



“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:
Music in the Schools/
Young People's Concerts,
Grades 3 - 8**



**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 pages 35-36 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
- Music in the Schools/Young People’s Concerts 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 (etc.) _____.
- 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/answer 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, CD, Musicians Packet and the "Preparing for the Ensemble Visits" page 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 (page 2) 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

“The Music Laboratory...Potions that Create Emotions”



The TSO's 2016-2017 Music in the Schools and Young People's Concerts explore how music is a language of emotion; it helps us express our emotions, is something we can use to enhance or change our moods, and is a tool people use to communicate thoughts that are difficult to say in words.

But how does sound change emotions? How does it get people to rev up, calm down, take action, move with joy? It's all kind of magical, but join us in our Music Laboratory as we watch our lead Sound Scientist show HOW composers and musicians use their instruments and musical sound to express and create emotion, one of the most powerful elements in the world.

These activities will help you and your students discover the framework of music, the ability music has to communicate ideas, and the power music has to touch, change and create emotion in the listener.

Additionally, the lessons tie to other areas of the general curriculum, all the while addressing **ARIZONA'S COLLEGE & CAREER READY STANDARDS** and **ARIZONA ACADEMIC STANDARDS IN THE ARTS**. In each lesson plan, each piece of music is a text. Through repeated listening, students will become close listeners. As they work through different activities, they will develop the skill of finding facts and details about the music.

Join the Tucson Symphony Orchestra in this exploration of “The Music Laboratory...Potions that Create Emotions.”

We look forward to creating 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.

YOUNG PEOPLE'S CONCERT PROGRAM

John Williams
(1932-present) “Harry’s Wondrous World” from *Harry Potter*

Gustav Mahler
(1860-1911) *Symphony No. 1, Mvt. 3*

Wolfgang Amadeus Mozart
(1756-1791) Overture to the *Marriage of Figaro*

Claire Thai
(b. 2000) *Prism*

Aaron Copland
(1900-1990) *Fanfare for the Common Man*

Pyotr Ilyich Tchaikovsky
(1840-1893) *Romeo and Juliet Fantasy Overture*

Manuel de Falla
(1844-1908) “Final Dance” from *The Three-Cornered Hat*



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 3-8.SL.1 • AZCCRS 3-8.L.6 • See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> • Strengthen close listening abilities. • 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 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 sound(s) now that they have done this activity?

Step 2. Building a Sound Vocabulary (use tracks 1-17): Use the following activities to expand on close listening skills.

- Listen to as many instrument examples, 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 3 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? How have they grown?



FINDING STRUCTURE IN MUSIC

Using the “Ballet of the Chicks in Their Shells”

Overview

This lesson will develop close listening skills through the identification of structure, organization and layers of detail.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> AZCCRS 3-8.RL.1 AZCCRS 4-7.RL.5 AZCCRS MP.1 See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> Discover components and structure using music as a tool. Cite specific structural or pattern elements. Use a musical map to guide understanding of structure. Express personal opinions about music. Stay open to different interpretations and ideas.
Track	Title	Composer
Link	“Ballet of the Chicks in Their Shells” from <i>Pictures at an Exhibition</i>	Modest Mussorgsky

Prepare: Legal size blank paper (or a strip of butcher paper or cashier tape) and pencils.

Activity Progression

Step 1. Begin by discussing structure and what it means:

- Everything has a structure, whether it is physical, like the construction of a building, or something intangible, like the structure of a school day. Discuss as a class what other things have structures and what those structures are based on.
- Ask students what kinds of patterns (visual, audible, or intangible) they experience daily. Examples might include:
 - A pattern they see on someone’s shirt
 - The pattern of a car alarm
 - A pattern to how they get ready in the morning

Step 2. Music also often contains patterns. Play “**Ballet of the Chicks in Their Shells**” (<https://www.youtube.com/watch?v=YvP34sZzf00>) and do the following to guide your exploration of structure and patterns in music.

- Ask students to trace the music in the air while they listen. Then, identify a musical pattern, and quietly tap along.
- Listen for possible changes in the pattern. When you hear a change, change the tapping (or clap, pat, snap, etc.) to fit the new pattern.
- Now, listen again and draw the lines and shapes they hear linearly on a piece of paper.

Step 3. Going Deeper: See video examples of music maps created to “**Ballet of the Chicks in Their Shells.**”

- View the following video of students tracing the maps they made to this piece of music: (<http://musicalmaps.weebly.com/student-created-musical-maps.html>)
- Then, do the same activity in your class with your choice of the map on the following page, or one(s) made by your students.
- After a student has traced a map while the music is playing, ask him/her to point out high points or main events on the map and describe what was happening in the music.

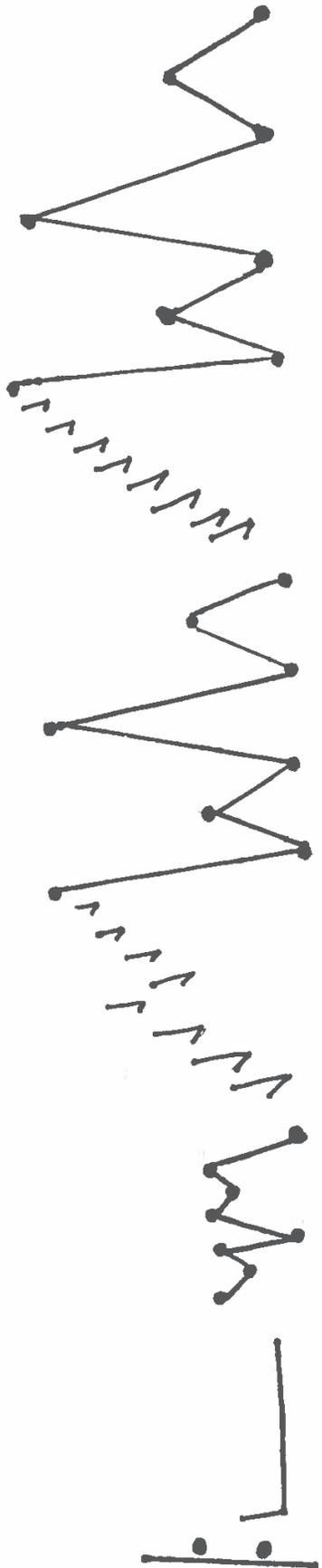
Assessment

- » Were your students able to identify a steady beat in the music?
- » How many patterns could your students name in the music?
- » How did your students connect the musical map to their listening experience?
- » Were your students able to cite and connect specific visual and aural details?



"Ballet of the Chicks in Their Shells"

A



B



PATTERNS IN SOUND

Using Symphony No. 1 to Create Your Own Musical Map

Overview

Students will build on skills used in the previous lesson to create a musical map independently.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> AZCCRS 3-8.RL.1 AZCCRS 4-7.RL.5 AZCCRS MP.1 See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> Create a musical map to express understanding of structure graphically. Cite specific structural or pattern elements. Express personal opinions about music. Stay open to different interpretations and ideas.
Track	Title	Composer
19	<i>Symphony No. 1, Mvt. 3</i> excerpt	Gustav Mahler

Prepare: Legal size blank paper (or a strip of butcher paper or cashier tape) and pencils.

