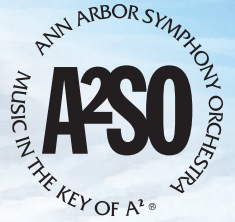


Sea To Shining Sea

Ann Arbor Symphony Orchestra



Youth Concert Curriculum

Conductor **Maestro Arie Lipsky**
Concert Host **Evan Chambers**
Curriculum **Laura Dunbar**

Youth Concert
Wednesday, March 16, 2011
Hill Auditorium

SEA TO SHINING SEA

CONCERT SPONSORS

(As of August 2010)

AsahiKASEI



UM CREDIT UNION

The Ann Arbor Symphony Orchestra is passionately committed to lead and enrich the culture of the region. We attract, inspire and educate the most diverse audience possible, foster a growing appreciation for orchestral music and regional talent, and provide imaginative programming through community involvement.

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Curriculum CD

| | |
|--|-----------|
| 1. <i>In the Hall of the Mountain King</i> | Grieg |
| 2. <i>Watershed</i> | Chambers |
| 3. <i>Water Music, Suite II in D Major</i> | Handel |
| 4. <i>The Moldau</i> | Smetana |
| 5. <i>The Seasons, Op. 67</i> | Glazunov |
| 6. <i>Symphony No. 6 in F Major</i> | Beethoven |
| 7. <i>Violin Concerto in E Major, “Spring”</i> | Vivaldi |
| 8. <i>William Tell Overture</i> | Rossini |

SEA TO SHINING SEA

A concert exploring EARTH and WATER through music!

Youth Concert Repertoire

| | |
|---|---------------------------------------|
| <i>In the Hall of the Mountain King, Op. 46 No. 4</i> | Edvard Grieg (1843-1907) |
| <i>Watershed</i> | Evan Chambers (b. 1963) |
| <i>Water Music, Suite II in D Major, HWV 349: II. "Alla Hornpipe"</i> | George Frideric Handel (1685-1759) |
| <i>The Moldau, JB 1:112/2</i> | Bedřich Smetana (1824-1884) |
| <i>The Seasons, Op. 67: Tableau IV. "Autumn" I. Bacchanal</i> | Alexander Glazunov (1865-1936) |
| <i>Symphony No. 6 in F Major ("Pastoral"), Op. 68: II. "Scene at the brook"</i> | Ludwig van Beethoven (1770-1827) |
| <i>Violin Concerto in E Major ("Spring"), RV 269: I. Allegro</i> | Antonio Vivaldi (1678-1741) |
| <i>William Tell Overture</i> | Gioacchino Rossini (1792-1868) |

TEACHER OVERVIEW

This curriculum is designed to aid classroom and music teachers in preparing students for the A²SO's **SEA TO SHINING SEA** youth concert. One can easily expand or contract each unit's activities by adding or omitting details depending on the level of the learners or the time allotted. You may even team with other teachers in your building to share components of each unit for a more comprehensive, interdisciplinary approach.

Once the consistent format is understood, lesson plans can be produced quickly and easily. Many types of activities are included in each unit. Activities are flexible and can be modified for the needs of your class with the touch of your creativity.

For your convenience, we have charted the Michigan Content Standards and Benchmarks for Elementary and Middle School Music (Appendix A.4) supported by the curriculum.

Pg. 3

UNIT STRUCTURE

Each unit includes five sections:

1. History and Context
2. Listening and Learning
3. Listening Map
4. Activities
5. *EXPLORE!*

Pg. 5

TIMELINE AND GEOGRAPHY PROJECT

Through chronology and geography, this project provides a means of globally investigating and connecting the music presented at the **SEA TO SHINING SEA** youth concert.

Pg. 10

WORKSHEETS

3 worksheets are applicable to the entire **SEA TO SHINING SEA** repertoire.

- *Composers, Repertoire, and Eras*
 - *Musical Elements Worksheet*
 - *Make-A-Move*
-

UNIT STRUCTURE

Each of the eight curriculum units includes five sections.

Each of the eight curriculum units focuses on one element of EARTH or WATER.

1. HISTORY AND CONTEXT

- 10 minutes
 - Classroom or Music Room
 - Consistent format allows for a systematic introduction of each piece
 - Includes the Timeline and Geography Project entries (discussed on page 5)
 - Provides basic understanding of the cultural and temporal context of each piece.
 - A brief history of each composer is included
 - Composer facts to be included at teacher discretion
-

2. LISTENING AND LEARNING

- 20 minutes
 - Classroom or Music Room
 - Further introduces each piece through:
 1. Listening (using a *Listening Map* or *Musical Elements Worksheet*)
 2. Learning more details about the piece and the composer
 3. Listening again
 - Examination of elements such as:
 - Historical and cultural contexts
 - Musical elements
 - Compositional process / inspiration
 - Plot / Literature connections
 - Elements included in the unit's *Listening Map*
-

3. LISTENING MAP

- To be used as a visual aid when listening to each piece
 - Includes images, text, and musical notation appropriate for K-12 students
 - Each unit includes a map prepared for duplication/distribution
 - Terminology and images used in the maps are described/defined in the *Listening and Learning* sections
-

4. ACTIVITIES

- Each unit includes activities designed to explore the repertoire 7 different ways
- Activities complement current musicianship skills studied in the Music Room
- Activities complement humanities subjects, listed below

| | |
|------------------|---|
| DRAW | Explore this music with a drawn response <ul style="list-style-type: none">○ Humanities: ART |
| WRITE | Explore this music with a written response <ul style="list-style-type: none">○ Humanities: ENGLISH |
| MOVEMENT | Explore this music through movement <ul style="list-style-type: none">○ Humanities: HEALTH○ <i>Make-A-Move</i> worksheet provides options for group movement |
| ANALYZE | Explore this music by analyzing through class discussion |
| RHYTHM | Explore rhythm in this music with various questions and methods <ul style="list-style-type: none">○ Humanities: MATH |
| MELODY | Explore melody in this music with various questions and methods |
| IMPROVISE | Explore this music by improvising melody and/or rhythm |

5. EXPLORE!

- Each unit explores one element of EARTH or WATER
- Scientific facts and figures about each element are listed
- Facts to be included at teacher discretion
- Many topics are relevant to science units specifically covered in grades 2–5

| | | |
|---------------|--------------------|---|
| UNIT 1 | Mountains | <i>In the Hall of the Mountain King</i> |
| UNIT 2 | Michigan | <i>Watershed</i> |
| UNIT 3 | Water | <i>Water Music</i> |
| UNIT 4 | River | <i>The Moldau</i> |
| UNIT 5 | Seasons | <i>The Seasons</i> |
| UNIT 6 | Countryside | <i>Symphony No. 6 (“Pastoral”)</i> |
| UNIT 7 | Spring | <i>The Four Seasons</i> |
| UNIT 8 | Weather | <i>William Tell Overture</i> |

TIMELINE & GEOGRAPHY PROJECT

The timeline project provides a visual means to present and review the *SEA TO SHINING SEA* repertoire, composers, and geographical context.

This project provides:

- A global strategy to engage with the complete youth concert repertoire
- An interdisciplinary approach to the repertoire (connecting with history & geography)
- Visual clarity through color-coded timeline entries (by unit & composer)

Timeline entries provide a consistent format for introducing the:

- Composer birth date with a map of the composer's birth country
- Date of composition for each piece of repertoire
- Composer death date (if applicable)

The timeline entries (included at the beginning of each unit) are designed to easily hang around your classroom. The color-coded design shows students the interconnectedness of the composers and their music.

Interdisciplinary connections are easily made with the inclusion of the map of each composer's birth country. More detailed geographical information is included within each *History and Context* section.

GIVE IT A TRY...

Introduce the SEA TO SHINING SEA Youth Concert date

2011 A²SO Youth Concert, March 16



Chronological Timeline Key



| | | |
|-----------|-------------|---|
| PINK | 1678 | Antonio Vivaldi born in Italy |
| BLUE | 1685 | George Frideric Handel born in Germany |
| BLUE | 1717 | Handel composes <i>Water Music, Suite II in D Major</i> |
| PINK | 1723 | Vivaldi composes <i>Violin Concerto in E Major</i> |
| PINK | 1741 | Death of Antonio Vivaldi |
| BLUE | 1759 | Death of George Frideric Handel |
| YELLOW | 1770 | Ludwig van Beethoven born in Germany |
| TURQUOISE | 1792 | Gioacchino Rossini born in Italy |
| YELLOW | 1808 | Beethoven composes <i>Symphony No. 6 "Pastoral"</i> |
| GOLD | 1824 | Bedřich Smetana born in the Czech Republic |
| YELLOW | 1827 | Death of Ludwig van Beethoven |
| TURQUOISE | 1829 | Rossini composes <i>William Tell Overture</i> |
| PURPLE | 1843 | Edvard Grieg born in Norway |
| GREEN | 1865 | Alexander Glazunov born in Russia |
| TURQUOISE | 1868 | Death of Gioacchino Rossini |
| PURPLE | 1875 | Grieg composes <i>In the Hall of the Mountain King</i> |
| GOLD | 1882 | Smetana composes <i>The Moldau</i> |
| GOLD | 1884 | Death of Bedřich Smetana |
| GREEN | 1899 | Glazunov composes <i>The Seasons</i> |
| PURPLE | 1907 | Death of Edvard Grieg |
| GREEN | 1936 | Death of Alexander Glazunov |
| SALMON | 1963 | Evan Chambers born in Louisiana |
| SALMON | 2009 | Chambers composes <i>Watershed</i> |
| WHITE | 2011 | A ² SO Youth Concert |

2011

SEA TO SHINING SEA

A concert exploring EARTH and WATER through music!



A²SO Youth Concert

SEA TO SHINING SEA WORKSHEETS

Three worksheets, applicable to the entire repertoire, have been included.

COMPOSERS, REPERTOIRE, AND ERAS

Provides a chronological list of:

- Eras in Western Classical Music
- Repertoire featured at the **SEA TO SHINING SEA** youth concert
- Composers featured at the **SEA TO SHINING SEA** youth concert

MUSICAL ELEMENTS WORKSHEET

Provides a template for student response while listening to each piece of repertoire.

MAKE-A-MOVE

Provides a bank of possible movements for group choreography or individual movement improvisation.

COMPOSERS | REPERTOIRE | ERAS

BAROQUE 1600-1750

- | | |
|-----------|--|
| 1678-1741 | Antonio Vivaldi 1723 <i>Violin Concerto in E Major ("Spring"), RV 269</i> |
| 1685-1759 | George Frideric Handel 1717 <i>Water Music, Suite II in D Major, HWV 349</i> |
-

CLASSICAL 1750-1820

- | | |
|-----------|---|
| 1770-1827 | Ludwig Van Beethoven 1808 <i>Symphony No. 6 in F Major ("Pastoral"), Op. 68</i> |
| 1792-1868 | Gioacchino Rossini 1829 <i>William Tell Overture</i> |
-

ROMANTIC 1800-1900

- | | |
|-----------|--|
| 1824 | Bedřich Smetana 1882 <i>The Moldau, JB 1:112/2</i> |
| 1843-1907 | Edvard Grieg 1875 <i>In the Hall of the Mountain King, Op. 46, No. 4</i> |
| 1865-1936 | Alexander Glazunov 1899 <i>The Seasons, Op. 67</i> |
-

MODERN / 20TH CENTURY 1900-1999

CONTEMPORARY 21st century

- | | |
|---------|---|
| b. 1963 | Evan Chambers 2009 <i>Watershed</i> |
|---------|---|
-

Name _____

MUSICAL ELEMENTS WORKSHEET

COMPOSER _____

COMPOSITION _____

METER

Is there a beat?

How does it swing?

Does it stay the same?

MODE

Is the mode major or minor?

Does it change or stay the same?

DYNAMICS

Is the music mostly loud or soft?

Does it change or stay the same?

TEMPO

Is the music fast or slow?

Does it change or stay the same?

INSTRUMENTATION

What instrument family plays the most?

What solo instruments do you hear?

Does the full orchestra play?

MOOD / CHARACTER

Is the music smooth or bumpy?

Does it change or stay the same?

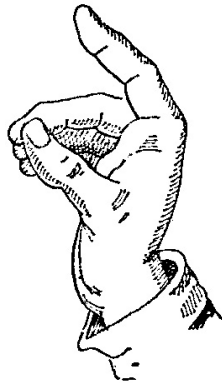
HOW DOES THIS MUSIC MAKE YOU FEEL?

MAKE-A-MOVE

Movements for Improvization



clap



snap fingers



**hum or
sing along**



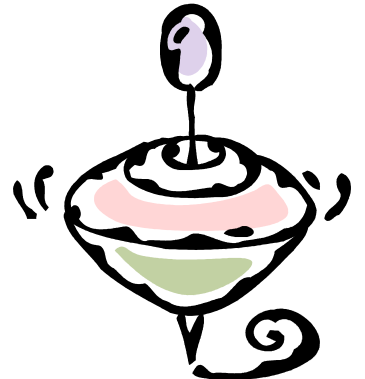
stomp feet



jump



sway



spin like a top



bend your knees



**step forward,
backward, left, or right**



**Play a pretend
instrument**

Unit 1

MOUNTAINS

In the Hall of the Mountain King, Op. 46 No. 4

Edvard Grieg (1843-1907)



- 1.1 History and Context
- 1.2 Listening and Learning
- 1.3 Grieg Listening Map
- 1.4 Mountains Activities
- 1.5 ***EXPLORE!*** Mountains

11843



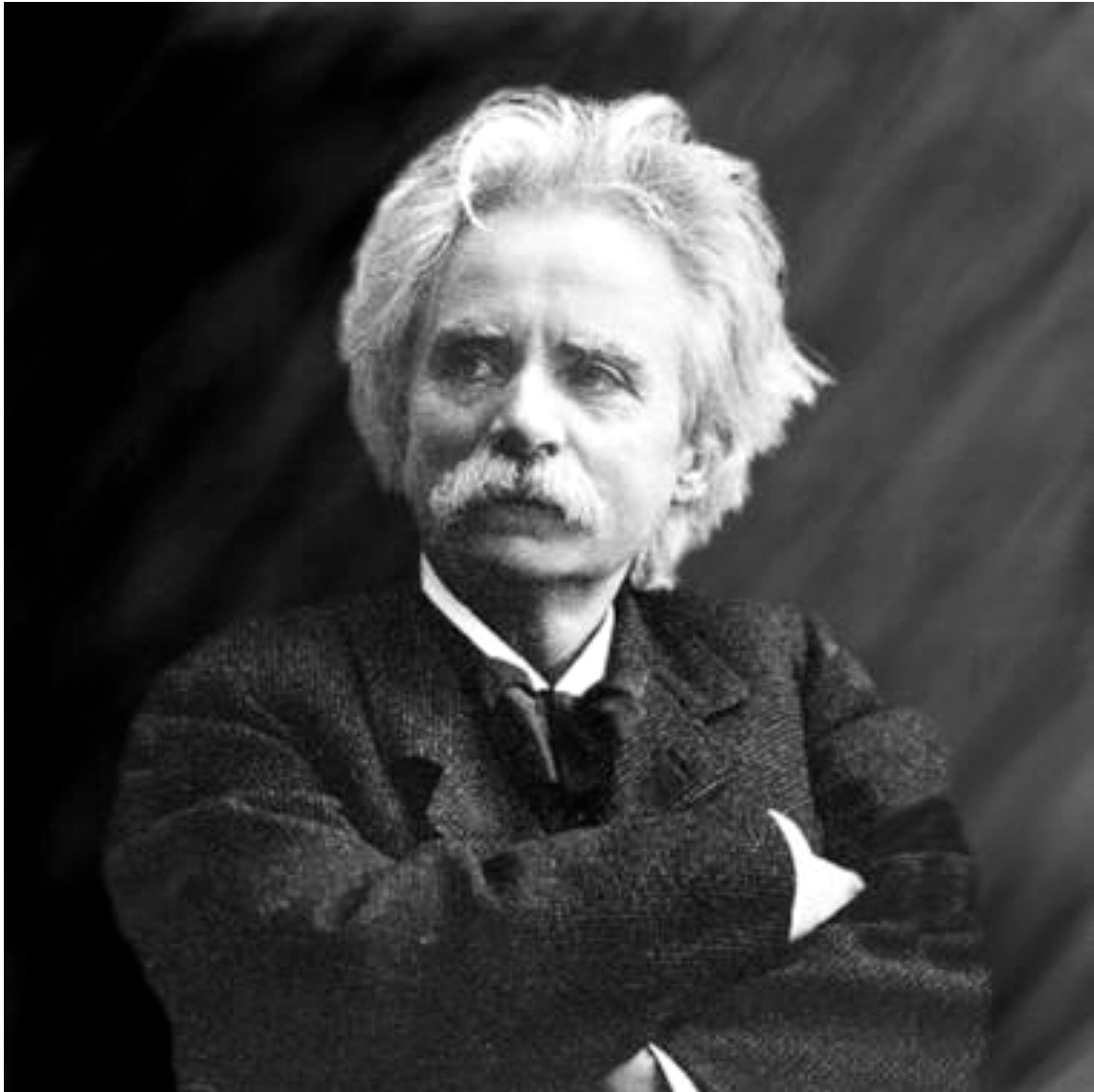
Edvard Grieg born in Norway

11875



Grieg composes
In the Hall of the Mountain King

1907



Death of Edvard Grieg

UNIT II

Music expresses that which cannot be said and on which it is impossible to be silent.

-Victor Hugo

Climb the mountains and get their good tidings.

-John Muir



UNIT 1: MOUNTAINS

In the Hall of the Mountain King, Op. 46, No. 4

EDVARD GRIEG (1843-1907)

1.1 HISTORY AND CONTEXT

| | |
|------------------|---|
| Introduce | <i>In the Hall of the Mountain King, Op. 46, No.4</i> <ul style="list-style-type: none">• From <i>Incidental Music</i> to the play <i>Peer Gynt</i> |
| Define | <i>Peer Gynt</i> <ul style="list-style-type: none">• Five-act play written by Norwegian playwright Henrik Ibsen in 1867 |
| Define | Incidental Music <ul style="list-style-type: none">• Music written to accompany the action of a play |
| Structure | Incidental Music to <i>Peer Gynt</i> <ul style="list-style-type: none">• Written to illustrate and support the story told in <i>Peer Gynt</i>• Discussed in <i>Listening and Learning 1.2</i> |
| Focus | <i>In the Hall of the Mountain King</i> <ul style="list-style-type: none">• From Act II of <i>Peer Gynt</i> |

TEACHER NOTE: The listed opus number corresponds with the *Peer Gynt Suite No. 1* that Grieg extracted from the original set of incidental music to publish separately.

TIMELINE

| | |
|------|--|
| 1843 | Edvard Grieg born in Norway |
| 1875 | Grieg composes <i>In the Hall of the Mountain King</i> |
| 1907 | Death of Edvard Grieg |

NORWAY - Today

| | |
|--------------------|--|
| Capital: | Oslo |
| Population: | 4.8 Million |
| Language: | Norwegian |
| Location: | West side of Scandinavian Peninsula in Northern Europe |

Other Norwegian composers:

Arne Nordheim (1931–2010)

EDVARD GRIEG (1843–1907)

- 1843 Edvard Hagerup Grieg born in Bergen, Norway
- 1849 Began studying piano with his mother
- 1858 Began studying piano at the Leipzig Music Conservatory
- 1859 Began composing primarily solo piano music
- 1861 Played his solo piano concert debut in Karlshamn, Sweden
- 1863-1866 Lived in Copenhagen, Denmark composing and playing the piano
- 1867 Married Nina Hagerup, they had one daughter
- 1868-1870 Studied with Franz Liszt by periodically meeting in Rome
- 1876 Composed *Incidental Music for Peer Gynt* at the request of the playwright Henrik Ibsen
- 1880-1882 Became Music Director of the Bergen Philharmonic Orchestra
- 1888 Met Pytor Ilych Tchaikovsky in Leipzig who praised Grieg's music
- 1903 Recorded and played his complete piano music
- 1907 Lived to be 64 years old

- ❖ Grieg was a renowned composer drawing inspiration from Norwegian folk music. He began to enjoy national fame later in life after being awarded a pension by the Norwegian government to compose full-time.

NOTABLE WORKS

- *Violin Sonatas Nos. 1-3*
- *Concert Overture In Autumn, Op. 11*
- *Piano Concerto in A minor, Op. 16*
- *Incidental music to Henrik Ibsen's play Peer Gynt, Op. 23*
- *Ballade in the Form of Variations on a Norwegian Folk Song in G minor, Op. 24*
- *Cello Sonata in A minor, Op. 36*
- *Holberg Suite for piano, (later arr. for string orchestra,) Op. 40*
- *Peer Gynt Suite No. 1, Op. 46*
- *Lyric Suite for Orchestra, Op. 54 (orchestration of four Lyric Pieces)*
- *Peer Gynt Suite No. 2, Op. 55*
- *Four Symphonic Dances for piano, later arr. for orchestra, Op. 64*
- *Slåtter (Peasant Dances) for piano, Op. 72*
- *66 Lyric Pieces for Piano, Op. 12, 38, 43, 47, 54, 57, 62, 65, 68, 71*

1.2 LISTENING AND LEARNING

Identify

Tools while listening to music

- Close your eyes to focus on what you hear...
- Imagine a story the music could be telling you ...
- Notice *types* of sounds (instrumentation, dynamics, timbre, etc.)
- What do you see while you listen?
- What do you *think of* while you listen?

Optional

Listening Worksheets

- *Grieg Listening Map 1.3*
- *Musical Elements Worksheet*

ORCHESTRATION

Woodwinds: 2 Flutes, 1 Piccolo, 2 Oboes, 2 Clarinets, 2 Bassoons

Brass: 4 Horns, 2 Trumpets, 3 Trombones, 1 Tuba

Strings: Violin I, Violin II, Viola, Cello, Bass

Percussion: Timpani, Bass drum, Cymbals, Triangle

LISTEN

Curriculum CD Track 1

- *In the Hall of the Mountain King, Op. 46, No.4*

Discuss

Incidental music for a play

- Why include music in a spoken dramatic work?
 - Adds a new level of excitement, eases scenery transitions, accompanies stage action, etc.

TEACHER NOTE: *Peer Gynt* deals with several mature, philosophical issues. Many plot details have been excluded to keep the plot summary appropriate for children of all ages. More detail, dialogue, and stage directions have been included for Act II which features *In the Hall of the Mountain King*.

Structure

Incidental Music to *Peer Gynt*

- Grieg's incidental music for each act is bulleted below

Storyline

Peer Gynt

- A play written by Henrik Ibsen
-

PLOT SUMMARY

ACT I

Peer Gynt is considered to be a lazy young gentleman. He desperately loves Ingrid, but she is engaged to another man. The night before Ingrid's wedding, Peer attempts to win her affections and stop her marriage. Peer visits the bride-to-be and persuades her to run away to the mountains with him, instead of getting married the next day. The two lovebirds sneak away in the night.

- *Prelude - At the Wedding*
- *Halling – A Norwegian folk dance*
- *Springar – Traditional couples dance*

ACT II

(A narrow path, high up in the mountains. Early morning.)

Soon after running away, Peer and Ingrid are found and their plan is discovered. Peer is banished and strays alone onto the Troll King's mountain. He meets and dances with three dairymaids who are waiting to be courted by trolls. He then encounters the daughter of the Troll King, disguised as a beautiful woman. Instantly falling for her, they ride deep into the mountain hall to meet her father, the Mountain King.

