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Symphony
Orchestra

22/23

Education Concerts



Created and written by Dr. Rob Lyda, Music Teacher at Cary Woods Elementary, Auburn, AL and AMEA President

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Alabama
Symphony
Orchestra

FIRST VIOLIN

Daniel Szasz
CONCERTMASTER/THE BEVERLY
HEAD AND HUGH KAUL CHAIR
Mayumi Masri
ASSISTANT CONCERTMASTER
Yifan Zhou
ASSISTANT CONCERTMASTER
Sarah Nordlund Dennis
Viktor Dulguerov
Bram Margoles
Esther Roestan
Woonkuo Soon
one year position
Pei-Ju Wu

SECOND VIOLIN

Yuriko Yasuda
PRINCIPAL
Tara Mueller
ASSISTANT PRINCIPAL
Sodam Lim
Levon Margaryan
Serghei Tanas

VIOLA

Zakaria Enikeev
ACTING PRINCIPAL
Lucina Horner
Rene Reder
Kurt Tseng*

CELLO

Warren Samples
PRINCIPAL
Lauren Peacock
ASSISTANT PRINCIPAL
one year position
Mary Del Gobbo
Peter Garrett
Hellen Weberpal
Xi Yang

DOUBLE BASS

Alexander Horton
PRINCIPAL
Richard Cassarino
ASSISTANT PRINCIPAL
Nicholas Scholefield
Mark Wilson

FLUTE

Lisa Wienhold
PRINCIPAL
Hillary Tidman
ASSISTANT PRINCIPAL

OBOE

James Sullivan
PRINCIPAL
Machiko Ogawa Schlaffer
ASSISTANT PRINCIPAL

CLARINET

Kathleen Costello
PRINCIPAL/THE SYMPHONY
VOLUNTEER COUNCIL CHAIR
Brad Whitfield
ASSISTANT PRINCIPAL

BASSOON

Tariq Masri
PRINCIPAL
Cameron Bonner
ASSISTANT PRINCIPAL

HORN

Valerie Sly
PRINCIPAL/THE SYMPHONY
VOLUNTEER COUNCIL CHAIR
Adam Pandolfi
ASSISTANT PRINCIPAL
Kevin Kozak
Nina Tarpley

TRUMPET

Ryan Beach
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Andrew Miller
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TIMPANI

Jay Burnham
PRINCIPAL

PERCUSSION

Mark Libby
PRINCIPAL
Bill Williams

HARP

Judy Sullivan Hicks
PRINCIPAL/THE MRS. R. HUGH
DANIEL CHAIR

*ONE YEAR LEAVE OF ABSENCE

UNTITLED STRING MUSICIANS ARE
LISTED IN ALPHABETICAL ORDER

Composer's Intent

Essential Question:

How do composers turn an idea, inspiration, or story into a musical composition?

Essential Standards:

Music K.1, K.16, 1.1, 1.17, 2.1, 2.17, 3.1, 3.18, 4.1, 4.16, 5.1, 5.16, 6.1, 6.15

Language Arts K.22, 1.17, 2.22, 3.R3, 3.17, 4.5, 4.32, 5.5, 6.3

Lesson Objectives:

- Students will learn and discuss the meaning of composer's intent.
- Students will be able to describe ways John Williams has composed music for movies.

Key Vocabulary: Absolute Music, Composer's Intent, Program Music

Essential Resources:

Harry's Wondrous World, Other clips embedded in the lesson plan, R-20

To the Teacher

A concept that is often difficult to explain to children is creative intent. Why do people have the urge to create works of art, stories, and music? What motivates creativity? This lesson plan will explore creativity and composer's intent using the piece *Harry's Magical World* by John Williams. Maestro Williams has had a prolific career spanning over 70 years. He has composed music for television, movies and multiple concerto for the orchestral stage. John Williams is arguably one of the most well known composers today.

Introduction

Do you ever make up stories in your head? Do you ever dream of going to far off places? Do you ever have ideas that you need to share with other people? When people create something new it starts with an idea and inspiration. We are going to listen to a piece of music and as the music plays, I want you to start writing a story (or for younger grades draw a picture). Pass out R-20 "Once upon a time" to the students.

Lesson Sequence

- (1) Play the first two minutes of Harry's Wondrous World. If possible, play the music without video. Allow the students a few minutes after listening to finish writing their stories.
- (2) Ask students to share their stories. Discuss with the students the why of their story. Why did you imagine _____? Why did the music inspire you to write _____?
- (3) Tell the students that the piece they listened to was *Harry's Wondrous World* from *Harry Potter and the Sorcerer's Stone*. The music was composed by John Williams. When Maestro Williams composed the piece, he wanted to capture as many elements of the Harry Potter story in the music. The piece plays during the ending credits of the movie as a way to tie together the story.
- (4) Play the following clips John Williams discussing composing the various music for Harry Potter. Hedwig's Flight, Three Headed Dog, Quidditch, Diagon Alley,

Harry's Wondrous World. Discuss with the students how John Williams had to know the story to be able to compose the music.

- (5) Ask the students what they think the phrase composer's intent means? Reference the clips watched earlier. Mention to the students that John Williams had to pay close attention to details in the Harry Potter story to be able to write the music. Draw the students' attention to the three headed dog piece. John Williams selected the contrabassoon to represent the three headed dog because it was a low sound and he chose the harp to represent the soothing music that put the dog to sleep. Would there have been the same impact or intent if instead of a harp there was a trombone!
- (6) Mention to the student that sometimes, like in movies, the composer's intent is determined by the story. For instance, John Williams had to use the story written to draw inspiration. He couldn't have written a piece for race cars because there are no race cars in the book or movie! Sometimes the composer intent is to musically portray the story.
- (7) Watch these two clips of movie director Steven Spielberg discussing how John Williams decides when the story needs music. [Clip 1](#) [Clip 2](#)
- (8) Ask the students what Steven Spielberg meant by, "Without John Williams, bikes don't really fly, nor do brooms in Quidditch matches, nor do men in red capes. There is no Force, dinosaurs do not walk the Earth, we do not wonder, we do not weep, we do not believe." Tell the students that composers use the elements of music to create new worlds, tell stories, and help us experience the world in different ways.
- (9) Even though the discussion in this lesson has focused on John Williams, remind the students that composers throughout time have had reasons to compose music. Some composers write music for no other reason than to write music; we usually call this type of music **absolute music**. Some composers write music to tell stories or represent people. Places, or situations; we usually call this type of music **program music**. Composer's intent is not just for movie composers, but all composers have reasons, ideas, and inspiration for why they compose. A lot of factors, both musical and non-musical, can influence the composer's intent.

