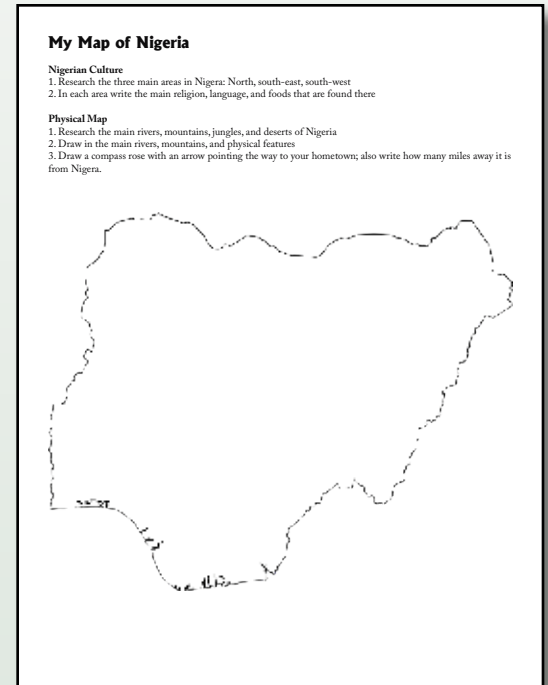
Art: Art.VA.I, Art.M.III, Art.M.IV

World Languages: 2.2.N.C

Activity 3: Nigerian Physical Map

Have your students research the physical landscape and distinctive regions of Nigeria. There are many deserts, swamps, mountains, plains, and jungles to explore. On a blank map of Nigeria, or the culture map, have them draw in the main rivers, mountains, and physical features. Also, have them draw a compass rose and an arrow pointing the way to their hometown, indicating how far it is.

Social Studies: Geography: G1, G2, G5



Additional Resources

Cultures of the World: An informative look at Nigerian culture

<http://www.everyculture.com/Ma-Ni/Nigeria.html>

Giving Tree Music: A resource for classroom drum-circles

<http://givingtreemusic.com/drum-circles/for-young-people/>

TIME for Kids: A look at Nigerian history, language, and daily activities

<http://www.timeforkids.com/destination/nigeria>

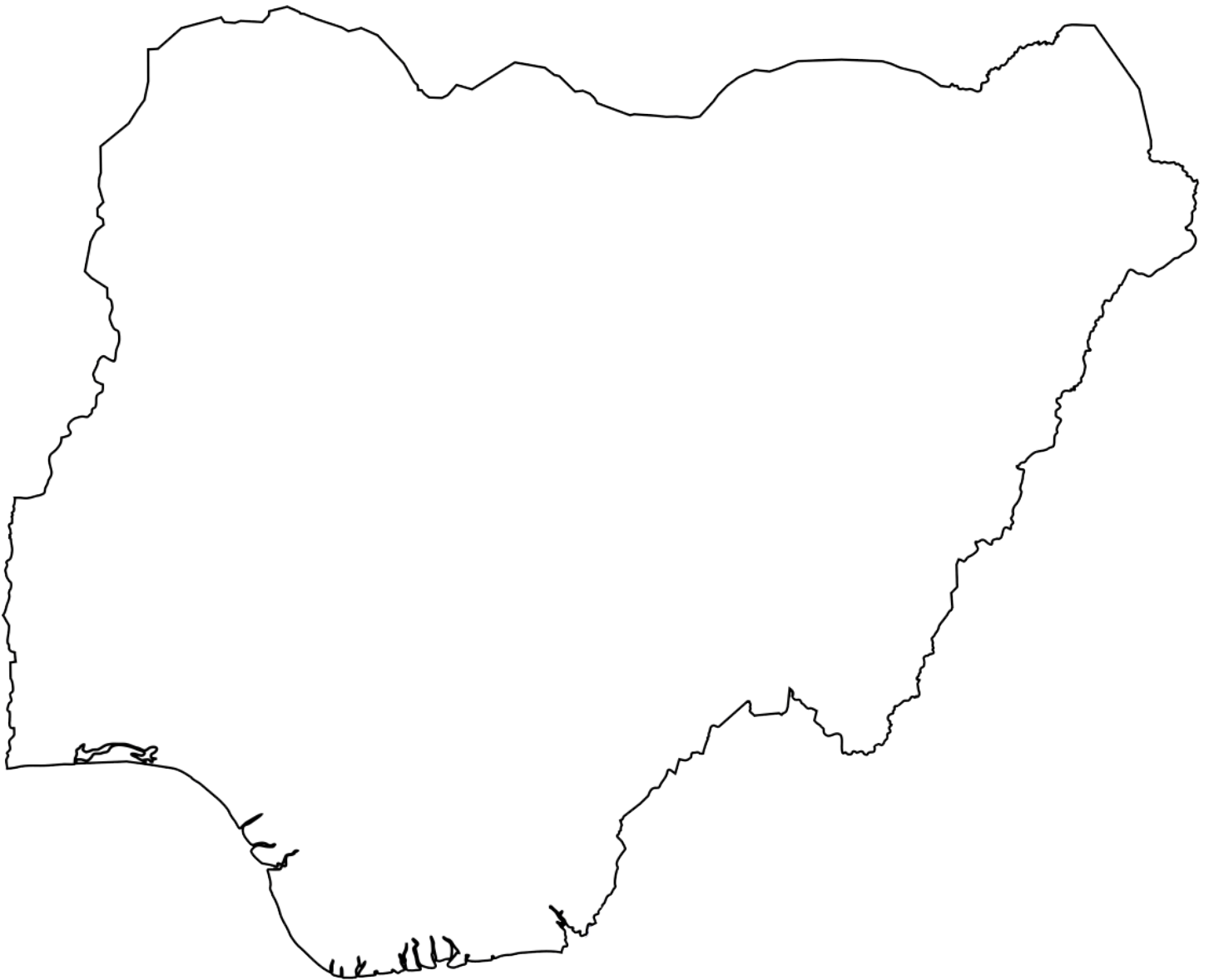
My Map of Nigeria

Nigerian Culture

1. Research the three main areas in Nigeria: North, south-east, south-west
2. In each area write the main religion, language, and foods that are found there

Physical Map

1. Research the main rivers, mountains, jungles, and deserts of Nigeria
2. Draw in the main rivers, mountains, and physical features
3. Draw a compass rose with an arrow pointing the way to your hometown; also write how many miles away it is from Nigeria.



West Side Story

Leonard Bernstein (1918-1990)

Key Terms

Musical: A play that uses talking, singing, and dancing to tell the story.

Music of the United States

American music has deep roots in many countries. The music is a cultural melting pot of all the different sounds you may hear around the world because the U.S. is made up of immigrants. Music from the U.S. draws mainly from African, British, and European traditions. Some of the many great American genres include ragtime, Appalachian folk songs, Cajun and Creole styles, gospel, and jazz.

Leonard Bernstein

Leonard Bernstein was an American composer, conductor, author, music lecturer and pianist. He was among the first conductors born and educated in the U.S. to receive worldwide acclaim. He was famous for his long tenure as the music director of the New York Philharmonic and for his own musical compositions. Bernstein was also the first conductor to give numerous television lectures on classical music, starting in 1954 and continuing until his death.



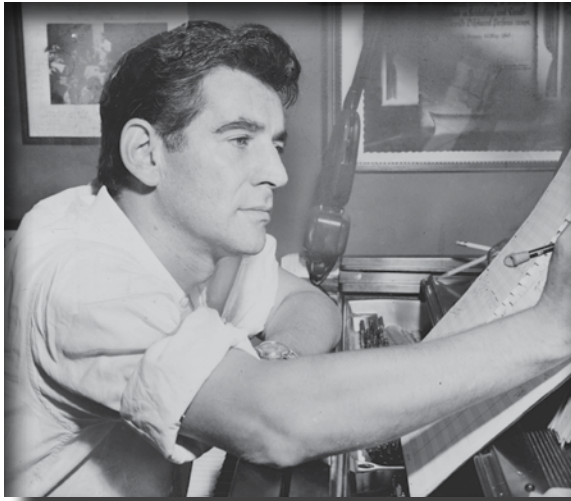
West Side Story

West Side Story is an American musical inspired by William Shakespeare's play *Romeo and Juliet*. The story is set in New York City in the mid-1950s and explores the rivalry between the Jets and the Sharks, two teenage street gangs. Tony, one of the founders of the Jets, falls in love with Maria, a Shark. Maria's brother, Bernardo, does not like Tony because he is a Jet. Violence erupts between the two gangs and Tony kills Bernardo. Maria is still in love with Tony, so they plan to run away together. Maria's friend, Anita, is bullied by the Jets while she is trying to help Tony. Furious, she tells Tony that Chino (Maria's fiance) has killed Maria. Feeling that he has nothing left to live for, Tony searches the streets for Chino, asking him to do the same to him. Just as Tony sees Maria alive, Chino arrives and shoots Tony. Tony dies in Maria's arms, and the two gangs unite to carry Tony's body away.

