



“I would teach children music, physics, and philosophy;
but most importantly music, for in the patterns of music
and all the arts are the keys to learning.”

PLATO

“Training attention is the start of all education.”

PETER F. DRUCKER

Educator, author, management consultant
& Presidential Medal of Freedom Recipient



2016 - 2017

**Teacher's Guide and Lesson Plans:
KinderKonzerts! Grades K - 2**



**TUCSON SYMPHONY ORCHESTRA'S
EDUCATION PROGRAMS, PROUD RECIPIENTS OF**

2014

Tucson Pima Arts Council (TPAC) Arts Education Program "Lumie" Award for demonstrating outstanding leadership, innovation, and creativity in arts education programming.

2007

"Best Practice" recognition by Carnegie Mellon University and Americans for the Arts Study. TSO's Education Programs were chosen as one of the ten arts and education institutions from across the nation to be given this honor.

2006

National Governor's Association Distinguished Service to State Government Award Nomination for the TSO's Education Programs.

2004

Arizona Governor's Arts Award in recognition of TSO's significant community impact. The organization's 75 year history, service to rural communities, and strong commitment to education were cited in letters of nomination from state, local, and national leaders.

2003

American Symphony Orchestra League Award for Excellence in Orchestra Education funded by Bank of America, signifying the highest standards, depth of purpose, and remarkable accomplishment in both artistic and educational areas.

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WHAT IS “MAKING MUSIC MINE?”

“Making Music Mine” is primarily designed for the *general classroom teacher*, although music educators will also find many useful tools and activities in this packet. The “Making Music Mine” curriculum uses a non-technical music vocabulary, which when combined with ensemble and/or orchestra concerts creates a multi-faceted education program. These combined activities are designed for use throughout the year, infusing music learning into the classroom and teaching students life-long skills with the aid of classical music.

“MAKING MUSIC MINE” IS:

- a critical thinking approach to learning
- inquiry based
- open ended
- sequential
- a tool for promoting active learning
- accessible to all teachers and students
- a connection to other areas of the academic curriculum
- a curriculum that uses imaginative questions, enjoyable activities, and specific guided projects to engage and focus the learner
- an enrichment curriculum encouraging development of the whole child.

And...**there are NO wrong answers**, provided students explain what they think and why.



“MAKING MUSIC MINE” OBJECTIVES

“Making Music Mine” addresses the State of Arizona Arts Standards, specifically music, as well as many other curricular state standards. See Addendum 2 for examples of the state standards met by using Making Music Mine.

General Education Objectives

To promote the following life skills:

- development of literacy skills in reading, writing, speaking, listening, and viewing.
- ability to explain one’s own opinion.
- ability to think outside the box.
- kinesthetic, aural, and visual learning and expression.
- development of problem-solving skills.
- discovery through open-ended discussions.
- cooperative learning (working well with others) and socialization.
- acceptance and tolerance of others’ thoughts and ideas.

General Music Objectives

To promote music learning through the development of:

- musical understandings unique to each child.
- creativity and self-expression.
- familiarity with classical music.
- original, artistic products.
- connections between music and other areas of the curriculum.
- an understanding of the building blocks of music.



COMPONENTS OF “MAKING MUSIC MINE”



By addressing the curriculum through three different intelligences, or ways of thinking, students with varied learning styles can all succeed. Therefore, “Making Music Mine” is built with three strands.

Building the Framework

GOAL: to engage students in active (music) listening to explore and develop:

- fundamental thinking.
- an understanding of sounds and patterns, lines and shapes, colors, movement, energy, and focus in music.
- connections between music and other subjects.
- insight into the value of structure and organization.
- strong listening and observation skills.
- an understanding of complex subjects using music.

Communicating the Message

GOAL: to engage students in active (music) listening to explore and develop:

- original thinking.
- communication skills by writing, speaking, and creating art through the examination of music.
- an understanding of ideas, images, stories, and personal perspective through music.
- connections between music and other areas of study.

Experiencing Emotion in Music

GOAL: to engage students in active (music) listening to explore and develop:

- emotional thinking.
- how emotion can be used constructively.
- abstract, complex elements.
- introspective thinking.
- a willingness to accept the emotions and feelings of others.
- the ability to verbalize emotions.
- connections between music and other subjects of study.

WHAT WE HEAR FROM TEACHERS

“What an awesome experience. The ‘pre-teach’ materials were great and totally age appropriate. Thank you for your time and energy!”

“I think this is great for our entire student population, especially ELL students. They can take risks and not be afraid to participate. I can also see this fitting in with our balanced literacy. Your inquiry based learning fits in well with our reading program.”



“Making Music Mine...”

- builds close listening skills.
- improves students’ ability to focus.
- improves students’ self-confidence.
- develops ownership of music in students (music recognition, creating opinions about the piece, knowing the piece years later, etc.)
- helps connect students to other areas of curriculum.
- develops social constructivism (e.g. “Yeah! That’s what I meant!”).
- encourages and allows risk taking for all, by inviting students to talk about their own thoughts and creations.
- develops gross motor skills through movement.
- develops fine motor skills through drawing.
- works well with students who have English as their second language.
- transforms the classroom!

CLASSROOM TOOLS & MATERIALS

- Teacher's Guide
- Lesson Plans
- *KinderKonzerts!* preview CD and a CD player
- White paper
- One set of crayons or markers of the same variety of colors for each student
- Crepe paper streamers, cloth ribbon or cloth streamers (1 yard long x 2" wide) in same colors as markers/crayons – one set for each student
 - ALTERNATIVE MATERIALS: colored construction paper strips or other colored props
- Any one of the following:
 - Tennis ball
 - Large rubber ball
 - 2 wooden craft sticks
 - 2 paper plates
- Classroom instruments (optional)

GENERAL TEACHING SUGGESTIONS

- Look for opportunities to connect these activities to the other subjects you are studying. For example: connect colors in music to colors in paintings, architecture, poetry, nature, literature, etc.
- As the teacher, we recognize you are the expert in judging the appropriate difficulty of lessons for your students. We encourage you to modify a lesson accordingly.
- When the activity calls for movement, remember that in addition to body movement, you may use tennis balls, large rubber balls, streamers, and other props such as wooden craft sticks or paper plates.
 - Members of your class will respond differently to these different tools. Some students may feel more comfortable with movement if they are holding a prop rather than just moving their bodies. The prop gives them a "cushion" between movement and their "self."
 - We recognize that colored streamers take extra effort to create, but the benefit gained from streamers is the ability to combine movement with color and emotion.

We invite you to share with us your own ideas and alternatives.