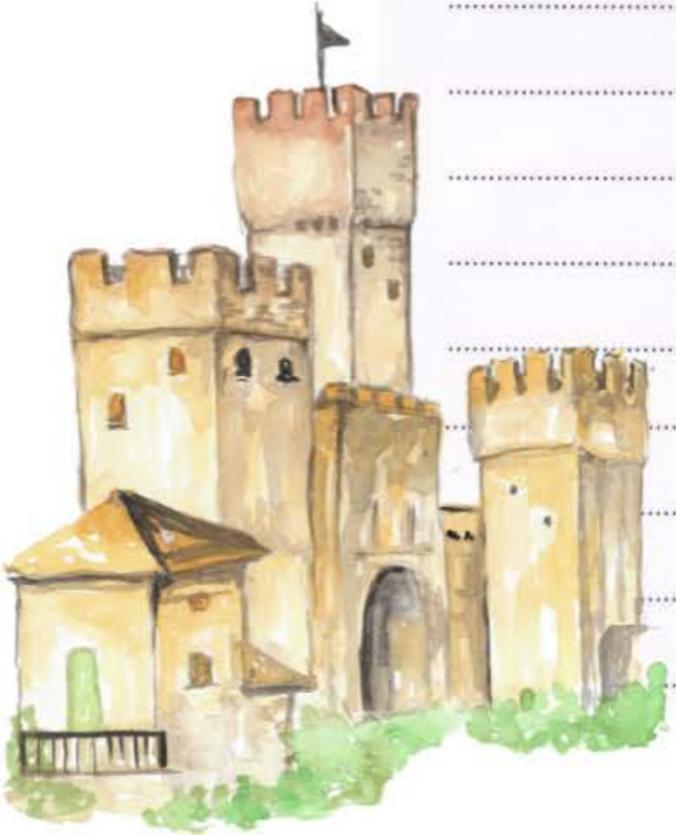
Conclusion

Revisit the stories the students wrote at the beginning of this lesson. Challenge the students to use classroom instruments or technology to compose a theme for their story. When the students are finished with their themes, have them explain their intent and creative choices.

Extension

- Read the book What do you do with an idea? by Kobi Yamada. Discuss with the students how an idea births creative intent.
- Sometimes the composer's intent can misinterpreted or ignored by a performer. For instance, when *Fantasia 2000* was released, the animators created a story for the first movement of Beethoven's Fifth Symphony. Although the story is cool, it was not what Beethoven originally thought of when he composed. Do you think it is okay to change the composer's intent?
- A fun activity is to play a clip from a movie with the sound muted. Instead of listening to the music composed for the movie, replace it with another song or piece. For instance, replace music for the opening scene of *Star Wars* with *Endless Love* by Diana Ross and Lionel Ritchie. Discuss how the scene is different with new music.
- Explore other pieces of music by John Williams and discuss composer's intent.

Once upon a time...



A large rectangular area with horizontal dashed lines, intended for writing a story.

Using Expressive Elements to Tell the Story

Essential Question: How do composers use expressive elements (dynamics and tempo) to help tell a musical story?

Essential Standards:

Music K.1, K.16, 1.1, 1.17, 2.1, 2.17, 3.1, 3.18, 4.1, 4.16, 5.1, 5.16, 6.1, 6.15

Language Arts K.8b, 1.5b, 2.26a, 2.31, 3.20, 3.27, 4.16, 5.12, 5.19, 5.20, 6.3

Lesson Objectives:

- Students can demonstrate and discuss the use of dynamics in *In the Hall of the Mountain King*.

- Students can demonstrate and discuss the use of tempo in *In the Hall of the Mountain King*.

Key Vocabulary: Expressive Elements, Dynamics, Tempo

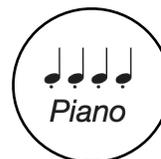
Essential Resources: *In the Hall of the Mountain King*, R-9, R-19, R-8

To the Teacher

The story of Peer Gynt is Norwegian fairytale that has been adapted into plays, stories, and musical adaptations. The most famous of all Peer Gynt adaptations is by the composer Edvard Grieg. When Grieg first composed music to tell the story of Peer Gynt, he wrote incidental music for a play by Henrick Ibsen in 1867. Several years after Ibsen's play, Grieg extracted several of his favorite pieces and created the *Peer Gynt Suite*.

Introduction

Play a listening game with the students. Using a mallet and a hand drum, play the two patterns to the right. Play the quarter note pattern marked piano on the rim of the hand drum. Play the quarter note pattern marked forte on the head of the drum. Ask the students to come up with two contrasting movements to demonstrate the piano and forte patterns. Instruct the students to listen and when they hear piano to use one movement and when they hear forte to use their other movement. Play the game alternating between piano and forte.



Discuss with the students their created movements. Why did they choose their specific movements for piano and forte?

Lesson Sequence

Lesson 1

1. Discuss with the students the concert of expressive musical elements. Usually, the expressive musical elements are dynamics (the volume of music), tempo (the speed of music), and articulation (how individual notes sound when performed). There are also modifiers for expressive elements (e.g. mezzo, molto, etc.).

2. Ask the students -
How does the tempo of a piece of music influence the way we respond to music?
How do the dynamics of a piece of music influence the way we listen to a piece of music? Discuss the students' answers.
3. Tell the students that they are going to listen to *In the Hall of the Mountain King* by Edvard Grieg. Explain to the students that this piece of music was written about a boy named Peer Gynt trying to escape from a Troll King. Tell the students to listen for how dynamics and tempo are used in the piece.
4. Play *In the Hall of the Mountain King*
5. Ask the the students what they noticed about the dynamics of the piece. Discuss the students' answers.
6. Display or pass out to the students The Dynamic Tap Sheet (R-9). Discuss the different dynamic terms on the page. Tell the students that the dynamic of *In The Hall of the Mountain King* starts with a pianissimo dynamic.
7. Listen to the piece again. During this listening, have the students tap their finger along while listening to the music to the Dynamic Tap Sheet (R-9).

Lesson 2

8. Review the previous lesson on the dynamics of the *In the Hall of the Mountain King*. Ask the students how they think the tempo of a piece influences how we respond to the music.
9. Play *In the Hall of the Mountain King*
10. Ask the students what they noticed about the tempo of the piece. Discuss the students' answers.
11. Display or pass out to the students The Tempo Tap Sheet (R-19). Discuss the different tempo terms on the page. Tell the students that the beginning tempo of *In the Hall of the Mountain King* is marked *alla marcia* which means in a marching style. Ask the students if the tempo marking fits with what they have heard in earlier listenings to the piece? Tell the students they can think of three basic tempos - (1) tip-toe, (2) walk, and (3) run.
12. Listen to the piece again. During this listening, have the students tap their finger along while listening to the music to the Tempo Tap Sheet (R-19).