More About Music of the United States

Early in U.S. history, the population was made up mostly of English, Spanish, and French immigrants. They each brought their own folk music, from which we use similar sets of sounds, textures, forms and structures. These styles helped create American folk and minstrel songs.

African slaves brought a new diversity to the music scene by creating complex and layered rhythms. These additions were the start of popular American music. Genres such as gospel, ragtime, and jazz all grew from African traditions. They employed many techniques like call and response, improvisation, and the use of polyrhythms. Jazz has especially captured the interest of many American composers, like Leonard Bernstein, George Gershwin, Aaron Copland and John Williams. From many of these early forms of American music grew genres such as the Blues, Rock 'n' Roll, Hip-hop, Country, R&B, Funk and Rap.



Leonard Bernstein

More About Leonard Bernstein

He became a well-known figure in the U.S. through his series of 53 televised Young People's Concerts for CBS. His first Young People's Concert was televised a few weeks after his tenure began as principal conductor of the New York Philharmonic. They were the first and probably the most influential series of music appreciation programs ever produced on television. The programs were shown in many countries around the world, often with Bernstein dubbed into other languages.

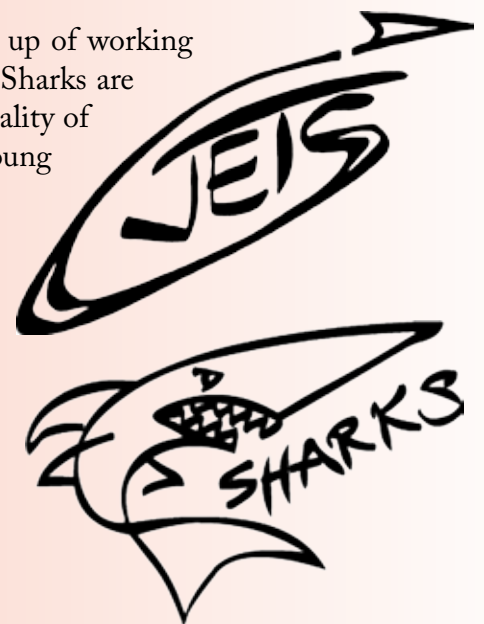
Bernstein was an eclectic composer whose music fused elements of jazz, Jewish music, theatre music and the work of older composers like Aaron Copland, Igor Stravinsky, Darius Milhaud, and George Gershwin. Many of his works, especially his score for *West Side Story*, helped bridge the gap between classical and popular music. Bernstein himself said his main motivation for

composing was "to communicate" and that all his pieces, including his symphonies and concert works, "could in some sense be thought of as 'theatre' pieces."

More About West Side Story

West Side Story follows two ethnically diverse groups. The Jets are made up of working class white Americans who are mainly from Irish and Polish descent. The Sharks are made up of Puerto Rican immigrants who came to America for a high quality of living. Skin color, income, and education were all factors in the troubles young immigrants faced in America.

The story is similar to *Romeo and Juliet* because we follow the story of Tony and Maria, two young lovers from feuding gangs: Tony from the Jets, Maria from the Sharks. They keep their relationship a secret and in the end try to run away together. As in *Romeo and Juliet*, death keeps them apart and also creates a way to stop the fighting. One difference between the two stories is that *West Side Story* deals with issues like discrimination, gang violence, interracial relationships, and socio-economic inequality. Also, in *Romeo and Juliet*, both the lovers take their own lives, while in *West Side Story*, Maria lives and Tony is shot by one of the Sharks.



Suggested Activities

Activity 1: After listening to the song “America” from *West Side Story*, have students count to 6 over and over. While counting, clap on 1 and 4, dividing 6 beats into two equal parts.

1 2 3 4 5 6, 1 2 3 4 5 6 (6 divided by 3 = 2)
(1 2 , 1 2)

If you accent (clap) on 1, 3 and 5, it sounds like 3 sets of beats:

1 2 3 4 5 6, 1 2 3 4 5 6 (6 divided by 2 = 3)
(1 2 3 , 1 2 3)



Alternate accenting beats 1 and 4 with 1, 3 and 5 repeatedly. Identify this as hemiola, meaning three beats of equal value in the time normally occupied by two beats. This is what Bernstein uses in “America.”

Music: Art.M.I, Art.M.II. Art.M.III

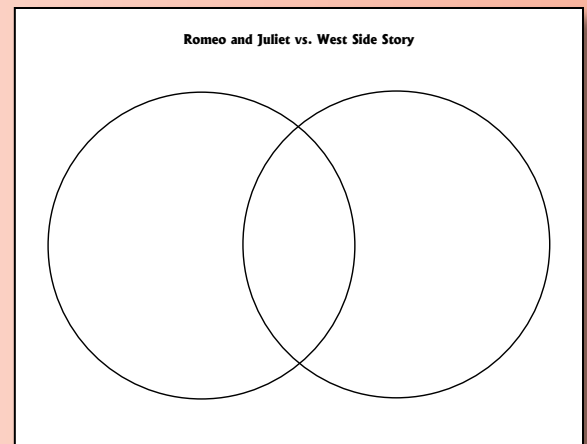
Activity 2: Discuss with students the race conflict in *West Side Story* and how it reflects the civil rights issues in the U.S. in the mid-20th century. Have students participate in a mediation exercise, in which one student will mediate a conflict between two other students. To begin, each student will present their side of the issue, during which the other may not interrupt. After each has explained their side, the mediator should summarize what they have heard and repeat it back. Then, each person is asked to come up with a peaceful solution that both can agree upon.

Social Studies P.3

Activity 3: Explore the relationships between the characters in *West Side Story* and *Romeo and Juliet*. Separate students into seven different groups. Have each group look at their assigned character and their counterpart. They will fill out a Venn diagram with the similarities and differences between the two parallel characters.

Use these characters: Romeo vs. Tony, Juliet vs. Maria, the Nurse vs. Anita, Tybalt vs. Bernardo, Paris vs. Chino, Mercutio vs. Riff, the Friar vs. Doc.

*Language Arts: R.NT.03/4/5.01, R.NT.03/4/5.02,
R.NT.03/4/5.03, R.CM.03/4/5.01, R.CM.03/4/5.03*



Additional Resources

Federal Resources for Educational Excellence: U.S. Civil Rights Movement

http://free.ed.gov/subjects.cfm?subject_id=27&toplvl=174

School World: An indepth comparison of “Romeo and Juliet” and “West Side Story”

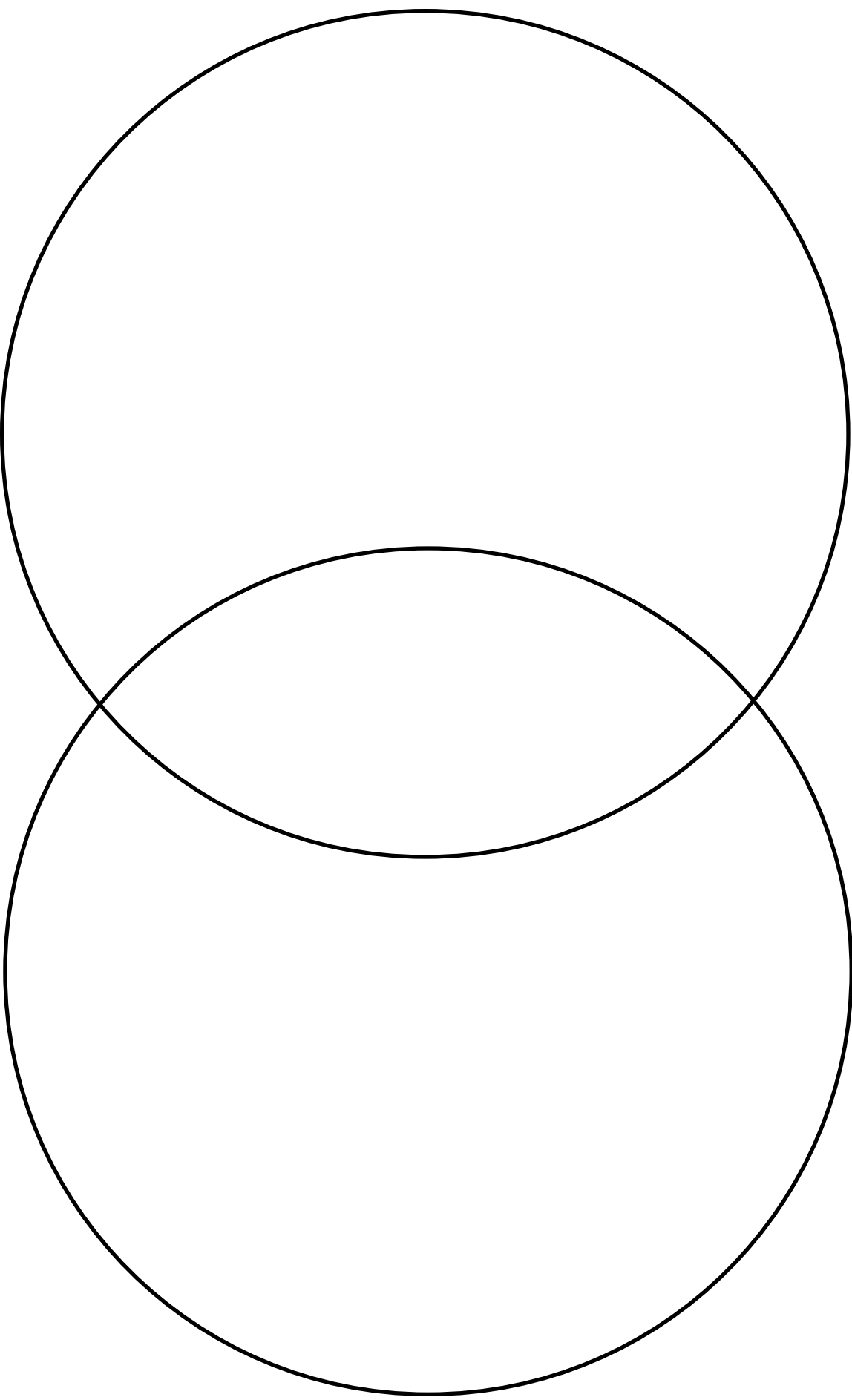
<http://teachersites.schoolworld.com/webpages/JHernandez/film.cfm?subpage=139311>

