



TUCSON SYMPHONY ORCHESTRA

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

VICTOR HUGO

“Music enhances the education of our children by helping
them to make connections and broadening the depth with
which they think and feel. If we are to hope for a society of
culturally literate people, music must be a vital part of our
children’s education.”

YO-YO MA



**2017 - 2018
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 programing.

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.

TEACHERS TALK ABOUT MAKING MUSIC MINE

"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."

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LET'S GET STARTED!

Included in this Education Programs Curriculum Packet are a Teacher's Guide and this year's Lesson Plans. In addition to this packet, your curriculum materials also include music preview tracks, a "Meet the Instruments of the Orchestra" card set, and a "Meet the TSO Musicians" packet.

- Use the instrument cards, music tracks, 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 music tracks 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.

CLASSROOM TOOLS & MATERIALS

- Teacher's Guide
- Lesson Plans
- Music in the Schools/Young People's Concerts Music Preview Tracks
- White paper
- One set of crayons or markers of the same variety of colors for each student
- 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.

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



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.

MAKING MUSIC MINE...

- builds close listening skills.
- improves students' self-confidence and ability to focus.
- 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 fine motor skills through drawing.
- works well with students who have English as their second language.

OPEN-ENDED QUESTIONING

In order to make these lessons lively and productive:

- use open-ended questioning to engage student discussions. This will encourage critical thinking and reflection on the part of your students.
- Give students time to come up with the answers. Some silence is fine!
- model an attitude of acceptance and tolerance.
- 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?
 - » Great! Interesting! Can you add more details about that?
 - » What do you mean by _____? How does that connect to _____?
 - » What do you think the composer or musicians did to give you that idea?
- Rephrase a student's response to validate their comments and confirm your own understanding.
 - » "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

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.



THIS YEAR'S THEME

“Music Transports You! A Musical Adventure”



Have you ever listened to a piece of music and felt like you were suddenly in a different place? The Tucson Symphony Orchestra's 2017-18 MIS/YPC programs explore how music can transport you to another location, another time or another state of mind. It can send you to the other side of the world or bring you right back home. Sometimes it can even sound like a mode of transportation – planes, trains and automobiles!

But how does music capture these snapshots of somewhere so different from here? How do composers and musicians harness musical sound to communicate a sense of place? Join the Tucson Symphony Orchestra on a musical expedition as we travel together across the country, globe and maybe even the galaxy to discover the answers to these musical secrets.

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 feelings 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 “Music Transports You! A Musical Adventure.”

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

Michael Giacchino (b. 1967)	“Main Theme” from <i>Star Trek: Into Darkness</i>
Ludwig van Beethoven (1770-1827)	<i>Symphony No. 6, Mvt. 2</i>
Camille Saint-Saëns (1835-1921)	“Danse Bacchanale” from <i>Samson and Delilah</i>
Gustav Holst (1874-1934)	“Saturn” from <i>The Planets</i>
Johann Sebastian Bach (1685-1750)	<i>Brandenburg Concerto No. 3, Mvt. 1</i>
Ashton Rowe (b. 2001)	<i>Io</i>
Reinhold Glière (1874-1956)	“Russian Sailor’s Dance” from <i>The Red Poppy</i>
Morton Gould (1913-1996)	<i>American Salute</i>



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: For younger classes, it may be helpful to begin with the Louder/Softer, Higher/Lower Game (Addendum 3) before Step 2.

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=YvP34sZzf0Q>) 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.