Conclusion

Discuss with the students how Evard Grieg used dynamics and tempo to help tell the story. Ask the students to describe, based upon listening and the lesson, what they think the King of the Trolls was like.

Extension

- Use resource page R-8 to use rhythm sticks to play along with the different sections of *In the Hall of the Mountain King*. Ask the students what rhythms they will have to alter at the end of the piece.
- During the 1950s and 60s the cartoon company "Mel-O-Tunes" created a series of cartoons based on Peer Gynt's adventures. Watch the episode based on *In the Hall of the Mountain King* and discuss.
- Explore different versions of the Peer Gynt folktales and compare and contrast the different stories.

"IN THE HALL OF THE MOUNTAIN KING"

Rhythm Play-along

A

Musical notation for section A in 4/4 time. The notation consists of four measures: the first measure has four eighth notes with an accent on the third; the second measure has two eighth notes, a quarter note, and two eighth notes with accents on the first and second; the third measure has four eighth notes with an accent on the second; the fourth measure has two eighth notes, a quarter note, and two eighth notes with accents on the first and second. The piece ends with a repeat sign.

B

Musical notation for section B in 4/4 time. The notation consists of four measures: the first measure has four eighth notes with an accent on the third; the second measure has two eighth notes, a quarter note, and two eighth notes with accents on the first and second; the third measure has four eighth notes with an accent on the second; the fourth measure has two eighth notes, a quarter note, and two eighth notes with accents on the first and second. The piece ends with a repeat sign.

A'

Musical notation for section A' in 4/4 time. The notation consists of four measures: the first measure has four eighth notes with an accent on the third; the second measure has two eighth notes, a quarter note, and two eighth notes with accents on the first and second; the third measure has four eighth notes with an accent on the second; the fourth measure has two eighth notes, a quarter note, and two eighth notes. The piece ends with a repeat sign.

"IN THE HALL OF THE MOUNTAIN KING"

Dynamics Tap Sheet

Listen to "In the Hall of the Mountain King". Try to figure out the dynamics for each section of the piece.



pp

Pianissimo

very quiet

p

Piano

quiet

mp

Mezzo Piano

moderately
quiet

mf

Mezzo Forte

moderately
loud

f

Forte

loud

ff

Fortissimo

very loud

"IN THE HALL OF THE MOUNTAIN KING" Tempo Tap Sheet



ALLA MARCIA



PIÙ VIVO



STRINGENDO AL FINE



"In the Hall of the Mountain King" starts slow and gradually gets faster!

Alla Marcia - In A Marching Tempo

Più Vivo - More Lively

Stringendo al Fine - Gradually faster to the end

Creating Characters Through Music

Essential Question: How do composers represent people, places, or ideas in the music they compose?

Essential Standards:

Music K.1, K.16, 1.1, 1.17, 2.1, 2.17, 3.1, 3.18, 4.1, 4.16, 5.1, 5.16, 6.1, 6.15

Language Arts K.8b, 1.5b, 2.26a, 2.31, 3.20, 3.27, 4.16, 5.12, 5.19, 5.20, 6.3

Lesson Objectives:

- Students will explore themes and leitmotifs in music.
- Students will create their own theme or leitmotif for a character from their favorite book.

Key Vocabulary: Composer, Leitmotif, Theme

Essential Resources: *Scheherazade, Op. 32, Mvt. II: The Kalendar Prince*, Character Development Graphic Organizer (R-21), *Scheherazade, Op. 32* listening guide (R-22)

To the Teacher

Authors and composers are similar in many ways. When an author develops a character they have to think about the personality qualities, the influence of time and place on the character, and other factors using text. When composers create program music they have to think how to represent the character, time and place, and other influence through music. This lesson will focus on leitmotifs and themes in music. If completing this lesson with younger children, you may want to only focus on theme using *In the Hall of The Mountain King*. If you are completing this lesson plan with older grades, you can complete both sections of the lesson plan. In the second part of the lesson plan, we took liberties with the story of Scheherazade.

Introduction

As a group or individually, complete the Character Development Graphic Organizer (R-21). Once the students are finished discuss their answers. Examine similarities and differences between characters. Tell the students that today they are going to learn about how composers write music to represent different characters, places, and ideas in music.

Lesson Sequence

Lesson 1

- (1) Review the story of “In the Hall of the Mountain King”. Listen to *In the Hall of the Mountain King*. Ask the students -
Who is the main character in the piece?
What do you think the main character is doing in the piece?
How do the expressive elements of music (dynamics and tempo) influence our understanding and listening?
- (2) Explain to the students that the main theme of this piece is to represent Peer Gynt trying to escape from the trolls and Troll King. At first Peer is tiptoeing, then Peer is moving faster, and finally Peer is running as fast as he can to escape. The

composer used dynamics and tempo to help tell the story. Ask the students -
What do you think the word theme means?

- (3) Explain to the students that in music a **theme** is a main melody you hear in a piece. A theme can represent a person, place, or emotion. Sometimes there are multiple themes or the main theme can be altered later in the piece of music.
- (4) Show the students *In the Hall of the Mountain King* Theme A (R1). Have the students follow along as you listen to the A Theme. Show the students the *In the Hall of the Mountain King* Theme B (R2). Have the students follow along as you listen to the B Theme.
- (5) Ask the students -
How are the two themes similar? (They use the same basic rhythm. The same instruments are playing the themes.)
How are the themes different? (The B theme is higher than the A theme.)
- (6) Explain to the students that the next theme is called A' (A prime). This is because the theme is almost identical to the first A, but there is a slight difference. Show the students the *In the Hall of the Mountain King* Theme A' (R3). Have the students follow along as you listen to the A' Theme.
- (7) Ask the students -
How is the A Theme different from the A' theme? (The last measure is different in A' Theme.)
- (8) Listen to the entire first part of *In the Hall of the Mountain King*. Show the students the Theme Resource pages (R1, R-2, R-3) as they listen.
- (9) Tell the students that the three themes they just learned about are used through the entire piece. The basic overall form of *In the Hall of the Mountain King* is ABA'ABA'ABA'. Listen to the entire *In the Hall of the Mountain King* one more time. As the students listen, follow the basic form above showing the students the Theme Resource pages (R1, R-2, R-3) as they listen.