Shakespeare, William. “Romeo and Juliet.” [e-book]

http://shakespeare.mit.edu/romeo_juliet/

West Side Story. Dir. Jerome Robbins and Robert Wise. MGM, 1961. Film.

Romeo and Juliet vs. West Side Story





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Hoedown from Rodeo

Aaron Copland (1900-1990)

Key Terms

Ballet: A theatrical performance of dancing to music, usually involving costumes and scenery.

Melting pot: A place where there is a blending of people or cultures.

Rodeo: A show featuring cowboy skills, like bronco riding and calf roping.

Music of the United States

The United States is often said to be a melting pot, taking in influences from across the world and combining them in a new style. For example, early Irish and Scottish settlers brought with them their violins and traditional reels and jigs. African slaves learned these tunes and often combined them with a driving rhythmic quality found in traditional African music, resulting in a unique “American” fiddle sound.

During the 1800s, the United States expanded westward until it reached the Pacific Ocean. Thousands of people packed their belongings in covered wagons and moved west hoping to live a better life. In the “Old West,” cowboys were in charge of rounding up the cattle and driving them across the land so that they could be sold in the east. They had contests called rodeos to see who was the best at cowboy skills like roping and horseback riding.

Aaron Copland

When people think of “American music,” they often think of Aaron Copland. Copland was born in 1900 in Brooklyn, New York. After high school, he went to Paris to learn more about composing music. He returned to America determined to succeed as a professional composer. Some of his most famous pieces include *Fanfare for the Common Man*, *Appalachian Spring* and *Rodeo*.

Rodeo

Aaron Copland wrote *Rodeo* in 1942 as a “Cowboy ballet.” The story takes place on a ranch in the Old West, where a young cowgirl tries to impress the cowboys without much success. Her luck changes at the Saturday night dance, when she wins the affection of a good-hearted ranch hand. The dancers dance to the section of Copland’s *Rodeo* called “Hoedown.”

Copland used two American folk tunes, Bonaparte’s Retreat and Miss McLeod’s Reel, in his Hoedown. The music sounds like fiddles playing and horses trotting.



More About Music of the United States

Music of the United States is often characterized by open harmony and long, irregular melodies, reflecting the wide open geography of the American landscape. All of these traits are embodied in the music of Aaron Copland, musically capturing the landscape of the Old West.



Where is the Old West? Usually, it means the area west of the Mississippi River during the 1800's.

The United States, unlike much of the world, has not had centuries of musical evolution as a nation. Instead, its music is that of numerous native and immigrant groups, all of which developed largely in regional isolation until the American Civil War, when people from across the country were brought together in army units, trading musical styles and practices. In some ways, the music from the Civil War era became the first uniquely American folk music, distinct from the regional styles of other countries.

The relationship between music and race also plays a key role in defining music of the United States, as evidenced in “roots music.” The development of an African American musical identity, from very different African and European sources, has been a constant theme in the music history of the United States. For example, slavery mixed persons from numerous tribes in tight living quarters, resulting in a shared musical tradition that was combined further with elements of indigenous, Latin and European music.

More About Aaron Copland

Aaron Copland is known as the dean of American music, but he developed many of his ideas about American music in France. At the age of 20, he moved to France to learn more about the classical history and musicians of Europe, which enabled him to more easily identify things that were uniquely American. In the mid-1920s, Copland began writing music that relied heavily on the jazz idioms of the time. He believed that jazz was the first genuinely American major musical movement. From jazz, he hoped to draw the inspiration for a new type of symphonic music, one that could distinguish itself from the music of Europe.

In the late 1920s, he had moved away from his interest in jazz and began to concern himself with expanding the audience for American classical music. He believed that classical music could eventually be as popular as jazz in America or folk music in Mexico. Copland went on to write some of his most popular music, including the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*.



More About Rodeo

The movements of *Rodeo: Four Dance Episodes*, extracted from the ballet in 1943, are “Buckaroo,” “Corral Nocturne,” “Saturday Night Waltz,” and “Hoedown.” Copland quotes a number of familiar western folk songs in *Rodeo*. The main theme of “Hoedown” is based on a unique version of the American folk song *Bonaparte's Retreat*, played by Kentucky fiddler William Stepp, which was recorded in 1937 by Alan Lomax for the Library of Congress. A meticulous transcription by Ruth Crawford Seeger of that performance appeared in Lomax's 1941 book, “Our Singing Country.” The secondary theme of “Hoedown” quotes *Old Miss McLeod's Reel*, a popular folk tune in the 19th century British Isles and North America.

Suggested Activities

Activity 1: Play for students the folk songs Bonaparte's Retreat (as performed by William Stepp) and Miss McLeod's Reel. Project, or print and distribute copies of, a listening map to Hoedown. Help students identify the A and B sections on the map. Ask them to raise their hands when they hear the new B section while listening to the piece. After listening, ask students to identify which section applies with which folk song.

Arts: ART.M.III, ART.M.IV

Activity 2: Teach the basics of square dancing to students. Make up your own calling sequence to use while students square dance to Hoedown.

Arts: ART.D.I, ART.D.V

Activity 3: Have students take on the persona of an early pioneer and write a diary entry describing their day.

Social Studies

Additional Resources

[The Aaron Copland Collection of the Library of Congress](http://memory.loc.gov/ammem/collections/copland/)

<http://memory.loc.gov/ammem/collections/copland/>

[The Basics of Square Dancing](http://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Swing_Your_Partener.aspx) (Kennedy Center ArtsEdge: Lesson Plan)

http://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Swing_Your_Partener.aspx

[Bonaparte's Retreat](http://www.youtube.com/watch?v=1yeQucos9-M&feature=related), as performed by William Stepp (1937)

<http://www.youtube.com/watch?v=1yeQucos9-M&feature=related>

[Hoedown by Bela Fleck and the Flecktones](http://www.youtube.com/watch?v=8fu2s2H-hlc)

<http://www.youtube.com/watch?v=8fu2s2H-hlc>

[Miss McLeod's Reel](http://www.youtube.com/watch?v=iUwINI2JZlg), as performed by Jeff Anderson (2007)

<http://www.youtube.com/watch?v=iUwINI2JZlg>

[Stop Motion Animation to Copland's Hoedown](http://vimeo.com/5020134) (by Eleanor Stewart)

<http://vimeo.com/5020134>

CC image courtesy Amaia Orozko on Flickr

Nimrod from “Enigma Variations”

Edward Elgar (1857-1934)

Key Terms

Enigma: A puzzle.

Theme and variations: A form in which a musical idea is followed by the same idea presented with changes.

Music of England

Classical music in England developed alongside the other European countries with the help of composers like George Frideric Handel. Handel, who traveled throughout Europe, wrote many pieces which brought Italian and German trends to England.

In the late 1800s and early 1900s, English composers like Edward Elgar, Gustav Holst and Ralph Vaughan Williams, began to use folk music in their classical compositions. They wrote their music in a way that tried to portray the landscape or people of their country.

Edward Elgar

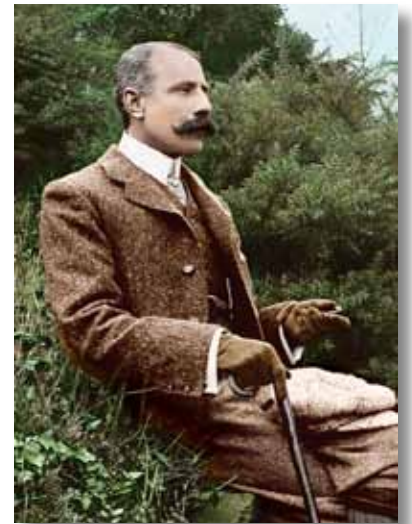
Edward Elgar was the most important English composer of the second half of the 19th century and the beginning of the 20th century. Not since Henry Purcell in 1695 had England produced such a great composer. His success was even more amazing since he had never had any formal academic training. Elgar may be the most frequently performed composer for one month out of every year, as his *Pomp and Circumstance March No. 1* is often performed as graduates enter their graduation ceremony.