(The Royal Hall of the King of the Mountain with a great assembly of troll attendants. The King sits on the throne, crowned, with his scepter in hand. Peer stands before him.)

Upon entering the hall of the Mountain King, the princess once again looks like a troll. The King tells Peer that he must be transformed into a troll if he is to marry the troll princess. Peer eventually agrees, but quickly changes his mind. This angers the Troll King.

King: *Dash him to the shards on the mountain rock-walls, children!*

Trolls: *Mayn't we play owl-and-eagle chase first? The wolf-game? Grey-mouse and glow-eyed cat?*

Peer: *The old one was bad, but the youngsters are worse!*

Peer must run quickly to escape the hall of the troll army of the Mountain King!

- *Prelude - The Abduction of the Bride/Peer and Ingrid*
- *Peer Gynt and the Dairymaids*
- *Peer Gynt and the Woman in Green*
- *Great folk may be known by the mounts...*
- **IN THE HALL OF THE MOUNTAIN KING**
- *Dance of the Mountain King's Daughter*
- *Peer Gynt hunted by the trolls*
- *Peer Gynt and the Boyg*

ACT III

As an outlaw from his hometown and the mountain, Peer builds his own cottage in the hills. Solveig, a woman from his hometown, joins him there and they fall in love. Peer is excited to live a peaceful life with Solveig, but soon his life begins to unravel. The troll princess haunts him in his dreams and puts a spell on him. The spell makes Peer remember all of his past mistakes each time that he looks at Solveig. He cannot handle this terrible fate and sets off overseas to leave Solveig in peace and escape his past.

- *The Death of Åse - Prelude and 4th scene*

ACT IV

Peer stays away for many years, working various jobs in seaports around the world. He worked as a missionary, a businessman, a sailor, and more. Then he decides to become a historian, and travels to Egypt. He wanders through the desert, visiting the Sphinx. As he addresses the Sphinx, he encounters the keeper of the local madhouse. Peer goes to the madhouse and learns that all of the patients live in their own unique worlds. When the patients meet Peer, many of them come to believe that he is the Emperor of Wisdom, and Peer lets them believe it.

- *Prelude - Morning Mood*
- *The Thief and the Receiver*
- *Arabian Dance*
- *Anitra's Dance*
- *Peer Gynt's Serenade*
- *Peer Gynt and Anitra*
- *Solveig's Song*
- *Peer Gynt at the Statue of Memnon*

ACT V

Finally, on his way to his hometown as a grumpy old man, Peer lands on shore with no possessions or money. He stumbles along and is confronted with all that he did not do in life; his unsung songs, his unmade works, his unwept tears, and his questions that were never asked. The play ends by encouraging the audience to question the state of their own lives.

- *Prelude - Peer Gynt's Homecoming. Stormy Evening on the Sea*
- *Shipwreck*
- *Solveig sings in the hut*
- *Night Scene*
- *Whitsun Hymn*
- *Solveig's Cradle Song*

LISTEN

Track 1

In the Hall of the Mountain King

- Encourage students to listen with a new understanding of the plot
-

Listening Map 1

"In the Hall of the Mountain King," Op. 46 No. 4
Use the listening map below to follow Grieg's chase.

CHASE MELODY

Almost there!

Full Orchestra
CHASE MELODY

The pace quickens...

Peer Gynt must run for it, now!

CHASE MELODY

A quiet chase at first...

START HERE

CHASE MELODY
(See above)

pp

1.4 MOUNTAIN ACTIVITIES

Choose a few activities to complement Unit 1 sections and:

- Current musicianship skills studied in your classroom
- Humanities subjects: ART, LANGUAGE, SCIENCE, MATH, & HEALTH

| | |
|---|--|
| <p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>Humanities: ART</p> <p>Suggested time: 10 minutes</p> | <p>Draw what you imagine Peer's mountain chase looks like.</p> <ul style="list-style-type: none"> • Is the mountain steep? • Is it covered in dirt, grass or snow? • Is it rocky or smooth? • What do Peer Gynt, the trolls, and the King look like? <p>Think about the many ways that the music describes the landscape as you listen and draw.</p> |
| <p>WRITE</p> <p>Explore this music with a written response.</p> <p>Humanities: LANGUAGE</p> <p>Suggested time: 10 minutes</p> | <p>Write a description of the mountain chase as you see it.</p> <ul style="list-style-type: none"> • What obstacles could the mountain produce during the chase? • How many trolls in the King's army are chasing Peer? • What does the mountain look like? • What do the trolls look like? <p>Think about the many ways that the music tells a story as you listen and write.</p> |
| <p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>Humanities: HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements</p> | <p>Move as you imagine Peer Gynt might move in the mountain chase.</p> <ul style="list-style-type: none"> • Would you run or walk? • Always at the same speed? • Would you tiptoe? • Would you hide sometimes? <p>Try the many types of movements Peer Gynt might have used on the mountain as you listen and move.</p> |
| <p>ANALYZE</p> <p>Explore this music by analyzing technical elements through class discussion.</p> | <p>Discuss musical techniques used to suggest a sense of chase.</p> <p>In what ways do these elements impact the sense of the chase?</p> <ul style="list-style-type: none"> • Use of staccato vs. legato • Varied dynamics • Changing contour of melody • Accelerating tempo • Others? |

| | |
|--|---|
| <p>RHYTHM</p> <p>Explore this rhythmic example with a few of these questions and methods.</p> <p>Humanities: MATH</p> | <p>Discuss and perform Grieg's <i>Mountain Hall</i> rhythm.</p> <ul style="list-style-type: none"> • What is the time signature of this example? • What are the three durations of notes used in this example? • How many measures and/or phrases are there in this example? • SPEAK the rhythm on syllables • COUNT aloud/write-in counts on scores • CLAP the example • PLAY the example on percussion instruments • CONDUCT the example in groups with one another |
|--|---|



| | |
|---|--|
| <p>MELODY</p> <p>Explore this melodic example with a few of these questions and methods.</p> | <p>Discuss and perform Grieg's <i>Mountain Hall</i> melody.</p> <ul style="list-style-type: none"> • What is the time signature of this example? • What is the contour of this melody? • Does it move mostly by steps or skips? • In what clef is this melody written? • PLAY the melody on recorders, Orff instruments, etc. • SING the melody on a neutral syllable or solfege |
|---|--|



| | |
|--|---|
| <p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p> | <p>Use melodic and/or rhythmic instruments to improvise a new melodic or rhythmic phrase.</p> <p>Grieg uses the same melody over and over again changing tempo, dynamics, and orchestration to create different moods in this music.</p> <ul style="list-style-type: none"> • MELODY – improvise with similar notes, contour, rhythm, etc. • RHYTHM – improvise using eighth, quarter, and half notes <p>Once students have created their own melodic/rhythmic pattern, repeat the pattern changing only the articulation, dynamics, or tempo. Repeat the improvised phrase several times using various techniques.</p> |
|--|---|

| | |
|------------------------|--|
| <p>EXPLORE!</p> | <p>More on MOUNTAINS in Section 1.5, on the next page...</p> |
|------------------------|--|

1.5 EXPLORE!

MOUNTAINS

There is no universally accepted scientific definition of a mountain.

Some criteria for defining a mountain:

| | | |
|-----------|---------|----------|
| Elevation | Volume | Relief |
| Steepness | Spacing | Coverage |

DICTIONARY DEFINITION

Natural elevation of the earth's surface rising more or less abruptly from the surrounding level and attaining an altitude which, relative to the adjacent elevation, is impressive or notable.

MOUNTAINS IN PEER GYNT

The mountainous region of Kvam, Norway is the historical setting of the story of Peer Gynt. Kvam is located in the southwest region of Norway.

MOUNTAINS IN MICHIGAN

1. Huron Mountains in the Upper Peninsula, overlooking Lake Superior in Marquette and Baraga Counties. The highest peak is Mount Arvon at 1,979 feet above sea level.
2. Porcupine Mountains Wilderness State Park is located in the northwestern Upper Peninsula overlooking Lake Superior in Ontonagon and Gogebic counties. Named because the silhouette of the range resembles the shape of a porcupine.

5 TALLEST MOUNTAINS IN THE WORLD

- | | | |
|------------------|------------|---------------------------------------|
| 1. Mount Everest | 29,029 ft. | Mahalangur Himalaya Mountain Range |
| 2. K2 | 28,251 ft. | Baltoro Karakoram Mountain Range |
| 3. Kangchenjunga | 28,169 ft. | Kangchenjunga Himalaya Mountain Range |
| 4. Lhotse | 27,940 ft. | Mahalangur Himalaya Mountain Range |
| 5. Makalu | 27,838 ft. | Mahalangur Himalaya Mountain Range |

3 LARGEST MOUNTAIN RANGES IN THE WORLD

- | | | | |
|--------------------|------------------|-------------------|--------------------|
| 1. Andes | 4,300 miles long | 430 miles wide | 13,000 ft. average |
| 2. Rocky Mountains | 3,000 miles long | 70-300 miles wide | 13,500 ft. average |
| 3. Himalayas | 1,491 miles long | 93-250 miles wide | 19,600 ft. average |

Unit 2

MICHIGAN

Watershed

Evan Chambers (b. 1963)



- 2.1 History and Context
- 2.2 Listening and Learning
- 2.3 Chambers Listening Map
- 2.4 Michigan Activities
- 2.5 ***EXPLORE!*** Michigan

1963



**Evan Chambers
born in Louisiana**

2009



Chambers composes
Watershed

UNIT 2

The true material we composers work with is all that knowledge, sensation, and feeling—not the notes.

-Evan Chambers

This is no substitute for what art provides. Ideally, art would offer us opportunities for genuine feeling, it would offer us a hammer with which to shatter our frozen sea.

-Evan Chambers



UNIT 2: MICHIGAN

Watershed (Excerpt)

EVAN CHAMBERS (B. 1963)

2.1 HISTORY AND CONTEXT

| | |
|-----------|--|
| Introduce | <i>Watershed</i> |
| Define | Watershed (Specifically the Huron Watershed) <ul style="list-style-type: none">• Area defined by a system of waters and their flow downward toward a common goal, emptying out into a body larger than all of its tributaries |
| Define | Symphonic Tone Poem <ul style="list-style-type: none">• Form of orchestral music in which a poem or narrative provides an illustrative basis for composition |
| Structure | Tone Poem with 3 components <ol style="list-style-type: none">1. Orchestral music2. Narrator reading the poetry which inspired the composer3. Video of the Huron Watershed |

TEACHER NOTE: In this case, *Watershed* directly refers to the Huron Watershed and will be further discussed in *Listening and Learning 1.2*. Unit 2 focuses on Michigan because of the relationship of the piece and the composer to the state.

TIMELINE

| | |
|------|---|
| 1963 | Evan Chambers born in Louisiana |
| 2009 | Chambers composes <i>Watershed</i> (*Premiered by A2SO in April 2009) |

THE UNITED STATES OF AMERICA - Today

| | |
|--------------------|--|
| Capital: | Washington D.C. |
| Population: | 310 Million |
| Language: | English |
| Location: | Central North American between Canada and Mexico |

Other American composers:

| | | | |
|-------------------|-------------|---------------------|-------------|
| Aaron Copland | (1900-1990) | William Grant Still | (1895-1978) |
| John Adams | (b. 1947) | Samuel Barber | (1910-1981) |
| George Gershwin | (1898-1937) | Henry Mancini | (1924-1994) |
| Leonard Bernstein | (1918-1990) | Charles Ives | (1874-1954) |

EVAN CHAMBERS (B. 1963)

| | |
|-------|---|
| 1963 | Evan Chambers born in Alexandria, Louisiana, US |
| 1973 | Began studying viola in fourth grade |
| 1979 | Began playing guitar in high school |
| 1980s | Began composing in his early twenties |
| 1984 | Received undergraduate degree in viola performance from Bowling Green State University, composing on the side |
| 1988 | Received masters degree in composition from the University of Michigan |
| 1988 | Cincinnati Symphony premiered Masters' Thesis composition |
| 1990 | Married Suzanne Camino, they have one child |
| 1993 | Received a Doctorate of Musical Arts from the University of Michigan |
| 1993 | Professor of Composition at the University of Michigan (present) |
| 2007 | Orchestral song cycle <i>The Old Burying Ground</i> performed in Carnegie Hall. |
| 2009 | Composed <i>Watershed</i> for the A ² SO's 80 th Anniversary Season |
| 2011 | Hosts the A ² SO Youth Concert, <i>Sea To Shining Sea</i> |

- ❖ Chambers' compositions are deeply rooted in folk music of the world, his own spirituality, and a keen comprehension of musical gesture and form.

NOTABLE WORKS

- *The Old Burying Ground* (Folksinger, Tenor, Orchestra)
- *Concerto for Fiddle and Violin* (Irish fiddler, Violin, Orchestra)
- *Three Islands* (Orchestra)
- *The Tall-Eared Fox and the Wild-Eyed Man* (String Orchestra)
- *Polka Nation* (Symphony Band or Wind Ensemble)
- *Watershed* (Narrator, Orchestra, Accompanying Video)
- *Come Down Heavy* (Alto Sax, Violin, Piano)
- *Cold Water, Dry Stone* (Violin, Clarinet, Alto Sax, Bassoon, Piano, Percussion)
- *Crazed for the Flame* (Flute, Oboe, Clarinet, Bassoon, Horn, String Quintet, Perc.)
- *Rothko-Tobey Continuum* (1992 – Violin & Tape, 1994 – Alto Sax & Tape)

2.2 LISTENING AND LEARNING

Identify

Tools while listening to music

- Close your eyes to focus on what you hear...
- Imagine a story the music could be telling you ...
- Notice *types* of sounds (instrumentation, dynamics, timbres, etc.)
- What do you see while you listen?
- What do you *think of* while you listen?

Optional

Listening Worksheets

- *Chambers Listening Map 2.3*
- *Musical Elements Worksheet*

ORCHESTRATION

Woodwinds: 2 Flutes, 1 Piccolo, 2 Oboes, 2 Clarinets, 2 Bassoons, 1 Contrabassoon

Brass: 4 Horns, 2 Trumpets

Strings: Violin I, Violin II, Viola, Cello, Bass, Harp

Percussion: Timpani, Bass drum, Small Bells, Marimba, Wind Chimes, Gourd cabasa, Vibraphone, Suspended cymbal, Bundle of sticks, Triangle, Sizzle Cymbals, Seed pod rattles, Maracas

LISTEN

Curriculum CD Track 2

- *Watershed*
- Narrated by Keith Taylor

Define

Watershed

- Definition and more info about watersheds
- Specific descriptions of Huron Watershed sights
- Musical structure
- Poem used for narration

Discuss

Tone Poem with 3 components

- How do these three components work together?
- In what ways does this collaborative artwork make a statement?

| | | |
|---|--|--|
| 1 Orchestral Music Composed by Evan Chambers Musical depiction of the Huron Watershed | 2 Narrative Poetry Written and read by Keith Taylor Poetic description of the waters of rivers | 3 Watershed Video Shown at Youth Concert Live footage of the Huron Watershed |
|---|--|--|

A BEGINNING

Headwaters here don't spring up.
They seep out between horizons of gravel and clay.
Black soil glistens more like slime than dirt
before the improbable silent drop into the first puddle.
A hint of current almost hidden beneath the long grasses.
Not a stream yet, but a suggestion of river.

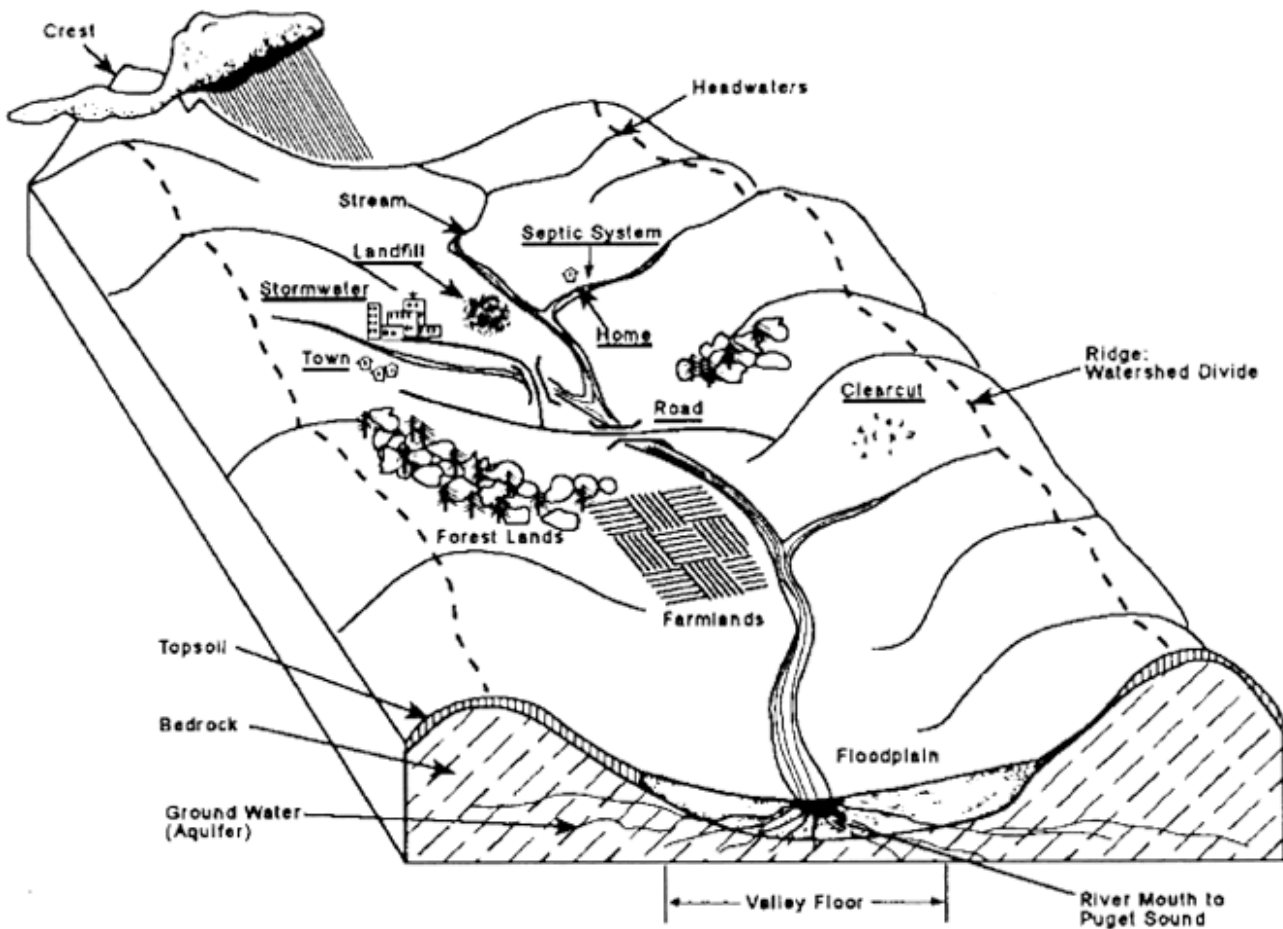
...

GREEN LIGHT

...

Just for a few weeks, from full summer into September,
on quiet days, warm, humid but not hot --
and the light above the river turns green like leaves,
reeds, water weeds, or water itself on its gently
inexorable slide through hills to the blue lakes beyond.

WATERSHED DIAGRAM



Watershed – noun: an area defined by a subtle system of waters and their flow downward toward a common goal, emptying out into a body larger than all of its tributaries; a watershed moment: a place and time in which things come together; a defining moment in which the energy of many currents converge decisively in such a way as to make underlying energies manifest.

I live in the Huron River Watershed. The river itself flows past my house; I go to look at it every day. It's been dammed, polluted, bridged, and damaged by runoff from residential development as well as industry. I'm told it might well be one of the most studied rivers in the US, so it's not normally associated with wildness and mystery.

Yet at the swampy headwaters of the Huron, even with the sound of the highway and the train whistles ringing in from the distance, the world seems somehow to attend to itself. You can feel that it is an old place – the plants are mainly native, the trees venerable, and the feeling of life obeying its own nature is palpable. It's hard to be in the presence of the first gathering of waters without feeling a touch of magic.

Here is where the first pools arise from unseen darkness and come together, each one a little micro-climate, with its own shape, color, temperature, depth, and rate of vibration. The connections between them are often unseen, and little tiny rivulets that may or may not consolidate the flow twist off quietly in all directions. Once the water has reached the surface, it begins to settle, imperceptibly threading its way down through the muddy paces and the marshes. The many streams of the watershed come together, widening the river and becoming powerful, slowly dropping in a great curving 136-mile arc, eventually emptying into Lake Erie.

While it is difficult to describe the ways in which the natural world might find its way into something as abstract as music, the metaphors of movement and stillness, and the qualities of attention I have experienced in my meditations on the river system are the wet soil that the piece grew out of. The music begins with stylized birdcalls, then begins gently winding around small chordal centers, leaving some questions unanswered. The longing for union that we all carry in our hearts is part of the trajectory as well – as the music begins to flow, gathering strength and direction, its many streams begin to come together pushing and yearning toward the rolling blue waters of the great lake beyond.

This piece was commissioned by the A²SO in celebration of its 80th Anniversary Season. It is dedicated to the memory of Mary Beth Doyle, an inspired and joyous local environmentalist who died tragically soon, and whose life's work was to protect our waters and our land from being poisoned.

LISTEN

Track 2
Watershed

- Encourage students to listen with a new understanding of the three compositional components and features of a watershed
-

Listening Map 2

Watershed

The instruments of the orchestra can create lots of water sounds. Listen to the effects Chambers used by following the tempo and mood markings he used in the score.

2

NARRATION:

Headwaters here don't spring up. They seep out between horizons of gravel and clay.

Black soil glistens more like slime than dirt before the improbable silent drop into the first puddle. A hint of a current almost hidden beneath the long grasses. Not a stream — yet — but a suggestion of river.

3

Faint ripples. Pushing ahead. Pulling back.

1

Agitated. Fluttery. Swirling. Slowly settling. Calm.

4

Gently pulsing. Gathering flow.

5

A clearing. Simply singing.

6

NARRATION:

Just for a few weeks, from full summer into September, on quiet days, warm, humid, but not hot... And the light above the river turns green like leaves, reeds, water weeds, or water itself on its gently inexorable slide through hills to the blue lakes beyond.

7

Hushed but gathering. Beginning to roll more rapidly.

9

Stretching out. Gently rocking back into the dark and deep.

8

Fast moving water. Broad lines. Rattlesnakes.



