

CONTENTS

THIS YEAR'S THEME	2
KINDERKONZERTS PROGRAM	2
KINDERKONZERTS CONDUCTOR	2
GETTING STARTED	3
ACTIVITIES	4
ONE: OPENING UP YOUR EARS	4
TWO: WHAT'S THAT NOTE?	5
THREE: HEARING COLORS	6
FOUR: YOUR LIFE AS MUSIC	7
FEATURED STORY	8
STORY COMPARISON	10
SING-ALONG	11
MEET THE TUCSON SYMPHONY ORCHESTRA	12
PREPARING FOR AN ORCHESTRA PERFORMANCE	13
PRINTABLE STUDENT FEEDBACK PAGE	14

MUSIC IS ONE WAY FOR YOUNG PEOPLE TO CONNECT WITH THEMSELVES, BUT IT IS ALSO A BRIDGE FOR CONNECTING WITH OTHERS. THROUGH MUSIC, WE CAN INTRODUCE CHILDREN TO THE RICHNESS AND DIVERSITY OF THE HUMAN FAMILY AND TO THE MYRIAD RHYTHMS OF LIFE.

DANIEL A. CARP

MUSIC TELLS A STORY

These 50-minute concerts utilize a variety of classical music to illustrate the annual theme, "Music Tells a Story." Each performance shows how music communicates with the listener to create a mood, sense of place, characters, and action, all to tell a story without words. The centerpiece of the performance is a musical enactment of a story by local author Susan Lowell, featuring the TSO String Quartet, with the music composed by Ilona Vukovic-Gay, TSO's Assistant Principal Violist. The featured story this year is *Little Red Cowboy Hat*.

KINDERKONZERTS

KinderKonzerts are performed by the Tucson Symphony Orchestra at the Berger Performing Arts Center at the Arizona School for the Deaf and Blind. Reaching 4,000 students and teachers in eight concerts over four days, KinderKonzerts bring the power of a live symphony orchestra to students from across Southern Arizona.

THIS YEAR'S PROGRAM

Beauty and the Beast Overture	Alan Menken [b. 1949]
Overture to The Flying Dutchman	Richard Wagner [1813-1883]
Pavane from Ma mere l'oye	Maurice Ravel [1875-1937]
Overture to William Tell	Gioachino Rossini [1792-1868]
Symphony No. 4, Mvt. 3	Pyotr Ilyich Tchaikovsky [1840-1893]
Unter Donner und Blitz Polka	Johann Strauss Jr. [1825-1899]
Old MacDonald Had a Farm	Traditional, arr. Naughtin
Little Red Cowboy Hat	Ilona Vukovic-Gay



ADAM BOYLES KINDERKONZERTS CONDUCTOR

Adam Boyles, a Tucson native, is very excited to conduct his hometown orchestra for you at KinderKonzerts!

Boyles is currently Director of Orchestras at the Massachusetts Institute of Technology, and Assistant Conductor of the Hartford Symphony Orchestra. Previously Boyles served on the faculty at The University of Arizona, and directed the Southern Arizona Symphony Orchestra here in Tucson! An accomplished vocalist as well as a conductor, Boyles has sung with the Arizona Opera, True Concord, and the Tucson Chamber Artists. In 2010, Boyles was featured as a guest soloist with the Tanglewood Festival Chorus.

Boyles received his Doctor of Music in Orchestral Conducting degree from The University of Texas at Austin, his Master of Music in Orchestral Conducting degree from The University of Arizona, and his Bachelor of Music in Vocal Performance degree from Indiana University.

GETTING STARTED

Included in the TSO Education Programs curriculum are a Teacher Guide, Activity Outlines, Music Preview Tracks, and a “Meet the Instruments” card set.

- ▶ Use the instrument cards and music tracks to learn about the instruments students will see perform at the orchestra concert in the spring.
- ▶ Use the Activity Outlines and Music Tracks as preparation before and follow up after KinderKonzerts.
- ▶ Repeated listenings to the individual pieces of music help students to internalize the music and discover deeper layers of meaning. This also allows students to develop a sense of ownership of the music.

STANDARDS

These materials and the TSO KinderKonzerts support Arizona’s College and Career Ready Standards, as well as addressing the State of Arizona Arts Standards.