Activity Progression

Step 1. Begin by reviewing how music contains patterns, like those you find in your classroom, school, written texts, a math problem, etc. Point out that these patterns will not all be the same.

- Discuss what a **round** is (A melody that is repeated exactly by different voices, or instrument groups, entering at a short time after the original voice.). Row, Row, Row Your Boat is a common, well-known round.
- Prepare students to independently create personal maps to Mahler's **Symphony #1, third movement (track 19)**. Distribute paper. Remind students that they should record these drawings in a linear manner.
- Instruct students to:
 - Identify patterns, and draw those patterns in the lines and shapes they hear on a piece of paper
 - Listen for possible changes in the pattern. When you hear a change, change the lines and/or shapes to fit the new pattern.
- In partners or small groups, have students share their maps with each other. Tell them to compare and contrast the music maps with that of other class members, and discuss what they specifically heard in the music that prompted them to create the map.
 - Can they see a pattern? A common symbol, line or shape? Instances of repetition?
 - Can the pattern(s) be sung or demonstrated?
 - Is there a high point or ending?
 Pick groups to report to the whole class.
- Now ask students to focus on whether there is more than one pattern or line going on at the same time. Listen again, filling in gaps, or adjusting the map as needed.



PATTERNS IN SOUND, continued

Step 2. Take out the maps made for the “Ballet of the Chicks in their Shells” and compare them to the maps made to the Mahler excerpt. Put them in two groups.

- Do the maps for the two different pieces look very different from each other?
- Discuss the differences and similarities.
- What in the two pieces of music led to those visual differences?

Step 3. Connect the patterns found in the Mahler to patterns within architecture or visual art. View the two examples of paintings by the famous artist **Escher** and discuss the similarities/differences between them and the music by Mahler.

- https://upload.wikimedia.org/wikipedia/en/e/e8/Escher_Waterfall.jpg
- <https://artforbreakfast.files.wordpress.com/2015/06/mc-escher.jpg>
 - Does one painting seem more like the music than the other? If so, why?
 - Ask students if they can identify buildings in their neighborhood or Tucson that have similar patterns to the music by Mahler, or are “rounds” in stone and steel.

Going Deeper: Consider patterns found in poetry (the line, meter, stanzas), drama (scenes, acts, stage directions), or novels (chapters, scenes) using a specific poem, play or novel. Or, connect this lesson with a number or shaped-based pattern activity in math.

Assessment

- » Were your students comfortable in creating maps to this piece of music?
- » Were students able to identify and compare different patterns in the two different maps?
- » Were they able to cite what happened in the music that led to these different visual representations?
- » Were students able to connect the concept of a musical round with visual art or architecture?



FINDING THE MUSICAL GLUE

Using Symphony No. 1

Overview

This lesson uses a physical focus exercise to explore what holds sound together, changing sound from noise to music. We call this the musical glue.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> • AZCCRS 3-8.RL.1 • AZCCRS 4-7.RL.5 • AZCCRS MP.1 • See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> • Create a musical map to express understanding of structure graphically. • Cite specific structural or pattern elements. • Express personal opinions about music. • Stay open to different interpretations and ideas.
Track	Title	Composer
19	<i>Symphony No. 1, Mvt. 3</i> excerpt	Gustav Mahler

Activity Progression

Step 1. Quickly review the excerpt of the Mahler and the maps created to the music in the previous lesson.

- Is there an overall shape to the piece, as shown in the maps created?
- Are there similar structures among the maps made by the members of your class?

Step 2. Ask students to stand on one foot for a minimum of 20 seconds in two different ways: first with eyes closed, then with eyes open. Ask them which way is easier to balance.

- Explain that with eyes open is easier for most people 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 in their compositions by writing music with a focal point, or something for your ears and mind to “hold on to.”
- Play the music selection above and have students identify what holds the music together.
 - Ask them what their ears and minds “held on to.”
- Discuss with the students what they heard in the music that provides structure or organization.
 - How did the music start? Did the music just stop at the end, or did it move toward an ending?
- Refer back to the questions in **Step 1** about an overall shape to the piece. Have answers changed? Ask students to identify what in the music contributed to an overall arch or structure.
- Discuss the difference between noise and music.

Assessment

- » Were students able to understand the concept of an aural focal point?
- » Were they able to identify one or more elements in this music that “holds it together?”
- » Were students able to apply the idea of “glue” holding a piece of music together to the concept of a focal point in other subject areas, such as art or literature?
- » Were students able to define the difference between noise and music? (Answer: structure!)

EXPLORING MUSICAL ENERGY

Comparing Mozart and Copland, Copland and Thai

Overview

Through this lesson students will learn techniques that change a work's effect by exploring energy in different pieces of music. *Note: This fun activity has lots of steps, but is easy to do and has high impact!* You can do this over several days, or in one or two longer sessions.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> AZCCRS 3-5.RL.1 AZCCRS 3-5.RL.7 See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> Create a visual reflection or response to music. Explore energy in the medium of music. Develop close listening skills by identifying nuanced differences in music. Compare and contrast different responses to the music, provide explanations of one's own work, and gain understandings of the work of others.
Track	Title	Composer
20	Overture to The Marriage of Figaro	Wolfgang Amadeus Mozart
23	Fanfare for the Common Man	Aaron Copland
21	Prism	Claire Thai

Prepare: Two copies of the Musical Chemistry Toolkit for each student (Addendum 4) and a writing utensil. OR, one copy of the Toolkit worksheet for each student and two different colored writing utensils.

Activity Progression

Step 1. Start by discussing how different pieces of music provide their own unique energy, affecting the listener in different ways. For example, some pieces relax you while others make you want to jump up and down. You may choose to use selections on the CD to support this discussion.

- Listen to **Overture to the Marriage of Figaro (track 20)** and have students paint or draw what they hear in the music. Return for additional listenings until students have completed their work. Post these pieces of art on one side of the room.

Step 2. Listen to Copland's "**Fanfare for the Common Man**" (track 23) while students create works of art reflecting this new piece. Post these pieces of art on the opposite side of the room.

Step 3. Hold a compare and contrast discussion about the art work created to these two different pieces of music. Use the following questions to prompt the discussion:

- What similarities do you see in each group of paintings/drawings?
- Are there distinct similarities or differences between the two groups of artwork?
- How would you describe the energy of the two different pieces of music? Do those differences show up in the drawings?

Step 4. Hand out two copies of the Musical Chemistry Tool kit Worksheet (Addendum 4) to each student. Ask students to circle the tools they think each composer used that created the different energy of the two pieces of music. (If using one worksheet per student, assign a different color pencil to each piece.)

- What tools did the composers use to create these differences in energy in the music?



EXPLORING MUSICAL ENERGY, continued

Step 5. Now that students are attuned to identifying energy in music, they will compare “Fanfare for the Common Man” by Copland to “Prism” by Claire Thai. The differences here are more nuanced.

- Listen to **“Prism” (track 21)**, and repeat the drawing activity. (If you prefer using a new medium, have students write a poem in response to each piece.)
- Repeat the compare and contrast discussion about the art work created, now to three different pieces of music.
- With the help of the Musical Chemistry Tool Kit, identify the musical tools that Claire Thai used in “Prism”. Compare this to Copland’s choice of tools for “Fanfare for the Common Man”

Assessment

- » Were your students able to describe the different types of energy present in different pieces of music?
- » Have students been able to cite specific points in a piece of music when expressing their ideas?
- » Did students identify the musical tools that each composer used to create energy?
- » Were students able to identify similarities and differences in the student artwork?



