



“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.”

*PETER F. DRUCKER*



**2017- 2018**

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



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

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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.

### 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 and a "Meet the Instruments of the Orchestra" card set.

- Use the instrument cards and music preview tracks to get ready for the orchestra concert performance in the spring.
- Use the Lesson Plans and music tracks for preparation and follow-up (reflections) for *KinderKonzerts!*
- "Making Music Mine" is designed to engage three ways of thinking, explained in the Components of "Making Music Mine" list (page 3) 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
- *KinderKonzerts!* 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 Arizona Academic Standards in the Arts, 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: Books for the Ears”**



The pieces of music selected for the TSO’s 2017-2018 *KinderKonzerts!* lessons each communicate with the listener in a different way, creating a mood, a sense of “place,” and an action to tell a story. The music may just portray a mood, or it may include all the parts of a story: a beginning, development, and conclusion. These lessons encourage students to construct their *own* ideas of what they hear in the music before they discover what the composer had in mind.

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

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

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

We are excited to share music and stories with you!

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

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

# KINDERKONZERTS! PROGRAM

John Williams  
(1932-present)      “Main Theme” from *Jaws*

Pyotr Ilyich Tchaikovsky  
(1840-1893)      “Le Chat Botte” from *Sleeping Beauty Suite*

Nikolai Rimsky-Korsakov  
(1844-1908)      “Dance of the Birds” from *Snow Maiden Suite*

Benjamin Britten  
(1913-1976)      “Playful Pizzicato” from *Simple Symphony*

Jules Massenet  
(1842-1912)      “Navarraise” from *Le Cid*

Anatoly Liadov  
(1855-1914)      “Plaintative” from *Eight Russian Folk Songs*

Traditional,  
Arr. Naughton      Sing-along: “This Old Man”

Ilona Vukovic-Gay      Josephina Javelina: A Hairy Tale



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

### Activity Progression

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

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

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

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

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

### Assessment

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



# HEARING LINES AND SHAPES IN MUSIC

## Using Williams' Main Title from Jaws

### Overview

Music differs from noise because of structure, made up of patterns. These activities will help students identify patterns in music by listening for lines, shapes, and movements in the music. Students will also develop their ability to focus and engage close listening skills.

Standards Addressed		Lesson Goals	
<ul style="list-style-type: none"> <li>AZCCRS K-2.L.6</li> <li>AZCCRS K-2.SL.1</li> <li>AZCCRS K-2.SL.4</li> <li>See Addendum 2 for Arts Standards</li> </ul>		<ul style="list-style-type: none"> <li>Strengthen close listening skills.</li> <li>Recognize and identify patterns in a piece of music.</li> <li>Develop an understanding of a piece of music by discovering components and structure.</li> <li>Develop and express reactions to music through drawings.</li> <li>Make connections between music and other areas of the curriculum.</li> </ul>	
Track	Title	Composer	
18	Main Title from Jaws	John Williams	

**Prepare:** Blank paper and black markers or crayons.

### Activity Progression

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

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

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

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



## HEARING LINES AND SHAPES, continued

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

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

### List of Musical Glue Elements

Quick short notes

Long notes

Ascending runs (notes going up in steps)

Descending runs (notes going down in steps)

Repetition

A steady beat (something you can comfortably clap to)

Changes in the music or sudden surprises

Accents

Percussion

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

### Assessment

- » What was the primary element (sound or pattern) that your students noticed after a first listening?
- » Were students able to discover more patterns, sounds, or details in the music after repeated listenings?
- » Were students able to grasp the concept of “musical glue”?
- » Were students able to identify elements that gave the music structure?
- » Could students make connections to structure or patterns outside of music?



# MELODY AND MOVEMENT

## Using “Navarraise” from *Le Cid*

### Overview

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

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

**Prepare:** Blank paper and markers or crayons.

### Activity Progression

**Step 1.** Listen to *Navarraise* (track 22).

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

**Step 2.** Discuss the following music elements:

- **Rhythm** – the pulse or pattern of beats in a piece of music (this pattern may be steady or may change).
- **Melody** – the primary line of music throughout the piece. HINT: It may be the most memorable or hummable.
- **Harmony** – a secondary melodic line, complimentary to or supporting the melody.
- Have students think about the movements they had been doing.
  - Were they moving to the rhythm, melody, or harmony?

**Step 3.** Divide your students into two groups for this next step.

- One group should represent the melody with their movements, and the other group should represent the rhythm.
  - How did their movements differ from those they did in Step 1?
- There are two distinct parts to this piece of music. Ask students to try to identify which is which:
  - One is the smooth line played by the strings. That is the melody.
  - One is the moving notes in the percussion. That is the rhythm!