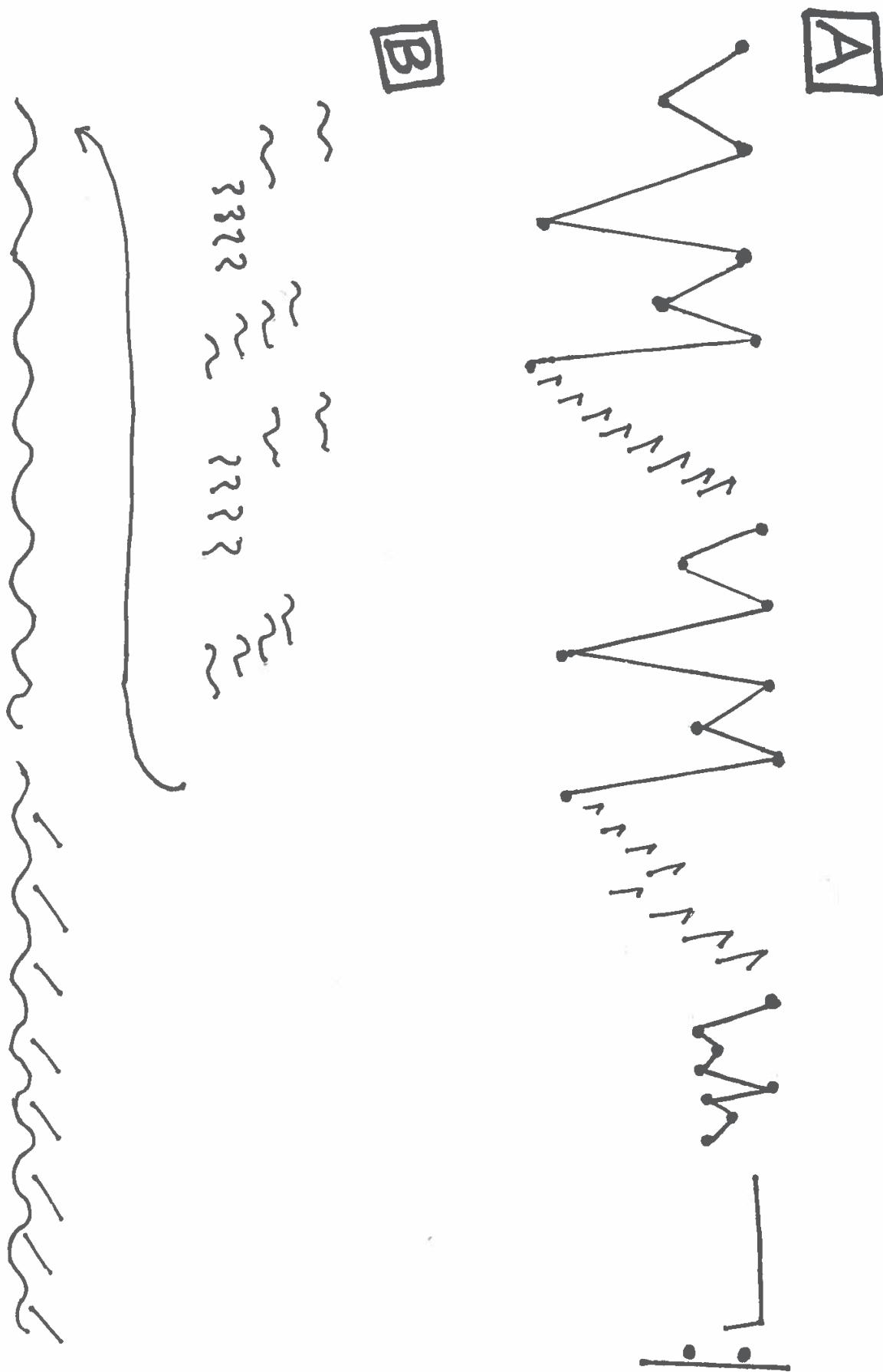
Step 3. Going Deeper: See video examples of music maps created to “**Ballet of the Chicks in Their Shells**.”

- 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”



PATTERNS IN SOUND

Using Russian Sailor's Dance - 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	
24	Russian Sailor's Dance from <i>The Red Poppy</i>	Reinhold Glière	

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.

- 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. Prepare students to independently create personal maps to Glière's **Russian Sailor's Dance** (track 24). 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.

Step 3. 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 4. Take out the maps made for the “Ballet of the Chicks in their Shells” and compare them to the maps made to the Glière 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 5. Optional - It can be helpful to reinforce the lesson by completing Step 5 on a second day.

- Repeat steps 2-4 for Gould’s **American Salute (track 25)**. Compare these maps to those created from the **Russian Sailor’s Dance**.