Nimrod from *Enigma Variations*

In 1898, Elgar was sitting at the piano plunking out a tune after a long day of teaching. His wife mentioned that she liked the melody. Elgar then wrote 14 variations on that melody, each of which represented a different friend or family member.

The most popular movement from Elgar’s *Enigma Variations* is the ninth variation, titled “Nimrod.” The name “Nimrod” comes from the Old Testament and refers to the founder of the city Babylon who was described as a mighty hunter.

Nimrod is marked *adagio* (slow), and is played *pianississimo* (very, very soft).



More About Music of England

British music includes folk tunes from four of the major nations in the area: England, Ireland, Scotland, and Wales. From these countries were born Celtic tunes, English madrigals, and oratorios – short opera-like productions based on biblical stories. From here, English language operas and operettas were started. The most famous operettas, or comical operas, were written by British duo, Gilbert and Sullivan.

During the 19th century, England began to musically pull away from its neighboring nations. They established several musical strongholds, like the Royal Philharmonic Society, and The Royal Music Academy. English composers wanted to capture the essence of England in their music. This music also reflected the beauty of English landscapes and countrysides. American violinist, Yehudi Menuhin, stated: “I am drawn to English music because I love the way it reflects the climate and the vegetation which know no sharp edges, no definitive demarcation, where different hues of green melt into each other and where the line between sea and land is always joined and changing, sometimes gradually, sometimes dramatically. ...”



Elgar's moustache played an important part in English currency: the challenge of reproducing each strand of hair was one of the security measures used to prevent forgery while the note was in circulation (1999-2010).

More About Edward Elgar

Sir Edward Elgar received his earliest music education from his father, who was a music shop owner and the organist for St. George's Roman Catholic Church. As a young man, he became an arranger for the Worcester Glee Club, and took over as its conductor at the age of 22. He married in 1889 and moved to Malvern, where he conducted the Worcestershire Philharmonic Orchestra until 1904. Elgar composed the Imperial March for the Diamond Jubilee of Queen Victoria, and that put him on the map as a composer. From then on, he devoted more time to composing orchestral works. He accepted a position as Professor of Music at the University of Birmingham in 1905. He returned to Worcester in 1920 after his wife's death and remained there until his own death.

More About Nimrod from *Enigma Variations*

Each variation was given either a short name or, more often, just initials (eg. “C.A.E.”). Elgar loved a good joke, so he didn't reveal to the audience who was represented by each variation. All of European high society spent the summer of 1899 trying to figure out just who was portrayed by each of the movements. In fact, their identities weren't revealed until after Elgar's death in 1934.

The enigma, though, is not the identity of the people portrayed. Instead, it is a hidden theme within the music itself. Many people have proposed theories for what it could be. Elgar did not accept any of the solutions that were put forward while he was alive, and he died without ever revealing the secret.

The “Nimrod” variation has become popular in its own right and is sometimes used at British funerals, memorial services, and other solemn occasions. Instead of a musical portrait, it is the story of something that happened between Elgar and a close friend, and publisher, of his, August Jaeger. “Jaeger,” in German, means “hunter.”



August Jaeger

Suggested Classroom Activities

Activity 1: Theme and Variations

In *Enigma Variations*, Elgar transformed a theme 14 different times. Mozart used similar techniques to vary a well known song. As a class, sing *Twinkle, Twinkle, Little Star*. Then listen to Mozart's 12 variations on "Ah, vous dirai-je, maman" (*Twinkle, Twinkle Little Star*). With each new variation, have your students move in a way that is fitting for the music (quickly, slowly, sadly, angrily, etc.) Ask your students if they could recognize the melody in each variation.

Art: Art.M.I, Art.M.II, Art.M.V, Art.D.I, Art.D.II, Art.D.V

Activity 2: Musical Portraits

Discuss with students how Elgar used music to create portraits of his friends and family members. Have students make a list of their close friends or family members. Ask them to select one, create a list of that person's characteristics and, using crayons, markers or colored pencils, create a portrait of the person they selected. When finished, have students share their portrait with the class along with a story about that person and why they selected who they did.

Art: Art.VA.I, Art.VA.II, Art.VA.III, Art.VA.V

Activity 3: Musical Sudoku

Discuss the enigmas in Elgar's *Enigma Variations*. Have students solve an enigma of their own in Musical Sudoku.

Mathematics: D.RE.04.01



Additional Resources

[Breaking Germany's Enigma Code \(BBC\)](http://www.bbc.co.uk/history/worldwars/wwtwo/enigma_01.shtml)

http://www.bbc.co.uk/history/worldwars/wwtwo/enigma_01.shtml

[Mozart's 12 Variations on "Twinkle, Twinkle"](http://www.youtube.com/watch?v=NO-ecxHEPqI)

<http://www.youtube.com/watch?v=NO-ecxHEPqI>

[Musidoku: More musical Sudoku enigmas to solve.](http://musidoku.com/home/)

<http://musidoku.com/home/>

[Royal Philharmonic Society: \(RPS\)](http://www.royalphilharmonicsociety.org.uk)





































<http://www.royalphilharmonicsociety.org.uk>

Musical Sudoku

Like the familiar number version, the rules for solving these puzzles are simple: Put one - and only one - of the symbols shown below in:

- each row
- each column
- each 3 x 3 box that's within the bigger grid

The symbols that you'll use are: 



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“Danza Final” from *Estancia*

Alberto Ginastera (1916–1983)

Key Terms

Estancia: a large cattle ranch

Gaicho: a cowboy from the Argentinean Pampas

Malambo: a competitive dance of quick body movements and foot tapping done by Argentinean gauchos

Pampas: South American grasslands

Music of Argentina

The music of Argentina largely comes from folk tunes and popular dances. The most popular of them is the Tango. Classical composers, like Alberto Ginastera, use folk tunes and dances in their compositions. This is a form of nationalism as aspects of Argentinean culture in his music are included in the music.

Alberto Ginastera

Alberto Ginastera was a classical composer from Argentina. Over his lifetime, he wrote music that varied in style, from folk-like melodies to chaotic atonal sounds, but it never lost its Argentinean roots. Even when his music sounded new, unusual or strange, he still used Argentinean rhythms from folk music. Many people say that Ginastera took the best parts of Argentinean music and blended them with the format of European classical music.

“Danza Final” from *Estancia*

Estancia is a ballet about the life of gauchos in the Pampas of Argentina. The story is about a city boy who goes to the Pampas and falls in love with a ranch girl. To win her heart, the city boy competes with the local gauchos to see who is the best, toughest, and most virtuosic dancer.

“Danza final” is based on an Argentinean folk dance called the Malambo. The Malambo is very fun to watch because it incorporates quick sweeping leg movements and foot tapping. Although there is background music, the dancers themselves are also musicians, making percussive sounds with their feet as they tap to the beat.



More About Music of Argentina

During the colonial period from 1536-1809, Argentina's classical music was dominated by the Jesuit missionaries in the area. When they were expelled from Argentina, they left behind a good supply of instruments and a growing musical culture. During the 19th century, Argentinean composers were writing operas, stage music, piano pieces, and symphonic works, alongside their European immigrant counterparts. Many Argentinean composers embraced nationalistic composition in the beginning of the 20th century, although the general preference among music scholars was expressionist writing. Although several successful Argentinean conductors and composers have gained international fame, many musicians decided to pursue their endeavors abroad where they felt the musical environment was more sustainable. Now, Buenos Aires is a center for musical learning, with good institutions, and drawing frequent visiting performers and scholars.

Traditional music in Argentina is split into two categories – Creole (Spanish origin and language) and traditional music from a pre-Hispanic indigenous groups. Creole music was largely informed by Roman Catholicism's calendar and traditions. The folk music revival of the 1930s took this rural tradition and brought it to the urban public. Tango, which is considered a popular music tradition, has gained Argentina international renown. After being traded by the younger generations in the 1950s for foreign music, tango enjoyed several revivals over the course of the 20th century.

More About Alberto Ginastera

Ginastera's style of composition changed drastically over the course of his life. The folk-like, tonally accessible music heard in *Estancia* was followed in later years by a compositional shift to atonal expressionism. Music historian Joseph Machlis, in his book *Introduction to Contemporary Music*, writes, "[Ginastera's] music drew nourishment from folklore but was cast in an advanced harmonic idiom." Ginastera dove right into the complex compositional practices of Europe in the 20th century, but not without keeping elements of Argentine identity. This duality allowed Ginastera to create a distinctive style and sustain audiences – a difficult feat for many 20th century composers.