## MELODY AND MOVEMENT, continued

### Step 4.

- Many cultures have music styles that blend music with movement. View the following three videos with your class:
  - Taiko (Japan): [www.youtube.com/watch?v=rxcpk63TtmQ](http://www.youtube.com/watch?v=rxcpk63TtmQ)
  - Mariachi (Mexico): [www.youtube.com/watch?v=5LAZpeQVq6c](http://www.youtube.com/watch?v=5LAZpeQVq6c)
  - Hula (Polynesia): [www.youtube.com/watch?v=J7MRljYYBgs](http://www.youtube.com/watch?v=J7MRljYYBgs)
- Talk about the differences in movement styles between the different videos. Listen to **Navarraise (track 22)** again and have your students move to the music in the style of each different video.

### Fun Extension:

- Send videos of dance examples to the TSO Education Department for a chance to be featured on the TSO Facebook page!

### Assessment

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



# HOW ARE MUSIC AND STORIES ALIKE?

## Using “Dance of the Birds”

### Overview

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

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> <li>● AZCCRS K-2.SL.1</li> <li>● AZCCRS K-2.SL.4</li> <li>● AZCCRS K-2.RL.1-3</li> <li>● AZCCRS K-2.RL.5</li> <li>● See Addendum 2 for Arts Standards</li> </ul>		<ul style="list-style-type: none"> <li>● Identify story elements in the abstract form of a piece of music.</li> <li>● Create a story and/or artwork in response to a specific piece of music.</li> <li>● Explain the connection between music and stories.</li> </ul>
Track	Title	Composer
20	“Dance of the Birds” from <i>The Snow Maiden</i>	Nikolai Rimsky-Korsakov

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

### Activity Progression

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

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

**Step 2.** Listen to **Dance of the Birds (track 20)**.

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

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

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

### Assessment

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



## CAN YOU HEAR A COLOR? Using *Le Chat Botte* and *Playful Pizzicato*

### Overview

In this lesson, students will react to music on an abstract level, responding to it through color and the interpretation of energy. You can choose any pieces on the CD, but we suggest using contrasting works. The two pieces below are a great combination. The end of the lesson will result in a fun compare and contrast activity, while turning your class room into an art gallery!

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> <li>• AZCCRS K-2.SL.1</li> <li>• AZCCRS K-2.SL.5</li> <li>• AZCCRS K-2.L.6</li> <li>• See Addendum 2 for Arts Standards</li> </ul>		<ul style="list-style-type: none"> <li>• Strengthen close listening skills.</li> <li>• Recognize and identify patterns in a piece of music.</li> <li>• Respond creatively to music through drawing.</li> <li>• Describe how elements of the music sparked student ideas.</li> <li>• Compare and contrast different interpretations of a piece of music.</li> </ul>
Track	Title	Composer
19	“Le Chat Botte” from <i>Sleeping Beauty Suite</i>	Pyotr Ilyich Tchaikovsky
21	“Playful Pizzicato” from <i>Simple Symphony</i>	Benjamin Britten

**Prepare:** Blank paper and markers, crayons, or paints.

### Activity Progression

**Step 1.** Start by discussing with your students how sounds, patterns, lines, shapes, colors and movement make energy in music. Talk about how different pieces of music give the listener different feelings. Each piece of music has its own unique energy. For example, some pieces relax you, while some make you want to dance!

**Step 2.** Distribute paper and utensils. Listen to **Le Chat Botte (track 19)** and have students create a colored drawing or painting using the colors they hear in the piece.

- Label the back of these drawings and post them on one side of the classroom.
- Ask your students: What sounds did you hear in the music that helped you choose your color palette?

**Step 3.** Repeat Step 2 with **“Playful Pizzicato” (track 21)**.

- Post drawings for this second piece on the opposite side of the classroom, and have students arrange these drawings by color.

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

- Are the colors consistent on one wall versus the other? What is similar and different between everyone’s artwork? Are there similarities or differences in the lines, shapes and energy that you see in the two sets of drawings?

### Assessment

- » Were students able to describe the energy that they heard in the music?
- » Did students easily assign color(s) to each piece?
- » Were they able to discuss what they heard in the music and relate it to their color choices?

# YOUR LIFE AS MUSIC

## Using Plaintative and Navarraise

### Overview

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

Standards Addressed		Lesson Goals
<ul style="list-style-type: none"> <li>AZCCRS K-2.SL.1</li> <li>AZCCRS K-2.SL.4</li> <li>AZCCRS K-2.L.6</li> <li>AZCCRS K-2.RL.1</li> <li>See Addendum 2 for Arts Standards</li> </ul>		<ul style="list-style-type: none"> <li>Consider how a specific piece of music might relate to ones' own life.</li> <li>Explain the musical characteristics that make a piece of music appropriate for a specific event.</li> <li>Reflect on the role and impact music plays in their lives and the lives of others.</li> <li>Explore how composers communicate emotions in their music without using words.</li> </ul>
Track	Title	Composer
23	"Plaintative" from <i>8 Russian Folk Songs</i>	Anatoly Liadov
22	"Navarraise" from <i>Le Cid</i>	Jules Massenet

### Activity Progression

#### Step 1. Play **Plaintative (track 23)**.

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

#### Step 2. Play **Navarraise (track 22)** and repeat the exercise.

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

### Assessment

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



## 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 *lower* notes, the smaller bars are *higher* 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 extremely high and low notes.