2.4 MICHIGAN ACTIVITIES

Choose a few activities to complement Unit 2 sections and:

- Current musicianship skills studied in your classroom
- Humanities subjects: ART, ENGLISH, SCIENCE, MATH, & HEALTH

| | |
|---|---|
| <p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>Humanities: ART</p> <p>Suggested time: 10 minutes</p> | <p>Draw your own images of the shores of the Huron Watershed.</p> <ul style="list-style-type: none"> • Have you been there before? • Have you seen any of the areas surrounding the river? • Is there sand, rocks, or grass? • Are there flowers, trees, or shrubs? <p>Think about the many ways that the music describes the landscape as you listen and draw.</p> |
| <p>WRITE</p> <p>Explore this music with a written response.</p> <p>Humanities: ENGLISH</p> <p>Suggested time: 10 minutes</p> | <p>Write about the watershed images that the music suggests.</p> <p>Chambers provides a narrative about his experience with the sights and sounds of the Huron Watershed that inspired his composition.</p> <ul style="list-style-type: none"> • In what ways does the music reflect the composer’s description? • How does the music depict the imagery in the narrator’s poems? • To what extent does <i>Watershed</i> speak about more than a river? <p>Think about the many ways that the music describes a landscape as you listen and write.</p> |
| <p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>Humanities: HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements</p> | <p>Move as you imagine the waters of the Huron Watershed flow.</p> <p>A watershed is an area defined by a system of waters and their flow downward toward a common goal, emptying out into a body larger than all of its tributaries. This means that water flows at different speeds, at various widths and depths, and in multiple directions.</p> <ul style="list-style-type: none"> • How can you use your body to move like water? <p>Try mimicking the character of the water as you listen to <i>Watershed</i>.</p> |
| <p>ANALYZE</p> <p>Explore this music by analyzing technical elements through class discussion.</p> | <p>Discuss musical techniques used to suggest a river landscape.</p> <p>Use the <i>Chambers Listening Map</i> to identify score directions.</p> <ul style="list-style-type: none"> • In what ways is the music unique to the Huron Watershed? • How is it universal to most rivers? • What wildlife do you hear in the music? (Rattlesnake, birdsong, etc.) • How are the voices of wildlife portrayed? |

| | |
|---|--|
| <p>RHYTHM</p> <p>Explore rhythm with a few of these questions.</p> <p>Humanities: MATH</p> | <p>Discuss rhythm in <i>Watershed</i>.</p> <p>There are many tempos and types of rhythms used in <i>Watershed</i>. Like the various moving waters of the Huron Watershed, Chambers uses many rhythmic gestures to create the image of moving water.</p> <ul style="list-style-type: none"> • Is it easy to identify the time signatures used? • Are there distinct rhythms you noticed? • What do those rhythms represent? (Water, weather, wildlife, etc.) |
|---|--|

| | |
|---|---|
| <p>MELODY</p> <p>Explore melody with a few of these questions.</p> | <p>Discuss melody in <i>Watershed</i>.</p> <p>Chambers combines many orchestral effects with short melodic fragments to create a predominantly atmospheric piece. One can easily imagine sitting along the shores of the Huron River from this musical depiction.</p> <ul style="list-style-type: none"> • Are there distinct melodies you noticed? • What do those melodies represent? (Water, weather, wildlife, etc.) • Can you walk away humming a tune? • Do you walk away picturing a landscape? <p>Think about musical atmosphere as you discuss melody.</p> |
|---|---|

| | |
|--|---|
| <p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p> | <p>Use melodic and/or rhythmic instruments to improvise new musical material similar to <i>Watershed</i>.</p> <ul style="list-style-type: none"> • MELODY – on melodic instruments, improvise fragments that resemble the water, weather, and/or wildlife one might see and hear on the shore of a river • RHYTHM – on rhythmic instruments, improvise fragments that resemble the water, weather, and/or wildlife one might see and hear on the shore of the river <p>Once students have experimented on various instruments, discuss the techniques they discovered to create different types of sounds.</p> <ul style="list-style-type: none"> • PLAY – improvised fragments for one another • COMBINE – rhythmic and melodic fragments to compose your own short piece individually, in groups, or as a class |
|--|---|

| | |
|------------------------|--|
| <p>EXPLORE!</p> | <p>More on MICHIGAN in Section 2.5 on the next page...</p> |
|------------------------|--|

2.5 EXPLORE!

MICHIGAN

WHAT'S IN A NAME?

The name “Michigan” is a French adaptation of the word *mishigama* from the Native American Indian tribe known as the Ojibwa. *Mishigama* means “large water.” Michigan is often referred to as the “Great Lakes State.”

UNIQUE MICHIGAN CHARACTERISTICS

- Located in the Great Lakes Region of the United States of America
- 8th most populous state in the U.S.
- 11th greatest geographical area of the 50 U.S. states
- Longest freshwater shoreline of any political subdivision in the world
- Only U.S. state to consist entirely of two peninsulas
- Lower Peninsula, often dubbed “the mitten” by residents, due to its shape
- Population ~10 million (July 2009)
- 100 State Parks with 14,000 campsites

STATE MOTTO

Latin *Si quaeris peninsulam amoenam circumspice.*
English *If you seek a pleasant peninsula, look about you.*

HOW GREAT ARE THOSE LAKES?

If the Great Lakes spilled out of their banks over the continental United States, the entire country would be covered in about 10 feet of water!

WATER IN MICHIGAN

- Michigan has over 36,000 miles of rivers, streams, and creeks
- There is enough water in Michigan to circle the earth almost two times (24,902 miles)
- At any place in Michigan, you are never more than 85 miles from one of the Great Lakes and never more than six miles from one of the 11,000 inland lakes.

MICHIGAN IN WATERSHED

The composer, Evan Chambers, lives and works in Ann Arbor. His home is located on the banks of the Huron River. Chambers’ inspiration to compose *Watershed* stemmed from his fascination with the Huron River watershed and the many political and environmental issues that are part of its course as it flows to Lake Erie.

Unit 3

WATER

Water Music, Suite II in D Major, HWV 349: II. "Alla Hornpipe"

George Frideric Handel (1685-1759)



- 3.1 History and Context
- 3.2 Listening and Learning
- 3.3 Handel Listening Map
- 3.4 Water Activities
- 3.5 ***EXPLORE!*** Water

1685



George Frideric Handel
born in Germany
(Primarily composed in England)

||7||7



Handel composes

Water Music, Suite II in D Major

1759



Death of George Frideric Handel

UNIT 3

He [Handel] is the greatest composer that ever lived. I would uncover my head and kneel before his tomb.

-Ludwig van Beethoven

Why do we love the sea? It is because it has some potent power to make us think things we like to think.

-Robert Henri



UNIT 3: WATER

Water Music, Suite II in D Major, HWV 349
II. Alla Hornpipe

GEORGE FRIDERIC HANDEL (1685-1759)

3.1 HISTORY AND CONTEXT

| | |
|------------------|---|
| Introduce | <i>Water Music, Suite II in D Major, HWV 349: II. Alla Hornpipe</i> <ul style="list-style-type: none">• Discuss elements included in title (form, number, key signature, catalogue number, movement) |
| Define | HWV (<i>Händel-Werke-Verzeichnis</i>) <ul style="list-style-type: none">• <i>Catalogue of Handel's Works</i> |
| Structure | Orchestral Suite in 5 movements <ul style="list-style-type: none">• Each differing in mood and tempo• Discussed in <i>Listening and Learning 3.2</i> |
| Focus | <i>II. Alla Hornpipe</i> |

TIMELINE

| | |
|------|---|
| 1685 | George Frideric Handel born in Germany (Primarily composed in England) |
| 1717 | Handel composes <i>Water Music, Suite II in D Major</i> |
| 1759 | George Frideric Handel dies |

GERMANY - Today

| | |
|--------------------|----------------|
| Capital: | Berlin |
| Population: | 82 Million |
| Language: | German |
| Location: | Central Europe |

Other German composers:

| | |
|-------------------|-------------|
| J.S. Bach | (1685-1750) |
| Felix Mendelssohn | (1809-1847) |
| Richard Wagner | (1813-1883) |
| Johannes Brahms | (1833-1897) |
| Carl Orff | (1895-1982) |

ENGLAND - Today

| | |
|--------------------|----------------------------|
| Capital: | London |
| Population: | 52 Million |
| Language: | English |
| Location: | U.K. in the North Atlantic |

Other English composers:

| | |
|------------------------|-------------|
| Thomas Tallis | (1505-1585) |
| Henry Purcell | (1659-1695) |
| Edward Elgar | (1857-1934) |
| Ralph Vaughan Williams | (1872-1958) |
| Benjamin Britten | (1913-1976) |

GEORGE FRIDERIC HANDEL (1685-1759)

- 1685 Georg Friedrich Händel (German spelling) born in Halle, Germany
- 1690s Began playing the harpsichord and pipe organ in secret because his father wanted him to study law, not music. After played the pipe organ for Duke Johann Adolf, Handel's father was convinced to allow him to begin lessons.
- 1701 Played for Frederick I of Prussia and gained international fame.
- 1702 Began studying law at the University of Halle at his father's wish
- 1703-1710 Composed, played, and produced operas in Hamburg, Germany and cities in Italy like Florence and Rome
- 1710 Appointed Court Composer to George-Elector of Hanover, England, who would go on to become King George I of Great Britain in 1714
- 1712 Settled permanently in England and began receiving a yearly salary from Queen Anne
- 1717 Composed and performed *Water Music Suites* with the court musicians on the River Thames for King George I
- 1719-1734 Taught, composed, and performed with the Royal Academy of Music
- 1734-1741 Wrote and performed operas and oratorios at Covent Garden
- 1737 Suffered a stroke paralyzing his left arm, he later recovered
- 1741 Focused on oratorio writing rather than opera for the remainder of his life
- 1759 Lived to be 74 years old

❖ Handel is famous for operas, oratorios, concertos, and chamber music. He was one of very few composers, before the 20th century, to enjoy fame during his lifetime.

NOTABLE WORKS

- 42 operas (including *Xerxes* and *Dido and Aeneas*)
- 29 oratorios (including *The Messiah*)
- 120 cantatas, trios, and duets
- 16 organ concerti
- Numerous arias
- Chamber music for various ensemble types

3.2 LISTENING AND LEARNING

- Identify** **Tools while listening to music**
- Close your eyes to focus on what you hear...
 - Imagine a story the music could be telling you ...
 - Notice *types* of sounds (instrumentation, dynamics, timbres, etc.)
 - What do you see while you listen?
 - What do you *think of* while you listen?

- Optional** **Listening Worksheets**
- *Handel Listening Map 3.3*
 - *Musical Elements Worksheet*

ORCHESTRATION

- Woodwinds:** 2 Oboes, 1 Bassoon
- Brass:** 2 Trumpets, 2 Trombones
- Strings:** Violin I, Violin II, Violin III, Viola, Cello, Bass
- Percussion:** (None)
-

- LISTEN** **Curriculum CD Track 3**
- *Water Music, Suite II in D Major, HWV 349: II. Alla Hornpipe*

- Discuss** **Music on water for King George**
- King George I of England requested a concert on the River Thames
 - *Water Music* premiered July 17, 1717
 - 50 musicians played on a barge close to the King's Royal Barge
 - King George loved it so much he ordered the musicians to play the suites three times on the first trip
 - Many royal guests joined the King for this unique concert

- Discuss** ***Water Music* Instrumentation**
- The barge for musicians and the Royal Barge floated closely together but the music still had to be heard while outdoors
 - Trumpets, Trombones, Oboes, and Bassoons can be heard much more easily than strings when playing outside
 - What other instruments could produce a loud sound that would carry outdoors?
 - Would you enjoy relaxing on a Royal Barge and listening to a concert of music composed just for you?

Identify

Structure of *Water Music Suites*

- Three individual suites make-up *Water Music*

| <i>Suite in F Major, HWV 348</i> | <i>Suite in D Major, HWV 349</i> | <i>Suite in G Major, HWV 350</i> |
|--|--|---|
| <ol style="list-style-type: none">1. <i>Ouverture: Largo, Allegro</i>2. <i>Adagio e staccato</i>3. <i>Allegro, Andante, Allegro</i>4. <i>Minuet</i>5. <i>Air</i>6. <i>Minuet</i>7. <i>Bourrée</i>8. <i>Hornpipe</i>9. <i>Allegro</i>10. <i>Allegro</i>11. <i>Alla Hornpipe</i> | <ol style="list-style-type: none">1. <i>Ouverture: Allegro</i>2. <i>ALLA HORNPIPE</i>3. <i>Minuet</i>4. <i>Lentement</i>5. <i>Bourrée</i> | <ol style="list-style-type: none">1. <i>Allegro</i>2. <i>Rigaudon</i>3. <i>Allegro</i>4. <i>Minuet</i>5. <i>Allegro</i> |

Discuss

Types of dance movements

- Some movements of the suites are types of dances
- These dance forms were very familiar to the people of the 18th century and listeners would have recognized them immediately and known the steps of the dances.
 - *Minuet* – A French dance in $\frac{3}{4}$ time
 - *Bourrée* – A French dance in duple time
 - *Rigaudon* – A French dance in duple time

Discuss

Types of tempo markings

- Some movements of the suites are titled with tempo markings
- Though Handel was born in Germany and worked in England, he used tempo markings in Italian, as most composers did
- A few of the tempo markings used in *Water Music*:
 - *Largo* – very slow
 - *Allegro* – quick, brisk, and cheerful
 - *Andante* – at a walking pace

Discuss

Structure of *II. Alla Hornpipe* – Ternary Form: ABA

- *Alla Hornpipe* has three sections that follow the form ABA
- A piece with the format ABA is considered to be in ternary form

Define

Ternary Form

- Three-part A-B-A structure in a piece of music
- “Ternary” comes from the Latin *terni* which means “three at once”

Discuss

Structure of sections A-B-A

| | | |
|---|--|---|
| Section A <i>Exposition</i> Statement of main themes | Section B <i>Trio</i> Statement of new themes | Section A <i>Recapitulation</i> 2 nd statement of main themes |
|---|--|---|

Define

Exposition (in Ternary Form)

- The initial presentation of thematic material that will go on to be developed and/or varied

Define

Trio (in Ternary Form)

- The title for the middle section of a piece in ternary form, not referring to the number of musicians or parts playing

Define

Recapitulation (in Ternary Form)

- The final section which restates the exposition, often with the addition of ornamentation

Define

Ornamentation

- Musical flourishes that serve to decorate the overall melodic line

Discuss

Use of ornamentation in recapitulation

- Musicians often ornament their musical lines because the “A” section of *Alla Hornpipe* is repeated.
- Common types of ornamentation:
 - Trills, turns, grace notes, etc.
- Can you hear the changes in the melody during the recap?

LISTEN

Track 3

Water Music, Suite II in D Major

- Encourage students to listen with a new understanding of the history and musical elements of the *Water Music Suites*
-



Listening Map 3

Water Music, Suite II in D Major, HWV 349: II. "Alla Hornpipe"

Use the listening map below to follow Handel's music for a king.

Structure

A

THEME
D major

Woodwinds
& Strings

Brass

Full Orchestra

A

THEME
D major

Woodwinds
& Strings

Brass

Full Orchestra

B

THEME
B minor

Woodwinds
& Strings

(No Brass)

Full Orchestra

A

THEME
D major

Woodwinds
& Strings

Brass

Full Orchestra

Follow along with each theme...

A
THEME



B
THEME



3.4 WATER ACTIVITIES

Choose a few activities to complement Unit 3 sections and:

- Current musicianship skills studied in your classroom
- Humanities subjects: ART, ENGLISH, SCIENCE, MATH, & HEALTH

| | |
|--|---|
| <p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>Humanities: ART</p> <p>Suggested time: 10 minutes</p> | <p>Draw what you imagine the <i>Water Music</i> premiere looked like.</p> <ul style="list-style-type: none"> • What did the musicians' barge look like? • What did the Royal Barge look like? • What kind of clothing were the musicians and guests wearing? • What did the instruments look like? <p>Think about the many facts you have learned about the history of <i>Water Music</i> as you listen and draw.</p> |
|--|---|

| | |
|---|--|
| <p>WRITE</p> <p>Explore this music with a written response.</p> <p>Humanities: ENGLISH</p> <p>Suggested time: 10 minutes</p> | <p>Write a letter commissioning your own royal water music.</p> <p>Imagine that you are King or Queen of your own land. Write a letter to your court composer describing the traveling music you want to commission.</p> <ul style="list-style-type: none"> • In what kind of vehicle would you travel? • What kind of music and instruments would you like to hear? <p>Think about where you want it to be premiered, the instruments, and the style of the music and you listen and write.</p> |
|---|--|

| | |
|---|--|
| <p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>Humanities: HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements</p> | <p>Combine movements with structural elements of <i>Alla Hornpipe</i>.</p> <p>In groups use one of the following as a guide:</p> <ul style="list-style-type: none"> • Ternary Form Sections: Group A and Group B • Instrumentation Sections: Group Brass and Group Winds <p>Instruct students to choreograph a set of movements for each of the structural elements that their groups represent. Move to the various sections of <i>Alla Hornpipe</i> as you listen.</p> |
|---|--|

| | |
|---|--|
| <p>ANALYZE</p> <p>Explore this music by analyzing technical elements through class discussion.</p> | <p>Discuss obstacles a musician may face when performing on water.</p> <ul style="list-style-type: none"> • Could instruments get wet with river water? • Could wind blow away a musician's musical score? • Could it be difficult to hear the other players around you? • What else could happen? |
|---|--|

3.5 EXPLORE!

WATER

OXFORD ENGLISH DICTIONARY DEFINITION

A colorless, transparent, odorless, tasteless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms.

MUSIC ON WATER

- Handel's *Water Music* was written to be played on the River Thames in southern England
- In Italy, gondoliers sing love songs as they row through the canals of Venice
- On a sea chantey, sailors sing to help them work together when hauling or rowing

WATER IN SEA TO SHINING SEA

UNIT 2 *Watershed* musically describes water of the Huron Watershed.

UNIT 4 *The Moldau* musically describes water of the Vltava River

UNIT 6 *Symphony No.6: Mvt. II* musically describes a brook in the countryside.

UNIT 8 *William Tell Overture* musically describes water associated with a rainstorm

UNIQUE WATER CHARACTERISTICS

- Covers 71% of the Earth's surface
- Boils at 212 degrees and freezes at 32 degrees Fahrenheit
- Chemical Formula: H₂O (Two parts hydrogen / One part oxygen)
- Can exist as a liquid, solid, or gas

WATER AND PEOPLE

- Human body is 60-70% water
- Humans require 6 – 8 glasses of water per day to avoid dehydration
- All civilizations have relied on water and commonly settle near a body of water

5 LARGEST BODIES OF WATER IN THE WORLD

1. Pacific Ocean 60,060,893 square miles
2. Atlantic Ocean 29,637,974 square miles
3. Indian Ocean 26,469,620 square miles
4. Southern Ocean 7,848,299 square miles
5. Arctic Ocean 5,427,052 square miles

Unit 4

RIVERS

The Moldau, JB 1:112/2

Bedřich Smetana (1824-1884)



- 4.1 History and Context
- 4.2 Listening and Learning
- 4.3 Smetana Listening Map
- 4.4 River Activities
- 4.5 ***EXPLORE!*** Rivers

1824



**Bedřich Smetana born in
the Czech Republic**

1882



Smetana composes
The Moldau

1884



Death of Bedřich Smetana

UNIT 4

By the grace of God [...], I shall one day be a Liszt in technique and a Mozart in composition.

-Bedřich Smetana

Eventually, all things merge into one, and a river runs through it.

-Norman Maclean



UNIT 4: RIVER

The Moldau, JB 1:112/2

BEDŘICH SMETANA (1824-1884)

4.1 HISTORY AND CONTEXT

| | |
|------------------|--|
| Introduce | <i>The Moldau, JB 1:112/2</i> <ul style="list-style-type: none">From <i>Má Vlast</i> (“My Country” or “My Fatherland”) a collection of six symphonic poems |
| Define | <i>Moldau</i> <ul style="list-style-type: none">German word referring to the Czech river called <i>Vltava</i> |
| Define | JB 1:112/2 <ul style="list-style-type: none">J. Berkovec, a cataloger of Smetana’s worksCataloging numbers refer to the full suite and the 2nd movement |
| Define | Excerpt <ul style="list-style-type: none">A short part of the movement extracted and played separately |
| Structure | <i>Má Vlast / My Country</i> a set of 6 symphonic poems <ul style="list-style-type: none">Based on legends, history, and countryside of the Czech RepublicDiscussed in <i>Listening and Learning 4.2</i> |
| Focus | <i>II. The Moldau (Excerpts)</i> |

TEACHER NOTE: Because *The Moldau* is so often excerpted and published separately, we have chosen to list it independently of the full symphonic suite.

TIMELINE

| | |
|------|--|
| 1824 | Bedřich Smetana born in the Czech Republic |
| 1874 | Smetana composes <i>The Moldau</i> |
| 1884 | Death of Bedřich Smetana |

CZECH REPUBLIC - Today

| | |
|--------------------|----------------------------|
| Capital: | Prague |
| Population: | 10.5 Million |
| Languages: | Czech and Slovak |
| Location: | Central continental Europe |

Other Czech composers:
Jan Zelenka (1679–1745) Antonín Dvořák (1841-1904)

BEDŘICH SMETANA (1824 – 1884)

- 1824 Bedřich Smetana born in Litomyšl, Bohemia (Czech Republic)
- 1830 Began studying piano with his father
- 1831 Began studying violin and composing in elementary school
- 1839 Sent to study in Prague at the Academic Grammar School
- 1844 Began studying theory and composition at the Prague Music Institute
- 1848 Composed marches dedicated to the Czech National Guard during the nationalist movement of the time
- 1849 Founded a Piano Institute in Prague, starting with 12 students, and often visited with Franz Liszt
- 1849 Married Kateřina Kolářová, they had four daughters
- 1850 Became Court Pianist in Ferdinand's Prague Castle
- 1856 Moved to Gothenburg, Sweden to teach, perform, and compose
- 1861 For the new Prague opera company, began composing works that expressed a Czech sound, for the Czech people during the nationalist movement
- 1868-1874 Opera conductor/composer for the Prague Provisional Theatre
- 1874 Composed *Má Vlast* ("My Country") a set of six symphonic poems that includes *The Moldau*
- 1874-1884 Suffered from numerous illnesses and worsening deafness, though he did continue to compose during his final decade
- 1884 Lived to be 60 years old

❖ Smetana pioneered the development of a musical style that became closely identified with his country's aspirations to independent statehood. He is widely regarded in his homeland as the father of Czech music.

NOTABLE WORKS

- *My Country* (Symphonic poem, 1872-1879, includes *The Moldau*)
- *String Quartet No. 1 "From My Life"* (1876)
- *String Quartet No. 2* (1882-1883)
- *The Bartered Bride* (Opera, 1862-1863)

4.2 LISTENING AND LEARNING

Identify

Tools while listening to music

- Close your eyes to focus on what you hear...
- Imagine a story the music could be telling you ...
- Notice *types* of sounds (instrumentation, dynamics, timbres, etc.)
- What do you see while you listen?
- What do you *think of* while you listen?

Optional

Listening Worksheets

- *Smetana Listening Map 4.3*
- *Musical Elements Worksheet*

ORCHESTRATION

Woodwinds: 2 Flutes, 1 Piccolo, 2 Oboes, 2 Clarinets, 2 Bassoons

Brass: 4 Horns, 2 Trumpets, 3 Trombones, 1 Tuba

Strings: Violin I, Violin II, Viola, Cello, Bass

Percussion: Timpani, Bass drum, Cymbals, Triangle

LISTEN

Curriculum CD Track 4

- *The Moldau, JB 1:112/2*

Discuss

Structure of *Má Vlast / My Country*

- Set of six symphonic tone poems
- Based on legends, history, and countryside of the Czech Republic
- Celebrates Smetana's national pride in the Czech Republic

| Czech Title | Translation | Musical Depiction of: |
|---------------------------------|-----------------------------------|----------------------------------|
| 1. <i>Vyšehrad</i> | <i>The High Castle</i> | <i>Vyšehrad</i> Castle in Prague |
| 2. <i>Vltava</i> | <i>The River/The Moldau</i> | Journeying down the Vltava River |
| 3. <i>Šárka</i> | <i>Sarka</i> (a name) | Sarka, ancient Czech warrior |
| 4. <i>Z českých luhů a hájů</i> | <i>Bohemia's Woods and Fields</i> | Czech countryside and forest |
| 5. <i>Tábor</i> | <i>Tabor</i> (a city) | Home of ancient Czech warriors |
| 6. <i>Blaník</i> | <i>Blaník</i> (a mountain) | Magical mountain of folklore |

Discuss

II. The Moldau

- Often performed separately from the *Má Vlast* set
- Describes the sights and sounds seen on a journey down the Vltava
- Discuss the musical sections of *The Moldau* described below

TEACHER NOTE: Descriptions work especially well with the *Smetana Listening Map 4.3*

About *The Moldau*

“The composition describes the course of the Vltava, starting from the two small springs, the Cold and Warm Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces, and ruins aloft. The Vltava swirls into the St. John's Rapids; then it widens and flows toward Prague, past the Vyšehrad castle, and then majestically vanishes into the distance.”