Lesson 2

- (1) Review the previous lesson on themes.
- (2) Explain to the students that sometimes a composer will not write a main melody or big theme to represent a character. The composer of *In The Hall of the Mountain King*, Edvard Grieg, did compose a long theme that took up the entire piece. Peer Gynt and escape was the main idea for the entire piece of *In the Hall of the Mountain King*.
- (3) Sometimes, in longer pieces of music there can be multiple themes and leitmotifs. A **leitmotif** is a short theme that will reoccur throughout a piece and is meant to represent an idea, a person, or a place. Tell the students to think about how in movies or books some characters are not in every scene. However, they return throughout the story. A great example of this is John Williams' music for Harry Potter and Star Wars. The characters are represented by leitmotifs throughout the story. The leitmotifs help you to think about the characters even when they aren't part of the current scene.
- (4) In longer pieces of music, leitmotifs are essential to develop and propel the story. Introduce to the students the story of *Scheherazade*.
"Once, the Sultan had a wife that was not honest with him. Instead of divorcing or

confronting her, the Sultan married a new wife everyday! One day, the Sultan met a beautiful young woman named Scheherazade and they married. Scheherazade knew that she had to outsmart the Sultan. She hatched a plan to tell the Sultan a bedtime story every night, but Scheherazade was smart enough to not finish the story and end each night on a cliff hanger! After 1,001 nights, or two years and nine months, the Sultan decided to stay married to Scheherazade.”

- (5) When the composer of *Scheherazade*, Nikolai Rimsky-Korsakov, composed the music in 1888 he had to figure a way to represent the characters throughout the piece. *Scheherazade* is a four movement piece of orchestra. The leitmotifs allow for characters to return throughout the piece.
- (6) Explore the leitmotifs and themes in *Scheherazade, Op. 32, Mvt. II The Kalendar Prince*. This piece is around 12:00 minutes in length; focus on the first three minutes of the piece.
- (7) Tell the students that they are going to hear a leitmotif and a theme. The violin solo at the beginning is a leitmotif. The Kalendar Prince music is a theme. The leitmotif for Scheherazade will return whenever she needs to draw the Sultan in to listen to one of her stories. The Kalendar Prince Theme represents wandering beggars that supposedly possess magical powers and are celebrated as royalty in the story. Both the theme and the leitmotif will return.
- (8) Listen to *Scheherazade, Op. 32, Mvt. II: The Kalendar Prince*. Use *Scheherazade, Op. 32* listening guide (R-22).
- (9) Ask the students -
How does the violin leitmotif draw the listener in to hear Scheherazade’s stories?
How does the theme for the Kalendar Prince match their description as a magical beggar who is celebrated as royalty?

Conclusion

Revisit the Character Development Graphic Organizer (R-21). Now that the students have an understanding of themes and leitmotifs, have the students create a theme or leitmotif for their favorite book character using classroom instruments or technology. Have the students share their compositions, provide self and group feedback, and have the students reflect on their creative intent.

Extensions

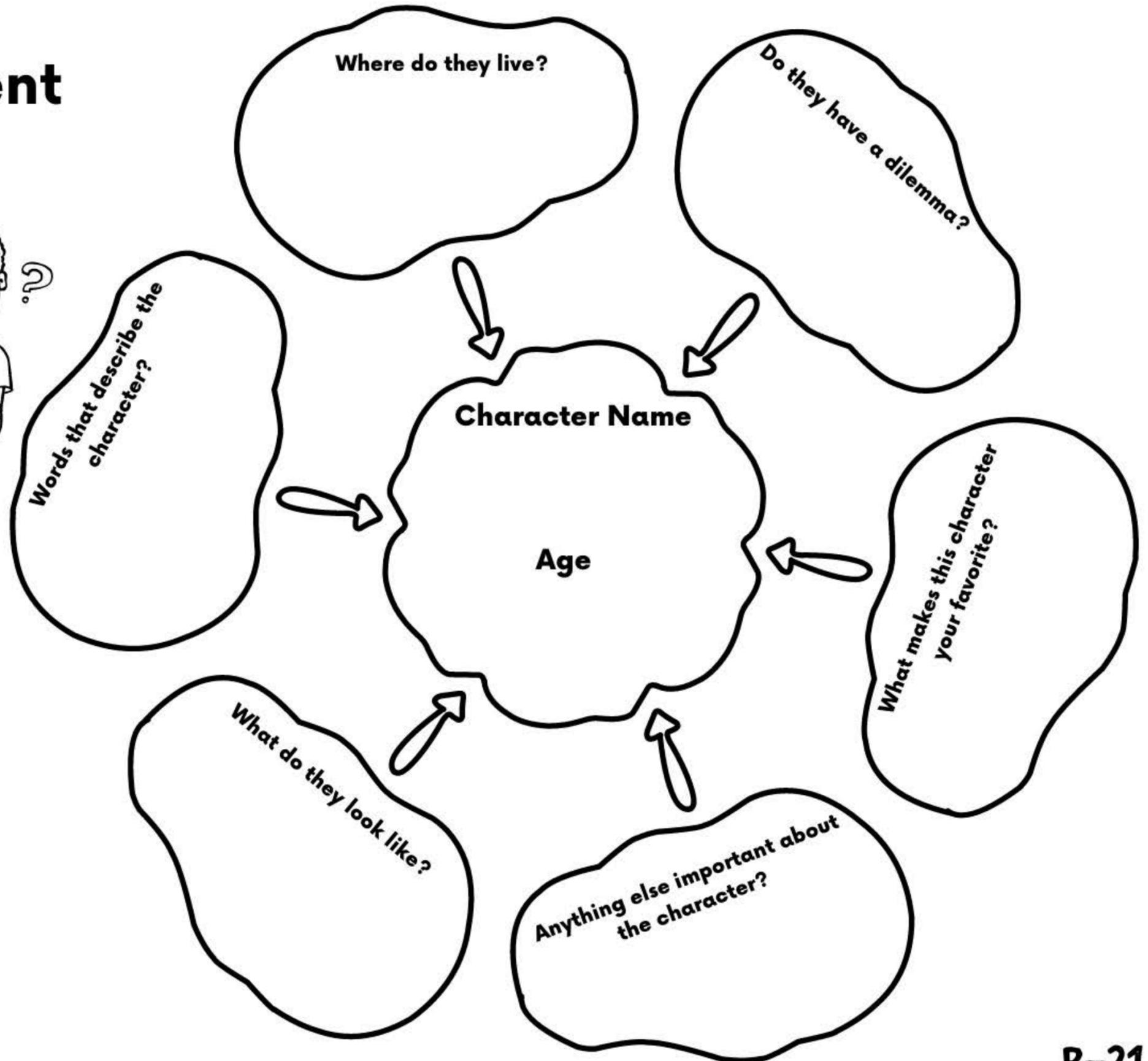
- Explore movie music by John Williams and listen to the themes and leitmotifs he created for the characters in Star Wars.
- The Alabama Symphony is performing *Zoo Song* in their upcoming children’s concert. The piece is based on a little girl’s visit to the zoo. Each animal has a different theme. Use the Character Development Graphic Organizer to describe your favorite animal at the Zoo. Create a theme or leitmotif for your favorite animal.

Character Development Graphic Organizer

Select a favorite character from a book. Answer the questions about your favorite character.



