

CONTENTS

THIS YEAR'S THEME	2
YOUNG PEOPLE'S CONCERT PROGRAM	2
YPC COMPOSER AND CONDUCTOR	2
GETTING STARTED	3
ACTIVITIES	4
ONE: OPENING UP YOUR EARS	4
TWO: SOUNDS LIKE THE OLYMPICS	5
THREE: EXPLORING MUSICAL ENERGY	6
FOUR: WRITE YOUR STORY	7
FEATURE: MEET THE COMPOSER	8
FIVE: PATTERNS IN SOUND	9
MEET THE TUCSON SYMPHONY ORCHESTRA	10
PREPARING FOR AN ORCHESTRA PERFORMANCE	11
PRINTABLE STUDENT FEEDBACK PAGE	12

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

THE ORCHESTRA GAMES

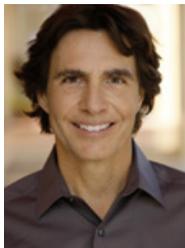
Explore the personalities of the various instruments and get acquainted with musical elements as we sprint through an Olympic array of events! These events demonstrate the capabilities of orchestral instruments while keeping the audience happily engaged in friendly competition. The Orchestra Games pays deserved homage to the versatile instruments of the orchestra.

YOUNG PEOPLE'S CONCERTS

Young People's Concerts (YPC) are performed by the full Tucson Symphony Orchestra at the Tucson Convention Center Music Hall in downtown Tucson. Reaching more than 13,000 students and teachers in six concerts over three days, YPC brings the power of a live symphony orchestra to students from across Southern Arizona.

THIS YEAR'S PROGRAM

Olympic Fanfare and Theme	John Williams
Landfall	Rory Bricca
The Orchestra Games	Gregory Smith
Finale from William Tell Overture	Gioachino Rossini



**GREGORY SMITH, COMPOSER
THE ORCHESTRA GAMES**

Gregory Smith's music entertains thousands every day at Disney theme parks while reaching millions across the world on television. He has composed for major news networks, various Star Trek dramas, Warner Bros. cartoons, and the Salt Lake Paralympic Opening Ceremonies.

Gregory Smith's educational symphonic works have been performed across the world, often with Smith narrating. You'll see him narrating at YPC this spring!



**CHRIS CONFESSORE, CONDUCTOR
YOUNG PEOPLE'S CONCERTS**

Chris Confessore is music director of the Brevard Symphony Orchestra and resident conductor of the Alabama Symphony Orchestra, and has accompanied Itzhak Perlman, Joshua Bell, and Lang Lang. He has appeared with Art Garfunkel, Judy Collins, Leann Rimes, and Tony Award Winner Idina Menzel.

He holds a Master of Music degree in instrumental conducting and a Bachelor of Music degree in bassoon performance.

GETTING STARTED

Included in the TSO Education Programs curriculum are a Teacher Guide, music preview tracks, and a “Meet the Instruments” card set. Schools participating in the Music in the Schools program will also receive a “Meet the Musicians” packet.

- ▶ Use the instrument cards, music tracks, and musicians packet to get ready for both the ensemble visits and the orchestra concert performance in the spring.
- ▶ Use the activities in this guide and music tracks as preparation before and follow up after the Young People’s Concert.
- ▶ 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 Young People’s Concerts 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@tucsonsonsymphony.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 write down all the sounds they hear in the classroom for a period of one minute. Create a list of observed sounds.

- ▶ Discuss and categorize the kinds of sounds they heard. Were they loud or quiet? Continuous or occasional?
- ▶ 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 complex, descriptive words. It may help to have students imagine they are describing the sound of the instrument 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.

STANDARDS

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

ACTIVITY TWO SOUNDS LIKE THE OLYMPICS

MUSIC PREVIEW TRACK

18: Olympic Fanfare and Theme - John Williams

STEP ONE

Hold a class discussion about the Olympics.