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

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

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

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

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

## HAVE FUN!



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

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

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



## GENERAL MUSIC: GRADES K – 2

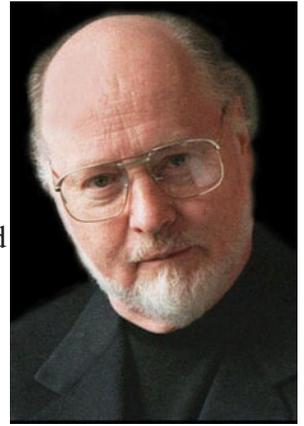
Artistic Process: Performing		
Anchor Standard #4	MU.PR.4.K-2	Select, analyze, and interpret artistic work for presentation
	a.	Demonstrate and state personal interest in varied musical selections
	b.	Explore and demonstrate knowledge of musical contrasts and concepts

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

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

## COMPOSERS & THEIR WORKS

American **John Williams** (1932-present) is one of the world's most famous film composers. He has received 45 Academy Award nominations for his film music; five went on to win an Oscar. Some of his most famous film scores are Star Wars, Jaws, and Harry Potter. Williams was born in New York where he studied piano, trombone, trumpet, and clarinet as a child and later attended the famous Juilliard School. In L.A., Williams was first hired to orchestrate (rewrite for orchestra) film music of other composers, and soon began writing his own scores.



The film score for **Jaws** was written in 1975 and earned Williams an Academy Award and a Grammy award, jumpstarting his film career. The score is intentionally simple to capture the essence of a shark in the ocean – it is slow but driven, suspenseful and scary. The theme is so memorable that it is instantly recognizable, calling to mind the idea of the shark as soon as one hears the first two notes.

**Pyotr Ilyich Tchaikovsky** (1840-1983) was a Russian composer who was extremely prolific (wrote a great number of pieces). His most famous works are ballets, like Swan Lake and The Nutcracker. He began taking piano lessons at 5 and was naturally gifted at music. His work was first publicly performed in 1865, and by his Third Symphony ten years later, he was famous!



The **Sleeping Beauty Suite** is music from Tchaikovsky's ballet written in 1889, which lasts nearly four hours! It is one of the most famous ballets, incorporating many fairy tale characters. **Le Chat Botte** is the Puss in Boots character, a cat who uses trickery to get what he wants. If you listen to the theme of this piece, it sounds like a meowing cat!

**Ilona Vukovic-Gay** is the TSO's Assistant Principal Viola and the violist in the TSO String Quartet. Ilona studied violin performance at the Manhattan School, and composition at Yale University. Ilona's compositions include a series of musical dramatizations of children's books by local author Susan Lowell, including **Josephina Javelina**, which you'll hear at KinderKonzerts this year. Her other compositions have been performed in the United States and Europe.



Ilona teaches for the TSO's **Young Composers Project**, the only program of its kind in the country in which elementary through high school students participate in a year-long course learning to compose works for orchestra. The TSO serves as a living laboratory for the young composers, providing the opportunity for students and professional orchestra musicians to interact and explore the creative process of composition. For more information, contact [Education@tucsonsymphony.org](mailto:Education@tucsonsymphony.org).

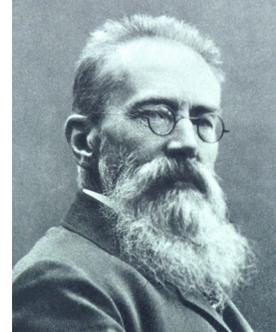
**Benjamin Britten** (1913-1976) was an English composer born in Lowestoft. The youngest of four children, he began composing at age six, and also studied piano and viola. By the time he was fifteen, he had started studying with composer Frank Bridge. Britten composed many different types of music—operas, ballets, vocal music, and symphonies – and he is one of the most performed British composers in the world.



## COMPOSERS & THEIR WORKS, continued

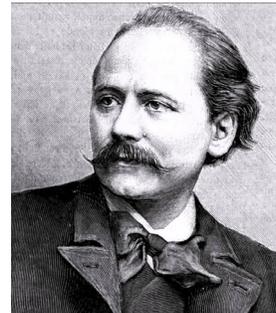
Britten wrote his first symphony, **Simple Symphony**, when he was 21 based on eight melodies that he had composed as a young boy. He wrote the piece for string orchestra only, no wind or brass instruments, and dedicated the symphony to his childhood viola teacher. The **Playful Pizzicato** movement is unique because it is entirely pizzicato (plucking the string with a finger) instead of arco (using the bow on a stringed instrument).