~ Bedřich Smetana

Listen to the orchestra play Smetana's musical depiction of a journey down the Vltava River.

Timings: CD Track 4

0:00 – 1:07 TWO HEADWATERS OF THE VLTAVA

This musical journey down the Vltava begins at the start of the river. Flutes and clarinets represent the two source-headwaters of the river. These woodwinds play an active figure that imitates moving water. The strings join to thicken the sound just as the river grows wider and deeper as we travel along.

1:08 – 3:11 MOLDAU MELODY

As our journey moves down the grand river, the strings soar on Smetana's famous *Moldau* melody. This melody carries us to the first of many interesting sights and sounds we will see along the shores in the Czech countryside.

3:12 – 4:20 HUNTERS IN THE WOODS

The first sight we encounter is a hunt in the woods along the river. Hunters on horseback and hound dogs follow their game through the forest trees. The whole orchestra joins in the thrill of the chase during this adventurous musical episode.

4:21 – 5:52 PEASANT WEDDING IN THE COUNTRY

Next we pass the joyful wedding celebration of a local farmer and his beautiful bride. The orchestra provides lively dancing music for this country party.

5:53 – 8:51 *MOONLIGHT DANCE OF THE MERMAIDS*

After a long first day on the river journey, nighttime arrives. The moon gently rises into the sky, portrayed by a lovely ascending melody from the woodwinds. The strings provide a sleepy, dreamy, moonlit pillow of sound for a magical dance of the mermaids.

8:52 – 9:50 *DAYBREAK – MOLDAU MELODY*

After a peaceful night on the river, day breaks and the sun rises over the recap of the *Moldau* melody as we resume the journey. More sights and sounds await us.

9:51 – 11:08 *ST. JOHN’S RAPIDS*

We quickly come upon the fast moving currents of the St. John Rapids. The orchestra picks up speed and the brass provide a warning of choppy water ahead. Smetana leads us safely through these dangerous rapids to...

11:09 – 11:37 *BROADEST FLOW OF THE VLTAVA*

With a glorious symphonic flair, we have made it to the broadest point of the Vltava River. Here the orchestra plays the *Moldau* melody in an expanded, royal fashion. The view is resplendent and well worth the trip. We now near the magnificent Vyšehrad castle atop a hill, in Prague.

11:38 – 13:08 *MOTIVE OF THE VYŠEHRAD CASTLE ON A HILL*

As a national treasure of the Czech Republic, the Vyšehrad castle is a fitting destination for our majestic journey down the Vltava. The orchestra announces our arrival at the castle with great pomp and circumstance. The magical river journey ends with one last musical nod to our *Moldau* melody and a dynamic finish.

**Remember, the Vyšehrad castle in Prague is so treasured that the first tone poem of Smetana’s set “Má Vlast” is dedicated entirely to the this national monument.*

LISTEN

Track 4

The Moldau, JB 1:112/2

- Encourage students to listen with a new understanding of the river and scenery
- Alternatively, listen in sections with descriptions of each

Listening Map 4

The Moldau, JB 1:112/2

Use the listening map below to travel down the river with Smetana.

1. Two headwaters
of the Vltava



2. Moldau
Melody



3. Hunters in
the woods



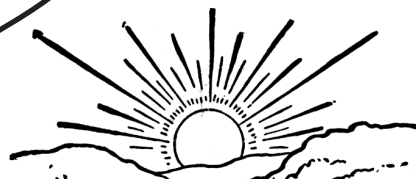
4. Peasant Wedding
in the country



5. Moonlight Dance
of the Mermaids



6. Daybreak -
Moldau Melody



7. St. John's
Rapids



8. Broadest flow
of the Vltava



9. Motive of the Vyšehrad
Castle on a Hill



4.4 RIVER ACTIVITIES

Choose a few activities to complement Unit 4 sections and:

- Current musicianship skills studied in your classroom
- Humanities subjects: ART, ENGLISH, SCIENCE, MATH, & HEALTH

| | |
|---|--|
| <p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>Humanities: ART</p> <p>Suggested time: 10 minutes</p> | <p>Draw a few of the scenes you imagine on the shores of <i>The Moldau</i>.</p> <ul style="list-style-type: none"> • Two source-headwaters? • Hunters in the woods? • Country wedding party? • Moonlight dance of the mermaids? • St. John's Rapids? • Castle on the hill? <p>Think about the many scenes and activities that the music describes as you listen and draw.</p> |
| <p>WRITE</p> <p>Explore this music with a written response.</p> <p>Humanities: LANGUAGE</p> <p>Suggested time: 10 minutes</p> | <p>Write a letter to your parents describing your Vltava River journey.</p> <ul style="list-style-type: none"> • Describe your boat and the other passengers. • What have you seen along the shores? • How did the music take you on these river adventures? • Will you whistle or sing the <i>Moldau</i> melody for them when you return home? <p>Think about the many sights and sounds you described in the music as you listen and write.</p> |
| <p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>Humanities: HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements</p> | <p>Choreograph movements to express the story being told in <i>The Moldau</i>.</p> <p>With all students, assign movements to the <i>Moldau</i> melody, which acts as a group refrain.</p> <p>Divide students into groups, each representing one section.</p> <ol style="list-style-type: none"> 1. Two Headwaters swirl at the start of the river 2. Hunters galloping through the woods 3. Dancing at a country wedding party 4. Moonlight rising over the dance of the mermaids 5. St. John's Rapids causing choppy waters 6. A majestic castle on a hill <p>Try many types of movements as you:</p> <ul style="list-style-type: none"> • Move together as a grand river • Move in small groups as the sections of the music |

| | |
|--|--|
| <p>ANALYZE</p> <p>Explore this music by analyzing through class discussion.</p> | <p>Discuss ways that a river is significant to a city or town's culture and commerce.</p> <ul style="list-style-type: none"> • What does a river provide to a population? • What does a river provide to nearby land or livestock? • What does a river provide for commerce and business? |
|--|--|

| | |
|--|--|
| <p>RHYTHM</p> <p>Explore time signatures and rhythmic variety with a few of topics.</p> <p>Humanities: MATH</p> | <p>Discuss the time signatures and rhythmic character of each section of <i>The Moldau</i>.</p> <ol style="list-style-type: none"> 1. The two headwaters of the Vltava (6/8) 2. Moldau melody (6/8) 3. Hunters in the woods (6/8) 4. Peasant wedding in the country (2/4) 5. Moonlight dance of the mermaids (4/4) 6. Daybreak – Moldau melody (6/8) 7. St. John's Rapids (6/8) 8. Broadest flow of the Vltava (6/8) 9. Motive of the Vyšehrad castle on a hill (6/8) <p>Discuss the ways rhythmic variation influences the musical depictions of the sights and sounds of the journey.</p> |
|--|--|

| | |
|---|---|
| <p>MELODY</p> <p>Explore this melodic example with a few of these questions and methods.</p> | <p>Use the <i>Moldau</i> melody to sing in various systems.</p> <ul style="list-style-type: none"> • In what clef is this melody written? • What key is this example in? • What is the contour of this melody? • Does it move mostly by steps or skips? <ul style="list-style-type: none"> • SING the melody on neutral syllables, scale degrees, and/or solfege |
|---|---|



| | |
|--|--|
| <p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p> | <p>Improvise a melody that incorporates rhythmic and/or melodic ideas that emulate the movement of a river.</p> <ul style="list-style-type: none"> • Try a lazy river • Try a fast moving river or rapids <p>Think about rhythms and melodies Smetana used as you improvise.</p> |
|--|--|

| | |
|------------------------|--|
| <p>EXPLORE!</p> | <p>More on RIVERS in Section 4.5 on the next page...</p> |
|------------------------|--|

4.5 EXPLORE!

RIVERS

OXFORD ENGLISH DICTIONARY DEFINITION

A large natural stream of water, larger than a creek, flowing in a channel to a sea, lake, or another such stream.

RIVER IN THE MOLDAU

The Moldau refers to the Vltava River located in the Czech Republic. This river is a source of pride for Czech people, and Smetana wrote *The Moldau* to honor the country's love of the Vltava. It is the longest river in the Czech Republic, flowing 267 miles. The river is used to transport timber from the forests at its headwaters and salt to the large cities on its banks.

RIVERS IN SEA TO SHINING SEA

UNIT 2 *Watershed* refers to the Huron River in Michigan.

UNIT 3 *Water Music* refers to the River Thames in England.

UNIT 4 *The Moldau* refers to the Vltava River in the Czech Republic.

UNIT 6 *Symphony No. 6* refers to a "Scene at the brook." No specific river is referenced, though this brook may lead to a river.

RIVERS IN MICHIGAN

The longest river in Michigan is the Grand River (260 miles). It flows from Somerset Township in Hillsdale County to Grand Haven where it empties into Lake Michigan. Every 10 years an expedition travels along the entire length of the river to discover and research issues related to the river. The expedition stops in towns and cities along the way to give demonstrations and teach people about the river.

5 LONGEST RIVERS IN THE UNITED STATES

- | | |
|----------------------|-------------|
| 1. Missouri River | 2,540 miles |
| 2. Mississippi River | 2,340 miles |
| 3. Yukon River | 1,980 miles |
| 4. Rio Grande | 1,900 miles |
| 5. St. Lawrence | 1,900 miles |

5 LONGEST RIVERS IN THE WORLD

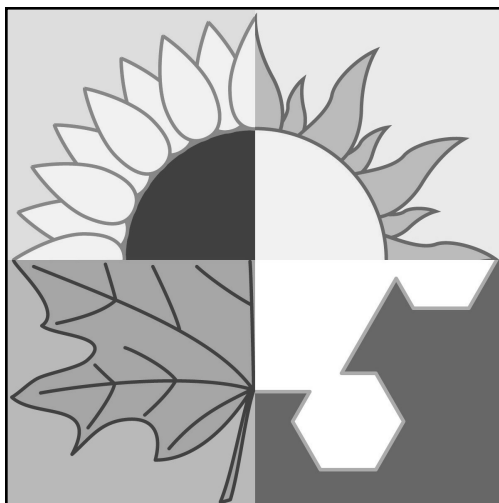
- | | | |
|----------------------------------|-------------|---------------|
| 1. Nile River | 4,132 miles | Africa |
| 2. Amazon River | 4,000 miles | South America |
| 3. Yangtze River | 3,917 miles | Asia |
| 4. Mississippi / Missouri Rivers | 3,902 miles | North America |
| 5. Yenisei River | 3,445 miles | Eurasia |

Unit 5

SEASONS

The Seasons, Op. 67: Tableau IV. “Autumn” I. Bacchanal

Alexander Glazunov (1865-1936)



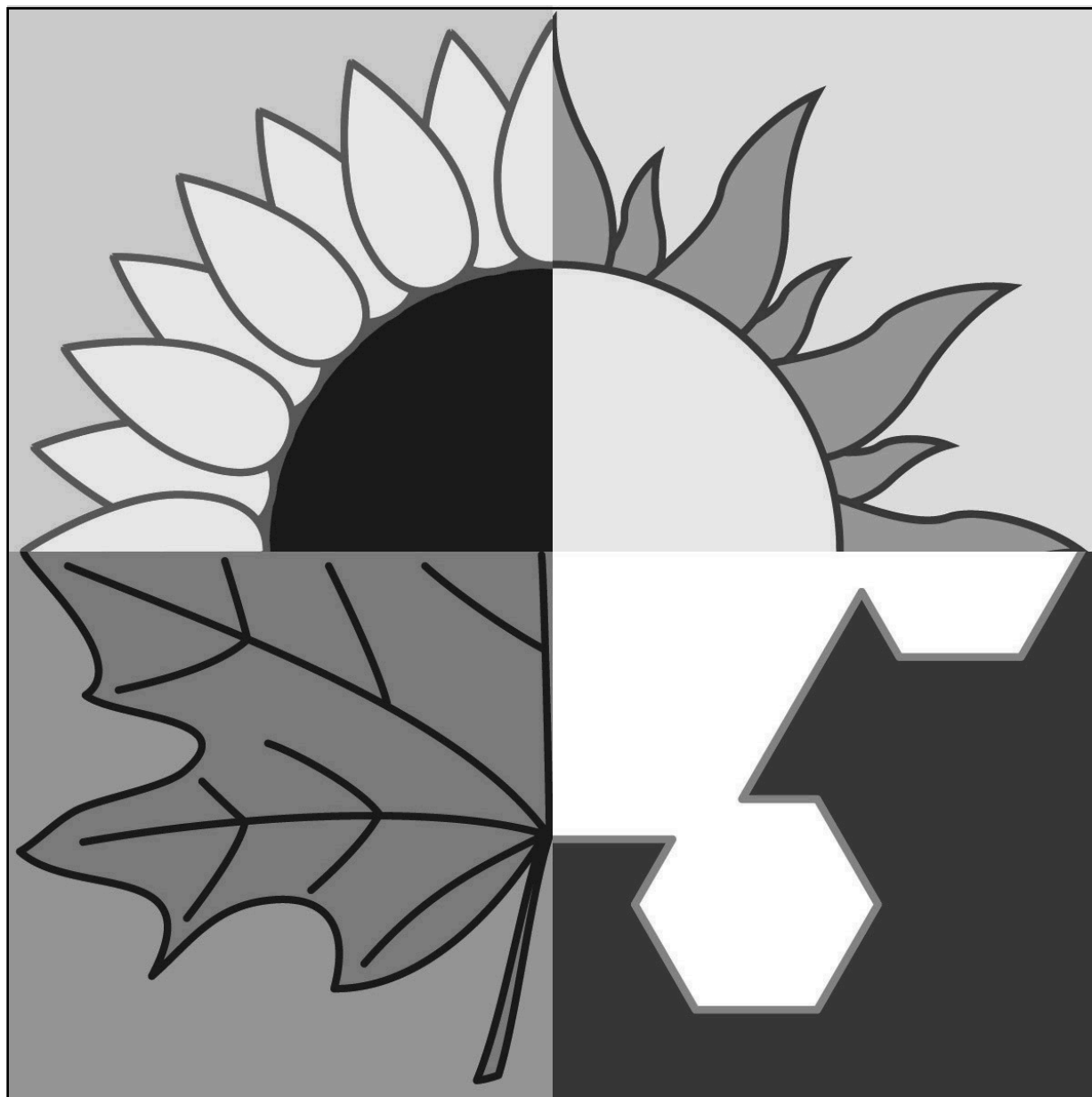
- 5.1 History and Context
- 5.2 Listening and Learning
- 5.3 Glazunov Listening Map
- 5.4 Season Activities
- 5.5 **EXPLORE!** Seasons

1865



**Alexander Glazunov
born in Russia**

|| 8 9 9



Glazunov composes
The Seasons

1936



Death of Alexander Glazunov

UNIT 5

Casually, [a colleague] once brought me the composition of a fifteen-year-old high school student, Glazunov. It was an orchestral score written in childish fashion. The boy's talent was indubitably clear.

-Nikolai Rimsky-Korsakov

*Spring passes and one remembers one's innocence.
Summer passes and one remembers one's exuberance.
Autumn passes and one remembers one's reverence.
Winter passes and one remembers one's perseverance.*

-Yoko Ono



UNIT 5: SEASONS

The Seasons, Op. 67: Tableau IV. "Autumn"
I. Bacchanal

ALEXANDER GLAZUNOV (1865-1936)

5.1 HISTORY AND CONTEXT

| | |
|-----------|--|
| Introduce | <p><i>The Seasons, Op. 67: Tableau IV. "Autumn"</i> <i>I. Bacchanal</i></p> <ul style="list-style-type: none">• Discuss elements included in title (catalogue number, section/scene, movement, nickname) |
| Define | <p>Tableau</p> <ul style="list-style-type: none">• French term used in lieu of "scene" describing the four sections |
| Define | <p>Bacchanal</p> <ul style="list-style-type: none">• Dramatic musical composition, often with a dance-like rhythm and depicting a party scene |
| Structure | <p>Ballet in One Act - 4 Scenes</p> <ul style="list-style-type: none">• Each scene/tableau represents one of the four seasons• Discussed in <i>Listening and Learning 5.2</i> |
| Focus | <p><i>I. Bacchanal</i></p> |

TIMELINE

| | |
|------|--------------------------------------|
| 1865 | Alexander Glazunov born in Russia |
| 1899 | Glazunov composes <i>The Seasons</i> |
| 1936 | Death of Alexander Glazunov |

RUSSIA - Today

| | |
|--------------------|---|
| Capital: | Moscow |
| Population: | 142 Million |
| Language: | Russian |
| Location: | Central Continental Europe, largest country in Europe |

Other Russian composers:

| | |
|---------------------------------|-------------------------------------|
| Modest Mussorgsky (1839-1881) | Nikolai Rimsky-Korsakov (1844-1908) |
| Mikhail Glinka (1804-1857) | Sergei Prokofiev (1891-1953) |
| Sergei Rachmaninoff (1873-1943) | Pyotr Ilych Tchaikovsky (1840-1893) |
| Dmitri Shostakovich (1906-1975) | Igor Stravinsky (1882-1971) |

ALEXANDER GLAZUNOV (1865–1936)

- 1865 Alexander Konstantinovich Glazunov born in St. Petersburg, Russia
- 1874 Began studying piano at the age of nine
- 1878 Began composing at the age of thirteen and considered to be a prodigy, catching the attention of important teachers, like composer Rimsky-Korsakov
- 1882 Glazunov's *1st Symphony* premiered by Rimsky-Korsakov when Glazunov was only 16 years old
- 1884 The Russian Symphony played one of 18 year-old Glazunov's pieces
- 1890s Wrote only three symphonies, two string quartets, and one ballet, claiming to suffer from a creative crisis
- 1899 Composed *The Seasons*, ballet music
- 1905 Became Director of the St. Petersburg Conservatory
- 1907 Received an honorary Doctorate of Music from the universities of Oxford and Cambridge in England
- 1910s Began conducting internationally while continuing to compose and enjoy great international fame
- 1914-1918 Worked tirelessly during World War I to preserve the Conservatory and improve the work done there
- 1929 Exiled himself to France to escape the civil war in Russia
- 1936 Lived to be 70 years old

❖ Glazunov was renowned as a nationalist composer drawing inspiration from Russian folk music and Russian composers before him. His leadership positions at various Russian musical conservatories allowed him to influence yet another generation of Russian composers.

NOTABLE WORKS

- 4 Ballets and Stage Works
- 8 complete Symphonies, Op. 5, 16, 33, 48, 55, 58, 77, 83
- *Concerto in A minor for Violin and Orchestra*, Op. 82
- *Concerto No. 1 in F Minor for Piano and Orchestra*, Op. 92
- 7 String Quartets, Op. 1, 10, 26, 64, 70, 106, 107
- 19 Solo Piano Works

5.2 LISTENING AND LEARNING

Identify

Tools while listening to music

- Close your eyes to focus on what you hear...
- Imagine a story the music could be telling you ...
- Notice *types* of sounds (instrumentation, dynamics, timbres, etc.)
- What do you see while you listen?
- What do you *think of* while you listen?

Optional

Listening Worksheets

- *Glazunov Listening Map 5.3*
- *Musical Elements Worksheet*

ORCHESTRATION

Woodwinds: 2 Flutes, 1 Piccolo, 2 Oboes, 1 English Horn, 2 Clarinets, 2 Bassoons

Brass: 4 Horns, 2 Trumpets, 3 Trombones, 1 Tuba

Strings: Violin I, Violin II, Viola, Cello, Bass, Harp

Percussion: Timpani, Bass drum, Cymbals, Triangle, Snare Drum, Tambourine, Glockenspiel

Celeste, Piano

LISTEN

Curriculum CD Track 5

- *The Seasons, Op. 67: Tableau IV. "Autumn", I. Bacchanal*

Discuss

Ballet: music and dance

- Ballet tells a story just as a play or an opera does
- Spoken or sung dialogue is replaced by dance
- Music must provide a foundation for the dances to tell the story
- What other components of a ballet help to tell the story?
 - Stage sets, costumes, lighting, etc.

Discuss

The Seasons Ballet

- A ballet in one act, four scenes
- Composed by Alexander Glazunov
- Choreographed by Marius Petipa
- Premiered by the Russian Imperial Ballet in 1900, in St. Petersburg
- In most publications, titled in French (*Les Saisons*)
 - French was more globally understood than Russian

Structure

The Season ballet: plot and music

- Glazunov's movement titles are numbered below

SUMMARY OF *THE SEASONS* BALLET

1. *Prelude*

SCENE I – WINTER A Winter Landscape

The principal dancer Winter stands surrounded by his companions: Frost, Ice, Hail, and Snow. These four characters dance with a group of lively snowflakes. Two gnomes enter the stage and light a campfire. The warmth of the flames cause all to melt away and vanish.

2. *Winter Scene*
 3. *Variation of the FROST dance*
 4. *Variation of the ICE dance*
 5. *Variation of the HAIL dance*
 6. *Variation of the SNOW dance*
 7. *Close of Winter*
-

SCENE II – SPRING A Landscape Covered with Flowers

Principal dancers Spring and Zephyr* dance with summer flower fairies and colorful enchanted birds. Nearing the start of summer, the heat of the sun builds and all playfully frolic from the stage.

8. *Entrance of Spring, Zephyr, Flowers Fairies, and Enchanted Birds*

* Zephyr: A soft, gentle breeze.

SCENE III – SUMMER A Landscape of Flowing Fields of Wheat

Cornflower and poppy dancers joyfully celebrate the warmth of summer sunlight. They rest under shade trees after an active dance in the heat. Soon Rain Fairies appear with water for the trees, fields, crops, and summer flowers. A principal dancer portraying the Spirit of the Corn dances with fauns in thanksgiving for the coming harvest. Satyr enters and tries to take Spirit of the Corn with him. Luckily, Zephyr blows Satyr* off of the stage.

9. *Summer Scene*
10. *Waltz of the Cornflowers and Poppies*
11. *Barcarolle – Entry of nymphs, satyrs, and fauns*
12. *Variation of the SPIRIT OF CORN dance*
13. *Close of Summer*

* Satyr: From Roman mythology, a man with goat ears, legs, horns, and tail.

SCENE IV – AUTUMN An Autumn Landscape

The scene opens with all of the seasons' dancers joining together for the Autumn Bacchanal. As they all move about the stage, colorful autumn leaves gracefully fall down around them. Each of the other seasons, Winter, Spring and Zephyr, and Summer have a final solo moment. In the end, the Satyr decides to join the dancing fun.

- 14. BACCHANAL – ALL SEASONS**
- 15. Interlude**
- 16. Variation of the Satyr dance**
- 17. Finale**

EPILOGUE A Starry Sky

Constellations of stars sparkle above the earth in the finale dance and celebration of the four seasons.

