

CONTENTS

THIS YEAR'S THEME	2
YOUNG PEOPLE'S CONCERT PROGRAM	2
YOUNG PEOPLE'S CONCERT CONDUCTOR	2
GETTING STARTED	3
ACTIVITIES	4
ONE: OPENING UP YOUR EARS	4
TWO: EXPLORING MUSICAL ENERGY	5
THREE: PATTERNS IN SOUND	6
FOUR: WRITE YOUR STORY	7
FEATURE: MEET THE COMPOSER	8
FIVE: WORLDWIDE ODE TO JOY	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

THEME: MUSIC WITH PURPOSE

Music affects listeners in many ways, by inspiring emotions and telling stories, but could it ever serve as a call to action? In this fun and engaging concert series, students will examine the purpose music serves in a social context. How have composers and musicians throughout history turned notes on a page into music that sparks movements? How are pieces of music powerful enough to bring people together in times of crisis and change, and nurture a sense of community? Join the Tucson Symphony Orchestra (TSO) on an exploration through history to find out what happens when music takes action.

CONCERT

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 10,000 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

Avengers Theme

Symphony No. 9, mvt. IV

From a Moonlit Ceremony, "Festival Dance"

Lyric for Strings

Sing Sing Sing

Frontier

Danzón No. 2

Alan Silvestri/arr. Larry Moore

Ludwig van Beethoven

George Frederick McKay

George Walker

Benny Goodman

Katy Webster

Arturo Márquez



ADAM BOYLES, CONDUCTOR

Adam Boyles, a Tucson native, is very excited to conduct his hometown orchestra! Boyles is currently Director of Orchestras at the Massachusetts Institute of Technology (MIT), 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 right 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.

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 Tucson Symphony Education Programs curriculum are this Teacher Guide, digital [Music Preview Tracks](#), and a “Meet the Instruments” card set. Schools participating in Music in the Schools 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 music 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 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

EXPLORING MUSICAL ENERGY

MUSIC PREVIEW TRACKS

21: Lyric for Strings - George Walker

24: Danzón No. 2 - Arturo Márquez

18: Avengers Theme - Alan Silvestri

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 Walker's *Lyric for Strings* 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 Márquez's *Danzón No. 2* 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 a third piece of artwork to *Avengers Theme*, and continue the class compare and contrast discussion. Can the students determine which two pieces have the most similar or different energy? What do they hear in the music to support that?

STANDARDS

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

ACTIVITY THREE

PATTERNS IN SOUND

MUSIC PREVIEW TRACKS

22: Sing Sing Sing - Benny Goodman

20: From a Moonlit Ceremony, "Festival Dance" - George Frederick McKay

STEP ONE

Begin by discussing patterns - a repeated design or sequence.

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

STEP TWO

Music also often contains patterns. In music it is called a **motif (moh-TEEF)**: a short, repeating musical phrase.

- ▶ Listen to **Sing Sing Sing**, then see if students are able to identify a repeating phrase from the music, either by singing it back, or using hand motions to describe it.
- ▶ For a second listening, listen to the piece in 1-minute sections to confirm phrases students recognized, or find even more. Are there more than one motif played at a time? Can they "follow" one motif through the music as it is passed from instrument to instrument?
- ▶ There is a section in the music, from approx. 4:12-7:04, where none of the motifs are being played. This is the **improvised**, or made up on the spot, trumpet solo!

LISTENING EXTENSION

Repeat Step Two with **Festival Dance**. How many different motifs can students identify? How are they different from the patterns in the first piece?

STANDARDS

AZCCRS 3-5.SL.1

ACTIVITY FOUR WRITE YOUR STORY

MUSIC PREVIEW TRACKS

23: Frontier - Katy Webster

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 **Frontier** 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 the story behind the piece.

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 **Frontier** 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 someone exploring or going on an adventure. 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, AZCCRS 3-8.W.3

YOUNG COMPOSERS PROJECT

The Tucson Symphony Young Composers Project (YCP) is a year-long course in which students ages 8 to 18 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 composers and artists, and work directly with TSO musicians.