OPEN-ENDED QUESTIONING

In order to make these lessons lively and productive, use open-ended questioning to engage students and encourage discussions throughout the year. Open-ended questioning will also encourage critical thinking and reflection on the part of your students. So:

- give students time to come up with the answers.
- use wait-time (some silence is fine).
- model an attitude of acceptance and tolerance.

Try to encourage students to think “below the surface” and share more information by using the following phrases:

- What did you hear in the music that made you think that?
- Tell me more about why you said/think/feel _____.
- Great! Interesting! Can you tell me/us more about that?
- Can you add more details about _____?
- What do you mean by _____?
- Does that connect to _____?
- What do you think the composer or musicians did to give you that idea?

Rephrasing a student’s response is a great way to validate a student’s comments and confirm your own understanding of what s/he said.

Example: “I heard Brad say that this music reminds him of _____.
Brad, is that what you said/meant?”

A dialogue between teacher and student using open-ended questions might sound something like this:

Teacher: What in the music inspired you to draw your line or shape drawing as you did?

Student: The music was high and kind of squiggly and exciting.

Teacher: Can you use more descriptive words for the music in addition to high, squiggly, and exciting?

Student: It was strong/light/lively.

Teacher: What would be strong/light/lively that the music might be representing?

Student: A king/sunshine/a band.

Teacher: If you could put this music any place in your life, where would you put it?

Student: In class before a math test/on a gloomy day/at the breakfast table.

Teacher: Tell us what made you decide to put the music there.

Student: It would give me courage! / It would brighten my mood. / It would wake me up in the morning.



LET'S GET STARTED!

Included in this Education Programs Packet are a Teacher's Guide and this year's Lesson Plans. In addition to this packet, your curriculum folder includes a music preview CD, and a "Meet the Instruments of the Orchestra" packet.

- Use the instrument cards and CD to get ready for both the ensemble visits and the orchestra concert performance in the spring.
- Use the Lesson Plans and preview CD for preparation and follow-up (reflections) for the Young People's Concert.
- "Making Music Mine" is designed to engage three ways of thinking, explained in the Components of "Making Music Mine" list which address learning through multiple intelligences.
- The "MMM" curriculum is based on repeated listenings to the individual pieces of music so that students can internalize the music and discover deeper layers of meaning. This also allows students to develop a sense of ownership of the music.



THIS YEAR'S THEME

“Music: Books for the Ears”

The pieces of music selected for the TSO's 2016-2017 *KinderKonzerts!* lessons each communicate with the listener in a different way, creating a mood, a sense of “place,” and action to tell a story. The music may just portray a mood, or it may include all the parts of a story: a beginning, development, and conclusion. These lessons encourage students to construct their *own* ideas of what they hear in the music before they discover what the composer had in mind.

By using these lesson plans and fun classroom activities, you and your students will actively uncover a world of understanding about the incredible language of sound. These lessons use music that will be played at the *KinderKonzerts!* performances in April. The “Communicating the Message” strand addresses “Music: Books for the Ears” most directly, but the other two strands also build the ability to listen critically to music and to find meaning in music, therefore developing cognitive skills and a love of music.

Additionally, the lessons tie to other areas of the general curriculum, all the while addressing **ARIZONA COLLEGE & CAREER READY STANDARDS** and **ARIZONA ACADEMIC STANDARDS IN THE ARTS**. Many of the activities in these lessons involve creating stories and artwork, and we love receiving examples of these pieces. Send your students' artwork to the TSO office for a chance to be featured on the Symphony's social media pages!

At the performance, we invite your students to join in with us on the sing-along piece, so don't forget to learn and practice the words!

We are excited to share music and stories with you!

General Classroom Teachers:
These lessons connect with your
daily curriculum while preparing
everyone for the concerts!

If you have any questions about the use of these lessons or materials, please contact the Education Programs Manager, Alana Richardson at (520) 620-9167.



KINDERKONZERTS! PROGRAM



John Williams
(1932-present) “Throne Room / End Title” from *Star Wars*

Camille Saint-Saëns
(1835-1921) “The Swan” from *The Carnival of the Animals*

Jacques Ibert
(1890-1962) “Finale” from *Divertissement*

Ludwig von Beethoven
(1770-1827) Symphony No. 1, Mvt. 4

Leonard Bernstein
(1918-1990) On the Town, Mvt. 1

Traditional,
Arr. Naughton Sing-along: “If You’re Happy and You Know It”

Iлона Vukovic-Gay Dusty Locks and the Three Bears

Georges Bizet
(1838-1875) “Danse Boheme” from *Carmen Suite No. 2*

OPENING UP YOUR EARS!

Using instrument samples on tracks 1-17

This is a great place to start!

Overview

These activities will open up students' ears and establish a foundation for doing the rest of the activities.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> AZCCRS K-2.SL.1 AZCCRS K-2.L.6 See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> Strengthen close listening abilities. Use a fun activity to expand vocabulary. Develop an accessible vocabulary to use when discussing music.
Track	Title	Composer
1-17	Instrument Examples	Various

Activity Progression

Step 1. Listening Activity: Listening begins by opening up our ears to the world around us.

- Ask students to report or write down all the sounds they hear in the classroom for a period of one minute. Create a list of observed sounds, making sure the sounds were those that occurred *inside* the room.
- Discuss and categorize the kinds of sounds they heard. Were they loud? Soft? Raspy? Smooth? Which were continuous? Which were occasional? Ask them to listen a second time, focusing on sounds they didn't notice during the first listening. Can they hear more sounds? Quieter sounds? Their own breathing or heartbeat?
- Ask them to do the same exercise listening for sounds happening *outside* the classroom. Does opening the window or door change what they hear? Are they aware of more sounds now that they have done this activity?

Step 2. Building a Sound Vocabulary: Use the following activities to expand on close listening skills.

- Listen to as many instrument examples (tracks 1-17) one at a time, as you have time for. Listen to tracks belonging to contrasting orchestral instruments, i.e. flute and double bass, trumpet and bassoon.
- After listening to each instrument's musical excerpt, challenge students to come up with complex, descriptive words. Suggest that students imagine they are describing the sound of the instrument to someone who has never heard it.
- Use these words to create your musical "Word Wall" on the board or on cards.
- For a bigger listening challenge, ask for words that distinguish between the sound of the instrument (its voice) as opposed to the characteristics of the music it is playing.

TIP: If your students are finding Step 2 too challenging, refer to Addendum 1 for the Louder/Softer, Higher/Lower Game!

Assessment

- » How have your students developed in their ability to listen closely?
- » Were your students able to use descriptive language to describe this music?
- » Have your students displayed comfort in discussing music?