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. 6, Mvt. 2

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 	
Track	Title	Composer	
19	<i>Symphony No. 6, Mvt. 2</i>	Ludwig van Beethoven	

Activity Progression

Step 1. Play the **Beethoven** (track 19) for the class. Ask your students:

- Is there an overall shape to the piece, from beginning to end? What shape is it?

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.”

Step 3. Play the **Beethoven** again and have students identify what holds the music together.

- Ask them what their ears and minds “held on to.”
- Discuss 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.

Step 4. Apply the concept of “glue” to artwork, stories, or other texts. For example:

- What shapes or colors hold the painting together? What recurring theme, event, or character holds the story together?

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 Bach and Giacchino, Giacchino and Rowe



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
22	Brandenburg Concerto No. 3	Johann Sebastian Bach
18	Star Trek: Into Darkness	Michael Giacchino
23	Io	Ashton Rowe

Prepare: Two copies of the Musical Tool Box for each student (Addendum 4) and a writing utensil. OR, one copy of the Tool Box 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 can use selections from the music tracks to support this discussion.

- Listen to **Brandenburg Concerto No. 3 (track 22)** and have students paint or draw what they hear in the music. (These are not musical maps from previous lessons, but rather artwork reflecting the energy of 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 **Star Trek: Into Darkness (track 18)** 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 artwork 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?

EXPLORING MUSICAL ENERGY, continued

Step 4. Hand out two copies of the Musical Tool Box 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?

Step 5. Now that students are attuned to identifying energy in music, they will compare “Star Trek: Into Darkness” by Giacchino to “Io” by Rowe. The differences here are more nuanced.

- Listen to “**Io**” (**track 23**), 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 artwork created, now to three different pieces of music.
- With the help of the Musical Tool Box, identify the musical tools that Ashton Rowe used in “*Io*”. Compare this to Giacchino’s choice of tools for “Star Trek: Into Darkness”

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?



WORDS & MUSIC: COMPARE, CONTRAST, CREATE!

Using Danse Bacchanale and Symphony No. 6

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
20	<i>Danse Bacchanale</i> from Samson and Delilah	Camille Saint-Saëns
19	Symphony No. 6, mvt. 2	Ludwig van Beethoven

Prepare: Copies of the Writer's Tool Box (Addendum 5) and the poems in Addendum 6.

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 **Danse Bacchanale** (track 20).

- 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? A dance? Other ideas?
 - What in the music gives you these ideas?
- Listen to **Symphony No. 6** (track 19) and ask the same questions for this piece.

Step 3: Play the music selection again, and instruct students

- As you listen to this music, write down as many titles as you can think of that fit the music.
- Ask each student to share their best title(s). What in the music helped them pick that title?

WORDS & MUSIC, continued

Step 4: Assign the poems in Addendum 6 for your class to read.

- Ask students to pick which poem they think has the most similar character, energy, and mood to that of the “**Danse Bacchanale**” and which is the most similar to the **Beethoven**.
- Ask students to explain to the class what they heard in the poem that sounds like each piece.
 - Is it the message of the poem, or the energy and mood that reminds them of the music?
 - What tools did the author use to create those feelings in the poem? (Refer to the Writer’s Tool box in Addendum 5).
- Continue the class discussion:
 - Is there anything in the music that is not represented in either poem?
 - Is there anything in the poems that is not represented in either piece?

Step 5: Assign each student either the **Danse Bacchanale** or the **Beethoven**, and have students write a poem, Haiku, spoken word poem or other form, that expresses the setting, character, energy and mood of the 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 5) to identify tools used in their writing that create similarities with the 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 their assigned piece of 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?



MUSIC IN SPACE

Using Saturn and Io

Overview

In this lesson, students will use research, discussion and consensus building to complete a collaborative assignment.



Standards Addressed		Lesson Goals	
<ul style="list-style-type: none"> • AZCCRS 3-8.RL.1 • AZCCRS 3-8.RI.1,3 • AZCCRS 3-8.SL.1 • See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> • Explore how composers communicate ideas and images through orchestration. • Use evidence from the music to back up opinions. • Research a topic and collaborate with classmates to present the material. • Expand awareness of who can be a composer. 	
Track	Title		Composer
21	<i>Saturn</i> from The Planets		Gustav Holst
23	<i>Io</i>		Ashton Rowe

NOTE: Do not share the names or composers of these pieces before completing the lesson.