Draw a picture of your favorite character below.



Scheherazade, Op. 32

Mvt. II: The Kalendar Prince

Scheherazade

0:00 - 0:42



The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Picture Collection, The New York Public Library. (1892). Scheherazade. Retrieved from <https://digitalcollections.nypl.org/items/6c40374c-9aa3-5ac7-e040-e00a18064e61>

The Kalendar Prince

2:45 - 3:02



The Kalendar Prince

0:43 - 1:27



The Kalendar Prince

1:28 - 2:12



The Kalendar Prince

2:13 - 2:45

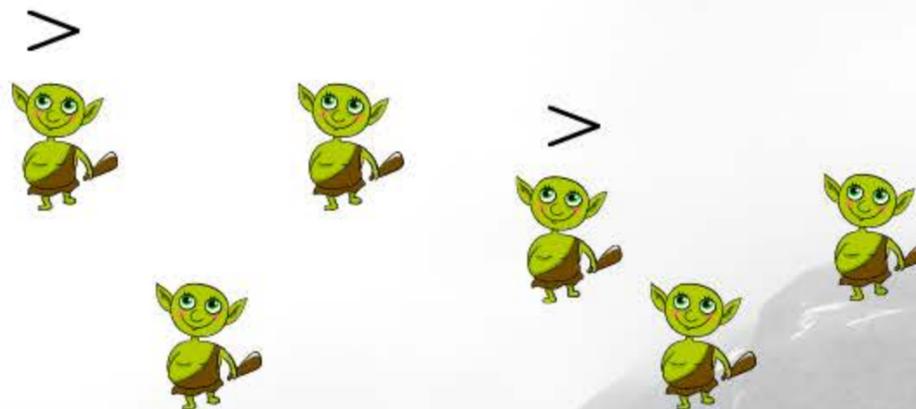
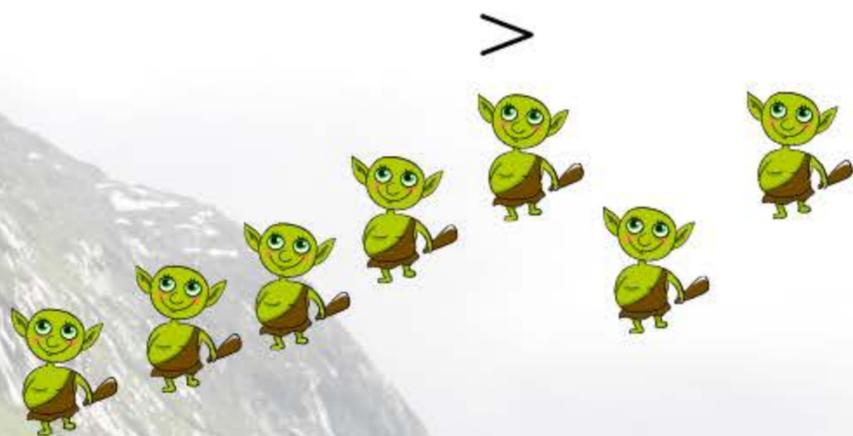


"IN THE HALL OF THE MOUNTAIN KING"

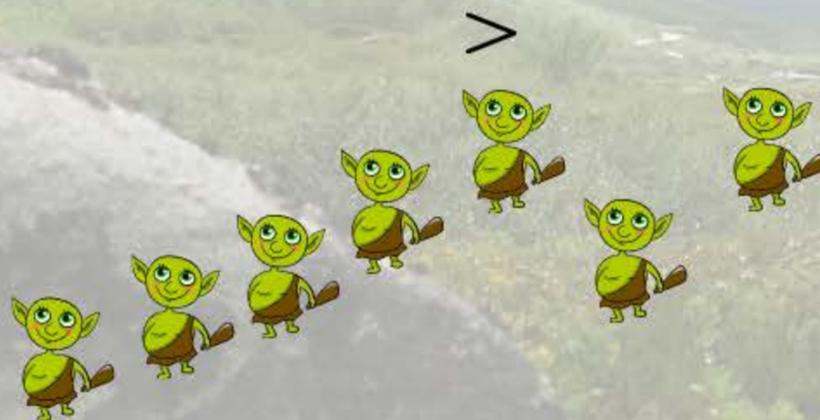
B THEME 0:23 - 0:39



1ST TIME



2ND TIME



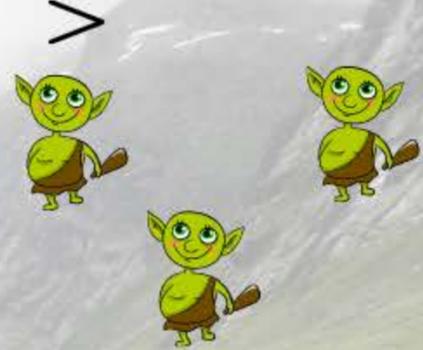
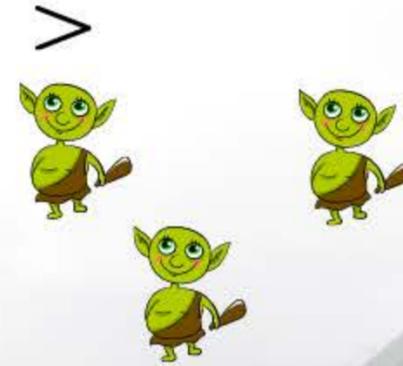
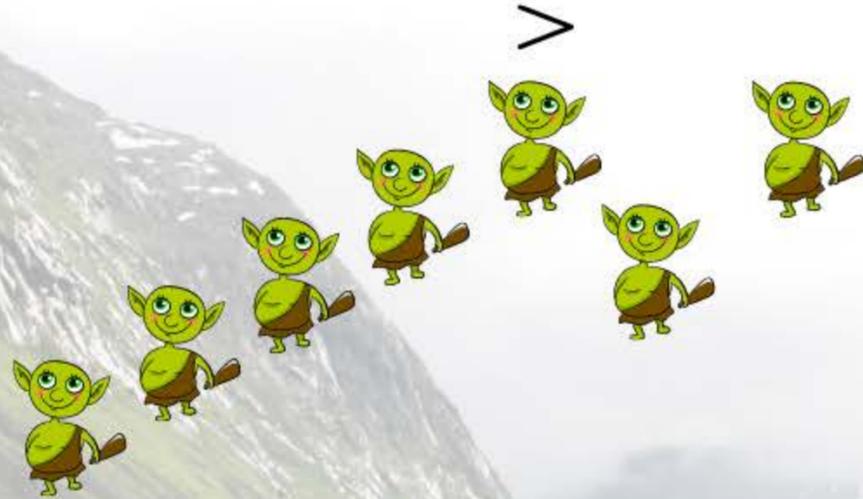
R-2

"IN THE HALL OF THE MOUNTAIN KING"

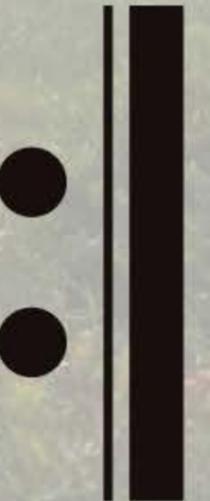
A' THEME 0:39 - 0:55



1ST TIME



2ND TIME



R-3

Using the Symphony to Create Atmosphere

Essential Question:

How do composers use the orchestra to represent the natural world?