FINDING STRUCTURE IN MUSIC

Using Beethoven's Symphony No. 1

Overview

These activities will help students develop their ability to focus and engage close listening skills. They will also help students discover the concept of structure through music.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> • AZCCS K-2.L.6 • AZCCS K-2.RL.5 • AZCCS K-2.SL.1 • See Addendum 3 for Arts Standards 		<ul style="list-style-type: none"> • Strengthen close listening skills. • Recognize and identify patterns in a piece of music. • Develop an understanding of a piece of music by discovering components and structure. • Make connections between music and other areas of the curriculum.
Track	Title	Composer
24	Symphony No. 1, Mvt. 4 excerpt	Ludvig von Beethoven

Prepare: Blank paper and black markers or crayons.

Activity Progression

Step 1. Start by talking about patterns. We find patterns in many things we see, hear, or do.

- Discuss the kinds of patterns found in the classroom: tables, chairs, desks, wall panels, windows, ceiling tiles.
 - Are they the same, creating regular patterns?
 - Are they different, making irregular patterns?
 - What kinds of patterns do we find outside or in math or science?
- Categorize students by the color of their shirts, shoes, etc. Ask them to form color groups. Line them up in a pattern of alternating colors: for instance, X number reds, Y number blues, all greens, Y number blues, X number reds.
 - What variations can they come up with?
- NOTE: Higher grade classes can substitute this activity with other pattern examples.

Step 2. We are now going to identify structure in music by drawing lines, shapes, and patterns that we hear.

- Distribute a blank sheet of paper and black marker or crayon to each student.
- Listen to the music selection, and while listening, have students draw the patterns, lines and shapes they hear in the music.
- Look at and discuss the line and shapes drawings created through one or two listenings.
 - Are there similar lines and patterns among the student drawings?



FINDING STRUCTURE IN MUSIC, continued

Step 3. Use this fun exercise to explore the “musical glue.”

- Ask students to stand on one foot in two different ways: first with eyes closed, then with eyes open.
- Then, ask them which way of standing is easier to keep balance. Explain that for most people, eyes open is easier because you have a focal point, point of reference, or something to “hold on to” visually.
- Explain that composers keep the listener from getting lost while listening to their music by writing music with a focal point or something for your ears and mind to “hold on to.”
- Play the Beethoven again and have students identify two things that hold the music together.
- Answers can be found in the lines, shapes and patterns drawings made in Step 2, or from the list below. If using the list, ask students to pick ones that they heard. They aren’t all in the music!

List of Musical Glue Elements

Quick short notes

Long notes

Ascending runs (notes going up in steps)

Descending runs (notes going down in steps)

Repetition

A steady beat (something you can comfortably clap to)

Changes in the music or sudden surprises

Accents

Percussion

Curricular Connections: Apply this concept of “glue” to paintings (e.g. what shapes or colors hold the painting together?) and stories familiar to your class (e.g. what recurring theme, event, or character holds the story together?).

Assessment

- » Were students able to discover more patterns and details in the music after repeated listenings?
- » Were students able to grasp the concept of “musical glue”?
- » Were students able to identify elements that gave the music structure?
- » Could students make connections to structure or patterns outside of music such as paintings, architecture, stories, etc.?



MELODY AND MOVEMENT

Using The Swan from The Carnival of the Animals

Overview

In this lesson, students will explore structure and elements of music through dance or movement. This fun lesson includes drawing, viewing videos, and moving as a group and in pairs.



Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> • AZCCS K-2.SL.1 • AZCCRS K-2.L.6 • AZCCS K-2.SL.2 • See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> • Strengthen close listening skills. • Recognize and identify patterns in a piece of music. • Develop an understanding of a piece of music by discovering components and structure. • Transfer complicated sound into a visual representation. • Develop and express reactions to music through drawings and movement.
Track	Title	Composer
22	“The Swan” from <i>Carnival of the Animals</i>	Camille Saint-Saëns

Prepare: Blank paper and markers or crayons.

Activity Progression

Step 1. Use **The Swan** (track 22) with the following activities:

- Distribute a blank sheet of paper and black marker/crayon to each student.
- Listen to the music selection, and while listening, have students draw the lines and shapes they hear in the music.
- Look at and discuss the line and shapes drawings created through one or two listenings.
- Are there similar lines and patterns among the student drawings?

Step 2. Discuss the following music elements:

- **Rhythm** – the pulse or pattern of beats in a piece of music (this pattern may be steady or may change).
- **Melody** – the primary line of music throughout the piece. HINT: It may be the most memorable or hummable.
- **Harmony** – a secondary melodic line, complimentary to or supporting the melody.
- Have students review their line and shape drawings.
 - Do markings stand out representing the melody and the rhythm?
- There are two distinct parts to this piece of music. Ask students to try to identify which is which:
 - One is the smooth line played by the cello. That is the melody.
 - One is the moving line in the piano. That is the harmony and the rhythm all together!

MELODY AND MOVEMENT, continued

Step 3.

- View the following two dance videos, and have your students move to the music in the style of the two dancers.
 - Famed ballerina Anna Pavlova dancing the part of the Swan:
<https://www.youtube.com/watch?v=pIqh7x1oU2o#t=01m10s>
(begin at 1 minute, 10 seconds)
 - Famous cellist Yo-Yo Ma playing the cello with dancer Lil Buck performing:
<https://www.youtube.com/watch?v=C9jghLeYufQ>
- Using **track 22** ask students to move in the style of the cello music. Then, move in the style of the piano music.
- For a fun challenge, divide students into pairs, and ask them to move to the music, with one showing the line of the cello, and one showing the line and rhythm of the piano.
- Send videos of dance examples to the TSO Education Department for a chance to be featured on the TSO Facebook page!

Step 4: Now, listen again, and have students draw the color(s) they hear in this music.

- Post the drawings on the wall. Have students organize the drawings by color.
- Discuss what they heard in the music that helped them choose their color palette.

Fun Extension: View this video of Yo-Yo Ma when he was just about the same age as your students!

- Yo-Yo Ma performing for President John F. Kennedy with his sister:
<https://www.youtube.com/watch?v=dNvAUobb1y4>

Assessment

- » Were students able to identify melody and rhythm? How about harmony?
- » Did their movements mirror the different parts of the music?
- » Were your students able to talk about what they heard in the music and how it relates to their movement and color choices?

HOW ARE MUSIC AND STORIES ALIKE?