Activity Progression

Step 1. Begin by holding a class discussion about space and astronomy.

- What's the first thing they think of when they hear the word "space?"
 - What words describe space? (big, empty, far away, quiet, etc.)
 - How would they explain it to someone who has never learned about space?
- Create a word wall on the board with all the descriptive words they suggest.

Step 2. Listen to **Saturn** (track 21). Does this piece sound like "space" to them?

- Review the word wall they created in **Step 1**.
 - Which of those descriptors did they hear in the music?
 - What part of the music made it sound that way?
- Listen to **Io** (track 23) and repeat the discussion with this piece.
 - What elements do the two pieces share?

Step 3. Assign your students to research NASA's Voyager probe and the Voyager Golden Record, then discuss as a class what they have learned.

- What was included on the Golden Record?
- Why were those items selected?
- What pieces of music were included?
- Talk about the intention of the Golden Record.
 - Why was it created? What does it represent?
 - Do you think it fully represents the human race and our Earth?
 - Is there anything missing?

MUSIC IN SPACE, continued

Step 4: Divide the class into small groups, and tell them that they are now work at NASA on the Voyager project, and it's up to them to decide what gets included on the Golden Record.

- Tell each group to decide 5 things they would include on the Golden Record to represent Earth. It can be anything - pieces of music, language, plants, images, etc.
- Each group can share their decisions and discuss as a class. Why did they include their choices? What does each item represent?
- Create a list on the board of all the chosen items, and review their Voyager Golden Record.
 - What (if any) items are repeated? What (if any) items are missing?
 - Which fields of study are represented? Which countries?
 -

Going Deeper. Ask students the following:

- When do they think the music, Io, was written?
- Describe the person they imagine wrote the music.
- Now, share Ashton Rowe'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?

Ashton Rowe, age 16, is a junior at Canyon Del Oro High School. This is his fifth year in the Tucson Symphony Orchestra's Young Composers Project. Ashton has played piano for 11 years, and trumpet for 8. He is in his school's marching band and wind ensemble, Tucson Philharmonia Youth Orchestra, and Northwest Intergenerational Community Orchestra. Ashton has been a Special Citation Winner in the TPYO Scholarship Competition, and participated in Regional Band, as well as Allstate Band this year.

Io is one of Jupiter's moons, as well as the most active moon in our solar system. Io has over 400 active volcanoes, some erupting lava fountains dozens of miles high! It is slightly larger than Earth's moon. This piece represents this moon's activity by alternating between fast/moving and calm musical sections.

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: Ashton Rowe

When did you start composing?

I started composing four years ago in the Young Composers Project. Prior to that, I had also dabbled in composing, but without writing anything down.



What musical instruments do you play?

I play both the piano and the trumpet. I started playing piano when I was six years old, and trumpet when I was nine years old.

Are you from a musical family?

My mother sang in choirs and shows from elementary school through college.

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

I usually compose at home, and I use the Finale notation software. A small ensemble or solo piece usually takes about a week to write, whereas a full orchestral piece can take several months.

What inspires you to compose?

My inspirations for compositions come from many different places, such as classical orchestral pieces and film scores. I will often experiment with melodies and chords on the piano before I start writing the music.

What is the Young Composers Project like?

The Young Composers Project is very useful because it allows you to learn about and compose for the different instruments of the orchestra, preparing you for the final piece, as well as learning about the composing process. It is amazing to hear a piece that you wrote being performed by professional players, and you can gain inspiration and composing technique from your fellow classmates. Ilona, the instructor, is great at teaching about all the different instruments and how to compose.

What advice would you give to kids interested in composing?

Try to compose as often as you can at first, even if it's just a few minutes each day. Don't be discouraged if you don't like what you're writing; you can always start over. Write music in a style that you enjoy, because any listener can tell if your heart's not in it.

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

I try to compose at least once a week for a couple of hours, although it is difficult with both school-work and extracurricular activities.

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

I was amazed the first time I heard one of my pieces performed by TSO musicians, because although the computer software does play the music for you, it is nothing compared to hearing it in person. All of the hard work had paid off in the end, and I was relieved that everything sounded like I wanted it to.