Essential Standards:

Music K.1, K.16, 1.1, 1.17, 2.1, 2.17, 3.1, 3.18, 4.1, 4.16, 5.1, 5.16, 6.1, 6.15 *AL*
Science K-9, K-10, 3-13, 5-14, 6-12

Lesson Objectives:

- Students will learn how composers use instruments to represent and create atmosphere.
- Students will create a piece of music to represent a thunderstorm.

Key Vocabulary: Program Music

Essential Resources: *Beethoven Symphony No. 6, Mvt. 4* ; R-10, R-11, R-12, R-13, R-18

To the Teacher

Beethoven's *Symphony No. 6 in F Major, Op. 68* was composed and premiered in 1808. Also known as the *Pastoral Symphony*, Beethoven composed this music to encapsulate the nature he enjoyed walking throughout in and around Vienna. The *Pastoral Symphony* is one of Beethoven's few programmatic works. Listeners may recognize the *Pastoral Symphony* because it has been used in television and movies. The interesting thing about this work is that Beethoven didn't compose the music to be a direct representation of nature. Beethoven composed the *Pastoral Symphony* to express the emotions he felt when he enjoyed being in nature. The focus movement for this lesson is Movement 4: The Thunderstorm. This movement utilizes the largest instrumentation of *Symphony No. 6* and is in f minor. Another interesting fact about this movement, is that there is no break between the fourth and fifth movement. The "rainbow" provided by the piccolo and oboe lead directly into the last joyous movement.

Introduction

Show the students resource page R-18, "What do you see?". Ask the students the questions listed on the resource page. After you have discussed the students' answers, ask the students to think about rainstorms.

Lesson Sequence

- (1) Ask the students to brainstorm a sequence for a rainstorm. What would come first? What would come next? How would you know the rainstorm is over?
- (2) Tell the students they are going to listen to Beethoven's *Symphony No. 6, Mvt. 4*. When Beethoven wrote this piece of music, he wrote it to depict a rainstorm. Have the students hypothesize what instruments would represent the different parts of a rainstorm.

- (3) Listen to Beethoven's *Symphony No. 6, Mvt. 4*. Display the listening guide (R-10, R-11, R-12, R-13) as you listen. Point out each section of the piece as you and your students listen.
- (4) Ask the students to compare the sequence they brainstormed and discussed with the sequence of Beethoven's composition. How similar were the students' sequences to the form of Beethoven's composition? Were any of the instruments the students' hypothesized earlier used by Beethoven in his composition?
- (5) Ask the students about their favorite parts of the piece. Ask the students if they could hear the different sections of the rainstorm.
- (6) Re-listen to the piece in sections. Before you listen to each section, point out the instruments that create the rainstorm effect (i.e. strings playing chromatic eighth notes figures for wind, sfz notes for claps of thunder and lightning).
- (7) Ask the students to think about how different the piece would be if it was composed today. When Beethoven wrote the piece, he had to use the instruments of the orchestra. If Beethoven wrote the piece today, he could use a cellphone or tablet to capture and sample real sounds from nature.
- (8) Ask the students -
How would using real sounds change the way we listen to Beethoven's piece?
Which would be better for imagining a rainstorm, real sounds or instruments?
- (9) Tell the students they are going to use classroom instruments and/or technology to create a thunderstorm. Discuss again the parts of Beethoven's thunderstorm. Have the students create a final sequence for their compositions. The students can find instruments or sample sounds using technology to represent the parts of their thunderstorm. The students could use GarageBand or Samples - A Sampler for Humans to record sounds for their comparisons.
- (10) Give the students time to work on their thunderstorm compositions.

Conclusion

Have the students share their thunderstorm compositions. Have the students offer constructive criticism about their own and others' compositions.

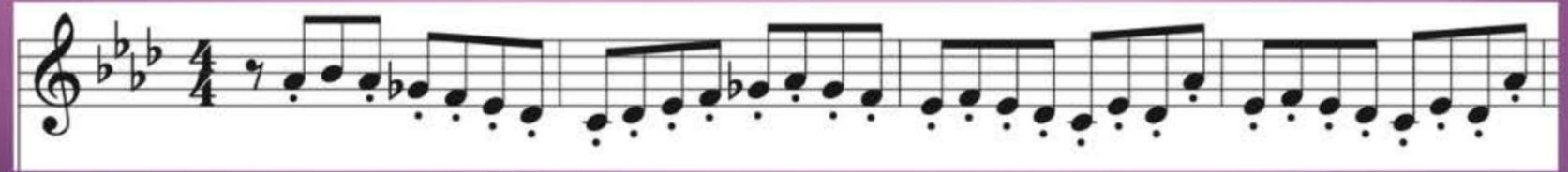
Extension

- Listen to other music about weather. Gioacchino Rossini's *Overture to William Tell* was used in a 1935 Mickey Mouse cartoon called "The Band Concert". During the concert, the band plays *Overture to William Tell* during a storm. How does Rossini's storm compare to Beethoven's?
- Research different works of art that depict storms. Create a video or PowerPoint presentation to coincide with Beethoven *Symphony No. 6, Mvt. 4: The Thunderstorm*.
- Did you know that Vulcan's torch used to change colors to signify the traffic safety in Birmingham? Imagine that Vulcan could be used to forecast the weather. Develop a color system for Vulcan's torch to alert the city of Birmingham about weather conditions.

Symphony No. 6

Mvt. 4: The Thunderstorm

Listening Map 1 of 4



pp

0:00 - 0:03

pp < *p*

0:03 - 0:24

Symphony No. 6

Mvt. 4: The Thunderstorm

Listening Map 3 of 4



Listen for falling rain and thunder.