CAN YOU HEAR A COLOR?

Using “Wondrous World” from Harry Potter

Overview

In this challenging, abstract exercise, students will decide what mood is communicated by music, and determine what tools a composer uses to do this. We think John Williams is creating the sense of magic from the very first notes in this piece. This lesson explores how sound and patterns can become color and even something magical!



Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> • AZCCRS 3-5.RL.1 • AZCCRS 3-8.RL.7 • AZCCRS 3-8.SL.1 • AZCCRS 3-8.SL.3 • See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> • Develop close listening skills by identifying nuanced differences in music. • Identify how composers create color through orchestration. • Create a visual reflection or response to an abstract question. • Compare and contrast different responses to the music, provide explanations or descriptions of one’s own work, and gain understanding of the work of others.
Track	Title	Composer
18	<i>Harry Potter</i> : “Wondrous World”	John Williams

Prepare: Colored pencils, crayons, or oil pastels, and paper.

Activity Progression

Step 1. Listen to “Wondrous World” (track 18). Ask students not to focus on the story or characters of the movie, but to write down words that identify the mood or atmosphere the music communicates to them.

- Have students quickly share their observations with the group, while one student records the ideas on the board.
 - Is there a common theme in the answers?
 - What mood or atmosphere do students think John Williams was trying to create?
 - Why do you think the piece expresses a particular emotion?

The next steps will explore the answers to that question.

Step 2. Ask students to think of situations where they combine different elements for different effects.

- In cooking, it could be creating a soup with different ingredients.
- In visual art, it can be blending colors in a painting or textures in a collage.
- What other examples can students come up with?
- Explain that composers make similar decisions when creating a piece, and that their ingredients can include different combinations of instruments.
 - Ask students to suggest tools that composers might use and combine to create a specific effect.

CAN YOU HEAR A COLOR, continued

Step 3. Distribute a sheet of white paper and colored drawing materials. Have students listen to “**Wondrous World**” again, this time listening for color in the music.

- Ask them to draw the music’s patterns using the colors they hear. “Color” can change when different instruments, combinations of instruments, and other musical techniques are used.
- Your ear will tell you there is a different “color” even if you don’t at first know why it changed!

Step 4. Call on a few volunteers to share their work, and hold a discussion with the following questions:

- Describe your color choices.
- Imagine that the music at the beginning has a certain color. What is it?
- Do the colors change during the piece?
- Ask if students can identify which instruments contributed to creating those colors.
- Remembering the mood created by this music, how does musical color help contribute to the message of the composer?

Discuss how the composer used specific colors, combination of instruments, and other ingredients to create the energy/mood/atmosphere.

Assessment

- » Did students understand the concept of identifying color in sound?
- » Were your students able to communicate the color choices they made in relation to orchestration?
- » Were students able to connect musical elements to a resulting mood?



WORDS & MUSIC: COMPARE, CONTRAST, CREATE!

Using de Falla Final Dance from Three Cornered Hat

Overview

In this lesson, students will gain an understanding of how a piece of music, like a written text, can portray character, mood, and a sense of place. They will examine the tools composers use to do this, compare and contrast the music to two poems, and create their own poem or written text showing what they have discovered.



Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> • AZCCRS 3-8.RL.1-3 • AZCCRS 3-8.W.3 • See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> • Discover the narrative capabilities of music. • Discover the music elements used to create messages. • Compare writing elements with elements in music. • Create a poem in response to a piece of music.
Track	Title	Composer
27	<i>Final Dance</i> from Three Cornered Hat	Manuel de Falla

Prepare: Copies of the four poems in Addendum 5.

Activity Progression

Step 1. Take a survey of class opinions to the following questions:

- Can words and music convey the same thing?
- In what ways are music and words the same in creating a character, action or setting?
- In what ways are they different?

Step 2: Listen to the **de Falla “Final Dance” (track 27)** and ask your students to write answers to the following questions:

- What kind of energy is expressed by the music?
- What mood or emotion is created by the music?
- What kind of personality or character does this music have?
- Does the music evoke a specific place? Where might this scene be taking place?
 - A meadow?
 - A city?
 - A festival?
 - The sea-side?
 - Other ideas?
- What in the music gives you these ideas?

Step 3: Assign the poems in Addendum 5 for your class to read. For younger classes, you may want to assign only two poems - be sure to choose two contrasting moods for this step.

- Assign students to pick which poem they think has the most similar character, energy, and mood to that of the **de Falla “Final Dance”** and which has the least.
- Ask students to explain to the class what they heard in the poem that sounds like the de Falla, and their reasoning for their “least similar” choice.
- Explain whether it is the message of the poem, or the energy and mood that reminds them of the music.

WORDS & MUSIC, continued

Step 4: Have students write a poem, Haiku, spoken word poem or other form, that expresses the setting, character, energy and mood of the de Falla music.

- Share student poems with the class.
- Students should explain how they think the poem is similar to the music.
- Refer to the Writers Tool Box (Addendum 6) to identify tools used in their writing that create similarities with the de Falla music.

Send examples to the Tucson Symphony Orchestra Education department at:

Tucson Symphony Center
Education Department
2175 N. Sixth Avenue
Tucson, AZ 85705

Going Deeper: Consider that words can serve as musical sounds, like the sounds of an orchestra.

- Have students write a short poem, haiku, spoken word poem or paragraph, using the SOUND of words; alliteration, length, consonants and vowels, etc., to help create an image similar to the de Falla music.

Assessment

- » What have your students learned about how a character, setting, mood or energy can be portrayed in music?
- » Were they able to correlate energy/personality across mediums? Music to text?
- » How have your students developed as close listeners?



SCIENCE COLOR SOUND

Using Prism

Overview

In this lesson, students will expand upon their understanding of color and emotion in music through the lens of science.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> • AZCCRS 3-8.RL.1 • AZCCRS 3-8.RL.6 • AZCCRS 3-8.SL.1 • See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> • Explore color in light and color in sound. • Identify how composers create color through orchestration. • Use evidence from the music to back up opinions. • Introduce sound and light waves. • Expand awareness of who can be a composer.
Track	Title	Composer
21	<i>Prism</i>	Claire Thai

NOTE: Do not share the composer of this piece with students until the discussion in Step 5.

Prepare: A bowl full of water, a small mirror, and a white sheet of paper. Optional: a clear prism, a large piece of cardboard and two smaller pieces, and a white sheet of paper.

Activity Progression

Step 1. Discuss with your class what a prism is. If students have already studied this in science, review the definition and characteristics of a prism.

Definition: 1. A solid whose sides are parallelograms and whose ends are parallel and alike in shape and size.

2. A 3-sided glass or crystal object of prism shape that breaks up light into rainbow colors.

- Review the colors, in order, that are created by a prism. (Use the memory tool ROY G. BIV: Red Orange Yellow Green Blue Indigo Violet.)
- Do this easy activity to create a water prism in class: www.optics4kids.org/home/content/classroom-activities/easy/release-the-rainbow/
- The following video is a more hands-on activity to create a prism with all the colors from white light. View the video and/or complete the activity in your classroom: How a Prism Works: https://www.youtube.com/watch?v=JGqsi_LDUn0

Step 2. Ask students to listen to this music, and imagine the music creating, or sounding like, colors. Play Thai's **Prism (track 21)**.