- 18. Revelation of the stars**

Discuss***Autumn Bacchanal***

- Dramatic musical composition, often with a dance-like rhythm and depicting a party scene
- In what musical ways does Glazunov depict a party scene?
 - Full orchestra, dance-like rhythm, lots of percussion, etc.
- In what musical ways does Glazunov depict a solo for each of the other three seasons?
 - Solo instruments, musical breeze, musical bird song, etc.
- What else do you notice about the music that suggests a party?

LISTEN**Track 5*****The Seasons: Autumn Bacchanal***

- Encourage students to listen with a new understanding of the ballet plot and scenery
-

Listening Map 5

The Seasons, Op. 67: Tableau IV. "Autumn"

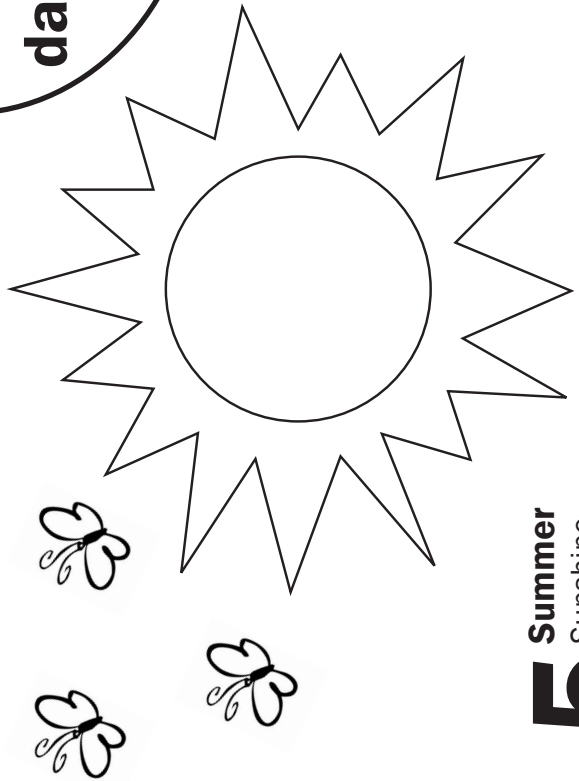
Use the listening map below to follow Glazunov's autumn dance.



1 Autumn Bacchanal

All of The Seasons dance together under the falling leaves.

All four of
The Seasons
dance together



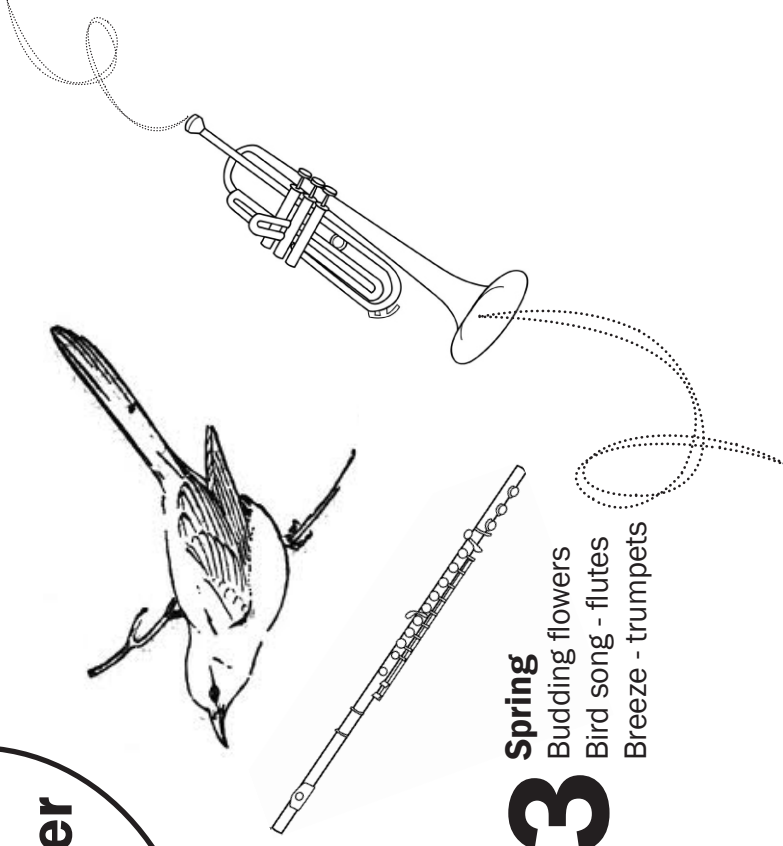
5 Summer

Sunshine
Dancing butterflies
Late, lazy sunset



2 Winter

Dancing snowflakes
Blowing cold
Falling snow, then hail!



3 Spring

Budding flowers
Bird song - flutes
Breeze - trumpets

4

Return to Bacchanal

5.4 SEASONS ACTIVITIES

Choose a few activities to complement Unit 5 sections and:

- Current musicianship skills studied in your classroom
- Humanities subjects: ART, ENGLISH, SCIENCE, MATH, & HEALTH

| | |
|---|--|
| <p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>Humanities: ART</p> <p>Suggested time: 10 minutes</p> | <p>Draw scenery for the dances of each of the four seasons.</p> <p>Fold paper into quarters. In each of the four quadrants, draw a stage scene for each of the four seasons.</p> <ul style="list-style-type: none"> • What are the different colors of each season? • What are the different types of precipitation for each season? <p>Think about the ways the music and the plot inform the stage set as you listen and draw.</p> |
| <p>WRITE</p> <p>Explore this music with a written response.</p> <p>Humanities: ENGLISH</p> <p>Suggested time: 10 minutes</p> | <p>Write about your own autumn party.</p> <p>Imagine you are hosting an autumn party with your friends and family.</p> <ul style="list-style-type: none"> • What type of music would you like to dance to? • What would you celebrate? <p>Think about music and parties as you listen and write.</p> |
| <p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>Humanities: HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements</p> | <p>Combine planned and improvised movement to <i>Bacchanal</i>.</p> <p>As a group, choreograph movements for the <i>Autumn Bacchanal</i> theme. The theme appears three times, much like a refrain, and represents a party and falling autumn leaves.</p> <p>During each of the individual season episodes, improvise movements that mimic characters from each season.</p> <ul style="list-style-type: none"> • WINTER: Frost, Ice, Hail, Snow • SPRING: Zephyr, Flower Fairies, Enchanted Birds • SUMMER: Cornflowers, poppies, Satyrs, Fauns |
| <p>ANALYZE</p> <p>Explore this music by through class discussion.</p> | <p>Discuss, write about, or draw the types of costumes each of the characters and groups of dancers might wear in <i>The Seasons</i>.</p> <p>Discuss the importance of costumes in aptly telling a story through dance and music, with no dialogue.</p> |

| | |
|--|---|
| <p>RHYTHM</p> <p>Explore this rhythmic example with a few of these questions and methods.</p> <p>Humanities: MATH</p> | <p>Conduct the <i>Bacchanal</i> theme in one and in two.</p> <p>Teacher’s Guide: Melodic score shown below.</p> <p>Use the clip 0:00 – 0:20 of Track 5 on the Curriculum CD and/or play the melody for this exercise.</p> <ul style="list-style-type: none"> • What is the time signature of this example? • What is the tempo marking for this example? <p style="text-align: center;">♩ = 108</p> <ul style="list-style-type: none"> • CONDUCT the example in two • Discuss how fast one must conduct to maintain tempo • Would it be more effective to conduct in “1” rather than “2”? • CONDUCT the example in one • Discuss why or why not this method is more effective. |
|--|---|

| | |
|---|---|
| <p>MELODY</p> <p>Explore this melodic example with a few of these questions.</p> | <p>Discuss the structure of Glazunov’s <i>Bacchanal</i> theme melody.</p> <ul style="list-style-type: none"> • In what clef and in what key is this melody written? • Does it move mostly by steps or skips? • How many phrases are in this example? • What the similarities and differences of these two phrases? • What else do you notice about this melodic example? |
|---|---|

The image shows a musical score for the *Bacchanal* theme melody in 2/4 time. It consists of three staves of music. The first staff begins with a dynamic marking of *f* (forte) and includes a *mf* (mezzo-forte) section. The second staff continues the melody with a *f* marking. The third staff concludes the melody with a *mf* marking and ends with a *sf* (sforzando) dynamic. The melody is written in a treble clef and a key signature of one flat (B-flat).

| | |
|--|--|
| <p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p> | <p>Improvise on percussion instruments with the <i>Bacchanal</i> theme.</p> <p>On the piano, play the melodic example for this exercise.</p> <p>Take turns improvising rhythmic accompaniments to the <i>Bacchanal</i> theme, individually or in small groups.</p> |
|--|--|

| | |
|------------------------|---|
| <p>EXPLORE!</p> | <p>More on SEASONS in Section 5.5 on the next page...</p> |
|------------------------|---|

5.5 EXPLORE!

SEASONS

DICTIONARY DEFINITIONS

Four divisions of the year, which are marked by particular weather patterns and daylight hours, resulting from the earth's changing position with regard to the sun.

SEASONS IN THE SEASONS

Glazunov's ballet focuses on the characteristics of each season. The particular traits of each season are expressed through music and dance. The *Bacchanal* gives a musical preview of each of the seasons that are later explored in various movements of the ballet.

SEASONS IN SEA TO SHINING SEA

Each of the four seasons has unique characteristics. Snow makes winter uniquely cold and white. The changing of the leaves tells us it is certainly fall. In unit 7, we thoroughly explore one of the four seasons – SPRING.

SEASONS IN MICHIGAN

Michigan is known for having the best of all the seasons. In the winter, snow sports attract thrill-seekers to mountains, hills, and trails. In the spring and summer, boaters and hikers explore our Great Lakes region. The fall colors in Michigan are truly spectacular. Due to the tilt of the earth, the seasons that we know and love in Michigan are not the same seasons experienced elsewhere in the world. For example, in the southern hemisphere the seasons are the opposite; when we have summer the southern hemisphere has winter.

OFFICIAL DATES OF THE SEASONS

Each season begins near the date listed, ultimately depending upon sun/moon cycles

- | | | |
|----------|--|-------------------|
| • SPRING | Begins around March 21 st | March Equinox |
| • SUMMER | Begins around June 21 st | June Solstice |
| • FALL | Begins around September 21 st | September Equinox |
| • WINTER | Begins around December 21 st | December Solstice |

SEASONS AROUND THE WORLD

In many cultures, the seasons represent more than a change in the weather.

- Fall is often celebrated as a time of great harvest.
- Winter represents a time for the earth to rest before the next planting.
- Spring is associated with the rebirth of nature, blooming, and new life.
- Summer is a time to celebrate life and prosperity.

Unit 6

COUNTRYSIDE

Symphony No. 6 in F Major ("Pastoral"), Op. 68: II. "Scene at the brook"

Ludwig van Beethoven (1770-1827)



- 6.1 History and Context
- 6.2 Listening and Learning
- 6.3 Beethoven Listening Map
- 6.4 Countryside Activities
- 6.5 **EXPLORE!** The Countryside

1770



**Ludwig van Beethoven
born in Germany**

|| 8 0 8



**Beethoven composes
*Symphony No. 6 "Pastoral"***

11827



**Death of
Ludwig van Beethoven**

UNIT 6

Music is moonlight in the gloomy night of life.

-Ludwig van Beethoven

A painter paints pictures on canvas, but musicians paint their pictures on silence.

-Leopold Stokowski



UNIT 6: COUNTRYSIDE

Symphony No. 6 in F Major ("Pastoral"), Op. 68
II. Scene at the brook

LUDWIG VAN BEETHOVEN (1770-1827)

6.1 HISTORY AND CONTEXT

| | |
|------------------|---|
| Introduce | <i>Symphony No. 6 in F Major ("Pastoral"), Op. 68</i> <i>II. Scene at the brook (Excerpt)</i> <ul style="list-style-type: none">• Discuss elements included in title (form, number, key signature, nickname, catalogue number, movement) |
| Define | Pastoral <ul style="list-style-type: none">• Portraying the countryside or country life in a romanticized fashion |
| Define | Excerpt <ul style="list-style-type: none">• A short part of the movement extracted and played separately |
| Structure | Symphony in five movements <ul style="list-style-type: none">• Each differing in mood and tempo• Discussed in <i>Listening and Learning 6.2</i> |
| Focus | <i>II. Scene at the brook (Excerpt)</i> |

TEACHER NOTE: The A²SO performance at the youth concert will include excerpted sections from *II. Scene at the brook* (including the opening and closing of the movement.)

TIMELINE

| | |
|------|---|
| 1770 | Ludwig van Beethoven born in Germany |
| 1808 | Beethoven composes <i>Symphony No. 6 in F Major</i> |
| 1827 | Death of Ludwig van Beethoven |

GERMANY - Today

| | |
|--------------------|----------------|
| Capital: | Berlin |
| Population: | 82 Million |
| Language: | German |
| Location: | Central Europe |

Other German composers:

| | | | |
|-------------------|-------------|------------------------|-------------|
| J.S. Bach | (1685-1750) | George Frideric Handel | (1685-1750) |
| Felix Mendelssohn | (1809-1847) | Richard Wagner | (1813-1883) |

LUDWIG VAN BEETHOVEN (1770–1827)

| | |
|-----------|---|
| 1770 | Ludwig van Beethoven born in Bonn, Germany |
| 1770s | Began studying piano, organ, violin, and viola with his father and local teachers and was declared a keyboard prodigy |
| 1780 | Began studying composition with the most revered teacher in Bonn |
| 1783 | Published first composition, a set of keyboard variations |
| 1783-1802 | EARLY COMPOSITIONAL PERIOD: youthful compositions influenced by Haydn and Mozart, gradually expanding in scope and ambition |
| 1787 | Traveled to Vienna hoping to study with Mozart but met Joseph Haydn instead |
| 1789 | Began playing viola in the Court Orchestra to financially support his family |
| 1792 | Moved to Vienna to study composition and counterpoint with the master teacher, Joseph Haydn |
| 1793 | Established himself as a master pianist in Vienna, often playing the works of Bach and Mozart |
| 1803 | MIDDLE COMPOSITIONAL PERIOD: compositions portraying heroism and struggle as Beethoven recognized his impending deafness |
| 1808 | Composed <i>Symphony No. 6 in F Major</i> |
| 1811 | Suffered from the first of many significant bouts with illness ultimately leading to his loss of hearing and early death |
| 1815 | LATE COMPOSITIONAL PERIOD: compositions showing depth and maturity, a means of personal expression for Beethoven while losing his hearing |
| 1827 | Lived to be 56 years old |

- ❖ Beethoven was the most crucial figure in the transitional period between the Classical and Romantic eras in Western classical music. He is widely considered to have had three distinct compositional periods.

NOTABLE WORKS

- *Symphonies 1-9, Op. 21, 36, 55, 60, 67, 68, 92, 93, 125*
- *Piano Concertos No. 1-5, Op. 15, 19, 37, 58, 73*
- *String Quartets No. 1-16, Op. 18, 59, 74, 95, 127, 120, 131, 132, 133, 135*
- *Violin Sonatas No. 1-10, Op. 12, 23, 24, 30, 47, 96,*
- *Cello Sonatas No. 1-5, Op. 5, 69, 102*
- *32 Solo Piano Sonatas including: Pathétique, Moonlight, & Appassionata*

6.2 LISTENING AND LEARNING

Identify

Tools while listening to music

- Close your eyes to focus on what you hear...
- Imagine a story the music could be telling you ...
- Notice different *types* of sounds (instrumentation, dynamics, etc.)
- What do you see while you listen?
- What do you *think of* while you listen?

Optional

Listening Worksheets

- *Beethoven Listening Map 6.3*
- *Musical Elements Worksheet*

ORCHESTRATION

Woodwinds: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons

Brass: 2 Horns, 2 Trumpets

Strings: Violin I, Violin II, Viola, Cello, Bass

Percussion: Timpani

LISTEN

Curriculum CD Track 6

- *Symphony No. 6 in F Major ("Pastoral"), Op. 68:*
II. "Scene at the brook"

Define

Symphony

- A large orchestral work, often in four movements

Review

Pastoral

- Portraying the countryside or country life in a romanticized fashion

Discuss

How/Why did Beethoven write a *Pastoral Symphony*?

- He loved nature and walks in the countryside
- He always found his equilibrium in the serenity of the country
- He sought to create musical imagery of pastoral sights and sounds
- Symphony subtitle: *Recollection of the Life in the Countryside*
- Each movement represents a specific aspect of the countryside with subtitles that Beethoven assigned

"The Sixth Symphony is more an expression of feeling than of painting. It is left to the listeners to identify the situation. Anyone that has formed any idea of rural life does not need titles to imagine the composer's intentions."

~ Ludwig van Beethoven, in 1802

Discuss

Five movements of *Symphony No. 6 in F Major*

- Beethoven's inclusion of a fifth movement was unconventional
- Discuss tempo markings and translations of the movement

Symphony No. 6 in F Major ("Pastoral"), Op. 68

Subtitle: *Recollection of the Life in the Countryside*

- I. *Awakening of cheerful feelings upon arrival in the country***
Allegro ma non troppo *Fast, but not too much*
- II. *Scene at the brook***
Andante molto mosso *Walking pace with movement*
- III. *Merry gathering of country folk***
Allegro *Quick, brisk, and cheerful*
- IV. *Thunderstorm; Rain storm***
Allegro *Quick, brisk, and cheerful*
- V. *Pastoral song; Happy and thankful feelings after the storm***
Allegretto *Slightly slower than allegro*

Discuss

II. Scene at the brook

- Discuss elements from the countryside included in the movement
- All elements are included in *Beethoven Listening Map 6.3*

Flowing Water:

String motive at the opening of the movement

Insects Buzzing:

Short, quick trill played by woodwind instruments

Bird Call – Nightingale:

Flute imitation of the nightingale's song

Bird Call – Quail:

Oboe imitation of the quail's song

Bird Call – Cuckoo:

Clarinet imitation of the cuckoo's song

LISTEN

Track 6

Symphony No. 6 in F Major

- Encourage students to listen with new understanding of *Pastoral Symphony* and the components of *II. Scene at the brook*

BEETHOVEN HAD A LOT TO SAY...

Beethoven had a habit of making outlandish statements. Many of his contemporaries thought him to be deeply talented, yet arrogant, troubled, or even mad.

“Beethoven can write music, thank God, but he can do nothing else on earth.”

“What you are, you are by accident of birth; what I am, I am by myself.
There are and will be a thousand princes; there is only one Beethoven.”

“Tones sound, and roar, and storm about me until I have set them down in notes.”

“It seemed unthinkable for me to leave the world forever before I had produced all that I felt called upon to produce”

Beethoven believed in the power of music above all else. As his deafness worsened, composing music saved Beethoven from complete darkness and madness.

“Music brings about higher revelation than all wisdom and philosophy.”

“Music is the one incorporeal (spiritual) entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend.”

"To play without passion is inexcusable!"

Beethoven's life was forever altered by the loss of his hearing. Though he continued to compose, he spent most of his later life in solitude.

“My misfortune is doubly painful because it will result in being misunderstood. For me there can be no recreation in the company of others, no intelligent conversation, no exchange of information with peers. Only the most pressing needs can make me venture into society. I am obliged to live like an outcast.”

Beethoven lived and loved with deep passion. There are many stories about his angst over an unrequited love, as evidenced in letters like this...

"Though still in bed, my thoughts go out to you, my Immortal Beloved, now and then joyfully, then sadly, waiting to learn whether or not fate will hear us. Yes, I am resolved to wander so long away from you until I can fly to your arms and say that I am really at home with you, and can send my soul enwrapped in you into the land of spirits. No one else can ever possess my heart – never – never - Oh God, why must one be parted from one whom one so loves. Your love makes me at once the happiest and the unhappiest of men. My angel, I have just been told that the mail coach goes every day - therefore I must close at once so that you may receive the letter at once. Be calm - love me - today - yesterday - what tearful longings for you – you – you – my life – my all – farewell. Oh continue to love me – never misjudge the most faithful heart of your beloved.

Ever thine... Ever mine... Ever ours..."

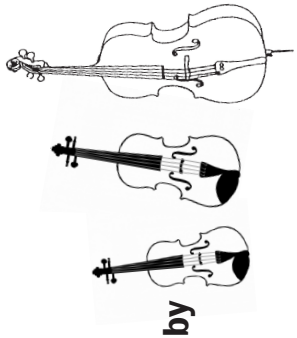
~ All quotations by Ludwig van Beethoven

Listening Map 6

Symphony No. 6 in F Major ("Pastoral"), Op. 68:
II. "Scene at the brook"

1. Water Pattern

Listen for these elements in Beethoven's musical landscape.

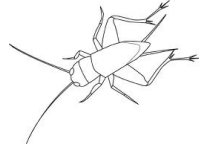


played by

2. Main Theme



3. Insect Trills



4. Nightingale



5. Quail



6. Cuckoo



6.4 COUNTRYSIDE ACTIVITIES

Choose a few activities to complement Unit 6 sections and:

- Current musicianship skills studied in your classroom
- Humanities subjects: ART, ENGLISH, SCIENCE, MATH, & HEALTH

| | |
|---|---|
| <p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>Humanities: ART</p> <p>Suggested time: 10 minutes</p> | <p>Draw the country scene Beethoven’s music evokes for you.</p> <ul style="list-style-type: none"> • What does the brook look like? • Is the shore rocky, or grassy, or sandy? • What kinds of trees and flowers are nearby? • What kind of wildlife is nearby? <p>Think about the many ways that the music describes the landscape as you listen and draw.</p> |
| <p>WRITE</p> <p>Explore this music with a written response.</p> <p>Humanities: ENGLISH</p> <p>Suggested time: 10 minutes</p> | <p>Write a description of the <i>Scene at the brook</i> as you see it.</p> <ul style="list-style-type: none"> • Who may be at the brook? • Why might they gather near a brook? • What are they doing there? • How does the music tell you this story? <p>Think about the many ways that the music tells a story as you listen and write.</p> |
| <p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>Humanities: HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements</p> | <p>Improvise movements that mimic the identified components.</p> <p>Teacher’s Guide: scores shown on <i>Beethoven Listening Map 6.3</i>. On the piano, play the melodic examples for this exercise.</p> <ul style="list-style-type: none"> • Flowing water • Insect buzz trills • Bird Call – Nightingale • Bird Call – Quail • Bird Call – Cuckoo <p>Think about how the music describes each component as you listen and move.</p> |
| <p>ANALYZE</p> <p>Explore this music by through class discussion.</p> | <p>Compare Beethoven and Smetana’s depictions of flowing water.</p> <ul style="list-style-type: none"> • Review the water pattern in Beethoven’s <i>Scene at the brook</i> • Review the opening headwaters pattern in Smetana’s <i>Moldau</i> <p>Play, compare, and discuss the techniques used by each composer.</p> |

| | |
|---|---|
| <p>RHYTHM</p> <p>Explore rhythm with a few of these questions and methods.</p> <p>Humanities: MATH</p> | <p>Investigate the time signature of <i>II. Scene at the brook</i>.</p> <ul style="list-style-type: none"> • What is the time signature of this example? (12/8) • What does 12/8 mean? <ul style="list-style-type: none"> ○ 12 ♪ per measure • Do you think the conductor should beat 12 beats per measure? • How could the measure be divided differently? <ul style="list-style-type: none"> ○ Divide both numbers by 2, leaving 6/4 <p>Discuss the pros and cons of conducting more or less beats per measure. Discuss the possibility of other mathematical divisions of the time signature, 12/8.</p> <ul style="list-style-type: none"> • Does it make the most sense to conduct in 6/4? |
|---|---|

| | |
|---|--|
| <p>MELODY</p> <p>Explore this melodic example with a few of these questions and methods.</p> | <p>Discuss and perform the main melody of <i>Scene at the brook</i>.</p> <ul style="list-style-type: none"> • In what clef is this melody written? • What is the contour of this melody? • Does it move mostly by steps or skips? • PLAY the melody on recorders, Orff instruments, etc. • SING the melody on a neutral syllable or solfege |
|---|--|

| | |
|--|--|
| <p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p> | <p>Use melodic and rhythmic instruments to improvise new nature sounds.</p> <p>Beethoven uses specific pitches, patterns, and rhythms to represent various sounds of nature. Create your own representing:</p> <ul style="list-style-type: none"> • Flowing water • Insect buzz trills • Bird Calls – Nightingale, Quail, Cuckoo, others? <p>Once students have created their own melodic/rhythmic patterns, perform for one another.</p> |
|--|--|

| | |
|------------------------|--|
| <p>EXPLORE!</p> | <p>More on the <i>COUNTRYSIDE</i> in Section 6.5 on the next page...</p> |
|------------------------|--|

6.5 EXPLORE!

COUNTRYSIDE

DICTIONARY DEFINITION

1. The land and scenery of a rural region.
2. The inhabitants of such a region.

FEATURES THAT DEFINE A COUNTRYSIDE

- Water: Rivers, streams, brooks, ponds, lakes, etc.
- Landscape: Hills, valleys, plains, etc.
- Vegetation: Trees, flowers, grass, fields, etc.
- Climate: Must be a region that allows for growth of vegetation

COUNTRYSIDE IN SYMPHONY NO. 6

Beethoven titled the second movement of his *Symphony No. 6*, “*Scene at the brook.*” Many brooks and streams flow through rural regions of Germany and Austria. They supply nutrients to farmland and water to livestock.