MODIFICATIONS

You are the expert in judging the appropriate difficulty of lessons for your students, and we encourage you to modify each lesson accordingly. Look for opportunities to connect these activities to the other subjects you are teaching. For example, connect colors or structure in music to colors and structure in paintings, architecture, poetry, nature, literature, etc.

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

CONTACT

If you have any questions, comments, or feedback about these materials, how to use them, or TSO Education Programs, please contact Director of Education Alana Richardson at arichardson@tucsonsymphony.org.

ACTIVITY ONE

OPENING UP YOUR EARS

MUSIC PREVIEW TRACKS

1-17: Instrument Examples - Various

STEP ONE

Listening begins by opening up our ears to the world around us. Ask students to identify all the sounds they hear in the classroom for a period of one minute. Create a list of observed sounds on the board.

- ▶ Discuss and categorize the kinds of sounds they heard. Were they loud or quiet? Continuous or occasional? High or low?
- ▶ Ask them to listen a second time, focusing on sounds they didn't notice the first time. Can they hear more sounds? Quieter sounds? Their own breathing or heartbeat?
- ▶ Listen a third time, this time for sounds happening outside the classroom. Does opening the window or door change what they hear? Encourage students to be specific with their wording about what they hear, such as "car horn" or "car door slammed" instead of just "car."

STEP TWO

Listen to the **Instrument Examples**. If you are limited by time, try to focus on examples belonging to contrasting instruments, such as flute and double bass, or trumpet and bassoon.

- ▶ After listening to each instrument's excerpt, challenge students to come up with descriptive words about the sound of the instrument. It may help to have students imagine they are explaining it to someone who has never heard it.
- ▶ Record these words on the board to begin building your class Sound Vocabulary.

EXTENSION

For a bigger listening challenge, ask for words that focus on the sound of the instrument (its voice) as opposed to the characteristics of the music it is playing. Is the music happy, but the instrument sounds creepy? Is the music slow, but the instrument sounds bright?

STANDARDS

AZCCRS 3-8.SL.1, AZCCRS 3-8.L.6

ACTIVITY TWO

WHAT'S THAT NOTE?

Introductory game for primary age classes

STEP ONE

Using a piano or other pitched classroom instrument (xylophone, bells, etc.) select notes far apart from each other so that one is very high and one is very low.

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

STEP TWO

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

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

STEP THREE

A common difficulty is to confuse high and low pitch with loud and soft volumes. Try notes at different volumes with your class.

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

STEP FOUR

Lastly, try to combine high and low pitch with loud and soft sounds for students to demonstrate with their bodies.

HAVE FUN!

STANDARDS

AZCCRS 3-8.SL.4, AZCCRS 3-8.L.5

ACTIVITY THREE

HEARING COLORS

MUSIC PREVIEW TRACKS

20: Pavane from Ma Mere l'oye - Maurice Ravel

19: Overture to Flying Dutchman - Richard Wagner

STEP ONE

Discuss with your class how different pieces of music provide their own unique feelings, affecting the listener in different ways. For example, some pieces relax you while others make you want to jump up and down. In a similar way, music can have specific "colors" in the sound, like red for crazy, blue for calm, green for eerie, etc.

- ▶ Listen to **Pavane** and have students paint or draw what they hear in the music.
- ▶ Ask them to paint any colors or feeling that the music inspires.
- ▶ Continue listening to the piece until students have completed their work. Post these pieces of art on one side of the room.

STEP TWO

Listen to **Flying Dutchman** while students create works of art reflecting the colors they hear in this new piece.

- ▶ **NOTE:** This piece is significantly longer than the first piece, so you may need to end the music once students have completed their work.
- ▶ Post these pieces of art on the other side of the room.

STEP THREE

Hold a compare and contrast discussion about the artwork created to these two different pieces of music.

- ▶ What similar colors do students see in each group of paintings? Are there other similarities?
- ▶ What differences do they see between the two groups of artwork? Are there any similarities between the two groups?
- ▶ How would they describe the feelings of the two different pieces of music,

STANDARDS

AZCCRS 3-8.SL.6, AZCCRS 3-8.L.5

ACTIVITY FOUR YOUR LIFE AS MUSIC

MUSIC PREVIEW TRACKS

23: Unter Donner und Blitz Polka - Johann Strauss Jr.