- Students can draw the colors that they imagine or “hear” as they listen, or write down the names of colors on a sheet of paper.
- Note parts of the piece that sound like different colors.

Step 3. Ask students to choose emotion words that go with the colors they “heard.” Have a volunteer write colors on the wall with their corresponding emotion words next to them as they are being reported.

- Is there a consensus as to colors and emotions that correspond to the piece of music?
- Which instruments or musical techniques (tempo, high/low, long/short, etc.) did Thai use that evoked students' ideas of a color and/or emotion? See Musical Chemistry Tool Kit (Addendum 4) for ideas.



SCIENCE COLOR SOUND, continued

Step 4: Divide the class into small groups, and tell them that they are now “Mad Scientists!” Have them refer back to the color/emotion choices they made in **Step 3**.

- Tell the Mad Scientists to decide what changes they would make in the music to create an opposite color and emotion.
- Which different musical tools would they use to do this?
- Each group can share their decisions and discuss as a class.

Step 5. Ask students the following:

- When do they think the music, *Prism*, was written?
- Describe the person they imagine wrote the music.

Now, share Claire Thai’s biographical information with your students, including information about the TSO’s Young Composers Project (below, and next page).

- What are students’ thoughts now about someone almost their age, composing for a symphony orchestra?

Claire Thai is a high school junior living in Tucson, Arizona. She began composing when she was seven. This is her sixth year as a participant in the Tucson Symphony Orchestra’s Young Composers Project. Claire has studied harp and piano for 12 years, and has won first place at the Rocky Ridge Music Center Concerto competition in both 2013 and 2014 with performance awards. She has been a winner in the Tucson Symphony Orchestra Young Artists Competition as well as a finalist in the International Young Artists Harp Competition in 2014, and was recently honored as one of Arizona’s outstanding young artists at an American Harp Society Young Artists recital in Phoenix.

Claire loves science as well as music and the two have come together well in her composition, which she describes as “celebrating the beauty of nature and God’s creation.” She hopes **Prism** will create visual images of both calm and relaxing places as well as the activity and energy our world often displays.

The **TSO’s Young Composers Project** is 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 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 the Education Programs Manager at education@tucsonsymphony.org, or (520) 620-9167.

Assessment

- » How would you assess the ease with which your students are now talking about what they discover in a piece of music?
- » Are students becoming more confident with identifying different tools used by composers?
- » What are students’ perceptions about who writes orchestral music? Did working with this piece change those perceptions?



MEET THE YOUNG COMPOSER: Claire Thai

When did you start composing?

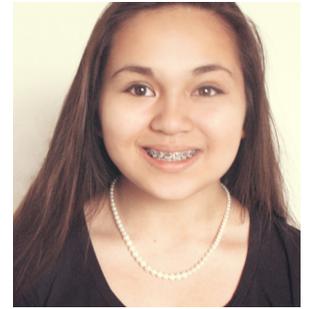
I've been composing and had an interest in composition ever since I can remember, but I began with the Young Composer's Project 5 years ago, when I was 11.

What musical instruments do you play?

I primarily play the harp, as well as the piano and a bit of cello.

Are you from a musical family?

Yes, my mom is a singer and piano teacher and my brothers play violin and classical guitar.



Describe your composing process. Where do you work? What tools do you use?

I always work away from any instruments; from talking to other composers in the YCP I've heard that this is very different from many other composers. Once I've come up with a motif, I create a general layout for the piece (the form, modulations, etc.) and attempt to hear the finished piece in my head as I'm laying out the parts to keep in mind my intentions for the final product. Once I've finished with the initial construction I edit the entire composition, which is the most time consuming part of the whole process. After that it is final touches, markings, dynamics, articulations, etc.

What inspires you to compose?

I am most inspired when I listen to music. My inspiration comes mostly from listening to classical music, however it does not necessarily have to be. In my opinion, drawing inspiration from different genres provides for a more complex and unique end result.

What is the Young Composers Project like?

The Young Composers Project is truly one of the greatest resources for aspiring composers. It's not every day you have the chance to have your composition played by a professional orchestra! The class itself is extremely helpful and always constructive in trying to better the composition at hand.

What advice would you give to kids interested in composing?

Write all of your ideas down. Even if you're 99% sure you won't end up using it in your finished composition, write it down. Some of the ideas that I've had and written on a napkin at a restaurant have turned out to be the main motifs of my orchestral compositions. If you don't end up using it for that specific composition, it's nice to have a few ideas to choose from for the next one.

How much time do you spend composing? Is it something you do every day?

I don't compose every day, or have a schedule. Sometimes I compose for 5-6 hours a day and sometimes I don't compose at all. It really depends on how inspired I am at that time and what kind of project I'm working on.

What was it like when you first heard one of your pieces performed by TSO musicians?

It's definitely an adrenaline rush. It's an unrivaled experience that's terrifying as well as awesome, in the true sense of the word. The musicians themselves bring the piece to life and make it sound so much better than the computer program, but it's scary to put your hard work out to the audience.

What are your hobbies?

I love science and doing research projects. I compete in science fairs and have been to the international fair (ISEF) three times. I also dance, play airsoft, and love building PCs and gaming.

Who are your favorite composers?

In my opinion, Rachmaninov, Prokofiev, Holst and Stravinsky are some of the most incredible composers. I also love listening to Villa-Lobos and Ravel.

Do you see yourself pursuing a career in composing?

I definitely see composition as a part of my life in the future, be it composition as a profession or more as something that I enjoy doing. I would love to have a career in composition, however I also see myself pursuing harp as well as science.



THE UNSEEN ACTOR

Using Romeo and Juliet Overture-Fantasy

Overview

Students will experiment with creating and changing emotion and meaning by changing the sound track to a film! This lesson will explore music's power in influencing meaning.

Standards Addressed	Lesson Goals	
<ul style="list-style-type: none"> AZCCRS 3-8.RL.3 AZCCRS 3-8.W.2 AZCCRS 3-8.SL.1-3 See Addendum 2 for Arts Standards 	<ul style="list-style-type: none"> Practice discussion and consensus building. Use creative thought to conduct experiments. Explore using music to communicate different messages and emotions. Discover music's ability to influence emotions or actions. Explore subjectivity and emotional connection: everyone may have a different and valid reaction. 	
	Title	Composer
24	<i>Romeo and Juliet Overture-Fantasy</i> excerpt #1	Pyotr Ilyich Tchaikovsky
25	<i>Romeo and Juliet Overture-Fantasy</i> excerpt #2	Pyotr Ilyich Tchaikovsky
26	<i>Romeo and Juliet Overture-Fantasy</i> excerpt #3	Pyotr Ilyich Tchaikovsky
1-17	Instrument Examples	Various

Prepare: Youtube clips from **Steps 1** and **2**.

Activity Progression

Step 1. Warm up by having students view a TV commercial that uses classical music in a persuasive manner. Here is a recent Gatorade commercial using Carl Orff's Carmina Burana: <https://www.youtube.com/watch?v=DIIEv34dKVI>.

- Hold a quick discussion about how the music's mood and energy affect the viewer.
- What message is the creator of the ad trying to send the listener?