- ▶ What's the first thing students think of when they hear "Olympics?" What words describe the Olympics (race, big, important, summer, famous, etc.)?
- ▶ How would they explain the Olympics to people who have never seen or heard of them?
- ▶ Keep track of the words and descriptions on the board.

STEP TWO

Listen to the [Olympic Fanfare and Theme](#). Does

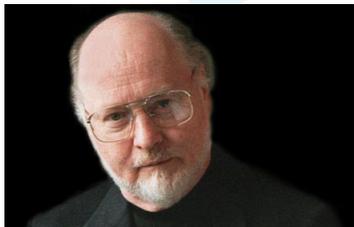
- ▶ Does this piece sound like the "The Olympics" to them?
- ▶ Review the words on the board. Which of those descriptors did they hear in the music? What part of the music makes it sound that way?

GEOGRAPHY EXTENSION

Individually or in small groups, have students research and present about past Olympics host countries.

STANDARDS

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



JOHN WILLIAMS [b. 1932]

American John Williams is one of the world's most famous film composers. His most famous film scores are *Star Wars*, *Jaws*, *E.T. the Extraterrestrial*, and the first three *Harry Potter* films.

Born outside New York City, Williams studied piano, trombone, trumpet, and clarinet as a child, later attending the famous Juilliard School of Music. His career began with **orchestrating** (rewriting for orchestra) film music of other composers, and soon he was writing his own scores.



OLYMPIC FANFARE AND THEME [1984]

The L.A. Olympic Committee **commissioned** (requested a composition from) Williams, but the piece needed to incorporate the opening from another composer's work (Arnaud's *Bugler's Dream* had represented the U.S. Olympics since 1968) and had to feature herald trumpets, an instrument that can only play a few specific notes.

In writing this piece, Williams strived to represent musically "the spirit of cooperation, of heroic achievement, all the striving and preparation that go before the events and all the applause that comes after them."

ACTIVITY THREE

EXPLORING MUSICAL ENERGY

MUSIC PREVIEW TRACKS

20: Symphony No. 5, mvt. 1 - Ludwig van Beethoven

21: Finale from William Tell Overture - Gioachino Rossini

STEP ONE

Discuss with your class 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.

- ▶ Listen to **Symphony No. 5** and have students paint or draw what they hear in the music.
- ▶ 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 **William Tell Overture** while students create works of art reflecting this new piece. Post these pieces of art on the opposite side of the room.

STEP THREE

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

- ▶ What similarities do students see in each group of paintings?
- ▶ What differences do they see between the two groups of artwork? Are there any similarities between the two groups?
- ▶ How would they describe the energy of the two different pieces of music? Do those differences appear in the drawings?

ART EXTENSION

Create artwork to a third piece of music from the Music Preview Tracks, and continue the compare and contrast discussion. Can the students determine which two pieces have the most similar or different energy?

STANDARDS

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

ACTIVITY FOUR WRITE YOUR STORY

MUSIC PREVIEW TRACKS

19: Landfall - Rory Bricca

STEP ONE

A composer is someone who writes music, like Beethoven or Mozart.

- ▶ Hold a class discussion about what a composer is. What's the first thing that comes to mind when they think of a composer?
- ▶ Listen to **Landfall** and have students discuss or draw pictures about the piece. Who do they think wrote the piece? When was it written?
- ▶ Share the Meet the Composer (facing page) with the class, leaving out information about Landfall.

STEP TWO

Composers tell a story with their music, just like authors tell a story with their words. Review the elements of a story with your class, like character, setting, action, emotion, etc.

- ▶ Listen to **Landfall** a second time, and have students listen for story elements. What story do they think the composer is telling? Who is the character? What is the action?
- ▶ What did they hear in the music that signifies that character, action, etc.?

WRITING EXTENSION

Assign students to write a story, poem, or haiku about a hurricane or other natural event. We'd love to see what your students come up with! Send stories to the TSO at:

Tucson Symphony Orchestra
Education Department
2175 N. Sixth Ave
Tucson, AZ 85705

STANDARDS

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

YOUNG COMPOSERS PROJECT

The TSO Young Composers Project is a yearlong course where students learn to compose for orchestra.