Using *On the Town*

Overview

In this lesson, students will explore how music and stories have many things in common. Students will explore the elements shared by music and stories. Then, they will imagine a complete story involving setting, action, and characters and mood.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> ● AZCCS K-2.SL.4 ● AZCCS K-2.RL.5 ● AZCCS K-2.RL.3 ● AZCCS K-2.SL.4 ● See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> ● Identify story elements in the abstract form of a piece of music. ● Create a story and/or artwork in response to a specific piece of music. ● Explain the connection between music and stories.
Track	Title	Composer
25	<i>On the Town</i>	Leonard Bernstein

Prepare: Don't tell your students the title of this piece until Step 3.

Activity Progression

Step 1. Choose a story that your class has recently read, and use it to discuss the different elements that make up a story (including characters, setting, and action). Include the following questions in the class discussion:

- What is a story? What are the elements or ingredients in a story?
- What do each of these elements or ingredients contribute to the story?
- What would happen to the story if one of the pieces were missing?

Step 2. Listen to **On the Town** (track 25).

- Ask students to draw pictures that are inspired by the music.
- Ask the following questions, and write or draw student answers on a word wall:
 - Can music have a personality? What personality does this music have?
 - Can music describe a character or a place? If so, who is this character?
 - Do you hear more than one character in the music? Which instruments might be playing the character(s)? How is the character feeling?
 - What kind of setting does the music describe? Where are they (place or event)? What in the music creates those ideas?
 - What do you think is taking place in this story (action)? How does the story start and end?

Step 3. Individually, or as a group, tie all of these answers together to create a story to the music. Have students share their stories with the whole class.

- As a class, come up with ideas for a good title for this music. Then, share the real title given by the composer.
- Now that students know his title, discuss what story they think the composer was creating based on his title.

Assessment

- » Were your students able to list and explain the basic elements of a story?
- » Were your students able to describe the story they heard in this piece of music?
- » Were your students able to make connections between story elements and the narrative abilities of music?
- » Could your students understand and accept differing ideas and points of view?



MUSIC PAINTS A PICTURE

Using *Danse Boheme* and *The Swan*

Overview

Students will practice their critical listening skills and create art in response to pieces of music. You can choose any pieces on the CD, but we suggest using contrasting works. The two pieces below are a great combination. The end of the lesson will result in a fun compare and contrast activity, while turning your class room into an art gallery!

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> AZCCS K-2.SL.5 AZCCS K-2.L.6 AZCCS K-1.SL.1 See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> Strengthen close listening skills. Create a story and/or artwork in response to a specific piece of music. Compare and contrast different interpretations of a piece of music.
Track	Title	Composer
26	<i>Danse Boheme</i> from <i>Carmen Suite No. 2</i>	Georges Bizet
22	<i>The Swan</i>	Camille Saint-Saëns

Prepare: Blank paper and markers or crayons.

Activity Progression

Step 1. Listen to **Danse Boheme** (track 26) from *Carmen*.

- Ask your students to identify the strong beat in the music. This can be shown by clapping, or bouncing a ball while standing in a circle.
- On a second listening, quietly tap, clap, pat or snap other inner patterns they hear. (Smaller beats that recur in patterns.)
- Play the music again and ask students to show patterns they hear through movement.
- This can be done with eyes closed and seated, or with eyes open and moving throughout the room, depending on your students' comfort level.

Step 2. Next, listen again and create a colored drawing or painting to **Danse Boheme**:

- Ask students to create a work of art that shows what they hear in the music. Label the back of these drawings or paintings and post them on one side of the classroom.

Step 3. Repeat Step 2 with **The Swan** (track 22) to reflect a contrasting piece of music through visual art. Note: Keep the title a secret, in order to not influence their drawings.

- Post drawings for this second piece on the opposite side of the classroom.

Step 4. Compare and contrast the artwork inspired by the two different pieces of music. Ask your students:

- Are the colors consistent on one wall versus the other? Are there similarities or differences in the lines, shapes and energy that you see in the two sets of drawings?
- Going back to the music, describe what you think the composers did in the music that led to the different pieces of visual art.
- Can you identify differences in tempo, use of instruments, dynamics, or textures?

Assessment

- » Were your students able to identify the strong beats in the music?
- » How comfortable are your students with drawing what they hear in the music?
- » Were your students able to determine similarities and differences in the artwork?



PIECE BY PIECE

Using “Throne Room/End Title” from Star Wars

Overview

In this lesson, students will practice focused listening, discover how music can communicate a variety of feelings, and explore transitions within one piece of music.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> • AZCCS K-2.SL.2 • AZCCS K-2.SL.5 • AZCCS K-2.L.6 • See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> • Develop a vocabulary to describe different aspects of music. • Explore how music communicates mood, color, energy or movement without using words. • Use words and movement to reflect an auditory cue, in this case complex, changing music.
Track	Title	Composer
18	The Throne Room/End Title from Star Wars (excerpt 1)	John Williams
19	The Throne Room/End Title from Star Wars (excerpt 2)	John Williams
20	The Throne Room/End Title from Star Wars (excerpt 3)	John Williams
21	The Throne Room/End Title from Star Wars (full)	John Williams

Prepare: Do not share the music title, so students can answer questions without influence.

Activity Progression

Step 1. The suggested piece of music for this exercise has 3 different excerpts for focused listening. Create a word wall of words used to describe this piece.

- Listen to excerpt 1 (track 18) and ask students to come up with one word to express each of the following:
 - A descriptive word for the **mood** of this music
 - A **color** that the music makes them think of
 - A **movement** that the music describes or creates in their imagination
- Record each word on a white board, titled Section 1, and tally up how many times each word was mentioned. Encourage new words in addition to the frequent suggestions.

Step 2. Do the same activity with the following two excerpts (track 19 and 20), Under Section 2 and Section 3, record those words as well.

- What do the word lists tell your class? Since they are all part of one bigger piece, does the music have one main mood/color/movement? Two? Three?

Step 3: Now listen to the whole piece of music together (track 21) and see how it all fits together.

- Draw a story to the music, showing the different sections and elements.
- Listen for the transitions from one section to the next. Visualize the transitions like movement in a crowd: one person walks straight across a plaza, someone else walks quickly, slows down, changes their mind and turns around or changes direction.

Going Deeper: For a fun challenge, put the music on while students are in a large space, and ask them to move to the music, while doing two things:

- Reflect the energy and mood of the music through movement
- Listen for transitions and show those in their movement through the space!

Assessment

- » Were your students able to identify specific words that described mood, color and movement in the music?
- » Were your students able to show elements and changes in the music through movement?