22: Symphony No. 4, mvt. 3 - Pyotr Ilyich Tchaikovsky

STEP ONE

Before playing the piece, ask your students to consider this question while they listen:

- ▶ Does this music remind you of something you've seen or experienced in your own life? What do you remember or think about when you hear this music?
- ▶ Listen to **Unter Donner Und Blitz Polka**, then go around the room and ask students to share their reactions to this question. Is there a specific event, activity, or feeling that comes to mind? Where do you pretend you are when listening to this piece of music?
- ▶ If the music makes them think of a certain experience, ask them to try to identify what in the music makes them think of that experience.

STEP TWO

Repeat Step One with **Symphony No. 4**. 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?

EXTENSION

Assign students to write a story or draw a picture about an event that happened in their life that one of these pieces brings to mind. You can continue to play the piece while they write!

STANDARDS

AZCCRS 3-8.L.3, AZCCRS 3-5.RL.3

FEATURED STORY

LITTLE RED COWBOY HAT by Susan Lowell

READ EACH STORY WITH YOUR CLASS

The featured piece for this year's KinderKonzerts program is a musical presentation of Susan Lowell's Little Red Cowboy Hat. Read the original fairytale, Little Red Riding Hood (below). Then, read Little Red Cowboy Hat. This book can be found in most school libraries, public libraries, and bookstores.

COMPARE AND CONTRAST

Discuss the two versions of the story, focusing on the differences between characters, events, and settings (see page 10 for possible comparisons).

LITTLE RED RIDING HOOD

Once upon a time, near the edge of a thick forest, lived a little girl and her mother. The little girl had a beautiful hood her mother made out of a piece of red silk, and wore it wherever she went. Everyone called her "Little Red Riding Hood."

Little Red Riding Hood's grandmother lived at a clearing in the center of the forest, all by herself. One day, Little Red Riding Hood's mother baked delicious cookies, and wanted Little Red Riding Hood to take some to Grandma. Mother put the red bonnet on her child's head and filled the basket with the fresh cookies.

Little Red Riding Hood skipped through the forest toward her grandmother's house. She stopped to gather a large bouquet of beautiful flowers for Grandma, and then chased some butterflies. Suddenly, a large grey wolf jumped out of the bushes!

"Where are you going, Little Red Riding Hood?" the wolf asked, smiling.

"I am taking this basket of cookies to Grandma who lives in the center of the forest," she replied. The wolf sniffed at the basket, and, after finding out where Grandma lived, he disappeared into the bushes.

Little Red Riding Hood had never met a wolf before, but she was a brave little girl, and was not frightened. After a while she came across some woodchoppers, who were surprised that the wolf had not attacked her.

"I am not afraid," Little Red Riding Hood told the men as she left them and ran down the path.

When she arrived at Grandma's little cottage, it looked very quiet and lonesome.

LITTLE RED RIDING HOOD, continued

"Are you there, Grandma?" Little Red Riding Hood called as she knocked at the door.

"Yes, my child," answered a loud gruff voice.

"That cannot be Grandma's voice," thought Little Red Riding Hood, "for her voice is sweet and warm."

"Why don't you open the door, Grandma?" asked the little girl, for Grandma had never behaved like this before.

"I am sick in bed with a terrible cold, my dear. Just lift the latch and walk in!"

Little Red Riding Hood let herself in, and what a sight met her eyes! Chairs were knocked over, dishes were broken, and Grandma's beautiful tablecloth lay on the ground with a great hole torn in it.

Then Little Red Riding Hood looked at her grandmother in the bed. "Why Grandma, what large eyes you have!" exclaimed Little Red Riding Hood, as the figure in the bed peeped its eyes out from under the covers.

"All the better to see you with, my dear."

"But, Grandma, what a black nose you have."

"All the better to smell the cookies in your basket with."

"But, Grandma, what large teeth you have!"

"All the better to eat you with!" and with these words the big grey wolf, who had been pretending to be Grandma, sprang from the bed and rushed at the little girl.

All of a sudden the door flew open and the woodchoppers rushed in with their sharp axes and scared off the big grey wolf. Grandma came out of the closet where she had been hiding and thanked the men.

"We are glad we arrived in time," said the woodchoppers. "We knew the wolf was up to mischief when he talked to Little Red Riding Hood back in the forest."

Little Red Riding Hood was very happy that Grandma had not been harmed by the wolf, and after visiting for a while, Little Red Riding Hood walked back home.