1:09 - 1:59



2:00 - 2:14

Symphony No. 6

Mvt. 4: The Thunderstorm

Listening Map 4 of 4

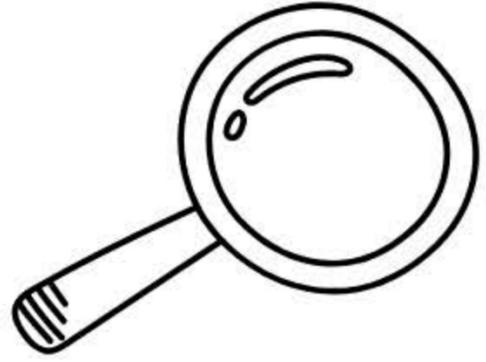


f > *p*

2:15 - 3:05

pp

3:06 - 3:22

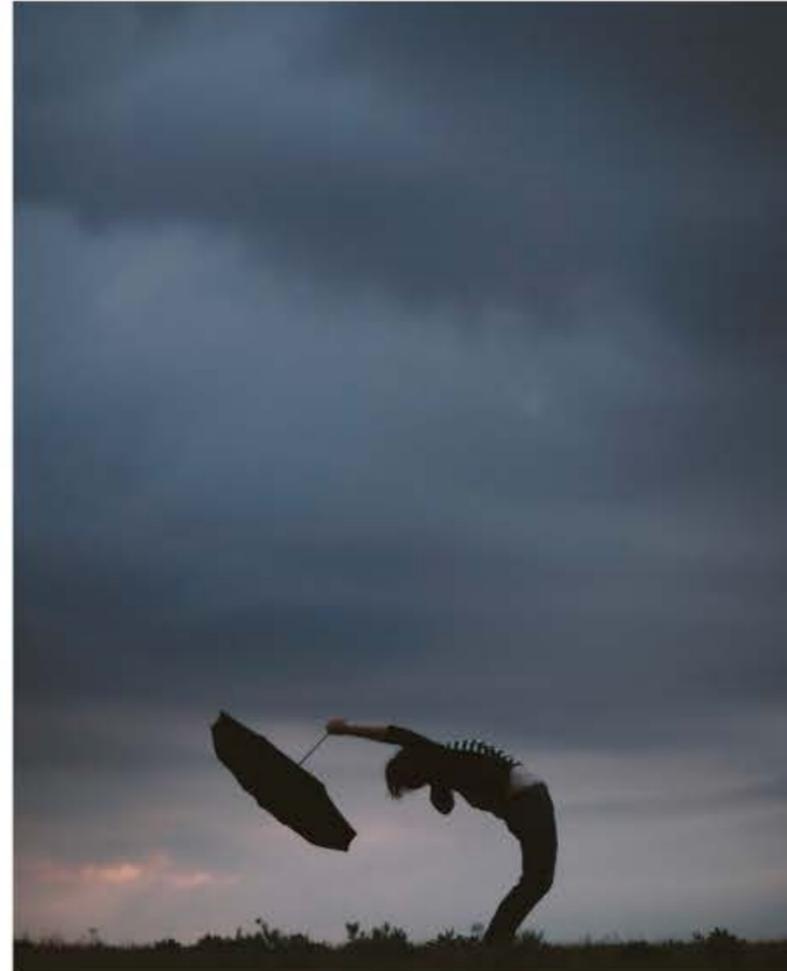


What do you see?

- (1) Have you ever experienced any of this weather?
- (2) What does this weather sound like?
- (3) Do you have a favorite kind of weather?



<https://unsplash.com/photos/uu-jw5SunYI>



<https://unsplash.com/photos/KPZe30XCQSM>



<https://unsplash.com/photos/5Q5jtb1SEVo>



<https://unsplash.com/photos/6R3dGQJ3qOI>

Form - Piecing Together a Music Story

Essential Question: How do composers construct music to have a beginning, a middle, and an end?

Essential Standards:

Music K.15, K.16, 1.13, 1.16, 1.17, 2.9, 2.16, 2.17, 3.9, 3.17, 3.18, 4.9, 4.16, 4.17, 5.9, 5.16, 5.17, 5.18, 6.9, 6.16, 6.18

Lesson Objectives:

- Students will be able to demonstrate the form of a piece of music using graphic organizers and movement.
- Students will be able to perform rhythmic patterns while listening to selected pieces of music.

Key Vocabulary: Form

Essential Resources: *March of the Toreadors from Carmen*, *In the Hall of the Mountain King*, Resource pages R-4, R-5, R-6, R-7, R-8, R-14, R-15, R-16, R-17, rhythm sticks or the unpatched percussion, movement props

To the Teacher

The opera *Carmen* was composed by George Bizet and first performed in Paris in 1875. *March of the Toreadors* musically represents bullfighting. It is important to note that a matador's primary goal is to kill the bull, whereas, a toreador's primary goal is to fight the bull.

Introduction

Show the students resource page R-17, "What do you see?". Ask the students the questions listed on the resource page. After you have discussed the students' answers, tell them that they are going to learn about musical form.

Lesson Sequence

- (1) Tell the students that musical **form** is the structure or the way the music is put together. When an author writes a story, they create a beginning, a middle section where the story is developed, and then tie the story together with an ending. When a composer writes a piece of music, they have to compose a beginning, a middle section that develops the music, and then bring everything together with an ending.
- (2) Refer back to the "What did you see" resource page (R-17). Tell the students that they are going to listen to a piece of music that was written about Toreadors (taa-ree-uh-dorz). Toreadors are bullfighters in Spain.
- (3) Listen to *March of the Toreadors*. Use the listening guide (R-14) as you listen.
- (4) Ask the students -
What sections sounded like a bullfight to you?
Are there any sections that sound like they don't fit in a bullfight?
Discuss the students' answers.
- (5) Tell the students that this piece originally was composed for an Opera named *Carmen*. *March of the Toreadors* serves as the prelude or overture for the Opera.

Overtures are designed to give the listener a preview of the music they will hear later in the Opera.

- (6) One of the most famous arias from the opera is the *Toreador Song* (*Votre toast, je peux vous le rendre*). Listen the *Toreador Song* from *Carmen*.
- (7) Ask the students if they have heard the song before? The *Toreador Song* is the C section of *March of the Toreadors*. Listen to the C section of *March of Toreadors*. Compare and contrast the difference between the Opera version and the C section of the *March of the Toreadors*.
- (8) Show the students resource page R-15 or R-16. Have the students read the rhythms using the teacher's preferred counting system. Discuss and practice any difficult parts. Have the students read and play-along as they listen to *March of the Toreadors* using rhythm sticks or other unpitched percussion instruments. Remind the students they only play the rhythms during the A section.

Conclusion

Have the students work in groups to either:

- (a) create a movement routine for the entire *March of the Toreadors* demonstrating the form. The A sections should utilize the same movement. The B and C sections should be contrasting movements from each other and the A section. Have the students perform their movement creations.
- (b) Use R-15 and R-16 to play the rhythm patterns for the A section of *March of the Toreadors*. During the B and C section, have the students create contrasting movement sections using their instruments. Have the students perform for each other and solicit feedback.