More About "Danza Final" from *Estancia*

A Malambo is a traditional folk dance only done by men as a way of showing their masculine prowess. The dance is usually accompanied by a guitar and percussion. "Danza Final" reflects this by the heavy use of percussion instruments and the guitar-like line of the piccolo opening. It also uses musical techniques like glissandos and trills to make the instruments sound like the cheers of the dancing crowd. Ginastera keeps rhythm at the forefront by intertwining duple and triple figures.



Gaicho of the Argentine Republic



Suggested Activities

Activity 1: Divide students into sections based on instrument and distribute instrument cards (flute, trumpet, violin and xylophone). Play a recording of “Danza Final” and tell students to hold up their instrument card when they hear it on the recording.

Music: Arts.M.III

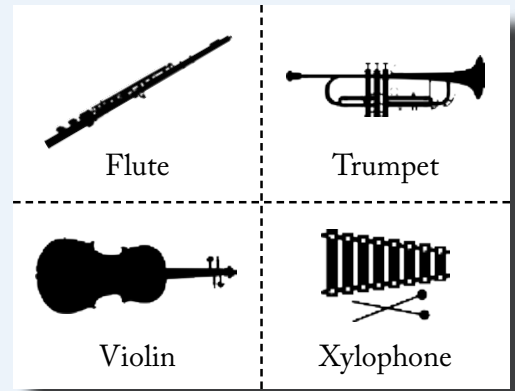
Activity 2: Tango came about because of a mixing of cultures and musical practices. Have students do a mini research project on how tango started in Argentina. Encourage them to be creative by learning to dance the tango or thinking of other cultural practices that came about because of a mixture of traditions.

Dance: Arts.D.I, Arts.D.IV, Arts.D.V

World Languages: 2.2.N.C.a/b, 4.2.N.a

Activity 3: Gauchos are often compared to the cowboys of the American West. Present students with some resources and information and have them do simple research to determine the similarities and differences between gauchos and American cowboys, perhaps utilizing Copland’s “Hoedown” as a comparison to the dance style of Malambo.

World Languages: 2.1.N.F.b/c/d/e., 2.1.N.E.c., 2.2.N.C.a/b., 2.2.N.F.a/b/c/d., 3.1.N.a., 4.2.N.a/b.



Additional Resources

[Gustavo Dudamel Conducts the Simon Bolivar Orchestra of Venezuela - Danza Final](http://www.youtube.com/watch?v=LAI50btLvUw)

<http://www.youtube.com/watch?v=LAI50btLvUw>

[Malambo Argentino: the recognizable motive starts around 1:00](http://www.youtube.com/watch?v=QihC4Opvfb4)

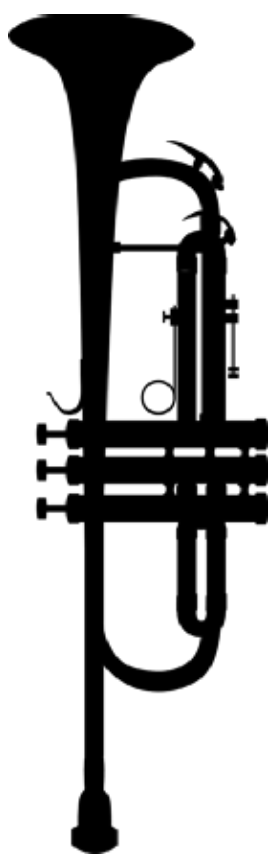
<http://www.youtube.com/watch?v=QihC4Opvfb4>

[Cosquín Folk Festival 2012: Malambo](http://www.youtube.com/watch?v=ApzDUVTiVhE)

<http://www.youtube.com/watch?v=ApzDUVTiVhE>



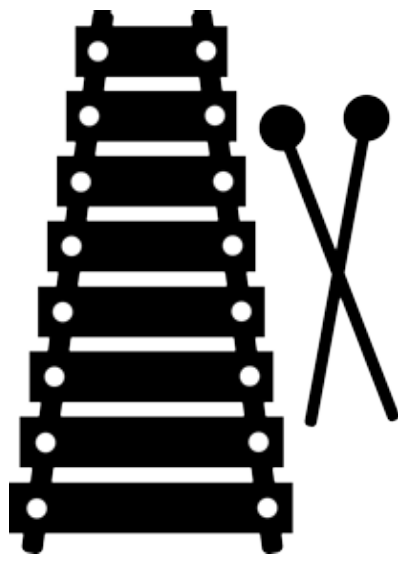
Flute



Trumpet



Violin



Xylophone



From a Chinese Cultural Revolution poster showing a group of Red Guards destroying artifacts representing China's past.

“From the Savage Lands” from Postcards

Bright Sheng (b. 1955)

Key Terms

Commission: To hire a composer to write a piece of music

Ostinato: A musical phrase or idea which is constantly repeated

Savage: Wild, uncivilized or primitive

Music of China

Chinese folk music dates back about 7,000 years. The music is usually based on the pentatonic scale, a 5-note scale that sounds different from the 8-note scale of Western Europe. Traditional Chinese music is played on plucked or bowed string instruments, flutes and various percussion instruments. One of the oldest Chinese instruments is the guqin (“koo-chin”), a plucked 7-string instrument.



Guqin



Bright Sheng

Bright Sheng describes himself as “both 100% American and 100% Chinese.” Born in Shanghai in 1955, he grew up during the Chinese “Cultural Revolution.” During this time, many Chinese people struggled to adjust. Schools were closed, and many people were made to go far away from their homes to work on farms. When Bright was 15 years old, he was sent away to a farm village to play music for the government. He learned many Chinese folk songs while he worked with the peasants, and you can hear the sound of this folk music in his music for orchestra.

At the end of the Cultural Revolution, he went to music school in Shanghai and then moved to the United States to continue his music studies. In addition to composing, he is also a conductor and concert pianist. He now teaches music composition at the University of Michigan.

“From the Savage Lands” from *Postcards*

Bright Sheng wrote *Postcards* as a set of “musical postcards” from various places in China. Each of the four movements is based on a folk music style from a different region. The third movement, *From the Savage Lands*, is a pounding and aggressive piece, perhaps portraying the violence of the Cultural Revolution.

More About the Music of China

Traditional Chinese music is characterized largely through the use of pentatonic scales, an emphasis on melody over harmony and the importance of philosophy and nature in music. Traditional Chinese instruments are grouped into eight categories depending upon the material from which they are made: silk, bamboo, wood, stone, metal, clay, gourd and hide. This is one of the first musical classifications ever.

Chinese instruments are either played solo, together in large orchestras or in smaller ensembles (in teahouses or public gatherings). Normally, there is no conductor in traditional Chinese music, and music was generally learned aurally and memorized by the musicians beforehand, then played without aid.



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During the Cultural Revolution, revolutionary music was the only acceptable genre; because of propaganda, this genre largely overshadowed all others and came almost to define mainland Chinese music. This is still, in some ways, an ongoing process, but some scholars and musicians (Chinese and otherwise) are trying to revive old music.

More About Bright Sheng

Bright Sheng's Chinese name is Sheng Zong Liang. He chose the English name Bright because "Liang" means "bright lights" in Chinese. It was only later that he learned that bright, in English, can also mean smart or intelligent. Sheng describes the Cultural Revolution as "one of the world's holocausts ... the cost to the Chinese people cannot be counted." Avoiding required farm-service through his musical talents, Sheng discovered his love for Chinese folk music, as well as his predilection for music composition, while in a provincial band in Tibet. As the terror of the Cultural Revolution began to dissolve in 1976, Sheng was accepted as a composition student at Shanghai Conservatory, from which he graduated with top honors. Sheng left China for New York City, ultimately finding his path through studies at Queens College, then Columbia University, and finally the music festivals at Aspen and Tanglewood. Sheng developed his transcontinental voice under the wings of top musicians such as conductor Gerard Schwarz, pianist Samuel Lipman, and composer/conductor, Leonard Bernstein. In addition to composing, Sheng enjoys an active career as a conductor and concert pianist, and frequently acts as music advisor and artistic director to orchestras and festivals. Sheng previously served as the Artistic Advisor to Yo-Yo Ma's "Silk Road Project."

More About "From the Savage Lands" from *Postcards*

Bright Sheng wrote *Postcards* in 1997 as a commission by the Saint Paul Chamber Orchestra to commemorate the wedding anniversary of Ruth and John Huss, the patrons who were funding the composition. They had taken a vacation to China in the 1980s and had such a wonderful time that Sheng composed a piece that would be a reminder of their trip. The piece as a whole is very emotional, and parts of the music portray the violence of the Chinese Cultural Revolution. Sheng explains, "Postcards is a piece about nature, love, and nostalgia—they are 'love' postcards from China."