YOUR LIFE AS MUSIC

Using Divertissement and On the Town

Overview

This lesson invites students to make a personal connection with a piece of music, thinking of it as an expression of a feeling or a situation in their own lives.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> • AZCCS K-2.SL.1 • AZCCS K-2.SL.4 • AZCCS K-2.L.6 • AZCCS K-2.RL.1 • See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> • Consider how a specific piece of music might relate to ones' own life. • Explain the musical characteristics that make a piece of music appropriate for a specific event. • Reflect on the role and impact music plays in their lives and the lives of others. • Explore how composers communicate emotions in their music without using words.
Track	Title	Composer
23	<i>Divertissement - Finale</i>	Jacques Ibert
25	<i>On the Town</i>	Leonard Bernstein

Activity Progression

Step 1. Play **Divertissement** (track 23).

- Ask your students to consider the following question while they listen:
 - Does the music remind you of something you've seen or experienced in your own life?
- Go around the room and get student reactions to this question.
- If this music does not remind them of anything in their lives, ask them to explain that more fully.
- Ask them to try to identify what in the music make them think of that experience.

Step 2. Play **On the Town** (track 25) and repeat the exercise.

- To expand on the discussion, ask the following questions about each piece of music:
 - If this were the soundtrack to something in your life, what would be happening, who would be there, what time of day would it be, etc.
 - If you could hear this music at any point in your day or week, where or when would you listen to it?
 - What might it do for your energy or mood if you listened to it then? Would it reflect your mood, or change it?
 - Why do you think it would have that effect?

Assessment

- » Were your students able to link this music with an activity or event in their lives?
- » Did they have fun imagining having a personal soundtrack, like in a movie?
- » Were your students able to describe what in the music conveyed the emotion or actions they identified?



MUSIC EMOTION SPEED GAME

Using Tracks 21-26

Overview

Music has the ability to create emotions. This fun and quick game will help students discover that ability.



Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> • AZCCS K-2.L.5 • AZCCS K-2.L.6 • AZCCS K-2.SL.1 • AZCCS K-2.RL.1 • See Addendum 3 for Arts Standards 		<ul style="list-style-type: none"> • Develop a vocabulary to describe different emotions. • Use music, movement, words, and drawings to express different emotions. • Discover music and arts as a safe vehicle for expression. • Explore how composers communicate emotions in their music without using words.
Track	Title	Composer
21-26	The first 15-12 seconds of each track on the TSO CD	Various

Activity Progression

Step 1. This activity will be like an old “drop the needle” test, where you will play only the first 15-20 seconds of each piece.

- First, ask students if they think music can express an emotion. Then:
- Tell students that they are going to hear the first few bars of six pieces of music.
- Have them give one word that describes the emotion or mood of the music.
- List the words given in six columns, one for each piece. Alternatively, have students draw colors or images to represent the emotions created by the music. Post those images in columns instead of words.

Step 2. Look at each column alone: How similar are the reactions? How many different ideas are represented?

- Ask your students if they can guess what the composers did to create the emotion. Suggest a few tools from the list below:

Quick tempo (speed)	Loud volume	Percussion
Soft volume	Accents	Character
Surprises	Repeated patterns	Short notes
Rhythm	Long notes	Energy

- Have your students simplify each list, eliminating any duplicates and reducing it to the three primary unique ideas.
- Look at all six condensed lists. How different are the emotions represented by each piece of music?

Going Deeper: Hold a discussion with your class regarding what they learned about how music expresses emotion.

Assessment

- » Were students able to come up with emotion words inspired by pieces of music?
- » Were students able to describe what in the music conveyed emotions they identified?
- » Could students consolidate lists, keeping unique ideas and eliminating duplicated ideas?

TELL US WHAT YOU THINK!

Using Divertissement

Overview

In this lesson, students will use focused listening, movement, and collaborative discussion to explore different ways of expressing emotions.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> AZCCS K-2.SL.1 AZCCS K-2.SL.2 AZCCS K-2.L.6 See Addendum 3 for Arts Standards 		<ul style="list-style-type: none"> Strengthen critical listening skills. Use music, movement, words, and drawings to express different emotions. Explore how composers communicate emotions in their music without using words. Engage in abstract discussion and consensus building.
Track	Title	Composer
23	<i>Divertissement - Finale</i>	Jacques Ibert
25	<i>On the Town</i>	Leonard Bernstein

Prepare: Colored streamers made from ribbon, crepe paper or scarves. Do not share the music title, so students can answer questions without influence.

Activity Progression

Step 1. This lesson will be most fun if using colored streamers. If that is not available to you, this can be turned into a colored drawing or painting activity along with discussion and consensus building.

- Use **Divertissement** (track 23) with the following activities:
 - Have students close their eyes to focus on the music. As they continue to listen, ask students to show the mood or energy they hear through movement.
 - Ask your students to come up with words or simple drawings that describe the energy and the mood of the music.
 - Ask your students to explain why they came up with their answers.
 - What in the music made you feel that way?
 - What did the composer do or use to create that feeling?
 - What sounds did the composer use to create that energy?

Step 2. Place colored streamers in the center of a circle of your students. If using crayons/paints, they can be at each desk.

- Listen again, this time listening for the colors that the music creates in their imagination.
- After a few moments, students open their eyes and choose colored streamers or colored crayons that match what they heard in the music.
- Have students hold up their colored streamers or crayons and ask various students:
 - What feelings did the music create in your mind that made you choose those colors?
 - What did you hear in the music (what did the composer do) that created those feelings?
- Discuss similarities and differences in students' chosen colors.
- Play the music again and tell students
 - Pretend you are painting the music's energy and emotion with your colored streamers. Change your color as you hear the energy/emotions change in the music.



TELL US WHAT YOU THINK, continued

Step 3. Now that students have listened, moved and/or drawn to the music, have them brainstorm as a group about what would be a good title for this music.

- List the title ideas up on a board or large sheet of paper.
 - Ask about each answer, “What in the music helped you pick your title?”
- The whole class can vote on their favorite title for the piece.

Step 4. Now let’s have a discussion! Ask the following questions of your students:

- In what way is this music pleasing or beautiful? How is it not?
- Does music have to be beautiful to be good?
- What makes a piece of music (or a story or any art) good?
- How heavy is this music? (This is a very abstract question, designed to encourage students to think creatively.)
- Is there space for you in this music?
- If you could hear this music at any point in your life, when or where would that be? And why?

Assessment

- » How comfortable are your students describing what they hear in the music?
- » Were your students able to identify color in the music?
- » Were your students able to explain their choices of mood and energy heard in the piece?
- » How have your students’ abilities to participate in abstract discussion improved?



LOUDER/SOFTER, HIGHER/LOWER GAME

Overview

This introductory game is for primary age classes. Students actively listen to, identify, differentiate, and respond with body movements to different sounds; identifying them as high/low and loud/soft.