**Nikolai Rimsky-Korsakov** (1844-1908) was born in Russia and studied piano as a child. He continued his lessons even after joining the navy as an adult. While at sea for two and a half years, Nikolai devoted his free time to composition. When he came home, he continued to compose symphonic works, operas, chamber works and songs throughout the rest of his life. Many of his operas recreated the rich world of Russian myths and legends.



**The Snow Maiden Suite** is music from an opera composed in 1880. Out of all his compositions, this opera was Rimsky-Korsakov's favorite work. During the **Dance of the Birds**, birds fly home for spring but are confronted with a land that is cursed into perpetual winter because the Snow Maiden angered the gods. The birds are shivering in the cold and need to dance to keep warm.

**Jules Massenet** (1842-1912) was a French composer, best known for his operas. He studied at Paris Conservatory, later becoming a professor of composition there and having students of his own. Massenet was very prolific (produced a great number of works). In addition to his other compositions, Massenet wrote more than 40 works for stage – almost one per year of his life!



The opera **Le Cid** was first performed in 1885. It is an opera in 4 acts, based on the life of the great Spanish warrior Rodrigo Diaz de Vivar. Set in 12th century, Don Rodrigue goes to war and fights for the woman he loves. In **Navarraise**, the princess travels through the town's main square during a lively celebration with many different types of dancing. Navarraise is the ballet dance style from Navarre.

**Anatoly Liadov** (1855-1914) was born in St. Petersburg to Russian musician parents. At first he was taught music informally by his step-father who was a conductor, then he attended St. Petersburg Conservatory to study piano and violin. Eventually Liadov gave up on instrumental study to compose, studying in classes of Rimsky-Korsakov before getting expelled for skipping classes! Liadov was drawn to Russian subjects – mostly programmatic music that describes a scene or story. He never completed a large-scale work (like an opera or symphony) but wrote many short pieces.



Liadov's **Eight Russian Folksongs** is based on variations and arrangements of pre-existing material. He was a collector of native Russian songs and folk melodies, getting grants to fund his travels to the countryside. Liadov then wrote those melodies into this suite that became his most famous work. **Plaintive** is a lament (passionate expression of grief or sorrow). In this movement, the solo cello sings mournfully while quietly supported by the string section.



**2017-18 FEATURED STORY****Josephina Javelina: A Hairy Tale****Written by Susan Lowell, Illustrated by Bruce W. MacPherson**

The featured piece for this year's KinderKonzerts! program is the musical presentation of Susan Lowell's *Josephina Javelina: A Hairy Tale*. The following activities are provided for you to do with your students in preparation for the concert. Since the theme of our KinderKonzerts is "Music: Books for the Ears," there are other pieces in the concert also with a literacy connection.

In this sequel to *The Three Javelinas*, Josefina dreams of being a ballerina, so she sets off for Pasadena, California. (That's right next to Hollywood!) At the talent agency, she meets White E. Lamb who, it turns out, is a coyote. During the ensuing chase, she impresses everyone with her fancy footwork and she becomes famous, starring as the Sugar Plum Hairy in the Nutcracker.

This book can be found in most school libraries, public libraries or bookstores.

**Suggested Activities after reading Josephina Javelina: A Hairy Tale:**

Activity #1: Conduct the lesson **How Are Music and Stories Alike?** (pg. 13) with your class.

Activity #2: Have students write or draw a story about animal who works to achieve their dreams. As students present their stories:

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

Activity #3: Either in pairs or in groups, have students identify and discuss their life goals. What do they want to be when they grow up? Hold a discussion within the groups or as a class to identify how each student could work to achieve their goal. For example, go to space camp to become an astronaut, study a new language to become a translator, practice their instrument to become a musician, etc.



## BE A PART OF THE CONCERT

### Sing-along Words: This Old Man

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

#### This Old Man

This old man, he plays one,  
He plays knick-knack on my thumb. [Give a thumbs-up.]  
With a knick-knack, paddy-wack, give a dog a bone.  
This old man goes rolling home.

This old man, he plays two,  
He plays knick-knack on my shoe. [Tap shoe.]  
With a knick-knack, paddy-wack, give a dog a bone.  
This old man goes rolling home.

*(Continue counting through the verses.)*

Three - on my knee. [Tap on knee.]

Four - on my door. [Pretend to knock on a door.]

Five - on my hive. [Wiggle fingers for flying bees.]

Six - on my sticks. [Tap index fingers together.]

Seven - up in heaven. [Point skyward.]

Eight - on my gate. [Knock on imaginary gate.]

Nine - on my spine. [Tap your backbone.]

Ten - once again. [Roll hands over each other.]