When the children of the village were told this story, it was always with these words of warning: "When you are sent on an errand, go right along and do it as quickly as you can. Do not stop to play on the road, or make friends with strangers, who may turn out to be wolves in sheep's clothing."

STORY COMPARISON

LITTLE RED VS. LITTLE RED

LITTLE RED RIDING HOOD

Red hood made of silk

Skipped through the forest on the way to Grandma's

Carried fresh cookies in a basket

Met wolf in the forest

Little Red was not afraid

Wolf found out where Grandma lived and disappeared into the forest

Grandma's house was a mess with broken dishes and a torn tablecloth

Grandma hid in the closet

Wolf was scared off by woodchoppers

Moral: Don't dally or talk to strangers

LITTLE RED COWBOY HAT

Bright red cowboy hat

Rode a buckskin pony on the way to Grandma's

Carried cactus jelly in a saddlebag

Met wolf on a wide mesa

Little Red had a creepy feeling

Little Red jumped on her horse and galloped away

Grandma's ranch house was as quiet as a tree full of owls

Grandma was outside chopping wood

Grandma and Little Red chased off Wolf

Moral: You've got to take care of yourself!

BE PART OF THE CONCERT!

SING-ALONG: OLD MACDONALD

MUSIC PREVIEW TRACKS

24: Old MacDonald Had a Farm - Traditional

LYRICS

Old MacDonald had a farm E-I-E-I-O!
And on his farm he had some chicks, E-I-E-I-O!
With a chick, chick here, and a chick, chick there,
Here a chick, there a chick, everywhere a chick, chick,
Old MacDonald had a farm, E-I-E-I-O!

Action: bob head

Old MacDonald had a farm E-I-E-I-O!
And on his farm he had some ducks, E-I-E-I-O!
With a quack, quack, here and a quack, quack there, [flap arms]
Here a quack, there a quack, everywhere a quack, quack,
Chick, chick here, and a chick, chick there,
Here a chick, there a chick, everywhere a chick, chick,
Old MacDonald had a farm, E-I-E-I-O!

Action: flap elbows

[Repeat verse with new animals each time]
Cow – moo, moo (repeat duck, chick sounds)

Action: milk cow

Turkey – gobble, gobble, (repeat cow, duck, chick sounds)

Action: make "turkey tail" by hooking thumbs and spreading fingers

Pig – oink, oink (repeat turkey, cow, etc.)

Action: push up tip of nose

Donkey – hee haw (repeat pig, turkey, etc.)