Prepare:

Piano or other pitched classroom instrument (such as xylophone, bells, etc.)

Activity Progression

Step 1. Using a piano or other pitched classroom instrument, select notes far apart from each other so that one is very high and one is very low.

- **Note:** The farther left on the piano, the *lower* the pitch. The farther right on the piano, the *higher* the pitch. On the xylophone, the larger bars are *higher* notes, the smaller bars are *lower* notes.
- Play one of these extreme notes for the students and ask students to reach high if they hear a high note, and touch the floor if they hear a low note.
- Repeat this game using different notes. Make sure to play a variety of extreme high and low notes.

Step 2. Now, play two notes in a row. Ask your students to listen to the two notes first with their eyes closed. Then play the two notes again.

- Have them show you with their bodies which one is high and which one is low.
- Play the pair of notes twice and make sure students are hearing the difference between the higher and lower note.

Step 3. A common mistake is to confuse high/low (referring to pitch) with loud/soft (referring to volume), so try two different notes at different volumes.

- Have your students show you loud and soft by spreading their arms wide for loud sounds, and bringing their arms close together for soft sounds.

Step 4. Lastly, try to combine high/low AND loud/soft sounds for students to show with their bodies.

HAVE FUN!



HOW “MAKING MUSIC MINE” INCORPORATES ARIZONA ACADEMIC STANDARDS IN THE ARTS

“Making Music Mine” allows the teacher to address Arizona Arts Standards in music and other disciplines, including visual arts, writing, social studies, history, and math.

Arts Standards addressed in the TSO “Making Music Mine” curriculum and the *KinderKonzerts!* program include, but are not limited to, the following.



GENERAL MUSIC: GRADES K – 2

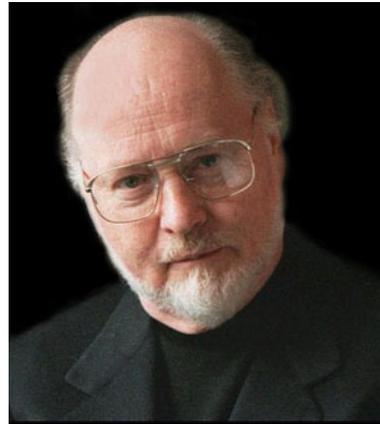
Artistic Process: Performing		
Anchor Standard #4	MU.PR.4.K-2	Select, analyze, and interpret artistic work for presentation
	a.	Demonstrate and state personal interest in varied musical selections
	b.	Explore and demonstrate knowledge of musical contrasts and concepts

Artistic Process: Responding		
Anchor Standard #7	MU.RE.7.K-2	Perceive and analyze artistic work
Anchor Standard #8	MU.RE.8.K-2	Interpret intent and meaning in artistic work
Anchor Standard #9	MU.RE.9.K-2	Apply criteria to evaluate artistic work

Artistic Process: Connecting		
Anchor Standard #10	MU.CN.10.K-2	Synthesize and relate knowledge and person experience to make art
Anchor Standard #11	MU.CN.11.K-2	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

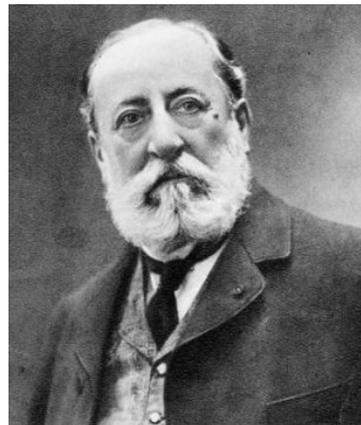
COMPOSERS & THEIR WORKS

American **John Williams** is one of the world's most famous film composers. He has received 45 Academy Award nominations and 5 Oscars! Some of his most famous film scores are *Star Wars*, *Indiana Jones*, *Home Alone*, and *Harry Potter*. Williams was born in 1932 outside New York City. He studied piano, trombone, trumpet, and clarinet as a child and later attended the famous Juilliard School. Before he became well known, Williams worked in the Air Force bands, conducting and arranging music, and as a jazz pianist in Los Angeles and New York. In L.A., Williams was first hired to orchestrate film music of other composers. He conducted the Boston Pops Orchestra from 1980-93.



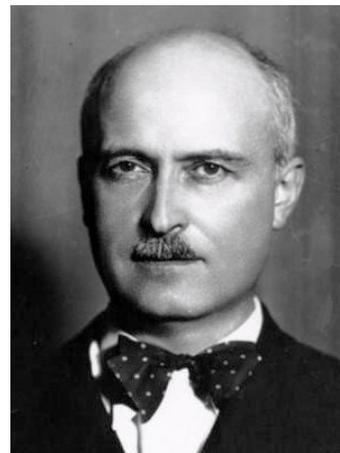
Part of John Williams' gift as a composer is his ability to write memorable musical themes. The main theme from John Williams' score for the 1977 film **Star Wars** is instantly recognizable all over the world. In the world of film, a musical idea—such as the first ten notes of the *Star Wars* theme — is called a leitmotif (LIGHT-moe-TEEF). A leitmotif is a short musical phrase that is associated with a specific object (the Death Star), character (Yoda), idea (heroism), or place (the planet Dagobah).

Camille Saint-Saëns is a famous French composer, organist, and pianist. His mother began teaching him piano at a young age—he gave his first concert at age 5 and began attending the Paris Conservatory at age 13. When he started composing, famous composers admired and supported his work, and soon he was teaching composition too. He was extremely prolific (he wrote a large amount of music in his career) and composed many different types of music. Saint-Saëns was one of the first well-known composers to write music for films, and one of the first organists to have his music recorded! After his mother passed away, he traveled the world with his dogs, resulting in many pieces about his adventures, like his “Egyptian” piano concerto.



In 1886, Saint-Saëns composed **The Carnival of the Animals**, a humorous musical suite with 14 movements, each representing a different animal. He originally started writing it as a joke for his students, but he enjoyed it so much that he had to finish it. After composing *The Carnival*, Saint-Saëns worried that its silliness would hurt his reputation as a serious composer, so he banned all performances of the complete piece—only *The Swan* could be performed during his lifetime. In 1905 *The Swan* was choreographed for famous ballerina Anna Pavlova, and she performed it over 4,000 times!

Jacques Ibert was born in Paris to an accomplished pianist mother. Even though his father wanted him to join the family business, he started learning violin at 4, and then piano. Ibert attended the Paris Academy without his father's support, so he had to make money by writing fun piano pieces and popular songs under a fake name. On his first try, Ibert won the Prix de Rome, the most prestigious French arts award! Ibert wrote music in lots of different styles, but much of his work was incidental (background) music for theater or film. He wrote more than 60 film scores, including Orson Welles' “*Macbeth*” in 1948.