Extension

- Use resource pages R-4, R-5, R-6, and R-7 to learn the form of the beginning section of *In the Hall of the Mountain King*. Have the students create their own listening guide to show the form of the remaining sections of the piece.
- Consult the Alabama Symphony Teaching Guides from previous years for other listening guides that demonstrate form.
- Find a short piece of music or a popular song and have the students create a listening guide to demonstrate the music's form.

"IN THE HALL OF THE MOUNTAIN KING"

LISTENING MAP

0:00 - 0:55

INTRO

0:00 - 0:06



p

"IN THE HALL OF THE MOUNTAIN KING"

LISTENING MAP

0:00 - 0:55

A

0:07 - 0:23

MELODY



MELODY



pp

"IN THE HALL OF THE MOUNTAIN KING"

LISTENING MAP

0:00 - 0:55

B

0:23 - 0:39

THE B SECTION MELODY IS HIGHER AND SOME OF THE NOTES ARE DIFFERENT.

MELODY



MELODY



pp

"IN THE HALL OF THE MOUNTAIN KING"

LISTENING MAP

0:00 - 0:55

A'

0:39 - 0:55

MELODY



MELODY



pp

"IN THE HALL OF THE MOUNTAIN KING"

Rhythm Play-along

A

Musical notation for section A in 4/4 time. The notation consists of 16 eighth notes across four measures. The first measure contains four eighth notes. The second measure contains two eighth notes with an accent (>) under the first. The third measure contains four eighth notes. The fourth measure contains two eighth notes with accents (>) under both. The piece ends with a repeat sign and a double bar line.

B

Musical notation for section B in 4/4 time. The notation consists of 16 eighth notes across four measures. The first measure contains four eighth notes. The second measure contains two eighth notes with an accent (>) under the first. The third measure contains four eighth notes with an accent (>) under the second. The fourth measure contains two eighth notes with accents (>) under both. The piece ends with a repeat sign and a double bar line.

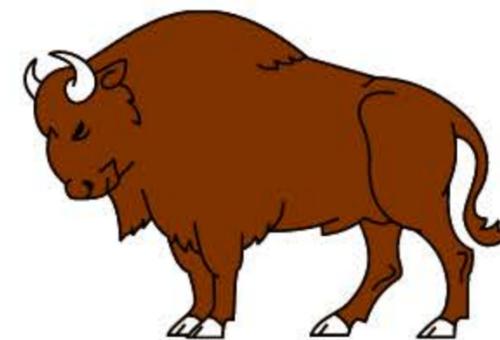
A'

Musical notation for section A' in 4/4 time. The notation consists of 16 eighth notes across four measures. The first measure contains four eighth notes. The second measure contains two eighth notes with an accent (>) under the first. The third measure contains four eighth notes with accents (>) under the first and second. The fourth measure contains four eighth notes. The piece ends with a double bar line.



March of the Toreadors

from *Carmen*



||: A :||



Both Times

B



A



||: C :||



1st Time



2nd Time

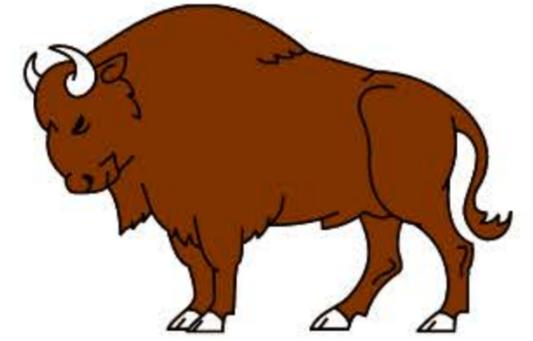
A





March of the Toreadors

from Carmen



Rhythm Play-along

A

Repeat 3 times



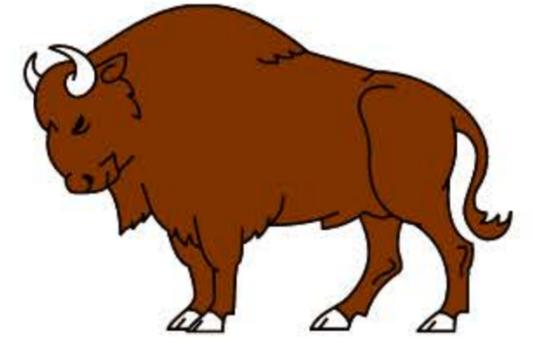
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March of the Toreadors

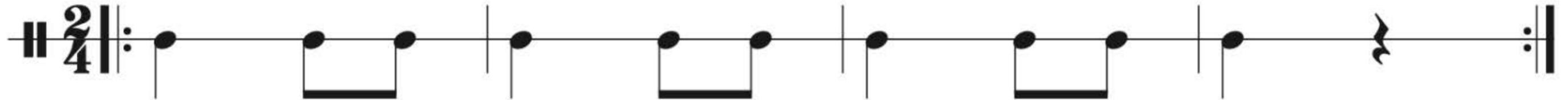
from Carmen



Rhythm Play-along simplified

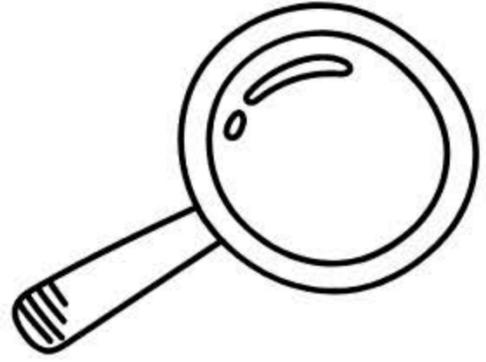
A

Repeat 3 times



5





What do you see?

- (1) What do you think is happening in these pictures?
- (2) What do you think it would be like to watch this event take place?
- (3) What sounds do you think you would hear at this event?



Submit Student Work from these Lessons to the ASO!

We'd love to see what your students have created!

to accompany all lessons

Instructions: Complete the information below, enclose student work, and mail to:

Education Department
Alabama Symphony Orchestra
3621 6th Avenue South
Birmingham, AL, 35222

School, Group, or Family name: _____

Address: _____

Contact name: _____

Contact email: _____

Phone: _____

Any Comments?

We Want to Hear from You!

Now that you've seen an ASO Concert, write us a letter and tell us about your experience.
You can write your own letter or use this sheet as a guide. Send your letters to:

Alabama Symphony Orchestra
Attn: Education
3621 Sixth Avenue South
Birmingham, AL 35222

Date:

Dear Alabama Symphony Orchestra,

I just came to see a Young People's Concert called _____.

One thing I liked about the concert was _____

My favorite piece of music you played was _____

Something new that I learned was _____

If I could play an instrument in the orchestra, I would play the _____.

Sincerely,

Name _____

Address _____