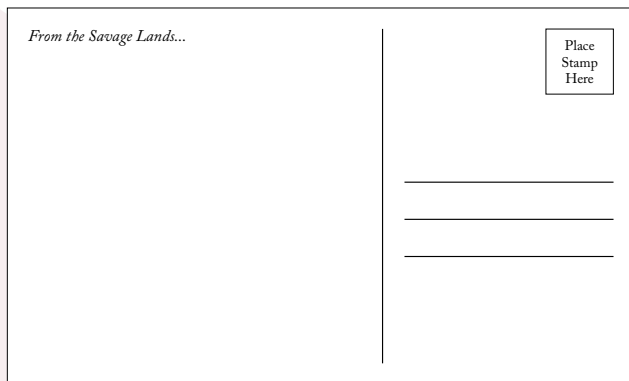
"From the Savage Lands" is built on a two-note ostinato and ends with everything condensed into a single percussive chord that hammers the rest of the music into submission. It is Stravinsky-like in melody and rhythm, using many eighth notes, accents and meter shifts. It is frantic and quick in tempo. There are a great deal of percussion instruments helping to emphasize the heavily accented notes, and there is much dynamic contrast within the movement.

Suggested Classroom Activities

Activity 1: Analyze with students the way Bright Sheng uses musical elements (meter, rhythm, mode, dynamics, tempo, harmony, instrumentation, etc.) to evoke feelings of violence, anger or wildness in “From the Savage Lands.” Discuss how a composer can manipulate these elements to evoke different feelings, such as peace or excitement.

Improvise or compose a piece as a class using instruments in a way that expresses these different feelings. Consider using only notes in the pentatonic scale to further reinforce its use in Chinese folk music.

Arts: ART.M.II, ART.M.III



Activity 2: Lead your class in visualizing the scenes while listening to “From the Savage Lands” from Postcards. Talk about the feelings and mental imagery created by the music. Ask students to create their own postcards, with one side of the card containing a visual representation of the “savage lands” and the other side describing the scene in writing.

Arts: ART.VA.II

English Language Arts: Writing

Activity 3: Discuss, or have students read about, the Chinese Cultural Revolution, including forced relocation, school closures, propoganda campaigns and censorship. Ask students to identify differences between the rights and freedoms found in the United States and those in China during the Cultural Revolution. What do they imagine it was like for Bright Sheng when he was forced to move far away from his family and way of life?

Social Studies 3 – C5.0.1

Additional Resources

[Bright Sheng Interview: Uncommon Sense with Junia Doan](http://www.youtube.com/watch?v=kNSbzbYcd8Y), discussing his childhood and the Cultural Revolution.
<http://www.youtube.com/watch?v=kNSbzbYcd8Y>

[Silk Road Project](http://www.silkroadproject.org/Education/Resources/tabid/171/Default.aspx): Educational materials relating to the Silk Road, music and the arts.
<http://www.silkroadproject.org/Education/Resources/tabid/171/Default.aspx>

[University of Michigan Center for Chinese Studies](http://www.i.umich.edu/ccs/educationalresources/k14educationalmaterials): Educational resources relating to China.
<http://www.i.umich.edu/ccs/educationalresources/k14educationalmaterials>

From the Savage Lands...

Place
Stamp
Here

From the Savage Lands...

Place
Stamp
Here



CC image courtesy muora on Flickr

Finlandia

Jean Sibelius (1865-1957)

Key Terms

Culture: The way a group of people thinks or acts.

Nationalism: Pride for a person's country.

Russification: When Russia took over the Finnish government and forced them to adopt Russian customs.

Music of Finland

Finland is a country in northern Europe. It has many dark forests, lakes, and islands. For many centuries, Finland was part of the Swedish kingdom but was conquered by Russia in 1809. The Russian government thought that Finland should be made more like their country. This was called Russification. Most Finnish people hated Russification and fought very hard to gain their independence. Finland finally won its independence in 1917.

Most Finnish music has roots in traditional folk music. This music was played on many different folk instruments, like homemade guitars and flutes. Classical music in Finland has not been around as long as folk music, but it became very important when Finland was fighting for its independence at the beginning of the 20th century.



Jean Sibelius

Sibelius is one of the most well known Finnish composers of classical music. He wrote nationalistic music that the Finnish people were proud of. He played piano and violin while growing up and started composing music as he got older. Sibelius traveled to Berlin and Vienna to learn more about composition, and then returned home to Finland to start a family and focus on writing music.

Finlandia

When Sibelius wrote *Finlandia* in 1899, Finland was being ruled by the Russian government. The Finnish people had very little say in how their country was run. While they were being ruled by Russia, they were also struggling to find their own identity as a nation, and to break free from both Swedish and Russian culture. Up until then, the Finnish language was not considered proper for an educated person to speak - everyone in Finland was supposed to speak Swedish!

When the Finnish people heard *Finlandia*, it inspired them to fight for independence and their Finnish pride. The Russian government figured this out and banned performances of *Finlandia* during tough political times.

More About the Music of Finland

Much of Finland's music of the past 200 years was influenced by the Kalevala, an epic poem based on Finnish folklore and mythology. It is considered one of the most important works of Finnish literature. It helped to settle the question of whether the people should speak Finnish or Swedish, played an important part in the development of Finland's national identity and contributed to the nationalistic pride that led to its independence from Russia.

Many Finnish people wrote music using the poetic rhythm and meter from the Kalevala. They also wrote music to tell stories from the Kalevala. Some of Sibelius' best-known works are based upon the Kalevala, including his *Lemminkäinen (Four Legends from the Kalevala)*.

More About Jean Sibelius

Jean Sibelius was the son of a doctor. His mother (who played the piano at home) and his aunt were instrumental in introducing young Sibelius to classical music. During the summers of his childhood, his aunt took him to concerts and taught him to read music. Jean played piano and violin growing up and became interested in composition, writing short works for his family members to play. Composition began to take more and more of his time, and he was more interested in music than in any of his school subjects. At University, Sibelius studied law, but was also enrolled as a special student at the Helsinki Music Institute, where he spent most of his time.

More About Finlandia

Finlandia is a symphonic poem written for the Press Celebrations of 1899, which resisted increasing Russification. Sibelius wrote a multi-movement work for this event, and the last movement, titled "Finland awakes," eventually gained much popularity after being performed in concert a year later. Sibelius revised the movement and renamed it "Finlandia," allowing it to stand alone in concert. The Finnish people latched onto Sibelius' music, especially *Finlandia*, and it became a symbol of the struggle for independence. The beginning of the piece represents the hardship Finland faced under increasing Russian rule. Then, the mood changes with a hopeful section (this part has come to be known as the "Finlandia Hymn") and a triumphant ending.

The hymn that comes from the chorale section of *Finlandia* was given words by Wäinö Sola in 1937, and has since become an unofficial Finnish national anthem.



The Defense of the Sampo, Akseli Gallen-Kallela. From the Kalevala, where the hero Väinämöinen, seen wielding a sword, has stolen the precious artifact Sampo from the evil witch Louhi, and she, having taken the form of a giant bird, is trying to reclaim it.



Attack, Edvard Isto, symbolizing Finnish resistance to Russification

Suggested Classroom Activities

Activity 1:

Teach students to sing the Finlandia Hymn, so that they can sing along with the orchestral piece.

Arts: ART.M.I

Activity 2:

Talk about how culture and the arts can drive political change. Ask kids to pretend they were living in Finland during the struggle for independence and have them write about/create something artistic (music, drawing, poem) that they would share with their country to aid in the movement. Have them present to the class (the Finnish people) if they'd like.

Arts: ART.M.IV

Arts: ART.VA.I

Activity 3: As a class, discuss Finnish culture during Russian rule and Finland's steps towards independence. Have students read, analyze and discuss the text to the "Finlandia Hymn" as it relates to Finnish culture and independence.

English Language Arts: Reading

Social Studies: History and Citizen Involvement

Additional Resources

[A Tribute to Sibelius: Young People's Concerts with Leonard Bernstein](http://www.youtube.com/watch?v=HFZFxITALoc)

<http://www.youtube.com/watch?v=HFZFxITALoc>

[Finlandia, performed by the Helsinki Philharmonic Orchestra](http://www.youtube.com/watch?v=qnOmOsQkyKE)

<http://www.youtube.com/watch?v=qnOmOsQkyKE>

[The Finlandia Hymn, Finnish performance](http://www.youtube.com/watch?v=dGgu5iwP5Z8)

<http://www.youtube.com/watch?v=dGgu5iwP5Z8>

Mäkinen, K. (2009). [The Kalevala: Tales of Magic and Adventure](http://www.simplyreadbooks.com/book.php?book_id=64). Vancouver, BC: Simply Read Books

http://www.simplyreadbooks.com/book.php?book_id=64

[Salonen on Sibelius: Finnish conductor Esa-Pekka Salonen talks about "Finlandia" on NPR's Performance Today](http://www.npr.org/templates/story/story.php?storyId=6565718).