What are your hobbies?

My hobbies are playing the trumpet in my school marching band, as well as in the Tucson Philharmonia Youth Orchestra. I also enjoy computer programming and reading.

Who are your favorite composers?

Some of my favorite composers are Tchaikovsky and Shostakovich, as well as contemporary composers like John Williams.

Do you see yourself pursuing a career in composing?

I might pursue a career in composing later in life, although my main interest is in computer engineering and trumpet performance.

MUSICAL MOTIVATION

Using American Salute

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"> • AZCCRS 3-8.SL.1 • AZCCRS 3-8.SL.2 • AZCCRS 3-8.RL.1 • See Addendum 2 for Arts Standards 		<ul style="list-style-type: none"> • Discover how music can be a window into a specific time and place. • Explore 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
25	American Salute	Morton Gould

Activity Progression

Step 1. Listen to American Salute

- Ask 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?
- Listen to the piece again. Does anyone recognize the tune? (The Ants Go Marching One-by-one)

Step 3. Assign your students to read the texts on the following page: one about the lyrics to “When Johnny Comes Marching Home,” one about World War II, and one about the creation of American Salute.

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

- What were the circumstances around the creation of Gould’s piece?
- Given what was going on in the country when he wrote it, how do you think a piece of music like this could serve the people?
- What do you think is the significance of using the tune to “When Johnny Comes Marching Home?” What connects the two pieces?
- How does a piece of music provide comfort, inspiration, or hope, to those who hear it?

Step 4. Instruct your students that now it is their turn to write their own lyrics.

- Individually or in small groups, have students choose a current event or issue that is going on in the world today that they would like to inspire or comfort people about.
- Create lyrics about that issue to the tune of “When Johnny Comes Marching Home.”
- Have students share their song with the class, and discuss what motivated their



MUSICAL MOTIVATION, continued

When Johnny Comes Marching Home was a song popular during the American Civil War that expressed people's longing for the safe return of their friends and relatives who had gone off to fight in the war.

When Johnny Comes Marching Home

When Johnny comes marching home again
Hurrah! Hurrah!
We'll give him a hearty welcome then
Hurrah! Hurrah!
The men will cheer and the boys will shout
The ladies they will all turn out
And we'll all feel gay
When Johnny comes marching home.

The old church bell will peal with joy
Hurrah! Hurrah!
To welcome home our darling boy,
Hurrah! Hurrah!
The village lads and lassies say
With roses they will strew the way,
And we'll all feel gay
When Johnny comes marching home.

Get ready for the Jubilee,
Hurrah! Hurrah!
We'll give the hero three times three,
Hurrah! Hurrah!
The laurel wreath is ready now
To place upon his loyal brow
And we'll all feel gay
When Johnny comes marching home.

Let love and friendship on that day,
Hurrah, hurrah!
Their choicest pleasures then display,
Hurrah, hurrah!
And let each one perform some part,
To fill with joy the warrior's heart,
And we'll all feel gay
When Johnny comes marching home.

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.

American Salute

In 1943, the radio station where composer Morton Gould worked asked him to compose a patriotic (expressing devotion and support for one's country) piece. It was intended as a morale booster during World War II and was included in a radio show created to inspire the American people. The piece feels like a march, with harsh rhythmic repetition that sounds similar to Morse code used during the war. While Gould did not consider it anything special at the time, it has become one of his most well-known and well-loved pieces.

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

Michael Giacchino (juh-KEY-no) is a Golden Globe, Grammy, Emmy and Academy Award-winning composer for film, television and video games. Born in 1967 in New Jersey, he was originally interested in filmmaking as a child. Giacchino attended the School of Visual Arts in New York City, where he was offered an unpaid internship and then a position at Universal Studios. He soon began to become interested in film scores started taking night classes in composition. His first compositions were featured on Sega Genesis and Playstation video games, and soon he was winning awards for his compositions on the Medal of Honor and Call of Duty video game series. Director J. J. Abrams discovered Giacchino through his video game work, and they have worked together on many TV shows and film projects since meeting. He has composed the soundtracks to many films, including: The Incredibles, Up, Ratatouille, Dawn of the Planet of the Apes, Jurassic World, Star Trek, Doctor Strange, Rogue One, Spider-Man: Homecoming, Inside Out, and Coco.