COUNTRYSIDE IN SEA TO SHINING SEA

- UNIT 1 *In the Hall of the Mountain King* depicts a story that may be in the midst of a countryside.
- UNIT 2 *Watershed* musically describes the landscape surrounding the Huron Watershed.
- UNIT 4 *The Moldau* runs through the countryside of the Czech Republic.
- UNIT 7 An accompanying sonnet to Vivaldi’s *Spring* concerto describes the countryside in spring.
- UNIT 8 The third section of the *William Tell Overture* is a call to dairy cows that may inhabit a countryside.

COUNTRYSIDE IN MICHIGAN

Michigan countryside varies throughout the state.

- There are thousands of rivers, streams, brooks, ponds, and lakes in both peninsulas.
- Michigan is an agriculture state, growing many crops on our countryside
- Michigan has four definite seasons, providing a climate perfect for serene countryside.

Unit 7

SPRING

Violin Concerto in E Major ("Spring"), RV 269: I. Allegro

Antonio Vivaldi (1678-1741)



- 7.1 History and Context
- 7.2 Listening and Learning
- 7.3 Vivaldi Listening Map
- 7.4 Spring Activities
- 7.5 **EXPLORE!** Spring

||678



Antonio Vivaldi born in Italy

1723



Vivaldi composes
Violin Concerto in E Major

1741



Death of Antonio Vivaldi

UNIT 7

*Spring has come and with it gaiety,
The birds salute it with joyous song,
And the brooks, caressed by Zephyr's breath,
Flow meanwhile with sweet murmurings:*

*The sky is covered with dark clouds,
Announced by lightning and thunder.
But when they are silenced, the little birds
Return to fill the air with their song:*

*Then does the meadow, in full flower,
ripple with its leafy plants.
The goatherd dozes, guarded by his faithful dog.*

*Rejoicing in the pastoral bagpipes,
Nymphs and Shepherds dance in the glade
For the radiant onset of Springtime.*

(Vivaldi's inspiration for
Violin Concerto in E Major "Spring")



UNIT 7: SPRING

Violin Concerto In E Major (“Spring”), RV 269: I. Allegro

ANTONIO VIVALDI (1678-1741)

7.1 HISTORY AND CONTEXT

| | |
|------------------|---|
| Introduce | <i>Violin Concerto in E Major (“Spring”), RV 269</i> <i>I. Allegro</i> <ul style="list-style-type: none">• Discuss elements included in title (form, key signature, nickname, catalogue number, movement, etc) |
| Define | RV <ul style="list-style-type: none">• <i>Ryom Verzeichnis</i> / Ryom’s Catalogue• Peter Ryom, a cataloger of Vivaldi’s works |
| Define | <i>Allegro</i> <ul style="list-style-type: none">• Italian tempo marking meaning quick, cheerful, and brisk |
| Structure | Concerto in 3 movements <ul style="list-style-type: none">• Each differing in tempo and highlighting the soloist• Discussed in <i>Listening and Learning 7.2</i> |
| Focus | <i>I. Allegro</i> |

TEACHER NOTE: The high-school student winner of the A²SO Youth Soloist competition, held in October 2010, will perform the concerto at the Youth Concert.

TIMELINE

| | |
|------|---|
| 1678 | Antonio Vivaldi born in Italy |
| 1723 | Vivaldi composes <i>Violin Concerto in E Major (“Spring”)</i> |
| 1741 | Death of Antonio Vivaldi |

ITALY - Today

| | |
|--------------------|---|
| Capital: | Rome |
| Population: | 60.2 Million |
| Language: | Italian |
| Location: | Peninsula in the Mediterranean Sea, in Continental Europe |

Other Italian composers:

| | |
|--------------------------------|-----------------------------------|
| Gioacchino Rossini (1792–1868) | Giovanni Palestrina (c.1525–1594) |
| Luciano Berio (1925–2003) | Giovanni Gabrieli (1557–1612) |

ANTONIO VIVALDI (1678–1741)

| | |
|-----------|---|
| 1678 | Antonio Lucio Vivaldi born in Venice, Italy. Because his family survived an earthquake on the day of his birth, his mother promised him to the priesthood |
| 1682 | Began studying violin with his father, a professional musician |
| 1691 | Composed his first work, a sacred anthem entitled <i>Laetatus sum</i> |
| 1693 | Began studying to join the priesthood at age 15 |
| 1703 | Ordained a Catholic priest as the age of 25 |
| 1704 | Appointed Master of Violin at an orphanage called the Devout Hospital of Mercy (Ospedale) in Venice* |
| 1713 | First opera, <i>Ottone in villa</i> , performed in Vicenza, Italy |
| 1716 | Named the Music Director of the extensive music programs he built up at the Ospedale, including choirs and orchestras |
| 1717-1722 | Toured Mantua, Milan, Rome, and Venice |
| 1723-1733 | Ospedale paid him to write 140 concerti, all performed in Venice |
| 1723 | Composed <i>The Four Seasons</i> |
| 1730 | Traveled to Prague and Vienna where his opera <i>Famace</i> was presented |
| 1730s | Primarily lived in Venice composing and teaching |
| 1740 | Traveled to Rome in hopes of working for Emperor Charles VI, but the Emperor died shortly after Vivaldi arrived, then he too fell ill |
| 1741 | Lived to be 63 years old |

* Ospedale is referred to as an orphanage but was actually a boarding school for illegitimate children of noblemen.

- ❖ Vivaldi was a Baroque composer, priest, and virtuoso violinist. Vivaldi was recognized as one of the greatest Baroque composers, both during his lifetime in Europe and today. He is considered the great Italian contemporary of Bach and Handel.

NOTABLE WORKS

- Vivaldi is known mainly for composing instrumental concertos, especially for the violin, as well as sacred choral works and over 40 operas
- *The Contest between Harmony and Invention (1723)* is a set of 12 concerti that includes *The Four Seasons*.

7.2 LISTENING AND LEARNING

Identify

Tools while listening to music

- Close your eyes to focus on what you hear...
- Imagine a story the music could be telling you ...
- Notice *types* of sounds (instrumentation, dynamics, timbres, etc.)
- What do you see while you listen?
- What do you *think of* while you listen?

Optional

Listening Worksheets

- *Vivaldi Listening Map 7.3*
- *Musical Elements Worksheet*

ORCHESTRATION

Woodwinds: (None)

Brass: (None)

Strings: Solo Violin, Violin I, Violin II, Viola, Cello, Bass

Percussion: (None)

Continuo

Define

Continuo

- Baroque – Harmonic support for chamber/orchestral work usually played by the combination of a low string instrument and a keyboard instrument, such as harpsichord

LISTEN

Curriculum CD Track 7

- *Violin Concerto in E Major (“Spring”), RV 269: I. Allegro*

Define

Concerto

- Work for soloist and orchestra, usually in three movements with tempos: *I. Fast, II. Slow, III. Fast*
- Plural: Concerti

Discuss

Establishment of concerto form

- Modern concerto form grew out of the Baroque *concerto grosso*
- *Concerto grosso* – work for small group of musicians and orchestra
- Eventually, composers replaced a small group with one soloist
- Vivaldi’s use of a violin soloist in the *Four Seasons* remains as one of the first examples of concerto form (vs. concerto grosso)

Discuss

Vivaldi's music about the *Four Seasons*

- *The Four Seasons* comes from a set of 12 concerti
 - *The Contest Between Harmony and Invention* (1723)
- *The Four Seasons* are the first four concerti of the set
- All 12 concerti are for violin soloist, strings, and continuo
- Four sonnets accompany the four concerti
- Vivaldi authored the sonnets, each in three sections like a concerto
- Sonnets provide imagery that Vivaldi develops musically

Identify

Structure of *The Four Seasons*

- Four concerti make-up *The Four Seasons*

| <i>Concerto in E Major</i> Spring | <i>Concerto in G Minor</i> Summer | <i>Concerto in F Major</i> Autumn | <i>Concerto in F Minor</i> Winter |
|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|
| I. <i>Allegro</i> | I. <i>Allegro non molto</i> | I. <i>Allegro</i> | I. <i>Allegro non molto</i> |
| II. <i>Largo</i> | II. <i>Adagio - Presto</i> | II. <i>Adagio molto</i> | II. <i>Largo</i> |
| III. <i>Allegro Pastorale</i> | III. <i>Presto</i> | III. <i>Allegro</i> | III. <i>Allegro</i> |

Discuss

Types of tempo markings

- Each movement of the concerti is titled with a tempo marking
- Vivaldi used tempo markings in Italian, as most composers did
- Tempo markings used in *The Four Seasons*:
 - *Allegro* – quick, brisk, and cheerful (*Non molto* – not very)
 - *Largo* – very slow
 - *Adagio* – slow and stately
 - *Presto* – very fast

Discuss

Structure of *Violin Concerto in E Major ("Spring")*

- Vivaldi's *Spring* concerto is informed by his *Spring* sonnet
- Vivaldi provides notations in the score naming each sonnet phrase

| <i>I. Allegro</i> | <i>II. Largo</i> | <i>III. Allegro Pastorale</i> |
|---|--|--|
| Spring has arrived and festively the birds greet it with happy song, and the streams blown by the West Winds flow past with gentle murmurs. Then come, covering the sky with a black cloak, lightning and thunder chosen to usher in the Spring, but when they fall silent, the little birds return to their tuneful singing. | And then, on the sweet blossoming meadow, to the lovely murmur of leaf and plant, the shepherd sleeps with his faithful dog at his side. | To the festal sound of the pastoral bagpipes, nymphs and shepherds dance in their beloved home at the glorious appearance of the Spring. |

LISTEN

Track 7

Violin Concerto in E Major, ("Spring")

- Encourage students to listen with a new understanding of the history and musical elements of the *Four Seasons*
-

VIVALDI'S LEGACY

PRIEST AND MUSICIAN

Antonio Vivaldi was ordained a Catholic priest in 1703. Within a year, he no longer wished to celebrate mass claiming he had "tightness of the chest." It is also possible that Vivaldi faked his illness. Legend says that he sometimes left the altar during mass in order to quickly notate a musical idea. Vivaldi remained in the priesthood throughout his life, though he never again celebrated mass. He combined musical and pastoral work as the Music Director of the orphanage, Ospedale.

UNREQUITED LOVE

In Venice in 1720, Vivaldi returned from Mantua to stage some of his operas. While in Mantua, he made the acquaintance of the singer Anna Giraud, and she moved to live with him in Venice. The two lived together for the rest of Vivaldi's life, though as a priest, he always maintained that she was no more than a housekeeper and good friend.

In his *Memoirs*, Italian playwright Carlo Goldoni said of Vivaldi and Giraud:

"This priest, an excellent violinist and composer, trained young Miss Giraud to be a singer. She had a small voice, but command of many languages because she was born in Venice and the daughter of a Frenchman. She was not beautiful, but was elegant, small in stature, with beautiful eyes and fascinating mouth. The priest would do anything she asked."

FAMOUS BAROQUE COMPOSER

The Baroque Era spanned 1600 – 1750 in Western Classical Music. During this time, many genres and styles were developed throughout Europe. However, many composers of modern fame never experienced much acknowledgement in their own lifetimes. Distance, finances, limited news, and limited work meant that most composers lived challenging lives. Unlike the majority of Baroque composers, Vivaldi enjoyed rather extensive fame during his lifetime. He was extremely popular throughout Italy and France, as well as cities like Vienna, Prague, and Amsterdam.

INFLUENCING OTHER GREAT COMPOSERS

Johann Sebastian Bach was influenced by, and greatly respected, the work of Antonio Vivaldi. Bach transcribed some of Vivaldi's works for different instrumentation. Like Vivaldi, Bach sought to write with innovation. Bach and Vivaldi succeeded in composing inventive, fresh, and lasting music.

FORGOTTEN UNTIL THE 20TH CENTURY

Despite his lifetime fame, Vivaldi's music was essentially lost from the end of the 18th century until the beginning of the 20th century. Research unearthed hundreds of Vivaldi's works, including the *Four Seasons*, which are now all part of the standard repertoire.

7.4 SPRING ACTIVITIES

Choose a few activities to complement Unit 7 sections and:

- Current musicianship skills studied in your classroom
- Humanities subjects: ART, ENGLISH, SCIENCE, MATH, & HEALTH

| | |
|---|--|
| <p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>Humanities: ART</p> <p>Suggested time: 10 minutes</p> | <p>Draw images of spring that you imagine from Vivaldi's <i>Spring</i>.</p> <ul style="list-style-type: none"> • What kind of trees and flowers do you see? • What kind of landscape do you see? • What kind of wildlife do you see? • What is the weather like? <p>Think about the many ways that the music describes the season of spring as you listen and draw.</p> |
| <p>WRITE</p> <p>Explore this music with a written response.</p> <p>Humanities: LANGUAGE</p> <p>Suggested time: 10 minutes</p> | <p>Write a sonnet/poem about spring.</p> <p>Imagine that a composer asked you to write a poem or a sonnet about spring as the inspiration for a new composition.</p> <ul style="list-style-type: none"> • What are your favorite images of spring? • Will your sonnet rhyme or be in free verse? • What kind of music would you like to accompany your words? <p>Think about the relationship between words and music as you write.</p> |
| <p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>Humanities: HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements</p> | <p>Develop movements independent of music, to interpret spring.</p> <p>Vivaldi represents ideas about spring with musical gestures. List events of spring in nature, then develop movement representations.</p> <ul style="list-style-type: none"> • Could you rise from the floor and stand proud like a new flower? • Could you tiptoe around the room like spring raindrops? <p>Think about movements representing ideas as you listen and move.</p> |
| <p>ANALYZE</p> <p>Explore this music by analyzing technical elements through class discussion.</p> | <p>Discuss musical techniques used to represent the following:</p> <ul style="list-style-type: none"> • <i>Spring has arrived</i> - Spring melody • <i>Birds greet it with song</i> - Trills/turns in Solo Violin, Violin I & II • <i>Blown by the West Wind</i> - Legato, rising sixteenth notes in violins • <i>Thunder/Lightening</i> - Agitated exchange from strings to soloist • <i>Birds return to song</i> - Recap of spring melody |

7.5 EXPLORE!

SPRING

DICTIONARY DEFINITION

The season after winter and before summer, in which growth of vegetation begins to appear.

- In the Northern Hemisphere Spring is March to June.
- In the Southern Hemisphere Spring is September to December

SPRING IN VIOLIN CONCERTO IN E MAJOR

Vivaldi wrote four sonnets that inspired and accompanied his violin concerti, *The Four Seasons*. The sonnet for *Spring* highlights the common themes of rebirth, growth, and joy in nature that come with the season. Musically, Vivaldi depicts happy birdsong and spring rain. (Vivaldi's sonnet is included on the opening page of Unit 7.)

SPRING IN SEA TO SHINING SEA

Many of the musical stories told with this repertoire could theoretically be set in spring.

- UNIT 1 A mountain chase in springtime?
- UNIT 3 King George listening to his court musicians in spring on the River Thames?
- UNIT 4 A spring-journey down *The Moldau* river?
- UNIT 5 *The Seasons* explores each of the four seasons through music and dance.
- UNIT 6 A lovely spot in the countryside for a spring-party by the brook?
- UNIT 8 A spring storm in the Swiss countryside?

SPRING IN MICHIGAN

Spring in Michigan is cool and wet. April showers truly do bring May flowers. The many crops grown on Michigan farmland depend upon rain and cool temperatures. Spring is especially attractive to tourists because of the natural beauty of the greening landscape and fast-flowing rivers for canoeing and kayaking.

SPRING AROUND THE WORLD

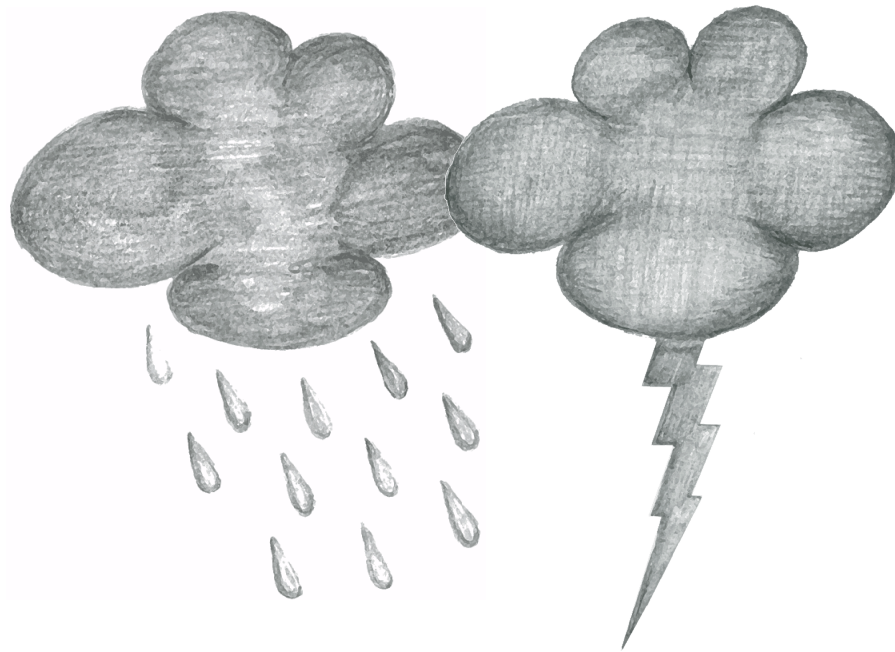
The start of spring, and the season itself, are joyously celebrated in many different ways, in all cultures. For all climates, the start of spring represents a time that the environment is once again more comfortable for people, after the long winter. There is new life all around us.

Unit 8

WEATHER

William Tell Overture

Gioacchino Rossini (1792-1868)



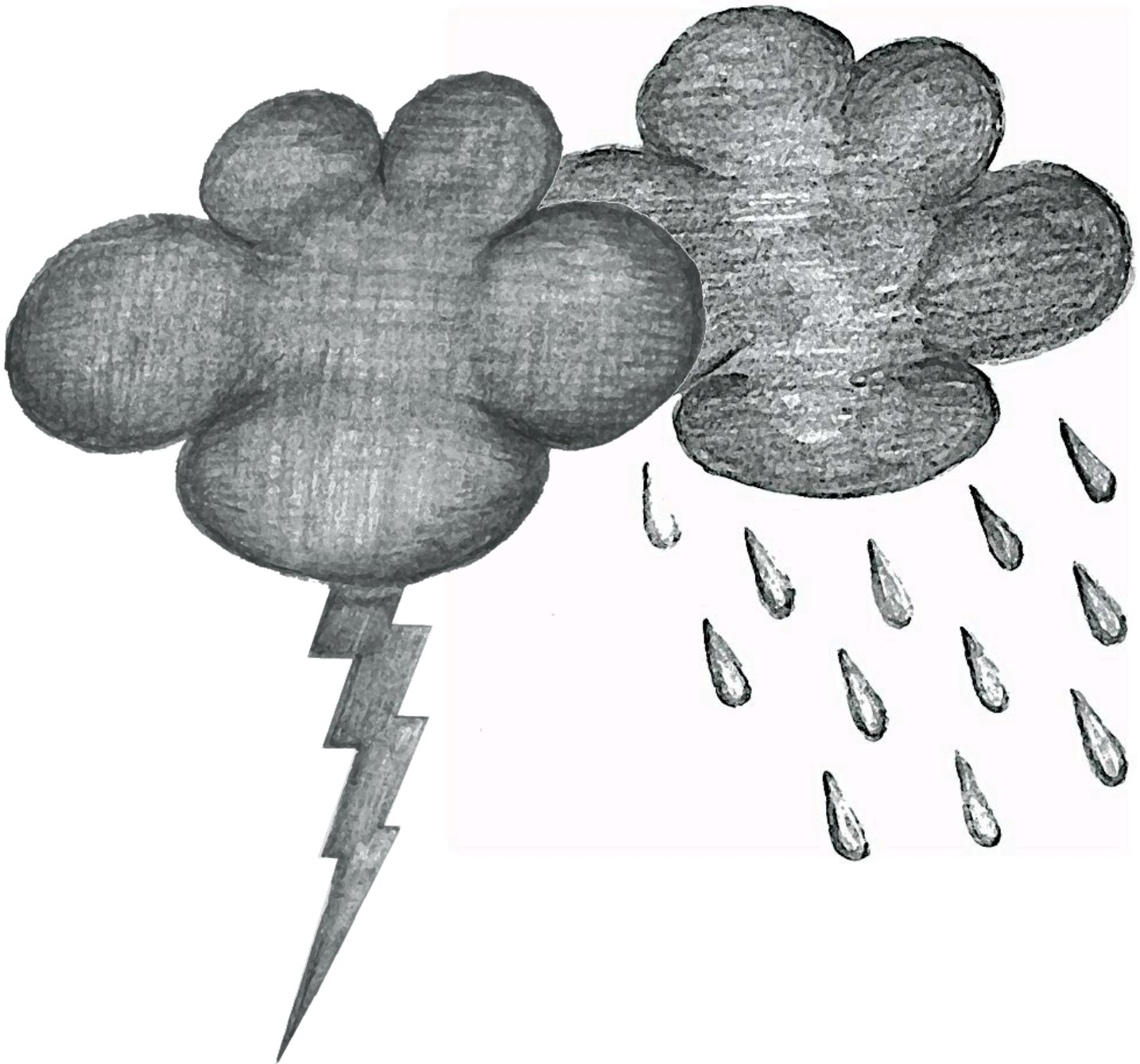
- 8.1 History and Context
- 8.2 Listening and Learning
- 8.3 Rossini Listening Map
- 8.4 Weather Activities
- 8.5 ***EXPLORE!*** Weather

1792



Gioacchino Rossini
born in Italy

1829



Rossini composes
William Tell Overture

1868



Death of Gioacchino Rossini

UNIT 8

If a composer could say what he had to say in words he would not bother trying to say it in music.