Step 2. Watch the following film clip with the sound muted: <https://www.youtube.com/watch?v=iUVgAwLr1GQ>

- Discuss as a class what they think is going on between the characters.
- Listen to **Excerpt #1 (track 24)**, from Tchaikovsky's *Romeo and Juliet Overture-Fantasy* while watching the muted film clip.
 - Ask: If this music were the sound track to the film, would it reinforce the action and interaction happening in the film? What do you think is going on between the two characters?
- Now listen to **Excerpt #2 (track 25)** from the same piece, again with the muted film clip.
 - Ask students whether this new sound track changes the meaning of the film.

Step 3. Tell students that they are now going to work as the director of the film. Their focus will be to imagine how the story line would change if you used different pieces of music, from the TSO CD, as the sound track.

- Play several options from the Instrument Examples on the TSO CD.
- Divide your class into small groups to discuss and experiment. Exploring the effect with lots of the examples can be fun. For starters, we suggest **tracks 5, 11** and **13**. Groups should pick one or two of the pieces just played that they believe will create different results.



THE UNSEEN ACTOR, continued

Step 3, cont'd

- Pick several groups to share and demonstrate their decisions to the class.
- Ask students:
 - What emotion or mood do the music choices create?
 - How much does the choice of music affect the impact of the film?
 - How many different end results can you create? (Serious, romantic, humorous, ominous, etc.)

Step 4. Watch the clip one more time, this time with the original audio turned on.

- Did the watching the clip with the original music change the impression students had of the story?
- Which music plays a larger role in the impact: the music students picked or the soundtrack of the movie?
- Hold a discussion, or write an assignment about how important a soundtrack can be, and the power music has to tell, or change, a story or message.

Extension: Listen to **Excerpt #3 (track 26)** to hear a longer version of what the TSO will play for your students at the Young People's Concerts. Since the excerpt is longer, it communicates much more information. Students can write or draw the story they think the music is telling.

Assessment

- » Were students able to identify emotion in each piece?
- » Were students able to identify how a specific piece would change the emotional message?
- » Were students able to create a story or message for different pieces of music?



REFLECT YOURSELF! CREATING PLAYLISTS

Using: Music of Your Choice

Overview

Students will create personal playlists with the intent of serving as an emotional outlet or aid. This lesson will explore how music can be used as a tool to create a feeling or reflect a mood.

Standards Addressed		Lesson Goals	
<ul style="list-style-type: none"> AZCCRS 3-8.W.1 AZCCRS 3-8.SL.1 AZCCRS 3-8.SL.3 AZCCRS 3-8.RL.1 See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> Discover music's ability to influence emotions or actions. Explore how composers communicate emotion through music. Make connections between music and its impact on students' lives. Discover music and the arts as a safe vehicle for the expression of emotion. Find a place for classical music in students' daily lives. 	
Track	Title	Composer	
	Teacher and student favorites	All genres	
20	Overture to <i>Marriage of Figaro</i> (Joy)	Amadeus Mozart	
21	<i>Prism</i> (Calm)	Claire Thai	
1-27	Several pieces from this year's program	Various	

Prepare: Make a copy of Playlist Templates (Addendum 7) for each student and yourself. Before presenting this lesson to students, decide on personal examples of songs or pieces that you would place in each category—Joy and Calm. The genre does not matter. You want to model music that fits well with each emotion while inspiring students to share music they love. List your choices as the first tracks on your personal playlist.

Activity Progression

Step 1. Play each teacher example (see Prepare, above) for the class.

- Have students draw or write notes while listening to the music, recording the primary emotion the music conveys. Then, ask students:
 - What does the music make you feel? Did this feeling change throughout the piece?
 - How would you describe the mood of this piece? Is it peaceful or troubling? Simple or complex?
 - Why do you think the piece sounds like (specific emotion)?
 - What tools does the musician/composer use to communicate his ideas and emotions in the piece?
- Share the names of the pieces you have on your “Joy” and “Calm” playlists.
- Discuss whether students' observations fit your opinions about your two example pieces.
- Pass out a set of playlist templates to each student and assign the following homework.
 - Identify one (school appropriate) song or piece they already know and love that fits each category (Joy and Calm), the emotion and, if possible, include a link to the music.



REFLECT YOURSELF, continued

Step 2. Discuss the selections that students have chosen in a forum that best fits your class. Note: You may want to preview student responses and pick a few to share with the entire class.

- Students should state which emotion their music expresses, calm or joy, and why.
- You might pull up student examples on YouTube to play for the class.

Step 3. Students will now work to include classical music on their playlists.

- Pick a random variety of pieces from the TSO CD, including works from the Young People's Concert as well as instrument examples. Short-cut: Include the two tracks listed above as great examples of these two emotions.
- Play a short duration of each example, giving students enough time to decide what emotion they express.
- Students will then choose at least one joyful and one calm piece.
- Discuss students' observations. Students should back up their opinions with evidence from the piece. Ask:
 - Did different composers use similar musical tools to create similar emotions?

This may require a second listening. Note how many students made similar choices.

Step 4. Present students with the questions:

- Have you ever used music to deal with anxiety or sadness?
- Have you ever felt so excited or happy that you turned on a specific song and began to dance in celebration?
- Has listening to a specific piece of music ever made you feel sad/agitated/uncomfortable?
- Discuss whether music can be used as a healthy way of expressing emotions, both positive and negative.

Extension: Where you take this lesson next is up to you! Consider the following suggestions:

- Students can build their playlists for the remainder of the school year by adding new emotions that can be expressed through music, and by adding new works, perhaps from music/band/orchestra class.
- They can check in over the year and report discoveries to the class.
- Students who build a diverse list could write a reflection at the end of the year about how they grew as listeners.
- Although the goal is to incorporate classical music, encourage listening across genres.

Going Deeper: While reading fiction, students can create playlists for a character in a book, reflecting personality or emotional states that the character experiences.

Assessment

- » Did students embrace the idea of using music to change or reflect an emotion?
- » Are students now comfortably referring to musical tools when discussing why music made them feel a certain way?
- » Were students able to classify music by emotions and across genres?
- » Were students able to apply the concept of mood to other mediums such as literature?



THE POWER OF MUSIC: MUSIC'S ABILITY TO PERSUADE

Using: Wondrous World and Fanfare for a Common Man

Overview

In this lesson, students will use research, discussion and consensus building to explore how to be persuasive. Students will research a local organization, complete a collaborative writing assignment and use music to influence positive impact on the community.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> AZCCRS 3-8.W.1 AZCCRS 3-8.W.7 AZCCRS 3-8.SL.1 See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> Discover music's ability to influence emotions or actions. While exploring music's ability to impact people, discuss real-world opportunities for using music to affect lives.
Track	Title	Composer
18	<i>Wondrous World</i> from Harry Potter excerpt	John Williams
23	<i>Fanfare for a Common Man</i>	Aaron Copland

Activity Progression

Step 1. Watch this iconic ad (https://www.youtube.com/watch?v=tvijAIS9c_U) from recent history called "Beef. It's What's For Dinner." This ad campaign from the 90's forever married a grilled steak and Aaron Copland's "Hoe Down" from Rodeo.