As the culminating final project, the TSO performs and records each student's original composition!

Now in its 27th year, the Young Composers Project has produced more than 400 new works by student composers.



MEET THE COMPOSER

KATY WEBSTER [b. 2000]

Katy Webster (19) is a freshman at University of Arizona, who has played piano for nine years and participated in the Tucson Symphony Young Composers Project (YCP) for five. Her composition is entitled "Frontier," portraying the adventurous spirit of the American pioneers as well as their love for their growing nation.

When did you start composing? I started seriously composing when I was about eleven years old.

What musical instruments do you play? I play the piano, and I sing a little.

Describe your composing process. When I originally began to compose, I used staff paper and a pencil. I would compose anywhere—in the car, in the study hall, at home, etc. Now I compose using computer software, so I can work wherever I have my computer. I usually begin a piece by thinking of what I want to portray in the music (a story, a feeling, etc.), and then I try to come up with a melody to fit. After I have the melody, I usually see where the piece seems to want to go, and I follow where it leads.

What inspires you to compose? Almost anything could inspire me. Sometimes I have a particular story that I want to write about, or a feeling, such as happiness or sadness, so I write a piece based on that. Other times, I write music simply because I like experimenting with sound and creating something that sounds exactly how I want it to.

What is the TSO Young Composers Project like? It's a wonderful experience! Students learn about music theory and about the mechanics of music composition, composing music throughout the year for their own instrument or for other orchestral instruments. At the end, students write a composition that is performed and recorded by TSO musicians. YCP allowed me to experiment with writing music, to meet other people who were as passionate about music as I am, and to hear my music played by professionals.

What advice would you give to kids interested in composing? Join the Young Composers Project! Aside from that, I would strongly encourage them to try composing using pencil and paper at first, and away from the piano. Writing this way will force you to learn how to write music accurately, and helps tremendously in the training of your inner musical ear. Make sure to challenge yourself when you are composing, and never depend on a computer!

How much time do you spend composing? Unless I have a deadline for a composition, I spend time composing only when I have free time. If I do have a deadline, I will work on it every day around lunchtime.

What was it like when you first heard one of your pieces performed by TSO musicians? When I heard my first piece performed by the TSO musicians, I was surprised by how different it sounded from the computer-generated sound from my software. Of course, live musicians are far superior to computerized sound, but the differences were actually a little disorienting at first. Now, hearing live musicians play my music is something I always look forward to!

Who are your favorite composers? This is difficult question - I enjoy so many composers. Some of my favorites are Tchaikovsky and Elgar. I also enjoy movie soundtracks: Harry Gregson-Williams (the composer of the Narnia soundtrack) and John Williams are two of my favorite soundtrack composers.

Do you see yourself pursuing a career in composing? Currently, I am not pursuing a career in composition. However, I plan to keep composing and am open to more composition opportunities in the future.

ACTIVITY FIVE WORLDWIDE ODE TO JOY

MUSIC PREVIEW TRACKS

19: Symphony No. 9, mvt. 4 - Ludwig van Beethoven

STEP ONE

Listen to Beethoven's *Symphony No. 9*, then discuss the piece with your class.

- ▶ Do they recognize the piece? Where have they heard it before? Can students sing or demonstrate it?
- ▶ Talk about what music is used for. Is it just entertainment purposes, or can it affect emotions, tell stories, inspire people, change lives?
- ▶ If your students could choose any time of day to listen to this piece, when would they choose? For example: getting ready for school, taking a test, during recess, when they were angry? Why? How would it help?

STEP TWO

This piece has often been used throughout history to bring people together in times of both crisis and celebration. It has been used as a rallying cry in Chilean protests, by prisoners of war during World War I, and by student protesters in Tiananmen Square. It was performed at the fall of the Berlin Wall, and is performed every New Year's Eve in Japan.