-Gustav Mahler

My idea is that there is music in the air, music all around us; the world is full of it, and you simply take as much as you require.

-Edward Elgar



UNIT 8: WEATHER

William Tell Overture

GIOACCHINO ROSSINI (1792-1868)

8.1 HISTORY AND CONTEXT

Introduce

William Tell Overture

- From the opera *William Tell*

Define

Opera

- Musical work combining text and music wherein dialogue is sung rather than spoken.

Define

Overture

- Instrumental introduction to a dramatic work like an opera or oratorio.

Structure

Concert Overture

- Though originally written as an opera overture, *William Tell Overture* is now commonly performed as a concert piece
- Discussed in *Listening and Learning 8.2*

Focus

William Tell Overture

TEACHER NOTE: The A²SO performance at the youth concert will begin at measure 48.

TIMELINE

| | |
|------|---|
| 1792 | Gioacchino Rossini born in Italy |
| 1829 | Rossini composes <i>William Tell Overture</i> |
| 1868 | Death of Gioacchino Rossini |

ITALY - Today

| | |
|--------------------|---|
| Capital: | Rome |
| Population: | 60.2 Million |
| Language: | Italian |
| Location: | Peninsula in the Mediterranean Sea, in Continental Europe |

Other Italian composers:

| | |
|--------------------------------|-----------------------------|
| Claudio Monteverdi (1567–1643) | Giacomo Puccini (1858–1924) |
| Ottorino Respighi (1879–1936) | Giuseppe Verdi (1813–1901) |
| Antonio Vivaldi (1678–1741) | |

GIOACCHINO ROSSINI (1792 – 1868)

- 1792 Gioacchino Antonio Rossini born in Pesaro, Italy.
- 1798 Early musical training with his mother (a singer) and his father (a horn player)
- 1802 Played the piano, organ, and sang in church, showing much promise
- 1804 Began composing at age twelve, composing *Six String Sonatas* in three days
- 1806 Composed his first opera, *Demetrio e Polibio*, first performed in 1812
- 1807 Began studying cello and composition at the Conseratorio di Bologna
- 1810 First opera stage-produced in Venice, entitled *The Marriage Contract*
- 1810-1813 Produced his own operas in Bologna, Rome, Venice, and Milan, gaining fame
- 1815-1823 Composed and produced 20 operas throughout Italy
- 1822 Met 51 year-old Beethoven who praised Rossini's works
- 1822 Married renowned Italian opera singer Isabella Colbran
- 1823 Invited to London to the King's Theatre to perform and meet King George IV, receiving a fortune of £7,000 after a five-month residency
- 1824-1829 Composed and produced opera in Paris, France
- 1829 Composed the opera *William Tell*, his final opera
- 1832-1841 Composed *Stabat Mater* for soloists, choir, and orchestra as his final serious, published composition
- 1841-1868 Suffered from many illnesses, composing only small works for solo piano, with influences of Beethoven and Chopin
- 1868 Lived to be 76 years old

- ❖ Rossini composed some of the most well known Italian operas and was nicknamed “The Italian Mozart.” Until his retirement in 1829, Rossini had been the most popular opera composer in history. His works continue to be performed around the world.

NOTABLE WORKS

- 39 operas including: *The Barber of Seville (1816)* and *William Tell (1829)*
- Several cantatas, instrumental chamber works, art songs, solo piano pieces, and sacred anthems and hymns

8.2 LISTENING AND LEARNING

Identify

Tools while listening to music

- Close your eyes to focus on what you hear...
- Imagine a story the music could be telling you ...
- Notice *types* of sounds (instrumentation, dynamics, timbres, etc.)
- What do you see while you listen?
- What do you *think of* while you listen?

Optional

Listening Worksheets

- *Rossini Listening Map 8.3*
- *Musical Elements Worksheet*

ORCHESTRATION

Woodwinds: 2 Flutes, 1 Piccolo, 2 Oboes, 1 English Horn, 2 Clarinets, 2 Bassoons

Brass: 4 Horns, 2 Trumpets, 3 Trombones

Strings: Violin I, Violin II, Viola, Cello, Bass

Percussion: Timpani, Bass drum, Snare drum, Triangle

LISTEN

Curriculum CD Track 8

- *William Tell Overture*

Discuss

Evolution of the story of William Tell

- William Tell was a Swiss warrior in the 14th century
- Tell's story became legend among the Swiss people
- The legend spread to countries surrounding Switzerland
- In 1804, German poet Friedrich Schiller set *William Tell* as a play
- French poet Etienne de Jouy used Schiller's play as the basis for an opera libretto (Libretto – text used for an opera)
- In 1829, Rossini set de Jouy's libretto as the opera *William Tell*
- Today, the full Rossini opera is rarely performed
- The *William Tell Overture* is usually performed as a concert overture

Compare

William Tell legend to opera plot

- Read the legend of *William Tell* and compare it to the opera libretto
- How did the story change over hundreds of years?
- How does the addition of a love story increase interest in an opera?
- Why/why not would you like to see the opera *William Tell*?

LEGEND OF WILLIAM TELL

In 14th century Switzerland, William Tell was an expert archer and famed Swiss warrior. The Austrian Hapsburg Empire invaded Tell's Swiss town of Bürglen. Gessler, an Austrian nobleman, was assigned to enforce Hapsburg reign. Gessler raised a pole in Bürglen's town square and hung his hat on top of the pole. He insisted that all villagers bow to the hat. One day, Tell passed by the hat without bowing to it and was promptly arrested. As punishment, Tell was forced to exhibit his keen crossbow skills. Gessler instructed Tell to shoot an apple off the head of his son, Walter, or else both father and son would be executed. Tell was promised freedom if he successfully made the shot. Tell split the apple atop Walter's head with a perfect shot.

Gessler noticed that Tell had a second arrow in his quiver and asked him about the purpose of a second shot. Tell answered that if he had missed the apple and killed his son, he would have turned the crossbow on Gessler himself. Gessler was angered, and had Tell bound. Gessler brought Tell to his ship to be taken to the castle dungeon. The ship began its journey on Lake Lucerne, but a storm threatened the journey. During the chaos, Tell managed to escape. Tell beat Gessler to the castle and waited for him to arrive. When Gessler finally got there, Tell shot him with another perfect shot.

Tell's defiance sparked a Swiss rebellion, in which he played a leading part. This struggle against the Hapsburg Empire eventually led to the formation of the Swiss Confederation. William Tell died in 1354 while trying to save a child from drowning in a river.

WILLIAM TELL OPERA SUMMARY

BACKGROUND: Arnold, son of a Swiss nobleman, has rescued Mathilde, an Austrian princess, from drowning. In spite of the political situation between Austria and Switzerland, Arnold and Mathilde fall in love.

ACT 1: It is the day of the Shepherd Festival. Per tradition, new couples are blessed at the celebration. However, Arnold cannot have his union with Mathilde blessed because he is torn between his love for his country and his love for her. Gessler, the Austrian Governor whom the Swiss detest, arrives at the festival. Next, a local man enters, pursued by Gessler's forces. The man claims that he had to kill a soldier after his daughter was nearly assaulted. The man wishes to escape and William Tell helps. The two escape via the lake.

ACT 2: In a valley by the lake, Arnold and Mathilde meet and again pledge their love. Tell and his son Walter, meet them to discuss Gessler's terrible rule. Arnold, Tell and Walter swear an oath to liberate Switzerland. They go out into the countryside and unite the Swiss people behind this quest.

ACT 3: It is the 100th anniversary of Austrian rule in Switzerland. In commemoration, Gessler has his hat placed on top of a pole and the Swiss are ordered to pay homage to the hat. Tell arrives with his other son, Jemmy. Tell refuses to honor the hat and Gessler wants to punish him somehow. He orders Tell to shoot an apple from Jemmy's head, in the hope

that Tell will harm his son. Tell is successful in piercing the apple, and tells Gessler that had the shot failed, he would have used his next arrow against him. Gessler orders Tell to be arrested.

ACT 4

A Swiss rebel army arrives, and battle ensues. Tell kills Gessler with an arrow through the heart. The Swiss emerge victorious. Mathilde and Arnold, secure in their love, reunite at the close.

Discuss

Structure of the *William Tell Overture*

- Four distinct sections make-up the *William Tell Overture*
-

Timings: CD Track 8

0:00 – 3:07 *PRELUDE*

- *A slow, opening passage featuring a cello soloist.*

We know that Arnold (Swiss) and Mathilde (Austrian) were struggling over their love for one another and their individual patriotism at the beginning of the opera. Could the music represent this struggle? What else could the *Prelude* music represent?

3:08 – 5:51 *STORM* (measure 48)

- *A boisterous episode featuring the full orchestra.*

Recall the storm on the lake when Gessler attempts to take William Tell to his castle. Can you picture the storm and struggle based on the character of Rossini's music? What are the musical features that help you imagine this scene?

5:52 – 8:37 *CALL TO THE DAIRY COWS (Ranz des Vaches)*

- *Featuring a famous melody played English Horn and Flute*

Ranz des vaches is a traditional melody played by Swiss herders to drive cattle to and from pasture. In Switzerland, cattle are moved to the mountains in the summer where the higher elevation provides a cooler temperature. The cattle are brought down the mountains in fall before the winter weather begins. This procession of cattle herds is part of Swiss culture and heritage, so Rossini includes a musical homage to the *ranz des vaches*.

8:38 – 12:03 *FINALE*

- *Trumpets lead a charge with full orchestra*

Tell leads the Swiss revolt against the Austrian Hapsburg Empire as the overture closes. Can you imagine the warriors riding off together as you hear this music? Have you heard this piece before? Did the music sound different to you know that you know the story?

LISTEN

Track 8

William Tell Overture

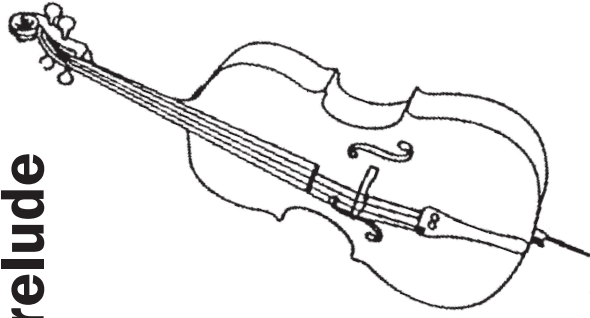
- Encourage students to listen with a new understanding of the history and musical elements of the *Four Seasons*
-

Listening Map 8

William Tell Overture

Use the listening map below to follow Rossini's overture.

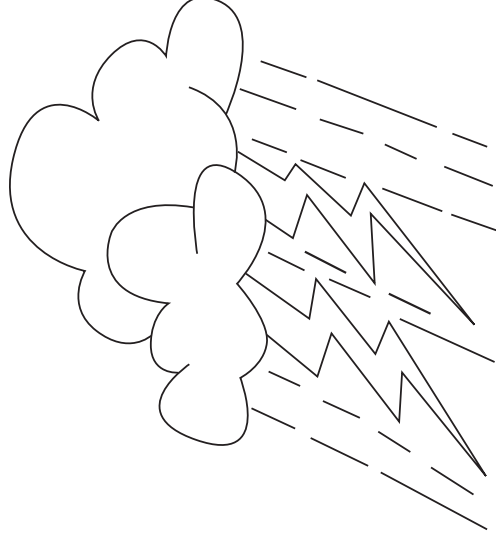
1. Prelude



Soaring melody played by a cello soloist and the cello section.

2. Storm

Descending scales played by the full orchestra sound like falling rain.

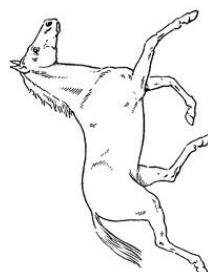
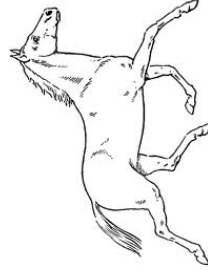
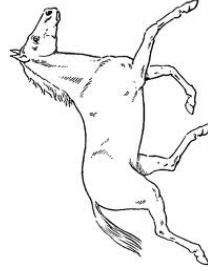
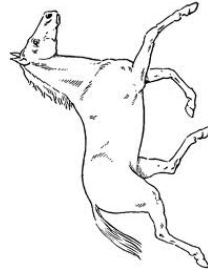


3. Ranz des Vaches

Call to the Dairy Cows



4. Finale



8.4 WEATHER ACTIVITIES

Choose a few activities to complement Unit 8 sections and:

- Current musicianship skills studied in your classroom
- Humanities subjects: ART, ENGLISH, SCIENCE, MATH, & HEALTH

| | |
|---|---|
| <p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>Humanities: ART</p> <p>Suggested time: 10 minutes</p> | <p>Draw a portrait of William Tell from the 14th century.</p> <p>Drawing on the details of William Tell's life discussed in <i>Listening and Learning 8.2</i>, draw a portrait of what you imagine this Swiss warrior might have looked like.</p> <ul style="list-style-type: none"> • What do you think his clothing looked like? • What did his crossbow look like? <p>Think about the story of William Tell as you listen and draw.</p> |
| <p>WRITE</p> <p>Explore this music with a written response.</p> <p>Humanities: LANGUAGE</p> <p>Suggested time: 10 minutes</p> | <p>Write a story to accompany one section of the <i>William Tell Overture</i>.</p> <p>The <i>Overture</i> has four distinct sections. Choose one of the sections and write a story that you imagine the music could be telling.</p> <p>Encourage students to either write a descriptive story in the vein of <i>William Tell</i>, or create a whole new story of their choosing.</p> <p>Think about stories and music as you listen and write.</p> |
| <p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>Humanities: HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements</p> | <p>Move around the room together during the finale of the <i>William Tell Overture</i>.</p> <p>The finale of the overture has often been equated with cavalry and galloping horses. Gallop around the room taking turns leading the charge like a group of Swiss warriors.</p> <p>Think about the many ways to move and gallop as you listen and move together.</p> |
| <p>ANALYZE</p> <p>Explore this music through class discussion.</p> | <p>Discuss musical representations of stories.</p> <p>Review Units 1–8 and discuss the various stories told by each composer's piece of music.</p> <ul style="list-style-type: none"> • How can music be added to a play? • How does an opera plot influence the structure of an overture? • How is nature imagery expressed through music? |

| | |
|---|---|
| <p>RHYTHM</p> <p>Explore this melodic example with a few of these questions and methods.</p> | <p>Discuss and perform Rossini's <i>Overture</i> finale rhythm.</p> <ul style="list-style-type: none"> • What is the time signature of this example? • What are the three durations of notes used in this example? • How many measures and/or phrases are there in this example? • SPEAK the rhythm on syllables • COUNT aloud / write-in counts on scores • CLAP the example • PLAY the example on percussion instruments • CONDUCT the example in groups with one another |
|---|---|



| | |
|---|--|
| <p>MELODY</p> <p>Explore this melodic example with a few of these questions and methods.</p> | <p>Discuss and perform Rossini's <i>Ranz des Vaches</i> melody.</p> <ul style="list-style-type: none"> • What is the time signature of this example? • What is the contour of this melody? • Does it move mostly by steps or skips? • In what clef is this melody written? • PLAY the melody on recorders, Orff instruments, etc. • SING the melody on a neutral syllable or solfege |
|---|--|



| | |
|--|--|
| <p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p> | <p>Improvise thunderstorm sounds on rhythmic/melodic instruments.</p> <p>Recall the spring rainstorm students improvised in Unit 7. Structure this activity in the same way, encouraging group music-making.</p> <ul style="list-style-type: none"> • MELODY – improvise falling rain gestures of varying intensity • RHYTHM – improvise crashing thunder and lightning <p>Work in groups to create various sounds with various instruments available. When students feel comfortable producing storm sounds, pass the “storm” from group to group around the room, producing a class rainstorm.</p> |
|--|--|

| | |
|------------------------|--|
| <p>EXPLORE!</p> | <p><i>More on WEATHER in Section 8.5 on the next page...</i></p> |
|------------------------|--|

8.5 EXPLORE!

WEATHER

DICTIONARY DEFINITION

The state of the atmosphere at a given place and time with regard to heat, cloudiness, dryness, sunshine, wind, rain, temperature, and barometric pressure.

WEATHER IN WILLIAM TELL OVERTURE

The tale of *William Tell* comes from Swiss folklore. Just as the musical storm in the *Overture* happens suddenly, in the Swiss Alps, storms can occur instantly as wind travels around the mountains.

WEATHER IN SEA TO SHINING SEA

Weather conditions impact every aspect of EARTH and WATER.

- UNIT 1 Weather could have a great impact on Peer Gynt's mountain chase. The mountain could be slippery from snow, or slick and muddy from rain.
- UNIT 2 Weather associated with the changing of the seasons keeps the plants and wildlife on the shores of the Huron Watershed always changing and growing.
- UNIT 3 The state of the weather would have always dictated whether the King could have a concert while floating down the River Thames.
- UNIT 4 Weather in any given season could change the landscape one would see while on a river journey down the Vltava River.
- UNIT 5 Very specific weather patterns and types of precipitation are connected to each of the four seasons.
- UNIT 6 Weather would certainly impact whether people could have a party by a brook in the countryside, as depicted in *Symphony No. 6*.
- UNIT 7 As depicted by Vivaldi, weather of quenching showers and warming breezes tell us that it must be spring.

WEATHER IN MICHIGAN

Michigan experiences significant differences in temperature and precipitation during each season. It is cold and snowy in winter; hot and humid in summer; sunny and breezy in spring; and cool and colorful in fall.

APPENDIX A



Teacher Resources

- A.1** Introduction to the Orchestra
- A.2** Young Person's Guide to the Classical Concert
- A.3** Youth Concert Financial & Logistical Information
- A.4** CHART: MI Benchmarks (Elem/Mid Music) met by
Sea to Shining Sea curriculum

A.1 Introduction To The Orchestra



An orchestra consists of four basic families of instruments.

STRING FAMILY

1. Violin – highest string instrument
2. Viola – looks like a violin but is a little bigger and has a lower sound
3. Cello – lower than viola, stands on the floor, held between the knees
4. Bass – biggest and lowest string instrument, players stand up to play
5. Harp – stands upright with 46 strings and 7 pedals, strings are plucked

The strings sit in the front section of the orchestra because their sound is softer than most of the other instruments. If they sat farther back on the stage, their sound could be drowned out. They often play more than the other instruments.

WOODWIND FAMILY

1. Piccolo – a miniature flute with a very high and shrill sound
2. Flute – highest woodwind instrument; players blow in the mouthpiece
3. Clarinet – smooth, warm sound; players blow and vibrate one reed
4. Oboe – bright, warm sound; players blow and vibrate a double reed
5. Bassoon – deeper and richer than the oboe; players blow a double reed

The woodwinds often play the melodies in orchestral music. Their sound is fairly soft, so they sit just behind the string section in the center of the orchestra.

BRASS FAMILY

1. Trumpet – highest brass instrument; players buzz in the mouthpiece
2. Trombone – lower than a trumpet; players slide a valve to control pitch
3. French Horn – mellow, warm sound; round with a bell shaped opening
4. Tuba – lowest, biggest brass instrument, with a huge bell opening

The brass section is the loudest of the instruments and sits in the very back of the orchestra.

Introduction to the Orchestra

PERCUSSION FAMILY

The percussion family has many instruments that can be interchanged depending on the type of music the orchestra plays. Percussion instruments make sounds by striking, smashing, tapping, or shaking. Many percussion instruments exist, and many different items can be turned into a percussion instrument.

Some common percussion instruments are:

Timpani (kettle drums) – big copper drums that play an actual pitch

Snare and Bass drums – drums played with different types of mallets

Cymbals – round brass discs banged together or hit with mallets

Triangle – a triangular, metal instrument that creates a “ding” sound

Xylophone – metal bars, each pitched with a different note, mallets used

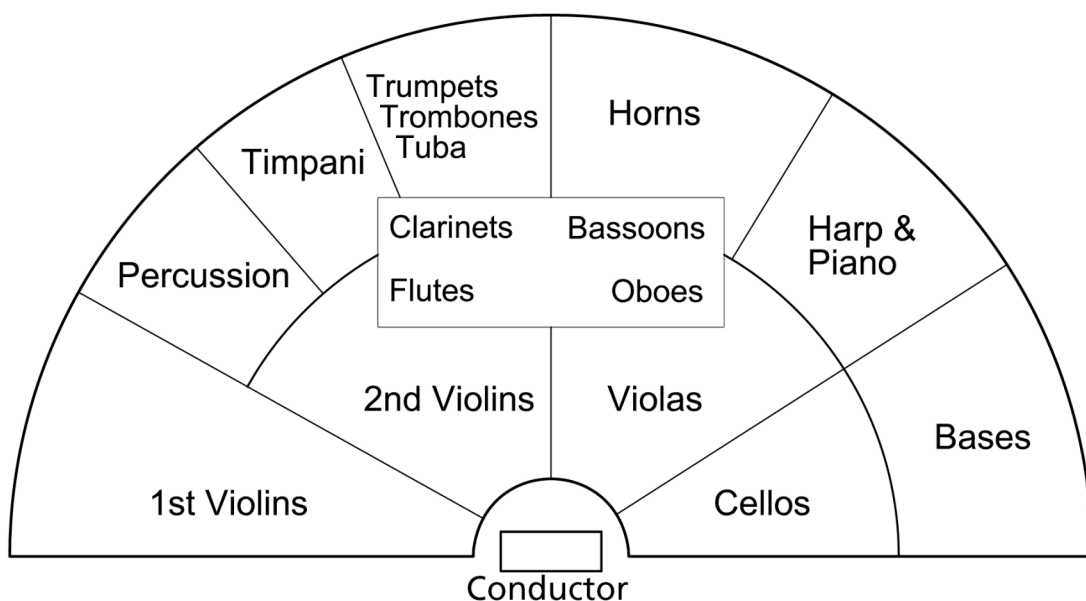
Others: glockenspiel, chimes, marimba, vibraphone, castanets, and gong

The *piano* is also considered a percussion instrument because inside a piano a hammer strikes strings when a key is played.

There are usually only two or three percussion players in an orchestra. Each person plays many different instruments. Since there are so many kinds of percussion instruments that a composer may want to use for a particular piece, the percussion players must be able to play most any instrument in the percussion family.

ORCHESTRA SIZE

The orchestra size is not fixed. It changes with every work performed, depending on the choice of the composer to include or not include various instruments. Generally the orchestra size ranges between 40-80 players.



A.2 Young Person's Guide To The Classical Concert



Before the concert begins you should:

1. Use the restroom
2. Talk to your friends
3. Look around the performance hall, noticing the architecture and decor
4. See who is there in the audience
5. See what is happening on the stage to prepare
6. Stretch
7. Turn off all cell phones, pagers, or other devices

When the concert begins use a listening method to enjoy the music.

Watch the musicians play

(You can see who is playing at any given time, and sometimes you can actually “watch” musical melodies being passed from one section of the orchestra to another.)

Close your eyes and imagine

(This is a great way to enjoy the music by adding your imagination to think of images that the music brings to you.)