- Homework assignment: Assign your students to pick several radio and television ads, making note of what the ads are selling and the characteristics of the music used in the ads.
- Ask students to share what they discovered at home, and discuss the following:
 - When focusing solely on the music, what emotion(s) does the listener get from the music in the ads?
 - What action is the listener likely to take if influenced by the "message" in the ad's music?
 - When focusing on the ads, what message(s) is the creator of the ad trying to send to the listener?

Step 2. Have students research the Tucson organization Ben's Bells: <https://bensbells.org/>

- Hold a class discussion about why the organization was formed, and what its goals are.
- Record the organization goals on the whiteboard.

Step 3. Divide your class into groups and assign each to decide which piece of music would serve as the best sound track for an ad about Ben's Bells.

- Play the two music selections listed above.
- Students will discuss and choose which piece would be the most appropriate soundtrack for that organization.
- A spokesperson from each group will report their decision to the class, and explain why they chose their piece. Ask a student to document reactions for each piece on the board or on an anchor chart.
 - Is there a clear winner?



THE POWER OF MUSIC, continued

Step 4. Still in groups, ask students to:

- Write a short script for an advertisement which either encourages schools to join the Ben's Bells program, or encourages individuals to act with kindness to others.
- Each group will read the script to the class while their choice of music plays in the background.
- Students can accompany the script with a story board, or even create a video.
- Send class videos to the TSO for a chance to be featured on the TSO website and Facebook page!

Extension: Refer back to the Reflect Yourself! Playlist lesson (page 26). This time students will consider how they can help another person in their lives by sharing music.

- Break into small groups and assign each group a different piece from the TSO CD.
- Have them discuss situations in real life where their piece would be useful in affecting someone.
- Each group should make a list with explanations of why that piece of music would help a person, and in what way it would work.
- Could they create a similar impact with tone of voice, body language or choice of words?

Assessment

- » Did students work well in groups, building consensus and making decisions?
- » What have your students learned about how music conveys emotion with and without the use of words?
- » Were students able to choose music that could change someone else's emotions?
- » Were students able to communicate their message through their written script?
- » Have your students connected the emotional content of music to situations requiring empathy?



MUSIC AND HISTORY

Using: Fanfare for a Common Man

Overview

In this lesson, students will explore how events in history can lead to the creation of a piece of art, how music can serve a need in society, and how a piece of music can tell us something about what was going on in a certain time and place.

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> AZCCS 3-8.SL.1 AZCCS 3-8.SL.2 AZCCS 3-8.RL.1 See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> Explore how music can hold a place in history. Discover how music can be a window into a specific time and place. Discover music's ability to influence emotions or actions.
Track	Title	Composer
22	Imperial Fanfare	Antonio Salieri
23	Fanfare for a Common Man	Aaron Copland

Activity Progression

Step 1. Listen to a traditional fanfare (track 22). Share this definition of a musical fanfare with your students.

A fanfare is a short, showy piece of music usually played for a special event. It is often played to announce the arrival of an important person, such as a king or queen. Fanfares are usually played by trumpets and other brass instruments, often with drums.

Now, listen to Copland's **Fanfare for the Common Man (track 23)**, and ask your students to write down answers to the following questions:

- What emotion(s) do you feel while listening to this music?
- What in the music do you think contributes to the emotion?
- What do you think the composer was thinking/feeling when he wrote this piece of music?
- Are the emotions that you feel while listening those of the composer or of your own? Why?
- Compare the two fanfares. Do they communicate different emotions? Why or how?

Step 2. Assign your students to read the three texts on the following page: one about Aaron Copland and the Fanfare for the Common Man, one a brief overview of World War II, and one an excerpt of a famous speech by President Roosevelt.

Step 3. Once students have read the three texts, discuss the following questions:

- What were the circumstances around the commission of Copland's Fanfare?
- Given what was going on in this country in the 1940s, how do you think a piece of music like this could serve the people?
- Why do you think the composer chose the title that he did for his Fanfare?
- This music has been performed all across the US and the world every year since it was written. Why do you think this piece has become so famous?
- How does a piece of music provide comfort, or inspiration, to those who hear it?
- What do you think was meant by the words "Common Man?"



MUSIC AND HISTORY

Aaron Copland

Aaron Copland is one of the most well respected American composers of the 20th century, who incorporated jazz and folk music into his compositions with the desire to separate true “American” music from its European roots. (see more in the bio pages of this packet.)

In 1942, the Cincinnati Symphony Orchestra reached out to several composers to compose fanfares (short pieces written for brass instruments and percussion) intended as patriotic pieces to boost national morale during World War II. Eighteen fanfares were written but only Copland’s Fanfare for the Common Man remains popular to this day.

He tried several different titles to represent victory, including Fanfare of the Day of Victory, Fanfare for a Solemn Ceremony and Fanfare for Four Freedoms but ultimately wanted to honor everyone during wartime, not just soldiers, so he settled on the “Fanfare for the Common Man.” His inspirations for the sentiment behind the music and for some of the title choices were famous speeches given by FDR and Vice President Henty Wallace. This fanfare is often used as the opening music for National Conventions in addition to many other patriotic and sporting events. In 2014 the New York Philharmonic performed it at the dedication of the 9/11 Memorial in lower Manhattan.

World War II

World War II, also known as the Second World War, was a global war. It took place between 1939 to 1945. Most of the world’s countries, including all of the great powers, fought as part of two military alliances: the Allies and the Axis. The war was fought as a “total war”, meaning all resources a country had were used in the war, even those that didn’t belong to the army, such as factories. It involved more countries, cost more money, and killed more people than any other war in human history. Between 50 and 70 million people died.

World War II was caused by the Treaty of Versailles and the German people’s resentment toward the League of Nations. The treaty said that land was to be taken away from Germany, that Germany would pay for damages caused by the war, and that Germany could only have a small army. Adolph Hitler was able to convince the German people to give him the power to improve conditions in Germany and restore the country’s strength and dignity. The war covered territories in Europe, the Pacific, the Atlantic, South-East Asia, China, Middle East, the Mediterranean and Africa. World War II ended on August 15, 1945.

President Roosevelt’s “Four Freedoms” Speech

In the future days, which we seek to make secure, we look forward to a world founded upon four essential human freedoms.

The first is freedom of speech and expression—everywhere in the world.

The second is freedom of every person to worship God in his own way—everywhere in the world.

The third is freedom from want—which, translated into world terms, means economic understandings which will secure to every nation a healthy peacetime life for its inhabitants—everywhere in the world.

The fourth is freedom from fear—which, translated into world terms, means a world-wide reduction of armaments to such a point and in such a thorough fashion that no nation will be in a position to commit an act of physical aggression against any neighbor—anywhere in the world.

—President Franklin D. Roosevelt, excerpted from the State of the Union Address to the Congress, January 6, 1941



MUSIC AND HISTORY, continued

Step 4. Share the following additional text with your students:

One of the leading composers living in the United States today is a woman named Joan Tower. In the 1980s, Ms. Tower began a series of her own fanfares inspired by Copland's Fanfare for the Common Man. Ms. Tower stated that "Knowing Copland's Fanfare for the Common Man and being a great admirer of his music, I decided not only to write a tribute to him, but to balance things out a little by writing something for women—in this case, for women who are adventurous and take risks." She named her Fanfares, now six in number, Fanfare for the Uncommon Woman. Joan Tower's Third Fanfare for the Uncommon Woman premiered in 1991.