Musicians in elementary through high school explore the creative process of composition in the classroom and out. They attend TSO dress rehearsals and concerts, meet guest artists and composers, and work with TSO musicians.

As the culminating final project in May, the TSO performs the Young Composers students' original compositions in a public reading session and students receive a live recording of their newly created work!

Now in its 26th year, the Young Composers Project has produced more than 375 new works by student composers.



MEET THE COMPOSER

RORY BRICCA [b. 2004]

Rory Bricca (14) is a University High School freshman who has played French horn for 5 years and piano for 10. This is his second year in YCP. His composition, Landfall, describes the growing intensity of a hurricane as it approaches, makes landfall, and finally creates a rainbow.

When did you start composing? I've been playing piano since I was five, and I started improvising on the piano soon after that. I began writing things down into compositions in sixth grade.

What musical instruments do you play? Piano, French horn and mellophone.

Are you from a musical family? Neither of my parents play music, but my grandfather plays the piano and we have a long tradition of playing together. One of my uncles plays the drums, and another uncle is a professional tenor.

Describe your composing process. I usually work in the living room of my house, because that's where our piano is. I will try things out on the piano and then begin to sketch out ideas on Musescore (an online music editing software). Sometimes I start with a story or an emotion and sometimes I just sit down on the piano and ideas come to me. The melody often comes first, and then I'll add in other instrument parts with harmonies. It will then grow bigger and bigger as I add other instruments. Depending on how much time I have I'll let it grow more and more, but eventually I'll cut it down to fit the assignment or the time limit. I often name the piece toward the end of the process. Sometimes I have a name in mind when I start, but more often than not it's one of the last things I do.

What inspires you to compose? It's really neat to start with nothing and then slowly build a piece up. Even when I'm just working on the computer with the fake instruments, I can use my imagination to "hear" what it will really sound like. Eventually I get to hear the whole thing.

What is the Young Composers Project like? It's great to come to a class where you get to learn about each different instrument group and how to compose for them. It's also cool to hear what other people in the class are doing, and to learn from them. The best part of it is learning from experience: writing a piece and then getting feedback and understanding how well the ideas translated.

What advice would you give to kids interested in composing? You don't have to know what every single part of the piece is going to be before you start writing. It helps to have a little bit of an idea of where you're going, but that's all. You just start, and you go wherever it takes you.

How much time do you spend composing? It probably takes me about four to seven hours to compose a small piece for one of the assignments that's due every week or two.

What was it like when you first heard one of your pieces performed by TSO musicians? It was really magical. All the work I had put in blossomed into something so much better with the live musicians in the room.

What are your hobbies? I like playing pinball, board games, video games, and watching sitcoms on Netflix. I also like listening to music and spending time with my cat Neppy.

Who are your favorite composers? Bach and Debussy are a couple of my favorites.

Do you see yourself pursuing a career in composing? I don't know yet!

ACTIVITY FIVE PATTERNS IN SOUND

MUSIC PREVIEW TRACKS

20: Symphony No. 5, mvt. 1 - Ludwig van Beethoven

STEP ONE

Review with your class how music contains patterns, like those you find in your classroom, school, written texts, a math problem, etc.

- ▶ Ask students what kinds of patterns (visual, audible, or intangible) they experience daily. For example, a pattern on someone's shirt, the pattern of a car alarm, or a pattern to how they get ready in the morning.

STEP TWO

Listen to Beethoven's *Symphony No. 5*.

- ▶ Can they hear any patterns in the music? What is the pattern? Can students sing or demonstrate it?
- ▶ Listen a second time to learn more about the pattern. Does it only appear in one instrument, or do many instruments have it at times? Does it stay the same throughout the piece, or change? How does it change? When does it change?