<http://www.npr.org/templates/story/story.php?storyId=6565718>

Finlandia Hymn

translated by Keith Bosley

*Finland, behold, thy daylight now is dawning,
the threat of night has now been driven away.
The skylark calls across the light of morning,
the blue of heaven lets it have its way,
and now the day the powers of night is scorning:
thy daylight dawns, O Finland of ours!*

*Finland, arise, and raise towards the highest
thy head now crowned with mighty memory.
Finland, arise, for to the world thou criest
that thou hast thrown off thy slavery,
beneath oppression's yoke thou never liest.
Thy morning's come, O Finland of ours!*

The “Finlandia Hymn” is one of the most important national songs of Finland. The music comes from the orchestral piece *Finlandia*, written in 1899 and 1900 by the Finnish composer Jean Sibelius. Sibelius later arranged it as a stand-alone piece.

After the success of the full-length *Finlandia*, Sibelius published a stand-alone version of the hymn. The version usually heard today has lyrics written by Veikko Antero Koskenniemi and was first performed in 1941. Sibelius himself arranged the hymn for choral performances.

Other words commonly sung to the same melody include six Christian hymns (Be Still, My Soul; I Sought the Lord; We Rest on Thee; A Christian Home; This Is My Song; and I Then Shall Live), Gweddi dros Gymru or A Prayer for Wales (a national song of Wales), Ambrosian Oaks (the alma mater of St. Ambrose University in Davenport, Iowa), and Land of the Rising Sun (the national anthem of the short-lived African state of Biafra).



Finlandia Hymn

Jean Sibelius
Translation by Keith Bosley

Piano

Fin-land, be -

Pno.

hold, thy day - light now is dawn - ing, the threat of night has

Pno.

now been driv'n a - way. The sky-lark calls a - cross the light of mor-ning,

Pno.

the blue of hea - ven lets it have its way, and now the day the

Pno.

pow'rs of night is scor-ning: thy day-light dawns, O Fin - land of ours!



Tchaikovsky Monument at the Moscow Conservatory

Concerto for Violin

Pyotr Ilyich Tchaikovsky (1840-1893)

Key Terms

Concerto: A piece of music where one solo instrument is contrasted with the full orchestra.

Virtuoso: A master of musical technique and artistry.

Music of Russia

Russian classical music, like American classical music, is much younger than in many of the Western European countries. Mikhail Glinka invented what we now think of as the “sound of Russian music” in the 1820s. At first, much of the music drew its inspiration from Russian folklore and used Russian folk and religious melodies.

Over time, composers like Tchaikovsky combined Russian musical ideas with the forms of European music. Many people think of Russian music as passionate, virtuosic and using colorful orchestration.

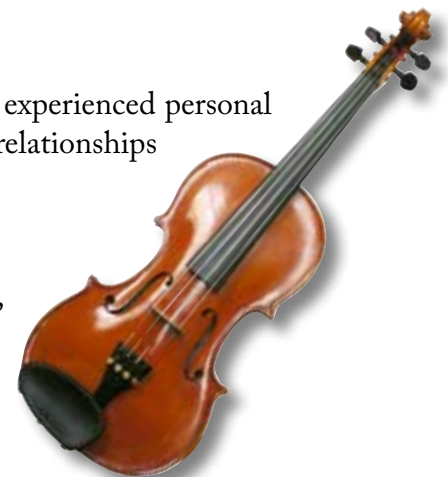
Pyotr Ilyich Tchaikovsky

Pyotr Ilyich Tchaikovsky was a Russian composer who wrote symphonies, concertos, operas, ballets, and chamber music. Some of these are among the most popular concert and theatrical music in the classical repertoire. He was the first Russian composer whose music made a lasting impression outside of Russia.

Although Tchaikovsky was a successful composer, he was often depressed and experienced personal trouble. His mother died when he was young and he had trouble with relationships throughout his life.

Concerto for Violin

Tchaikovsky finished writing his *Concerto for Violin* in 1878. It wasn't performed, though, until 1881. It took three different soloists to find someone who was able and willing to perform it. The concerto is a showpiece for a virtuoso violinist, and many people think it is one of the most difficult works ever written for the instrument.



More About the Music of Russia

In the centuries prior to composer Mikhail Glinka, Russia imported most of its classical music in from the countries of Western Europe, mainly Italy. Tsar Peter I saw European music as a mark of civilization and a way of Westernizing the country. His establishment of the Western-style city of Saint Petersburg helped encourage its spread to the rest of the upper classes.



Glinka's early Russian language operas *Ivan Susanin*, and *Ruslan and Ludmilla* marked the beginning of Russian nationalism in music. They gained fame for relying on distinctively Russian tunes and themes.

Russian folk music became the primary source for a group of composers that called itself "The Mighty Five." Many of the works by Glinka and The Mighty Five were based on Russian history, folk tales and literature, and are regarded as masterpieces of romantic nationalism in music. This led to the foundation of the Russian Musical Society in 1859, the founders of Russia's first music conservatories in St. Petersburg and Moscow.

More About Pyotr Ilyich Tchaikovsky

Tchaikovsky was a musically gifted and bright child. He spoke Russian, German and French by the time he was six and read music as well as his teacher by the age of eight. While he loved music, career opportunities as a musician in Russia were very limited at that time. He began his adult life as a clerk in the Ministry of Justice. Just a few years later, he enrolled in music classes at the new St. Petersburg Conservatory. After Tchaikovsky finished his studies, he moved to Moscow to teach at the Moscow Conservatory, where he also continued to work as a composer. Then in 1877, Tchaikovsky began to receive money from a wealthy widow who paid him to compose. This income allowed Tchaikovsky to stop teaching and focus on writing music.

Tchaikovsky learned music in the classical traditions of Western Europe. This often put him at odds with members of The Mighty Five. Ultimately, Tchaikovsky developed a style of composing that would transcend national barriers, yet remain distinctively Russian in melody, rhythm and other compositional characteristics. Today, he is known as one of the greatest orchestral and ballet composers ever, and his popularity lives on in performances of *The Nutcracker*, the film score for Disney's *Sleeping Beauty* and orchestra concerts around the world.



Adolf Brodsky: first performer of Tchaikovsky's Concerto for Violin.

More About Concerto for Violin

The summer of 1877 began one of the worst and best times of Tchaikovsky's life. He entered into, and immediately got out of, marriage with one of his former pupils. He then fled from Moscow and retreated to Switzerland where he recovered his wits and began a period of great compositional output, which included his *Fourth Symphony* and the opera *Eugene Onégin*. While in Switzerland, Iosef Kotek, a young violinist, visited him and they played through some music together. Tchaikovsky became so excited by the possibilities of a piece for violin and orchestra, that he immediately began a concerto of his own.

The concerto was considered very challenging to perform. After three years and numerous violinists, Adolf Brodsky, a former colleague of Tchaikovsky at the Moscow Conservatory, gave the first performance of the piece. It received mixed reviews following its premiere, and found lasting success only after time.

Suggested Classroom Activities

Activity 1: Move to Music

Have your students listen to Tchaikovsky's *Violin Concerto*. As a class, brainstorm specific movements to do during each section that would match the musical mood (fast and upbeat, slow and melancholy, etc). After choosing the movements, have your students move to the music. Everyone should be doing similar moves throughout the piece.

Dance: Art.D.I, Art.D.II, Art.D.III

Activity 2: Newspaper Critic

Have your students pretend they are local newspaper critics who are writing a review for a concert where Tchaikovsky's *Violin Concerto* was performed. They should include what they thought about the performance, how well the piece was performed, positives and negatives, and if they would recommend this performance to their friends.

English Language Arts: W.GN.03/4/5.01, W.PR.03/4/5.01, W.PS.03/4/5.01, W.GR.03/4/5.01, W.SP.03/4/5.01, W.HW.03/4/5.01, W.AT.03/4/5.01



Activity 3: Science of the violin

Have your students research pitch and ratio frequencies. They will use that information to do simple math to figure out how to create different intervals. Use the formula $I = L/R$. I=new interval length L= original length R=ratio frequency. (e.x. Find the length the rubber bands need to be to sound a fourth. L = 12 in. R = 4:3. Find I. $12\text{in.}/4:3 = 9\text{ in.}$) As a class find the lengths for these intervals based on a 12in. string: octave, fourth, and fifth. Pair up your students to create their own string instrument. One will stretch a rubber-band 12 in., holding it over a ruler. The other will use his or her finger, like a violinist, to shorten the band by pressing where they determined the new length should be. (To sound a fourth the student would press at 9 in. and then pluck the band) Have the pairs alternate so everyone gets a chance to shorten and pluck the rubber-band.

Math: M.UN.03.03, N.MR.04.03, M.UN.04.01, N.ME.05.10, N.MR.05.13, N.ME.05.23

Additional Resources

[Connexions](http://cnx.org/content/m11638/latest/): A resource for how to connect music and math
<http://cnx.org/content/m11638/latest/>

[Physics Classroom](http://www.physicsclassroom.com/class/sound/u1112a.cfm): A brief overview of pitch and ratio frequencies
<http://www.physicsclassroom.com/class/sound/u1112a.cfm>

Newspaper Critic

As a reporter and critic, you have just heard the 3rd movement from *Concerto for Violin* by Pyotr Tchaikovsky. Your job is to write a critique and report of the performance. Let your readers know what you thought about the performance, how well the piece was performed, positives and negatives, and if you would recommend this performance to your friends.