Listen to the world premiere of the Third Fanfare of the Uncommon Woman here:

<https://www.youtube.com/watch?v=hnlVKC7rx dg>

- After students listen to the Tower Third Fanfare, discuss the following questions:
 - Why do you think Joan Tower believed that women needed their own fanfares?
 - Do you think Copland was writing his music only for men?
 - How is Tower's music similar to Copland's? How is it different?
 - If you were writing a fanfare for a group of people today, who would you write it for? Why?

Bringing it Home: Copland's Fanfare for the Common Man has been used to mark many important, emotional and solemn occasions. One such occasion was here in Tucson the week after tragic shootings which killed a number of people and wounded many more, including then-senator Gabrielle Giffords. Our community decided to gather together at the University of Arizona to grieve, heal and look forward. President Obama and the First Lady, along with a crowd of tens of thousands of people, attended this gathering. The event began with the Tucson Symphony Orchestra Brass and Percussion performing Copland's Fanfare for the Common Man.

- Watch the following video to see the TSO Brass and Percussion perform for President and Michelle Obama and tens of thousands of Tucsonans. (NOTE: Begin the video at 2:26.) <https://www.youtube.com/watch?v=A5vXeQKpNxxw#t=02m26s>

Assessment

- » What have your students learned about how music conveys emotion without the use of words?
- » Did this lesson generate an awareness of a piece of music's place in history?
- » Did students discover how music could create feelings such as comfort, unity, etc.?

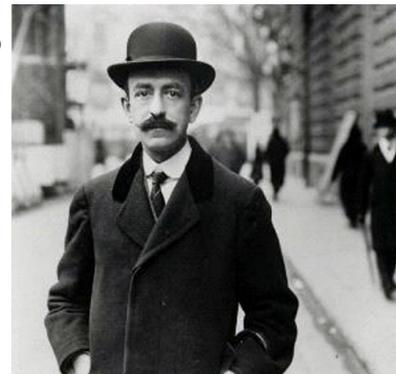
COMPOSERS & THEIR WORKS

Born in Brooklyn, New York, **Aaron Copland** is one of the most well respected American composers. Copland believed jazz was the first genuinely “American” music, and especially admired Duke Ellington, so he drew on jazz style in his compositions. By the 1930s, he was one of the most popular American composers, and soon began composing music with Mexican folk roots and writing film scores and ballets (including *Billy the Kid*, which the TSO will perform in February this year!). Copland began to conduct later in life, conducting American compositions in order to increase the status of American music abroad.



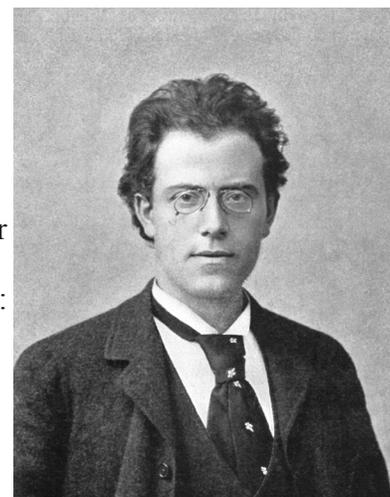
In 1942, the Cincinnati Symphony Orchestra commissioned 18 fanfares (short pieces written for brass instruments and percussion) to boost national morale during World War II: only Copland’s **Fanfare for the Common Man** remains popular to this day. He tried several different titles for the piece but ultimately wanted to honor everyone affected during wartime, so he chose the “Common Man.” This fanfare is often used as the opening music for patriotic and sporting events, and was performed by the New York Philharmonic at the dedication of the 9/11 Memorial in Manhattan.

Manuel de Falla was a 20th century Spanish composer, who began studying piano with his mother as a young boy. When they moved to Madrid, he gained an interest in native Spanish music, especially flamenco from his private teacher. In 1905 he won two prestigious prizes, one for piano performance and the other for an opera he composed. In 1907 he went to Paris, where he met and was influenced by his idols, the composers Ravel, Debussy, and Stravinsky. He was forced to leave Paris at the start of World War I, and returned home to Madrid.



The Three Cornered Hat was originally commissioned for the Russian Ballet as a pantomime performance, but he eventually revised the music to become a full ballet. The ballet tells the tale of a Magistrate that is obsessed with the Miller’s wife and tries to seduce her, but she remains faithful in spite of the goofy antics of both the magistrate and her husband. The ballet was choreographed with styles and techniques from Spanish dance. The *Three Cornered Hat* was first produced in London in 1919, with sets and costumes designed by the famous artist Pablo Picasso!

Born to a Jewish innkeeper in Austria, **Gustav Mahler** was exposed to many different kinds of music at his father’s tavern: military, folk, Jewish, and church styles. He loved playing his grandparents’ piano and was composing short pieces by age 4. Mahler entered the Vienna Conservatory at 15, and loved composing but considered conducting a smarter career choice. After graduation got a prestigious conducting position in Vienna, eventually resigning due to anti-Semitism: local music critics thought he could not perform German music correctly because he was Jewish. After his death there was a ban on much of his work, because he was Jewish in Nazi-era Germany.



COMPOSERS & THEIR WORKS, continued

Mahler's **Symphony No. 1** was composed in 1888 but Mahler revised the symphony several times before its first publication in 1898. The third movement is based on a familiar tune, "Frere Jacques," a traditional children's song about a monk who overslept and missed his morning chores. The movement begins with a rare double bass solo, playing the tune in a minor key. The tune is played in a round (multiple musicians playing the same melody, overlapping, but beginning at different times) as the children's tune is often sung.

Wolfgang Amadeus Mozart is widely considered to be one of the greatest composers of all time. Born in Austria, he was a child prodigy: he began composing pieces by age 4, and wrote his first symphony at 8! He composed his first opera at the age of 15, was appointed concertmaster at Salzburg Court at 17, and became very widely known and famous. Mozart wrote a wide variety of other music—operas, concertos (one solo instrument with orchestra support), sonatas, and symphonies. As he got used to fame and an extravagant lifestyle, he fell into financial ruin, became ill, and tragically died when he was only 35 years old.



Mozart's opera **Marriage of Figaro** was intended as an "opera buffa"—comic opera. Composed in 1786, it is based on a play first performed 2 years earlier. It continues the plot of the Barber of Seville, another play successfully turned into an opera. In the opera, 2 servants (Figaro and Susanna) intend on getting married, but the Count tries to delay the wedding because he has fallen in love with Susanna. The story follows the misadventures of the servants as they try to convince the Count to allow them to marry.

Pyotr Ilyich Tchaikovsky was a Russian composer who was extremely prolific (wrote a great number of pieces). While he composed all forms of music, his most famous works are ballets: Swan Lake, Sleeping Beauty, and The Nutcracker. He began taking piano lessons at 5 and was naturally gifted at music, so when the St. Petersburg Conservatory was founded he became one of the first composition students. His work was first publicly performed in 1865, and by his Third Symphony in 1875, he was famous! Even still, he was often plagued with self-doubt about his compositions as he received criticism from Russia for his pieces being too Western, and criticism from Europe for being too aligned with the Russian style.