COMPOSERS & THEIR WORKS, continued

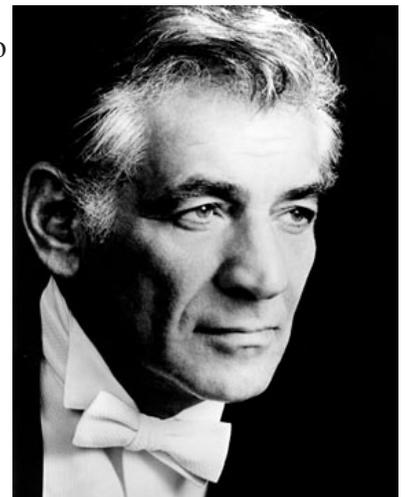
Divertissement means “amusement” or “diversion” in French, and typically signifies a ballet suite of dances. This piece was originally composed as incidental music for a 1929 production of the French comedic play “The Italian Straw Hat,” about a series of silly events that happen because a horse eats a man’s straw hat on his wedding day. Because it was so popular, Ibert rewrote a concert version of the music within a year and renamed it “Divertissement.”

Ludwig von Beethoven is widely regarded as one of the greatest composers of all time—his 5th Symphony was included on the Voyager Gold Record sent into outer space on the Voyager probe as an example of our world’s music! While he was gifted with music at a young age, Beethoven was a poor student—many historians now believe he may have been dyslexic. He began working as organist at age 13 to support his family, then went to Vienna to study with Joseph Haydn, considered the “greatest composer alive.” In his 20s, Beethoven came to a horrific realization—he was going deaf! He was completely deaf 10 years later, using written “conversation books” to communicate with his friends. Even though it was struggle, Beethoven still composed 6 symphonies after completely losing his hearing!



Beethoven’s **Symphony No. 1** premiered in 1800 at the Royal Imperial Theater in Vienna. It was very different than the typical piece of that time, which not only introduced him as a unique composer but also established him as one of Europe’s most celebrated composers. In the Finale (fourth movement), the violins play repeated scales, noted as paying tribute to Haydn’s usual finale style. Later in life Beethoven considered his First Symphony to be imperfect, stating, “In those days I did not know how to compose.”

Leonard Bernstein was an American composer, conductor, pianist, and educator, born in Massachusetts. He started piano lessons at age 10, attended Harvard University and studied conducting with Sergei Koussevitzky, conductor of the Boston Symphony Orchestra. When Bernstein was asked to conduct the New York Philharmonic as a substitute, the orchestra was so impressed they appointed him assistant conductor. He eventually became the main conductor and toured the world with his orchestra. Bernstein loved all music—classical, pop, rock, jazz, foreign—and was popular not only as conductor and composer but also as an educator and entertainer. He loved the quest for knowledge and was very skilled at sharing that excitement with others. His “Young People’s Concerts,” in which he explained classical music to young listeners, aired on primetime television and was beloved by Americans across the country.



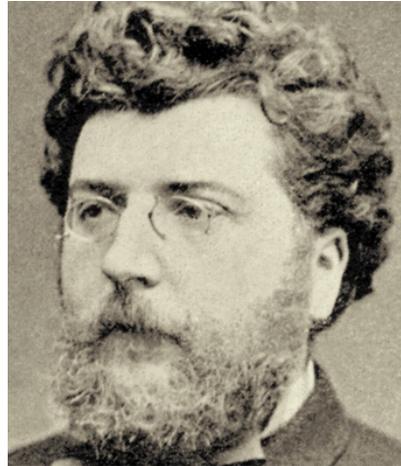
COMPOSERS & THEIR WORKS, continued

On the Town was a Broadway musical released in 1944, and it was an instant hit! The production team consisted of Bernstein, the choreographer, the book writer and the lyricist, who were all young artists in their twenties. *On the Town* tells the story of three sailors on a hectic 24-hour shore leave in New York City. The musical follows them through the city as they go sightseeing, find dates, and have adventures. The original Broadway production was historic because of its mixed-race cast and lack of racial stereotypes, which was very rare in that time period, and was later made into a film starring Gene Kelley and Frank Sinatra.

Ilona Vukovic-Gay is the TSO's Assistant Principal Viola and the violist in the TSO String Quartet. Ilona studied violin performance at the Manhattan School, and viola performance and composition at Yale University. Ilona's compositions include a series of musical dramatizations of children's books by Arizonan author Susan Lowell, including *Dusty Locks* and *the Three Bears*, which you'll hear at *KinderKonzerts!* this year. Her other compositions have been performed in the United States and Europe. Ilona teaches for the TSO's Young Composers Project, the only program of its kind in the country in which elementary through high school students participate in a year-long course learning to compose works for orchestra. The TSO serves as a living laboratory for the young composers, providing the opportunity for students and professional orchestra musicians to interact and explore the creative process of composition. For more information, contact Alana Richardson, Education Programs Manager, at (520) 620-9167.



Georges Bizet was the only child of two French musicians. Bizet was allowed to attend the Paris Conservatory at age 9 because they were so impressed with his talents. While he was well known as a composer and won the prestigious Prix de Rome at 19, he concealed his extraordinary talent as a pianist except on rare occasions at private parties. Bizet was very skeptical and cynical in life as a young man, both trying to fit in with the popular French opera style and at the same time considering it "frivolous" with no true emotions. He started composing many operas that he would then abandon before finishing. After getting engaged later in life, his moodiness and cynicism changed. As a married man, he became more adventurous with his compositions and true to his emotions.



Bizet wrote his masterpiece, the opera **Carmen**, in this newfound emotional state. Although it is his most celebrated composition, *Carmen* caused scandal upon production because of its "offensive" themes of seduction and murder—most French operas of the time were light-hearted comedies. The opera is set in southern Spain, where a gypsy woman *Carmen* seduces a soldier who abandons his post and his childhood sweetheart to be with *Carmen*. She then leaves him for a bullfighter instead. The opera was not well received when it premiered in 1875 so Bizet considered it a failure. He died of a heart attack 3 months later, with no idea that *Carmen* would be an enduring success. After his death, Bizet's close friend and fellow composer Ernest Guiraud compiled the music from his opera into two *Carmen Suites*.