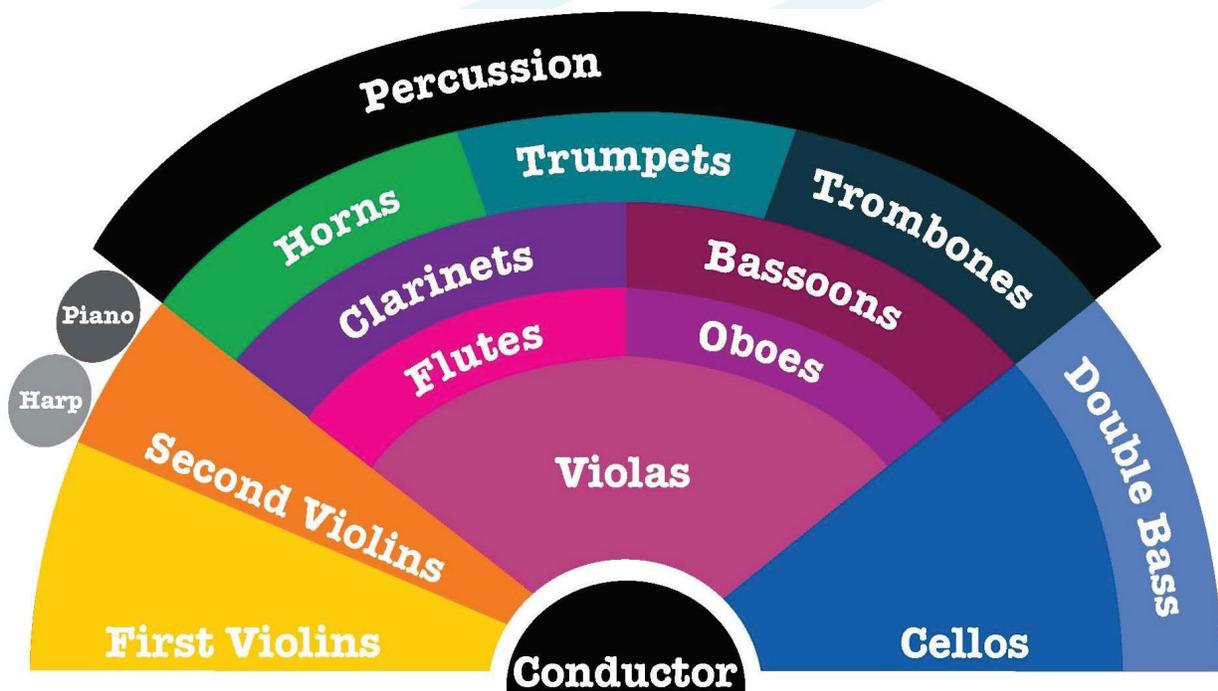
Action: hands up to make ears

MEET THE TSO

The mission of the Tucson Symphony Orchestra is to engage, educate and transform our community through live musical experiences of the highest quality. TSO's goal for engagement is to bring music to the community and the community to music. The aim of KinderKonzerts is to meet this goal!

The Orchestra's first performance, on January 13, 1929, took place in the Tucson High School Auditorium, playing Beethoven's 7th Symphony. Tickets were just \$5 for the whole season! In 1971, the Symphony had its gala opening at its new performance venue, the City's Music Hall, where they still perform today.

ORCHESTRAL INSTRUMENTS



STRINGS

The string family consists of violin, viola, cello, and bass. Musicians make sound by pulling a bow with hair across the string, or by plucking the strings with their fingers.

BRASS

The brass family consists of trumpet, horn, trombone, and tuba. The instruments are made of metal, and musicians buzz their lips against a mouthpiece while blowing air into the instrument.

WINDS

The wind family consists of flute, clarinet, oboe, and bassoon. Musicians blow air into the mouthpiece or through thin wooden reeds on their instrument to produce sound.

PERCUSSION

The percussion family has lots of different instruments! Usually in an orchestra you'll see timpani, cymbals, bass drum, snare drum, and chimes. Musicians hit these with a mallet to make sound.

WELCOME TO THE SYMPHONY

PREPARING FOR KINDERKONZERTS

BEFORE THE CONCERT

- ▶ Leave any food or drinks at school or on the bus. Only water bottles are allowed inside.
- ▶ Make sure you use the restroom before you get on the bus. Lines will be long at the hall!
- ▶ If you do need a restroom before the performance, wait until after your school is seated. No more than 3 students with an adult are allowed. Ushers will not permit unaccompanied children to exit the hall.
- ▶ Leave your phones at home! NO video or photos are allowed during the performance.
- ▶ When the lights dim, that is the signal to be very quiet. The concert is about to begin!

DURING THE CONCERT

- ▶ The musicians are warming up their muscles when you arrive, and doing some last minute fine-tuning of the music.
- ▶ Applaud when the *concertmaster* (first chair violinist) walks out and bows.
- ▶ The concertmaster will turn to the orchestra and signal for them to tune their instruments. Notice all the sounds the musicians make in order to get their instruments exactly to the right note! You can help the musicians by being very quiet while the orchestra tunes.
- ▶ Applaud again when the conductor walks out and bows to you. Your applause says, "We are excited to be here, and ready to listen to what you will play!"
- ▶ Watch and listen when the orchestra plays, so as not to miss anything. The signal to applaud at the end of a piece is when the conductor drops his arms to his sides. The musicians are always glad to see smiling faces and hear warm applause when they have finished playing.

REMEMBER

- ▶ The musicians can hear the audience talking just as much as the audience can hear the orchestra. Help the orchestra play their best by staying very quiet and very still. The best time to talk to your friends about the concert is on the bus back to school!
- ▶ Sometimes, the conductor might ask the audience a question – now is your turn to speak up!

SPECIAL ACCOMODATIONS

The TSO offers wheelchair access to every event. When registering your school, please make note of your need for wheelchair access or other special accommodations for any students or chaperones. Wheelchairs are not provided at the venue.

WE HOPE YOU ENJOY THE PERFORMANCE AND COME BACK AGAIN SOON!

By: _____

TSO 2018-19
Tucson Symphony Orchestra
Education Programs