During the concert you should:

1. Be quiet
2. Sit still
3. Use your eyes and ears only
4. Enjoy the music

Clap when:

1. The concertmaster comes on stage and tunes the orchestra
2. A person comes out to make an introduction
3. The conductor comes on stage to begin the concert
4. The soloists come on stage to play with the orchestra
5. An entire piece has been played

Warning: Most symphonic works are in sections called *movements*. There are often pauses between movements, but the piece is not over. When all of the movements have been played -- CLAP!!!

A.3 Youth Concert Financial and Logistical Information

October 29, 2010*

- Final Youth Concert reservation numbers are due to the A²SO.
- \$100 deposit is due to hold Youth Concert reservation.
(If Youth Concert reservation is less than \$100, the full amount is due.)

* Any reservation placed after 10/29/10 will require payment of deposit when placed.

November 19, 2010

- Youth Concert reservation will be cancelled if deposit has not been received.
- Final balance invoice will be sent to teachers/field trip coordinators.

January 11, 2011

- Last date to register for *Sea To Shining Sea* Teacher Workshop.

January 18, 2011

- *Sea To Shining Sea* Teacher Workshop, 4:30 pm – 6:00 pm.

February 4, 2010

- Remaining balance is due.
- Last date to add/remove seats from reservation without penalty.
- Last date to cancel reservation with refund of deposit and/or payments.

February 25, 2011

- Bus information sent to district transportation dispatcher/field trip coordinator.
- Field trip information will also be sent to teachers/coordinators at each school.

March 16, 2011

- 10:15 am and 12:15 pm *Sea To Shining Sea* performances at Hill Auditorium.

Contact Information

Ann Arbor Symphony Orchestra
220 E. Huron, Ste. 470
Ann Arbor, MI 48104
734/994-4801

Laura Dunbar, Education and Outreach Director
laura@a2so.com



A.4 Michigan Content Standards and Benchmarks: ELEMENTARY MUSIC

Content Standard 1: All students will apply skills and knowledge to perform in the arts.

| Benchmarks | Description | Curriculum Sections |
|---------------|---|--|
| ART.I.M.EL.1 | Sing and play independently, on pitch and in rhythm, with appropriate timbre, diction, posture, and tempo. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.I.M.EL.2 | Sing from memory and play a varied repertoire of music representing genres and styles from diverse cultures. | |
| ART.I.M.EL.3 | Sing expressively, with appropriate dynamics, phrasing, and interpretations. | |
| ART.I.M.EL.4 | Sing ostinatos, partner songs, and rounds. | |
| ART.I.M.EL.5 | Sing and play in groups, blending timbres, matching dynamic levels, and responding to the cues of a conductor. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.I.M.EL.6 | Perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.I.M.EL.7 | Echo short rhythms and melodic patterns. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.I.M.EL.8 | Perform independent instrumental parts while other students sing or play contrasting parts. | 2.4 |
| ART.I.M.EL.9 | Read whole, half, dotted half, quarter, and eighth notes and rests in double and triple meters. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.I.M.EL.10 | Use a system to read simple pitch notation in the treble clef in major keys. | |
| ART.I.M.EL.11 | Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing. | 1.1, 1.4, 2.1, 2.4, 3.1, 3.4, 4.1, 4.4, 5.1, 5.4, 6.1, 6.4, 7.1, 7.4, 8.1, 8.4 |
| ART.I.M.EL.12 | Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |

Standards and Benchmarks: Elementary Music

Content Standard 2: All students will apply skills and knowledge to create in the arts.

| Benchmarks | Description | Curriculum Sections |
|---------------|---|--|
| ART.II.M.EL.1 | Improvise simple rhythmic and melodic ostinato accompaniments. | |
| ART.II.M.EL.2 | Improvise “answers” in the same style to given rhythmic and melodic phrases. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.II.M.EL.3 | Improvise simple rhythmic variations and simple melodic embellishments on familiar melodies. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.II.M.EL.4 | Create and arrange short songs and instrumental pieces within specified guidelines. | 2.4, 3.4 |
| ART.II.M.EL.5 | Use a variety of traditional and non-traditional sound sources and electronic media when composing, arranging, and improvising. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.II.M.EL.6 | Create and arrange music to accompany reading, dramatizations, or visual media. | 2.4 |

Standards and Benchmarks: Elementary Music

Content Standard 3: All students will analyze, describe, and evaluate works of art.

| Benchmarks | Description | Curriculum Sections |
|----------------|--|--|
| ART.III.M.EL.1 | Identify simple music forms when presented aurally. | 1.2, 1.4, 2.2, 2.4, 3.2, 3.4, 4.2, 4.4, 5.2, 5.4, 6.2, 6.4, 7.2, 7.4, 8.2, 8.4 |
| ART.III.M.EL.2 | Demonstrate perceptual skills by moving, by answering questions, and by describing aural examples of music of various styles representing diverse cultures. | 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4, 5.3, 5.4, 6.3, 6.4, 7.3, 7.4, 8.3, 8.4 |
| ART.III.M.EL.3 | Use appropriate terminology in explaining music, music notation, musical instruments and voices, and music performances. | 1.2, 1.4, 2.2, 2.4, 3.2, 3.4, 4.2, 4.4, 5.2, 5.4, 6.2, 6.4, 7.2, 7.4, 8.2, 8.4 |
| ART.III.M.EL.4 | Identify the sound of a variety of instruments, including many orchestra, band and electronic instruments, and instruments from various cultures, as well as children's voices and male and female adult voices. | 1.1, 1.3, 1.4, 2.1, 2.3, 2.4, 3.1, 3.3, 3.4, 4.1, 4.3, 4.4, 5.1, 5.3, 5.4, 6.1, 6.3, 6.4, 7.1, 7.3, 7.4, 8.1, 8.3, 8.4 |
| ART.III.M.EL.5 | Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music. | 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4, 5.3, 5.4, 6.3, 6.4, 7.3, 7.4, 8.3, 8.4 |
| ART.III.M.EL.6 | Devise criteria for evaluating performances and compositions. | 1.2, 1.4, 2.2, 2.4, 3.2, 3.4, 4.2, 4.4, 5.2, 5.4, 6.2, 6.4, 7.2, 7.4, 8.2, 8.4 |
| ART.III.M.EL.7 | Explain, using appropriate music terminology, personal preferences for specific musical works, and styles. | 1.2, 1.4, 2.2, 2.4, 3.2, 3.4, 4.2, 4.4, 5.2, 5.4, 6.2, 6.4, 7.2, 7.4, 8.2, 8.4 |

Standards and Benchmarks: Elementary Music

Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.

| Benchmarks | Description | Curriculum Sections |
|---------------|---|--|
| ART.IV.M.EL.1 | Identify by genre or style aural examples of music from various historical periods and cultures. | 1.1, 1.4, 2.1, 2.4, 3.1, 3.4, 4.1, 4.4, 5.1, 5.4, 6.1, 6.4, 7.1, 7.4, 8.1, 8.4 |
| ART.IV.M.EL.2 | Describe how elements of music are used in examples from various cultures of the world. | 1.1, 1.2, 1.4, 2.1, 2.2, 2.4, 3.1, 3.2, 3.4, 4.1, 4.2, 4.4, 5.1, 5.2, 5.4, 6.1, 6.2, 6.4, 7.1, 7.2, 7.4, 8.1, 8.2, 8.4 |
| ART.IV.M.EL.3 | Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use. | 1.2, 1.4, 2.2, 2.4, 3.2, 3.4, 4.2, 4.4, 5.2, 5.4, 6.1, 6.4, 7.1, 7.4, 8.1, 8.4 |
| ART.IV.M.EL.4 | Identify and describe roles of musicians in various settings and cultures. | 1.2, 2.2, 3.2, 4.2, 5.2, 6.2, 7.2, 8.2 |
| ART.IV.M.EL.5 | Demonstrate audience behavior appropriate for the context and style of music performed. | |

Standards and Benchmarks: Elementary Music

Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

| Benchmarks | Description | Curriculum Sections |
|--------------|--|--|
| ART.V.M.EL.1 | Observe and identify similarities and differences in the meanings of common terms used in the various arts. | 1.1, 1.4, 2.1, 2.4, 3.1, 3.4, 4.1, 4.4, 5.1, 5.4, 6.1, 6.4, 7.1, 7.4, 8.1, 8.4 |
| ART.V.M.EL.2 | Observe and identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. | 1.4, 1.5, 2.4, 2.5, 3.4, 3.5, 4.4, 4.5, 5.4, 5.5, 6.4, 6.5, 7.4, 7.5, 8.4, 8.5 |
| ART.V.M.EL.3 | Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.V.M.EL.4 | Analyze personal, family, and community use of electronic media. | |

Michigan Content Standards and Benchmarks: MIDDLE MUSIC

Content Standard 1: All students will apply skills and knowledge to perform in the arts.

| Benchmarks | Description | Curriculum Sections |
|--------------|---|--|
| ART.I.M.M.1 | Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory. | |
| ART.I.M.M.2 | Sing and play music representing diverse genres and cultures, with expression appropriate for the work being performed. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.I.M.M.3 | Sing accurately with good breath control throughout singing ranges. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.I.M.M.4 | Sing music written in two and three parts. | |
| ART.I.M.M.5 | Perform accurately, with appropriate technique, on at least one instrument – solo, in small and large ensembles. | |
| ART.I.M.M.6 | Use electronic instruments in a variety of ways as a performance medium. | |
| ART.I.M.M.7 | Play simple melodies and harmonic accompaniments by ear. | |
| ART.I.M.M.8 | Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and ala breve meters. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.I.M.M.9 | Sight-read simple melodies in treble and bass clefs. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.I.M.M.10 | Use standard notation to record personal musical ideas and the musical ideas of others. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |

Standards and Benchmarks: Middle Music

Content Standard 2: All students will apply skills and knowledge to create in the arts.

| Benchmarks | Description | Curriculum Sections |
|--------------|--|--|
| ART.II.M.M.1 | Improvise simple harmonic accompaniments. | |
| ART.II.M.M.2 | Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.II.M.M.3 | Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.II.M.M.4 | Compose short pieces within specified guidelines. | 2.4, 3.4 |
| ART.II.M.M.5 | Arrange simple pieces for voices or instruments other than those for which the pieces were written. | |
| ART.II.M.M.6 | Use a variety of traditional and non-traditional sound sources and electronic media when composing, arranging, and improvising. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.II.M.M.7 | Communicate an idea through musical arrangements, compositions, and improvisations. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |

Standards and Benchmarks: Middle Music

Content Standard 3: All students will analyze, describe, and evaluate works of art.

| Benchmarks | Description | Curriculum Sections |
|---------------|--|--|
| ART.III.M.M.1 | Describe specific music events in a given aural example, using appropriate terminology. | 1.2, 1.4, 2.2, 2.4, 3.2, 3.4, 4.2, 4.4, 5.2, 5.4, 6.2, 6.4, 7.2, 7.4, 8.2, 8.4 |
| ART.III.M.M.2 | Analyze the uses of elements of music in aural examples representing diverse genres and cultures. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |
| ART.III.M.M.3 | Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music. | 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4, 5.3, 5.4, 6.3, 6.4, 7.3, 7.4, 8.3, 8.4 |
| ART.III.M.M.4 | Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply these criteria when performing. | |
| ART.III.M.M.5 | Evaluate the quality and effectiveness of one's own and others' performances, composition, arrangements, and improvisations by applying specific and appropriate criteria and offering constructive suggestions for improvement. | 1.4, 2.4, 3.4, 4.4, 5.4, 6.4, 7.4, 8.4 |

Standards and Benchmarks: Middle Music

Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.

| Benchmarks | Description | Curriculum Sections |
|--------------|---|--|
| ART.IV.M.M.1 | Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. | 1.1, 1.2, 1.4, 2.1, 2.2, 2.4, 3.1, 3.2, 3.4, 4.1, 4.2, 4.4, 5.1, 5.2, 5.4, 6.1, 6.2, 6.4, 7.1, 7.2, 7.4, 8.1, 8.2, 8.4 |
| ART.IV.M.M.2 | Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary. | |
| ART.IV.M.M.3 | Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. | 1.1, 1.4, 1.5, 2.1, 2.4, 2.5, 3.1, 3.4, 3.5, 4.1, 4.4, 4.5, 5.1, 5.4, 5.5, 6.1, 6.4, 7.1, 7.4, 8.1, 8.4 |
| ART.IV.M.M.4 | Describe the impact of electronic media on music. | |

Standards and Benchmarks: Middle Music

Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

| Benchmarks | Description | Curriculum Sections |
|-------------|---|--|
| ART.I.M.M.1 | Compare how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art. | 1.4, 1.5, 2.4, 2.5, 3.4, 3.5, 4.4, 4.5, 5.4, 5.5, 6.4, 6.5, 7.4, 7.5, 8.4, 8.5 |
| ART.I.M.M.2 | Describe ways in which the principles and subject matter of other disciplines are related to music. | 1.4, 1.5, 2.4, 2.5, 3.4, 3.5, 4.4, 4.5, 5.4, 5.5, 6.4, 6.5, 7.4, 7.5, 8.4, 8.5 |
| ART.I.M.M.3 | Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. | 1.1, 1.2, 1.4, 1.5, 2.1, 2.2, 2.4, 2.5, 3.1, 3.2, 3.4, 3.5, 4.1, 4.2, 4.4, 4.5, 5.1, 5.2, 5.4, 5.5, 6.1, 6.2, 6.4, 6.5, 7.1, 7.2, 7.4, 7.5, 8.1, 8.2, 8.4, 8.5 |
| ART.I.M.M.4 | Describe the role of music in artistic applications of electronic media today. | |

APPENDIX B



Biographies

- B.1** Ann Arbor Symphony Orchestra
- B.2** Arie Lipsky, Conductor
- B.3** Evan Chambers, Composer
- B.4** A²SO Education Department

B.1 Ann Arbor Symphony Orchestra



The A²SO: passionate about excellent music, committed to offering quality education programs, and dedicated to the communities which it serves. From a visionary group of musical enthusiasts who first gathered in 1928, to the highly polished ensemble it is today, the Ann Arbor Symphony Orchestra continues to share its passion for orchestral music with the greater Ann Arbor community. Since turning fully professional in 1986, the A²SO has seen tremendous growth both artistically and in its audience reach. By maintaining an intergenerational approach in its education and outreach offerings, the A²SO brings the joy of music and a real appreciation for excellence to new audiences of all ages, reaching more than 47,000 children and 36,000 adults each year, and has grown to become a major player in Ann Arbor's world of art and culture. In December 2009, the A²SO released their first recording on the Naxos Label, *All Sounds Became Music*, a compilation of music by composer Paul Fetler.

A little more about us...

MISSION: The Ann Arbor Symphony Orchestra is passionately committed to lead and enrich the culture of the region. We attract, inspire and educate the most diverse audience possible, foster a growing appreciation for orchestral music and regional talent, and provide imaginative programming through community involvement.

VISION: The Ann Arbor Symphony Orchestra is to be recognized as a premier regional orchestra.

ARTISTIC POLICY: The vision of the Ann Arbor Symphony Orchestra is to bring the best possible performances to our community with the greatest degree of artistic excellence with an emphasis on both core repertoire and new works. We also pledge to grow our audience, musical involvement and outreach to the adult and youth community.

STAFF STATEMENT OF VALUES: We the staff of the Ann Arbor Symphony Orchestra, promise to serve all those of the A²SO family with integrity, respect, compassion, creativity, an enthusiasm for learning, tenacity and a sense of humor.

B.2 Arie Lipsky | Conductor



Arie Lipsky is in his eleventh season as Music Director of the Ann Arbor Symphony Orchestra. He was born in Israel where he received extensive training as a cellist and as a flutist. At the age of nine, he won his first of several musical competitions after which he began to appear in concerts throughout Israel and Europe. Mr. Lipsky subsequently began serious study of composition and conducting. His mentors include Semyon Bychkov, Yoel Levi, and Kurt Mazur in conducting, and Pablo Casals and Leonard Rose on cello. He holds degrees in Aeronautical Engineering and in Music, which he received before serving in the Israeli Army.

After moving to the United States, Mr. Lipsky served as Assistant Conductor of the Cleveland Institute of Music and the Ohio Opera. He moved to Buffalo, New York in 1984 to be the Buffalo Philharmonic's principal cellist and in 1990, he became the Resident Conductor. In early 1995, on short notice, Mr. Lipsky replaced the late Eduardo Mata conducting the Israel Chamber orchestra, where his success resulted in return engagements with many of Israel's orchestras. Mr. Lipsky conducts major orchestras in the United States, Canada, and Europe. In 2009, he was given the Ambassador Award by the Ann Arbor Area Visitors and Convention Bureau.

An elegant and expressive conductor, Lipsky garners high praise from some of the world's best conductors. Semyon Bychkov, Music Director of L'Orchestre de Paris, calls Mr. Lipsky "*...a born conductor,*" and Yoel Levi, former Music Director of the Atlanta Symphony Orchestra, says that "*as a musician Arie is first class; his technique is excellent, his memory outstanding...he knows how to communicate and is well deserving of respect and admiration.*"

Mr. Lipsky records on the Fleur de Son Classics label. His CD recordings of Schubert overtures and concertos by Sierra and Bruch have won high critical acclaim. Arie is also a member of the New Arts Trio in residence at the Chautauqua Institute School of Music, where he serves as Director of Chamber Music. The most recent CD recordings of the New Arts Trio have received the highest praise from *Fanfare Magazine*.

B.3 Evan Chambers | Composer Youth Concert Host

Evan Chambers (b 1963, Alexandria, Louisiana) is currently Professor of Composition at the University of Michigan. He serves as resident composer with the new-music ensemble Quorum.

His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008, and has been recorded for commercial release on June 29, 2010.

Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies. Chambers has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, the American Composers Forum, and the Tampa Bay Composers Forum. He has been a resident of the MacDowell Colony, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman.

Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur.

His solo chamber music disk (*Cold Water, Dry Stone*) is available on Albany records.

B.4 A²SO Education Department

Laura Dunbar, Education and Outreach Director

Laura oversees all A²SO Education Programs in area schools and develops community concert series across Southeastern Michigan, serving an annual audience of over 35,000. She is the primary author of the Youth Concert curriculum and educational materials that the Symphony publishes each year, as well as lead instructor for all Symphony education classes. Laura holds a Bachelor of Arts degree in Music (voice) from the Eastman School of Music at the University of Rochester, New York. While in Rochester, Laura served as the Youth Choir Director at St. Paul's Episcopal Church, Music Education Director at Rochester's *Camp Arts Alive*, and Soprano in the *Schola Cantorum* of Christ Church, Rochester. Before joining the A²SO, Laura spent an interim year at the Cathedral Choir School of Metropolitan Detroit as Marketing and Development Associate, Assistant Conductor, Vocal Coach, and Soprano Section Leader. She serves on the Board of Directors of the Cathedral Choir School and the Ann Arbor School for the Performing Arts. Laura lives in Ypsilanti with her fiancé Nate, a PhD Candidate in Music Theory at the University of Michigan. They maintain an active performance schedule as section leaders of the choirs at the Cathedral Church of St. Paul, Detroit.

Chad Keilman, Education Intern

Chad Keilman is a senior in the *Bachelor of Music Education and Master of Arts in Teaching* double degree program at Westminster Choir College in Princeton, New Jersey. Chad is a bass-baritone and studies voice with Guy Rothfuss. He has been a member of the Westminster Choir, Westminster Williamson Voices, and the Westminster Symphonic Choir. In addition to his studies, Chad is a choral scholar at St. Thomas Episcopal Church, Whitmarsh, and he is the administrator for the Westminster Center for Critical Pedagogy. He is a native of Milan, MI and interned for the A²SO Education Department while home for the summer.

APPENDIX C



Acknowledgments

- C.1 CD Credits
- C.2 CD Track Listing
- C.3 A²SO Education Programs

C.1 CD Credits

Licenses granted by Naxos of America, Inc.

- *In the Hall of the Mountain King, Op. 46 No. 4*
Edvard Grieg
Slovak State Philharmonic Orchestra (Kosice)
Stephen Gunzenhauser, Conductor
 - *Water Music, Suite II in D Major, HWV 349: II. Alla Hornpipe*
George Frideric Handel
Aradia Ensemble
Kevin Mallon, Conductor
 - *The Moldau, JB 1:112/2*
Bedřich Smetana
Polish National Radio Symphony Orchestra
Antoni Wit, Conductor
 - *The Seasons, Op. 67: Tableau IV. "Autumn", I. Bacchanal*
Alexander Glazunov
Slovak Radio Symphony Orchestra
Ondrej Lenard, Conductor
 - *Symphony No. 6 in F Major ("Pastoral"), Op. 68: II. "Scene at the brook"*
Ludwig van Beethoven
European Festival Orchestra
Johannes Walter, Conductor
 - *Violin Concerto in E Major ("Spring"), RV 269: I. Allegro*
Antonio Vivaldi
Capella Istropolitana
Takako Nishizaki, Violin
Stephen Gunzenhauser, Conductor
 - *William Tell Overture*
Gioacchino Rossini
Zagreb Festival Orchestra
Michael Halasz, Conductor
-
- *Watershed*
Evan Chambers
(Live concert recording, April 18, 2009)
Ann Arbor Symphony Orchestra
Arie Lipsky, Conductor

C.2 CD Track Listing

1. *In the Hall of the Mountain King, Op. 46 No. 4* Edvard Grieg
2. *Watershed* Evan Chambers
3. *Water Music, Suite II in D Major, HWV 349:
II. Alla Hornpipe* George Frideric Handel
4. *The Moldau, JB 1:112/2* Bedřich Smetana
5. *The Seasons, Op. 67: Tableau IV. "Autumn"
I. Bacchanal* Alexander Glazunov
6. *Symphony No. 6 in F Major ("Pastoral"), Op. 68:
II. "Scene at the brook"* Ludwig van Beethoven
7. *Violin Concerto in E Major ("Spring"), RV 269:
I. Allegro* Antonio Vivaldi
8. *William Tell Overture* Gioacchino Rossini

C.3 A²SO Education Programs

NEW!!!

Online registration for A²SO Education Programs

Visit: www.a2so.com/ed

Ensembles In Your Classroom

The A²SO Ensembles provide a unique and convenient way to expose students to classical music. Students hear live, top-quality music and meet professional musicians in an up-close, informal setting. During these interactive visits, the musicians will talk about music history, music theory, the science of the sound produced by their instruments, and their own individual journeys to becoming professional musicians. A²SO Ensembles: String Quartet, Woodwind Quintet, Percussion Ensemble, and Brass Quintet.

Meet Your Conductor

Maestro Arie Lipsky ensures that our music reaches beyond the stage when he steps off the podium and visits your classroom. K-12 students are given the opportunity to meet Arie and ask all of those questions they have always wanted to ask a conductor. He can play the flute or cello for your students, conduct your orchestra, and share wisdom about a musical career.

String Instrument Petting Zoos

Students are introduced to real violins and cellos, sized just for them! Shar Products generously donates instruments to bring to your classroom or daycare center for a guided, hands-on experience. Students will learn the parts of the instruments, the basic techniques to hold, pluck, and bow the instruments, and be given the opportunity to play themselves. (Limited to Washtenaw County)

Side-By-Side Concerts

A unique, life-changing opportunity for student musicians to share the stage with Maestro Arie Lipsky and the musicians of the Ann Arbor Symphony Orchestra. Students and professionals work together to prepare for an unforgettable concert experience. Each program is individually tailored to match the needs of your school.

Laura Dunbar, Education and Outreach Director

laura@a2so.com

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