2016-17 FEATURED STORY

Dusty Locks and the Three Bears

Written by Susan Lowell, Illustrated by Randy Cecil

The featured piece for this year's KinderKonzerts! program is the musical presentation of Susan Lowell's *Dusty Locks and the Three Bears*. The following activities are provided for you to do with your students in preparation for the concert. Since the theme of our KinderKonzerts is "Music: Books for the Ears," there are other pieces in the concert also with a literacy connection. These pieces include *On the Town* and *Danse Boheme*, to name a few. There are lesson plans specifically related to these pieces in the MMM curriculum and examples of the music on the CD.

Activity #1: Read *Goldilocks*, the original fairy tale upon which *Dusty Locks* is based.

Activity #2: Read Susan Lowell's *Dusty Locks and the Three Bears*

Activity #3: Compare the two versions of the story. This activity should be done before the concert, or after seeing the musical version at the concert. See Addendum 5 for possible comparisons.

1. Compare/contrast characters
2. Compare/contrast events
3. Compare/contrast settings

Goldilocks and the Three Bears

Once upon a time there were three little bears, a Mama Bear, a Papa Bear, and a Baby Bear. These Bears lived in a house in the woods.

One day Mama Bear was making porridge for breakfast, but the porridge was too hot. The Bears decided to go for a walk.

While they were out, a little girl with long golden curls came to the door of their house, and knocked. Her name was Goldilocks. She knocked and knocked, but no one answered. Goldilocks was lost and tired, and very hungry.

Finally, she opened the door and peeked inside.

"Hello?" she said, but no one answered.

Goldilocks went into the dining room, where she found three bowls of porridge on the table.

She tasted Papa Bear's porridge, but it was too hot. She tasted Mama Bear's porridge, but it was too cold. She tasted Baby Bear's porridge, and it was just right! So, she ate it all up.

Then Goldilocks decided to sit down in the living room and read a book. First she sat in Papa Bear's chair, but it was too hard. Then she sat in Mama Bear's chair, but it was too soft. Finally, she sat in Baby bear's chair, and it was just right. She started reading her book, and then Baby Bear's chair cracked, breaking into hundreds of pieces.

Goldilocks and the Three Bears, continued

Goldilocks was very tired now, so she went upstairs to look for a bed to lie down in. First she tried Papa Bear's bed, but it was too hard. Then she lay in Mama Bear's bed, but it was too soft. Finally, she lay in Baby Bear's bed, and it was just right. Goldilocks fell fast asleep.

A little while later, the three bears came home from their walk. They went into the dining room, and sat down to eat their breakfast.

"Somebody's been eating my porridge," said Papa Bear.

"Somebody's been eating my porridge too," said Mama Bear.

"And somebody's been eating my porridge," said Baby Bear. "And they ate it all up!"

The Bear family went into the living room to discuss what should be done.

"Somebody's been sitting in my chair," said Papa Bear.

"Somebody's been sitting in my chair," said Mama Bear.

"Somebody's been sitting in my chair too," said Baby Bear. "And they broke it into hundreds of pieces!"

By now the Bear family was quiet upset. They went upstairs to check the rest of the house.

"Somebody's been sleeping in my bed," said Papa Bear.

"Somebody's been sleeping in my bed too," said Mama Bear.

"Somebody's been sleeping in my bed," cried Baby Bear. "And she's still here!"

All the bears growled, and when Papa Bear began to speak, Goldilocks dreamt that there was a bee buzzing in the room. When Mama Bear spoke, she dreamt the bee was flying out of the window. And when Baby Bear spoke she dreamt that the bee had come back and stung her on the ear. Goldilocks woke with a start and found all three bears staring down at her.

Goldilocks popped out of bed and in a second was out through the open window. Never stopping to wonder if the fall had hurt her, she got up and ran and ran and ran until she could go no farther, always thinking that the Bears were close behind her. And when at length she fell down in a heap on the ground, because she was too tired to run any more, it was her own mother who picked her up, because in her fright she had run straight home without knowing it.

The end.



Goldilocks

Had golden, curly blond hair

Sweet little girl

Lost in the woods; tired & hungry

Ate the Bears' porridge

Porridge was too hot/cold/just right

Papa Bear's chair was too hard

Mama Bear's chair was too soft

Baby Bear's chair was just right & broke into pieces

Papa Bear's bed was too hard

Mama Bear's bed was too soft

Baby Bear's bed was just right

In her dreams, Papa Bear sounded like a buzzing bee

In her dreams, Mama Bear sounded like a bee flying out the window

In her dreams, Baby Bear sounded like the bee had come back and stung her ear

Woke up & fled through an open window

Ran & ran until she collapsed, home, in her mother's arms

Dusty Locks

Dirty little girl who hadn't bathed for a month

Mischievous; "trouble" was her middle name

Ran away from home

Ate the Bears' beans

Beans were hot from chili peppers/too salty/just right

Papa Bear's chair was too rough & tough

Mama Bear's chair was too lumpy & bumpy

Baby Bear's stool was just right & broke into pieces

Papa Bear's bed was too itchy & prickly

Mama Bear's bed was too soft

Baby Bear's bed was just right

In her dreams, Papa Bear sounded like thunder & lightning

In her dreams, Mama Bear sounded like her own mother

In her dreams, Baby Bear sounded like a bug in her ear

Woke up & fled through an open window

Ran straight home to her mother, who gave her a bath



BE A PART OF THE CONCERT

Sing-along Words

The music you and your students will hear at the TSO's *KinderKonzerts!* in April will tell stories. Words help music tell stories, too, and we thought we needed a choir—that's where you come in! Below are the words to a popular American children's song, along with the recorded music on the CD (track 27). When you come to the *KinderKonzerts!* at the Tucson Symphony Center, your class will all be a part of the concert, so be sure to learn the words!



If You're Happy and You Know It

If you're happy and you know it, clap your hands (clap clap)
 If you're happy and you know it, clap your hands (clap clap)
 If you're happy and you know it, and you really want to show it
 If you're happy and you know it, clap your hands. (clap clap)

If you're happy and you know it, stomp your feet (stomp stomp)
 If you're happy and you know it, stomp your feet (stomp stomp)
 If you're happy and you know it, and you really want to show it
 If you're happy and you know it, stomp your feet. (stomp stomp)

If you're happy and you know it, shout "Hooray!" (hoo-ray!)
 If you're happy and you know it, shout "Hooray!" (hoo-ray!)
 If you're happy and you know it, and you really want to show it
 If you're happy and you know it, shout "Hooray!" (hoo-ray!)

If you're happy and you know it, do all three (clap-clap, stomp-stomp, hoo-ray!)
 If you're happy and you know it, do all three (clap-clap, stomp-stomp, hoo-ray!)
 If you're happy and you know it, and you really want to show it
 If you're happy and you know it, do all three. (clap-clap, stomp-stomp, hoo-ray!)