Romeo and Juliet is based on Shakespeare's play of the same name, in which two teenagers from warring families fall in love. In the piece, Tchaikovsky represents the fighting between the two families with an agitated theme passed back and forth between the strings and the woodwinds. The fighting then fades into the famous "love theme," with Romeo and Juliet played by the English horn and the flutes, representing their first meeting. This love theme is often used in popular culture to represent "love at first sight"—you'll hear it in movies, on television shows, and even in video games like The Sims!



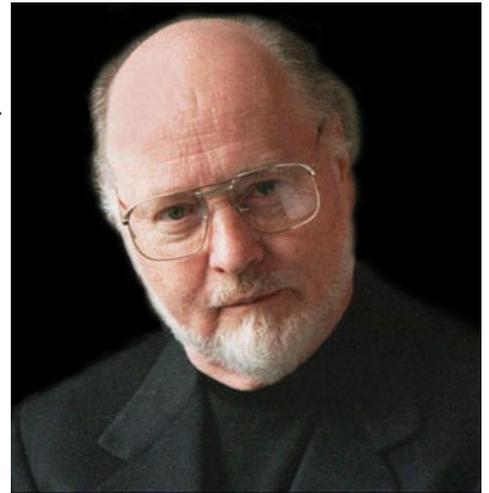
COMPOSERS & THEIR WORKS, continued

Claire Thai is a high school junior living in Tucson, Arizona. She began composing when she was seven. This is her sixth year as a participant in the Tucson Symphony Orchestra's Young Composers Project. Claire has studied harp and piano for 12 years, and has won first place at the Rocky Ridge Music Center Concerto competition in both 2013 and 2014 with performance awards. She has been a winner in the Tucson Symphony Orchestra Young Artists Competition as well as a finalist in the International Young Artists Harp Competition in 2014, and was recently honored as one of Arizona's outstanding young artists at an American Harp Society Young Artists recital in Phoenix.



Claire loves science as well as music and the two have come together well in her composition, which she describes as “celebrating the beauty of nature and God’s creation.” She hopes **Prism** will create visual images of both calm and relaxing places as well as the activity and energy our world often displays.

American **John Williams** is one of the world’s most famous film composers. He has received 45 Academy Award nominations and five Oscars. Some of his most famous film scores are Star Wars, Jaws, E.T. the Extra-Terrestrial, 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 (rewrite for orchestra) film music of other composers, and soon began writing his own scores. He conducted the Boston Pops Orchestra from 1980-93.



John Williams composed and conducted the music for the first three Harry Potter films—his music for Harry Potter and the Sorcerer’s Stone was nominated for an Oscar as Best Original Score. Williams often uses leitmotifs (themes or tunes that represent a specific character, setting, or activity) in his film scores, for example: Voldemort, Hogwarts, quidditch, flying, and Hedwig all had their own theme music. **Harry’s Wondrous World** is the friendship leitmotif: it begins with familiar notes from “Hedwig’s Theme” but then changes to hopeful and lively music, representing Harry’s friendship with Ron and Hermione. Whenever you hear that music in the film, it is sending you a message!



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 Music in the Schools/Young People’s Concert programs include, but are not limited to, the following.



GENERAL MUSIC: GRADES 3 – 8

Artistic Process: Responding		
Anchor Standard #7	MU.RE.7.3-8	Perceive and analyze artistic work
Anchor Standard #8	MU.RE.8.3-8	Interpret intent and meaning in artistic work
Anchor Standard #9	MU.RE.9.3-8	Apply criteria to evaluate artistic work

Artistic Process: Connecting		
Anchor Standard #10	MU.CN.10.3-8	Synthesize and relate knowledge and person experience to make art
Anchor Standard #11	MU.CN.11.3-8	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

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!



MUSICAL CHEMISTRY TOOL KIT WORKSHEET

The musical ingredients, or “potions,” are all tools that composers use to create their own unique musical idea. Circle each tool that you hear being used in this piece of music. Be prepared to talk about where each tool was used in the music, and what effect it had.



character	quick tempo (speed)
energy	loud volume
changes in the music	soft volume
sound effects	syncopation (jazzy rhythms)
strings	smooth lines
percussion	accents
brass	heavy sounds
woodwinds	light sounds
rhythm	surprises
long notes	repeated patterns
short notes	crescendo (growing louder)
melody	decrescendo (growing softer)
low notes	tessitura (use of high or low notes)
high notes	overall shape

WORDS & MUSIC: COMPARE, CONTRAST, CREATE POEM SELECTIONS

Use the following poems for the Words & Music lesson. Read the assigned poems, then choose which poem has the most similar character, energy, and mood to that of the **de Falla** “**Final Dance**” (track 27). Then, select which poem is the least similar. Be prepared to explain what you hear in the poem that makes it similar or dissimilar to the de Falla.

Remember

By Christina Rossetti

Remember me when I am gone away,
 Gone far away into the silent land;
 When you can no more hold me by the hand,
 Nor I half turn to go yet turning stay.
 Remember me when no more day by day
 You tell me of our future that you plann'd:
 Only remember me; you understand
 It will be late to counsel then or pray.
 Yet if you should forget me for a while
 And afterwards remember, do not grieve:
 For if the darkness and corruption leave
 A vestige of the thoughts that once I had,
 Better by far you should forget and smile
 Than that you should remember and be sad.

Pirate Story

By Robert Louis Stevenson

Three of us afloat in the meadow by the swing,
 Three of us abroad in the basket on the lea.

Winds are in the air, they are blowing in the spring,
 And waves are on the meadow like the waves there are at sea.

Where shall we adventure, to-day that we're afloat,
 Wary of the weather and steering by a star?
 Shall it be to Africa, a-steering of the boat,
 To Providence, or Babylon or off to Malabar?

Hi! but here's a squadron a-rowing on the sea--
 Cattle on the meadow a-charging with a roar!
 Quick, and we'll escape them, they're as mad as they can be,
 The wicket is the harbour and the garden is the shore.



WORDS & MUSIC: COMPARE, CONTRAST, CREATE POEM SELECTIONS, continued

Stopping by Woods on a Snowy Evening

By Robert Frost

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Celebration

By Denise Levertov

Brilliant, this day – a young virtuoso of a day.

Morning shadow cut by sharpest scissors,
deft hands.

And every prodigy of green –
whether it's ferns or lichens or needles
or impatient points of buds on spindly bushes –
greener than ever before.

And the way the conifers
hold new cones to the light for the blessing,
a festive right, and sing the oceanic chant the wind
transcribes for them!

A day that shines in the cold
like a first-prize brass band swinging along
the street
of a coal-dusty village, wholly at odds
with the claims of reasonable gloom.



WRITER'S TOOL BOX WORKSHEET

Just as music contains many different “ingredients” that create emotion and communicate the message the composer wants to convey, written language is very similar. Whether it is in a poem, short story, song lyrics, or novel, authors use many of the tools below to communicate with their readers. See how many written tools you can identify in the text. Be prepared to talk about where each tool was used, and what effect it had.



Action verbs	Figurative language
Strong details	Transistion words
Sentence variety	Voice
Similies	Tenses
Vivid imagery	Reptition
Expressive adjectives	Metaphors
Emotion words	Meter
Patterns	Stanzas
Rhyming	Character
Energy	Aliteration
Shape	Rhythm

Student Playlist Templates

Joy Playlist

Track	Artist	Song Name	Album or Piece

Anger Playlist

Track	Artist	Song Name	Album or Piece