Ann Arbor Symphony Orchestra

The Orchestra

An orchestra is a group of musicians who perform music together. Many cities and towns have their own orchestras which play concerts anywhere from each week to a few times a year.

Key Terms

Baton: a long, thin, weighted stick that the conductor uses to make his or her gestures more visible

Mouthpiece: the piece the musicians put their mouths on to blow air through the instrument

Reed: pieces of bamboo shaved into a specific shape for clarinet, oboe, bassoon, and saxophone

Instruments of the Orchestra An orchestra is made up of four basic families of instruments: strings, woodwinds, brass, and percussion. The families are classified by the method they use to play their instrument (strings bow or pluck; woodwinds use air and possibly reeds; brass buzz lips; percussion strikes).

The Conductor

The conductor is a musician who does not play an instrument, but instead leads with a baton or hands. He or she is the leader of all of the musicians, and must know everyone's part. The conductor uses arm movements, facial expressions, and body language to tell the musicians how the music should be played.

Composers

Composers are musicians who create music. They are found in every style of music, from rock to classical symphonies. Composers often go to school to learn all about the instruments, what they can and cannot do, and how to get the ideas in their head onto paper so that the world can enjoy them, too.



More About the Instruments of the Orchestra

The string family is the largest section in the orchestra. Violins are the highest sounding string instrument. The viola looks like a bigger violin and sounds a little lower. Cellos have a peg that extends from the instrument and rests on the floor. The lowest of the string family is the double bass, an instrument that is so big it must be played standing up. Harps are played by plucking strings and using pedals to change the pitch of the strings.

Behind the strings sit the woodwinds. The highest of the woodwinds are the flute and piccolo. An oboe plays the note that the entire orchestra tunes to. The sound is made when a player blows and vibrates a double reed. Clarinets look similar to an oboe but use single reeds. The bassoon is the biggest and lowest woodwind instrument. It is a long, folded wooden tube and is also played with a double reed.

The brass family all use their lips to buzz into a metal mouthpiece. Trumpets are the highest brass instrument. The French horn makes a warm sound and is a coiled tube with a bell opening at one end that the players stick their hands into for support as well as to muffle the sound. Trombones are the second-lowest brass instrument, which are played by moving a slide to change the pitch. The lowest and largest of the brass family is the tuba.

Percussion instruments make sounds when struck with a mallet or drumstick, or when shook. Timpani have pedals to change the pitch of each drum. The snare drum has wires located under the drum head that make a rattling sound when struck. Triangles make a “ding” sound when struck by a little metal beater. The xylophone has specific pitches and is played with mallets. Other instruments you may see include: tambourine, glockenspiel, chimes, castanets, gong, and many more.

More About the Conductor

The conductor, or Maestro, is the leader of the orchestra. His or her job is to interpret what the composer wanted the music to convey. The music they use is called a score and has all the parts lined up like a graph.

The conductor uses many hand gestures and facial expressions to show the orchestra what the music needs. These gestures have to show a lot of information at the same time. For example, the conductor needs to let the musicians know the tempo, dynamics, entrances, style, and mood of the music all at once. It is a big job because everyone plays different parts at different times.

More About Composers

Composers create the music using notes, rhythms, tempo, dynamics, instrumentation, style, articulation, and form. The composer also decides what techniques the instruments use to make their sounds. The best composers are those who have studied music for a long time and know how to manipulate instruments to create the sounds they intend.

There are many different methods of composing. Some composers treat writing music like an equation, plugging in different formulas to create different sounds. Others base their music off of stories. A few even leave things up to chance, like letting the performer choose the next note, dynamic, and/or tempo.

Suggested Classroom Activities

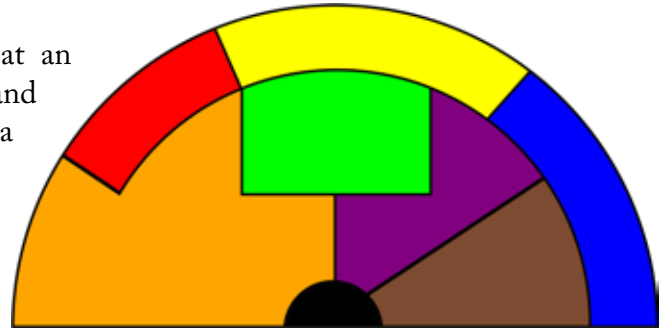
Activity 1: Conducting patterns

Teach students basic conducting patterns using their right hand. Have them trace the pattern on paper. Listen to examples of each meter and have students conduct along. Listening suggestions: Bernstein, Mambo (4/4); Key, The Star Spangled Banner (3/4); Copland, Hoedown (2/4).

Arts: ART.VA.V, ART.M.III, ART.M.IV, ART.M.V

Activity 2: Act out the orchestra

Have students brainstorm in pairs about what happens at an orchestra concert. Discuss proper etiquette for a concert and explain the difference between how you act at an orchestra concert vs. other concerts/sports events, etc. Dividing students into orchestra musicians and audience, act out an orchestra concert, including getting on stage, tuning, beginning/ending a piece and applause. Explain where it is and is not customary to clap and talk and have the audience display good behavior.



Orchestra Seating Diagram

Arts: ART.M.I, ART.M.III, ART.M.IV

Activity 3: Instrument-making

Discuss how instruments create their sounds (i.e. bowing/plucking strings, blowing air through a tube with a reed or buzzed lips, striking surfaces, etc.) As a class, brainstorm about materials that are suitable to make instruments. Gather those materials and create instruments from each family, or one specific family. Use the scientific method to record and track your hypotheses, questions, and results.

Science: S.I.P.E.1, S.I.A.E.1, P.EN.E.3 Sound, S.RS.E.1

Additional Resources

DSO Kids: Dallas Symphony Orchestra kids website.

<http://www.dsokids.com/>

Lithgow, John. *The Remarkable Farkle McBride*. New York: Simon & Shuster, 2000

<http://books.simonandschuster.com/Remarkable-Farkle-Mcbride/John-Lithgow/9780689833403>

Maestro: Discover Conducting (BBC): Conducting resources and games, based on the BBC television series.

<http://www.bbc.co.uk/music/tv/maestro/discover/game/>

New York Philharmonic Kidzone

<http://www.nyphilkids.org/main.phtml?>

Snicket, Lemony. *The Composer is Dead*. New York: HarperCollins, 2009.

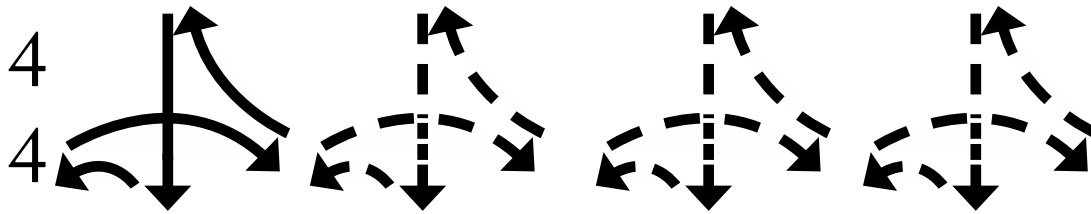
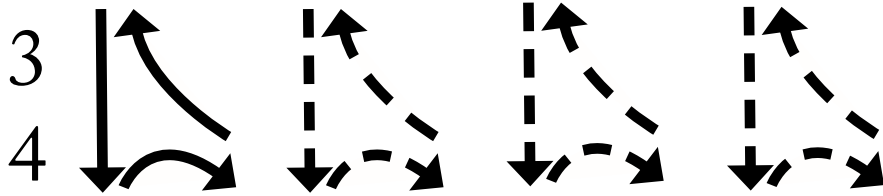
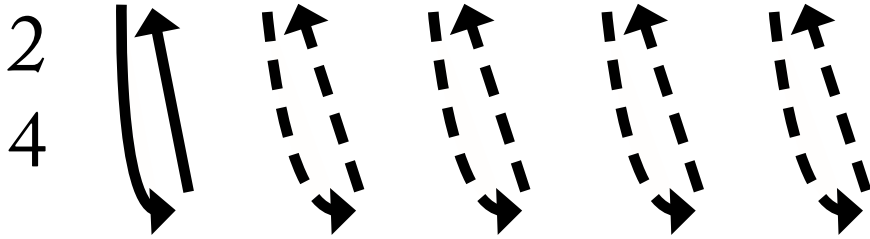
<http://www.harpercollins.com/books/Composer-Dead/?isbn=9780061236273>

SFS Kids: Fun with Music: San Francisco Symphony kids website.

<http://www.sfskids.org/templates/home.as>

Traceable conducting patterns

Trace the following conducting patterns. Try drawing a few on your own.



Orchestra Seating chart

Color the different sections of the orchestra seating diagram.

Violin: *Orange*
Woodwinds: *Green*

Viola: *Purple*
Percussion: *Red*

Cello: *Brown*
Brass: *Yellow*

B a s s : *Blue*
Conductor: *Black*