EXTENSION

Watch this video as a class to show the complexity of this piece, and how the pattern gets passed around the orchestra: www.youtube.com/watch?v=rRgXUNfKIY

STANDARDS

AZCCRS 3-8.SL.6 AZCCRS 3-5.MP.7



LUDWIG VAN BEETHOVEN [1770-1827]

Beethoven (BAY-toh-ven) is widely regarded as one of the greatest composers of all time. While he was gifted with music at a young age, Beethoven was a poor student, and many historians believe he may have been dyslexic. In his late 20s, Beethoven came to a horrific realization - he was going deaf! 10 years later he experienced total hearing loss, and even though it was a struggle, he still composed another six symphonies while completely deaf.

SYMPHONY NO. 5 [1808]



The opening to Beethoven's Fifth Symphony is known worldwide, with its distinctive short-short-short-long **motif** (a short musical idea or fragment repeated throughout a piece). Beethoven took 4 years to write his Fifth Symphony, and at its **premiere** (first performance of a new piece) the audience did not like it at all. It wasn't until several years later that it became famous and considered a work of genius.

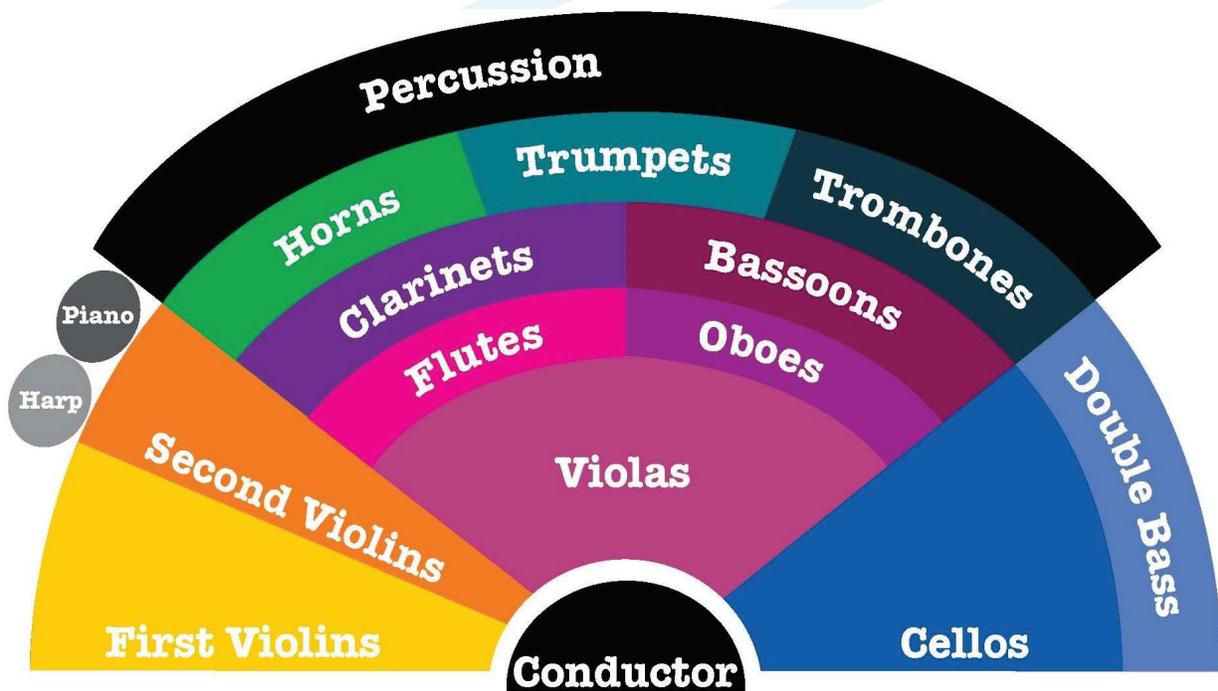
It is so popular today, that many musicians reference it in their own music, even pop, jazz, and rock musicians. Listen carefully at Young People's Concerts to see if you can catch the reference to this piece!

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 Young People's Concerts 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 \$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 THE YOUNG PEOPLE'S CONCERTS

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 and electronics at home! NO photography or video is 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
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