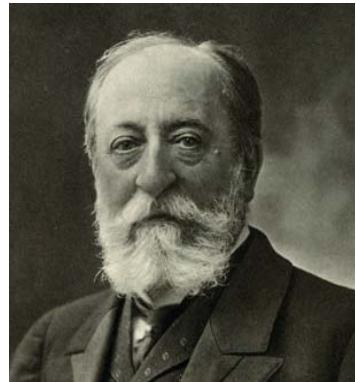
Ludwig van Beethoven (BAY-toh-ven) is widely regarded as one of the greatest composers of all time—his 5th Symphony was included on the Voyager Gold Record sent into outer space on the Voyager probe as an example of our world’s music! As a child, his father was obsessed with him becoming a famous child prodigy (a young person with exceptional abilities). Beethoven’s father declared him to be six years old at his first public debut even though Beethoven was already seven. 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, at that time considered the “greatest composer alive.” In his late 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 and colleagues. Even though it was struggle, Beethoven still composed 6 symphonies after completely losing his hearing!

Beethoven composed 9 symphonies during his life. His **Sixth Symphony** is known as the “Pastoral” Symphony. It is one of Beethoven’s few programmatic works (music that is intended to evoke images or convey the impression of events). Beethoven was a nature-lover and enjoyed walking alone in the woods of the countryside, writing down ideas for new music into a notebook he always carried with him. He composed Symphony No. 6 in 1807, while composing his more famous Fifth Symphony at the same time! At the opening of the second movement, the strings are playing a “bubbly” line that undulates to imitate flowing water. Near the end, listen for the bird calls in the woodwinds section. Beethoven specifically notes which birds in the score – the flute is a nightingale, the oboe is a quail, and the clarinet is a cuckoo.



COMPOSERS & THEIR WORKS, continued

Camille Saint-Saëns (SAHN-sawns) is a famous French composer, organist, and pianist. His mother began teaching him piano at a young age, and he showed perfect pitch (the ability to correctly identify the pitch of any sound) by age 2! He gave his first private concert at age 5, and began attending the Paris Conservatory at age 13, where he studied organ performance. When he started composing, many other famous composers publicly admired and supported his work, and soon he was teaching composition too. He was extremely prolific (producing a large amount of music over his career) and composed many different kinds: symphonies, concertos, operas, organ pieces, choir music, and church music. Saint-Saëns was one of the first well-known composers to write music for a movie, and one of the first organists to have his music recorded! He became very depressed after his mother passed away so he decided to travel the world with his dogs, resulting in many pieces about his adventures, like Africa and his “Egyptian” piano concerto.



Danse Bacchanale is from the 1877 opera Samson and Delilah, based on the biblical story. Samson is a man who was given great strength by God, but Delilah seduces Samson in order to discover the source of his strength and betray him. Ultimately Delilah learns Samson’s long hair is what makes him strong, and organizes his enemies to cut off his hair while Samson is sleeping. Priests celebrate their victory over Samson with a bacchanale (wild, drunken celebratory dance), represented in this piece. Listen as the music gets more and more hectic and crazy - the debauchery begins!

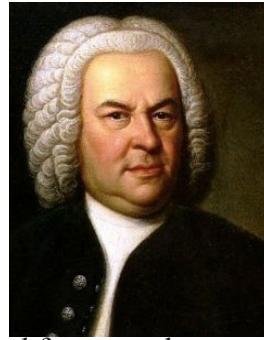


Gustav Holst was born in Cheltenham, England, in 1874. As a child he was asthmatic and spent a lot of time inside, practicing the piano. He was composing by age 12, and the music of Bach and Wagner moved him greatly. At 18, he wrote an operetta (a short opera) which so impressed his father that he paid Holst’s tuition to the Royal College of Music in London. Later, he received a scholarship there. Neuritis (nerve inflammation) caused pain in his right hand, and he switched to trombone. He worked as organist and choir director at a church, and he later taught music at St. Paul’s Girls’ School and at Morley College. Holst was interested in vegetarianism, socialism, astrology, poetry, and Hindu mysticism and spirituality. He was an avid walker and explored most of the hiking trails in England, as well as many in Europe and Algeria (in Africa). He set Hindu texts and poems of the great American poet Walt Whitman to music and wrote much great music for band and orchestra, as well as choral hymns, songs, and ballets.