- ▶ Watch the first three minutes (or more) of [this video](#) for one extreme example of people coming together to perform Beethoven's *Symphony No. 9*.
- ▶ Why do your students think it is performed so often? How does it make them feel? What affect does it have on people in crisis?
- ▶ How can this piece, and music in general, bring people together?

HISTORY EXTENSION

Have your class research and present, either individually or in groups, a historical event during which Beethoven's Ninth (or "Ode to Joy") played an important part.

STANDARDS

AZCCRS 3-8.SL.1, AZCCRS 3-5.SL.4, AZCCRS 5-7.H.4



LUDWIG VAN BEETHOVEN [1770-1827]

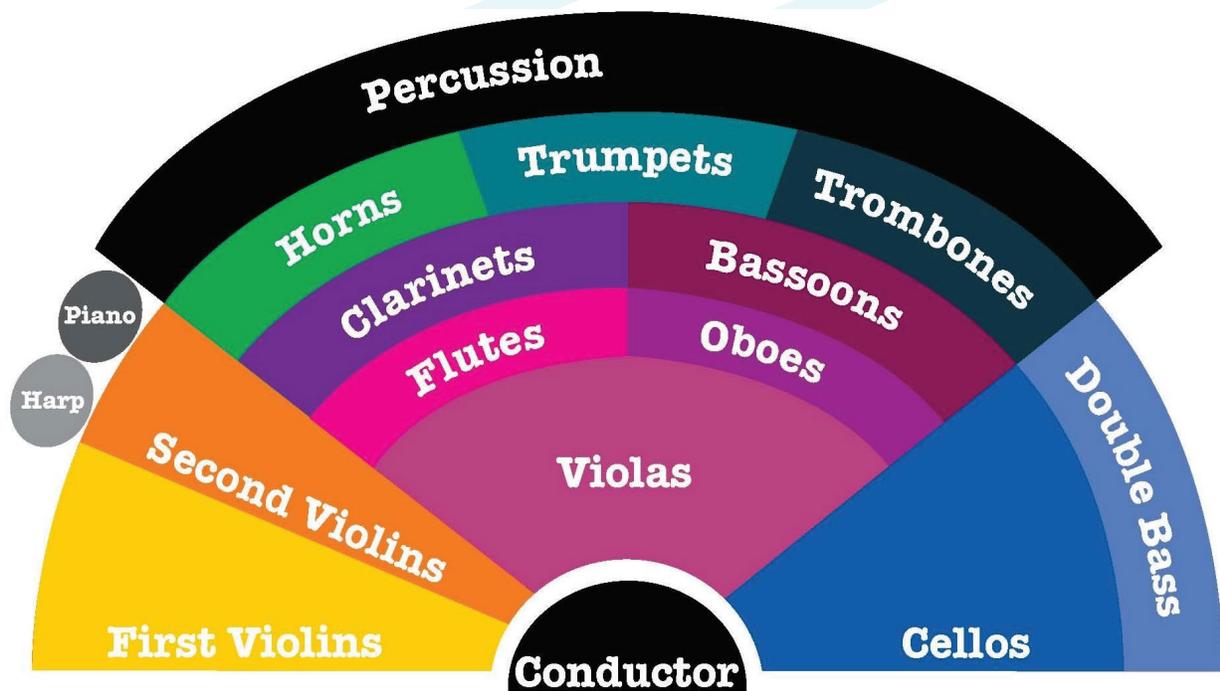
Beethoven (BAY-toh-ven) is widely regarded as one of the greatest composers of all time. While he was gifted with music at a young age, Beethoven was a poor student, and many historians believe he may have been dyslexic. In his late 20s, Beethoven came to a horrific realization - he was going deaf. 10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

MEET THE TUCSON SYMPHONY

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 year! In 1971, the Symphony had its first concert at its new performance venue, the Tucson Convention Center's Tucson 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 carved 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 at a time. Ushers will not permit unaccompanied children to exit the hall without a teacher or chaperone.
- ▶ 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. 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. Please let us know at least one full month in advance if you need 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: _____

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