Holst composed **The Planets** between 1914 and 1916, and it became his best-known work. His fascination with astrology (the study of the assumed influence of heavenly bodies on human affairs) began in 1913. Holst studied Alan Leo’s book, What Is a Horoscope and used some of its subtitles for The Planets. The suite has seven movements, with each movement representing a planet and its astrological character. Saturn’s astrological association is the Bringer of Old Age. This movement is very different from the other planets. It begins quite slowly and almost eerie, almost like a “ticking clock” representing time slowly passing. It then grows more ominous and cacophonous while maintaining the steady march, as time never stops moving forward.

COMPOSERS & THEIR WORKS, continued

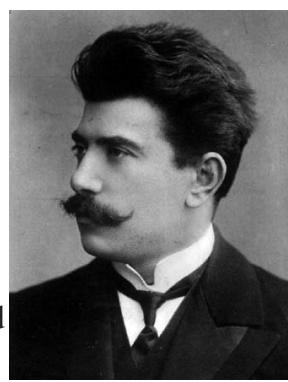
Johann Sebastian Bach was a German composer during the Baroque period, widely considered one of the greatest composers of all time. He was born in 1685 to a family of famous musicians, but was raised by his eldest brother after they were orphaned. He continued his musical studies in Luneburg where he sang, played violin, and harpsichord (an early keyboard instrument with plucked strings; predecessor to the piano). Bach took various jobs as an organist as a young man, but he was arrogant and did not get along well with his students, so he was often scolded by church officials and his employers. Once he disappeared for several months after only getting permission to travel for two weeks! In 1717, Bach began a position with Prince Leopold on Anhalt-Cothen.



Ashton Rowe, age 16, is a junior at Canyon Del Oro High School. This is his fifth year in the Tucson Symphony Orchestra's Young Composers Project (YCP). Ashton has played piano for 11 years, and trumpet for 8. He is in his school's marching band and wind ensemble, Tucson Philharmonia Youth Orchestra (TPYO), and Northwest Inter-generational Community Orchestra. Ashton has been a Special Citation Winner in the TPYO Scholarship Competition, and participated in Regional Band, as well as Allstate Band this year.

Io is one of Jupiter's moons, as well as the most active moon in our solar system. Io has over 400 active volcanoes, some erupting lava fountains dozens of miles high! It is slightly larger than Earth's moon. This piece represents this moon's activity by alternating between fast/moving and calm musical sections. This piece is influenced by Tchaikovsky's 1812 Overture, which inspired the ending, and Holst's Mars from the Planets Suite, which inspired the structure.

Reinhold Glière (GLEE-air) was a Russian composer born in Kiev in 1875. The son of an instrument maker, he studied violin at Kiev School of Music in 1891, then at Moscow Conservatory he began to study composition as well. He first started teaching at Gnesin School of Music in Moscow, where one of his first students was an 11-year old Sergei Prokofiev (who went on to become a famous composer himself!). Gliere studied conducting in Berlin, taught in Kiev, and was appointed the director of Kiev Conservatory in 1914. He returned to Moscow several years later, without visiting the West as other Russian composers often did. Instead he became increasingly interested in studying folk music, traveling across Siberia, Azerbaijan, Uzbekistan, and other remote areas of the Soviet Union to collect material. To this day he is known for incorporating elements of the native folk music of several eastern Soviet Union countries into his music.



COMPOSERS & THEIR WORKS, continued

One of the most famous examples of this is his **Russian Sailor's Dance**. This piece was part of the ballet "The Red Poppy," written in 1927 and inspired by the beautiful ballerina Yekaterina Vasilyevna Geltzer. The Russian Sailor's Dance closes the first act of the ballet, and is based on a traditional Russian folk tune "Little Apple." The main tune begins softly, then gradually builds and becomes louder and faster to capture the excitement of the dance! Note the accents and harsh articulations in the piece: they are written that way to capture the nature of the folk song and dance upon which they are based.



Morton Gould was an American composer, conductor, and pianist. Born in New York in 1913, he was considered a child prodigy (a young person with exceptional abilities) because of his improvisation and composition skills. His first composition was published at age 6! Gould began studying at the Institute of Musical Art (now the Juilliard School) in New York. As a teen when the Great Depression hit, he worked in New York City as a movie theater pianist, then became the staff pianist at the famous performance venue Radio City Music Hall when it first opened. By age 22, Gould was conducting and arranging programs to be broadcast on the radio, meshing popular music with classical music to reach a broader audience. He became well-known talent for combining different musical genres together in a pleasing way, and so began receiving many important commissions from Library of Congress, American Ballet Theatre, New York City Ballet, and the United States Bicentennial. He also composed music for many Broadway musicals and some film and television scores. Gould was the recipient of many prestigious awards, including a Grammy (1966), Pulitzer Prize (1995), and Grammy Lifetime Achievement Award (2005).

In 1943, while Gould was composing and creating programs for radio broadcast, he wrote **American Salute**. It was intended as a morale booster during World War II and was included in a patriotic radio show with the same intention – broadcast the day after he composed it! It is based on the American folk tune "When Johnny Comes Marching Home," popular during the Civil War. The piece feels like a march, with harsh rhythmic repetition that sounds similar to Morse code used during the war. Gould did not consider it anything special at the time, since he wrote it so quickly and without giving it much thought, but it has become one of his most well-known pieces.

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
Anchor Standard #8	MU.RE.8.3-8
Anchor Standard #9	MU.RE.9.3-8

Artistic Process: Connecting	
Anchor Standard #10	MU.CN.10.3-8
Anchor Standard #11	MU.CN.11.3-8

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 extremem 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 studnets 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 TOOL BOX WORKSHEET

These musical elements 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

WRITER'S TOOL BOX WORKSHEET



Just as music contains many different elements 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

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 **Danse Bacchanale** (track 20), and which is similar to the **Beethoven** (track 19). Be prepared to explain what you hear in the poem that makes it similar or dissimilar to each piece.

A Bat Is Born

By Randall Jarrell

A bat is born
Naked and blind and pale.
His mother makes a pocket of her tail
And catches him. He clings to her long fur
By his thumbs and toes and teeth.
And then the mother dances through the night
Doubling and looping, soaring, somersaulting —
Her baby hangs on underneath.

All night, in happiness, she hunts and flies
Her sharp cries
Like shining needlepoints of sound
Go out into the night and, echoing back,
Tell her what they have touched.
She hears how far it is, how big it is,
Which way it's going:
She lives by hearing.

The mother eats the moths and gnats she catches
In full flight; in full flight
The mother drinks the water of the pond
She skims across. Her baby hangs on tight.
Her baby drinks the milk she makes him
In moonlight or starlight, in mid-air.
Their single shadow, printed on the moon
Or fluttering across the stars,
Whirls on all night; at daybreak

The tired mother flaps home to her rafter.
The others are all there.
They hang themselves up by their toes,
They wrap themselves in their brown wings.
Bunched upside down, they sleep in air.
Their sharp ears, their sharp teeth, their quick sharp faces
Are dull and slow and mild.
All the bright day, as the mother sleeps,
She folds her wings about her sleeping child.

HAPPINESS

By Raymond Carver

So early it's still almost dark out.
I'm near the window with coffee,
and the usual early morning stuff
that passes for thought.
When I see the boy and his friend
walking up the road
to deliver the newspaper.

They wear caps and sweaters,
and one boy has a bag over his shoulder.
They are so happy
they aren't saying anything, these boys.
I think if they could, they would take
each other's arm.
It's early in the morning,
and they are doing this thing together.
They come on, slowly.
The sky is taking on light,
though the moon still hangs pale over
the water.

Such beauty that for a minute
death and ambition, even love,
doesn't enter into this.

Happiness. It comes on
unexpectedly. And goes beyond, really,
any early morning talk about it.

