Discovery Concert Series
Boulder Philharmonic Orchestra presents:

Imagine!
Stories and Music
A Teacher’s Guide

February 20 & 21, 2020
Macky Auditorium, CU Boulder
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Letter to Teachers

Dear Teachers:

This packet contains lesson plans with activities and extensions that are designed to help prepare your students for the Boulder Philharmonic Discovery Concert. Included in all lessons are activities that relate to pieces in the Discovery Concert, and which help meet National and Colorado standards and objectives. We have also provided both a Spotify playlist and a YouTube playlist of all the pieces that will be performed on the concert. For both, you only need a free account to access them. Just click on either Spotify Playlist or YouTube Playlist to be taken to the respective sites.

Every effort has been made to ensure that these listings are accurate and appropriate for children. We hope that these materials will be useful to both music and classroom teachers alike. Feel free to adapt or change the activities to suit the needs and abilities of your students!

Please review the concert preparation and etiquette (p. 6) ahead of time with your students. This will help them understand the expectations of going to a live orchestra concert and enjoy the concert more on their special day. You are also free to print out any part of this packet and send it home with students so they can share the experience with their families.

The Music Director Michael Butterman and the musicians of the Boulder Philharmonic Orchestra are looking forward to performing for you and your students. They know this can be a life changing experience!

Sincerely,

Sara Parkinson, Director of Education
Breanna McCaughey, Education Associate
About Us

About Music Director Michael Butterman

Mr. Butterman began studying music at the age of seven. He took piano lessons beginning in the second grade and added violin the next year. He enjoyed music so much that he became a violinist in the Northern Virginia Youth Symphony and practiced piano for hours each day. He eventually entered and won several piano competitions when he was in high school. Although he loved music, he decided to concentrate on studies in chemistry when he was in college. He remained involved in music by playing piano for his school’s choruses. One year, he was asked to conduct the choruses, and discovered how much he enjoyed working with other musicians to prepare concert programs. Mr. Butterman then received some specialized training in conducting, and enrolled at Indiana University. He conducts orchestras around the country, including the National Symphony Orchestra. He began leading the Boulder Philharmonic Orchestra in 2006 and has enjoyed making music with them ever since.

About the Boulder Philharmonic Orchestra

The word “philharmonic” means “love of music.” Your orchestra is called the Boulder Philharmonic Orchestra because it is located in the city of Boulder, Colorado and the people who started it in 1957 loved music and recognized the value of having an orchestra in the community. The people of Boulder today love their orchestra so much, they’ve voted the Boulder Philharmonic Orchestra the “Best of Boulder” six years in a row! With around 55 professional musicians, the Boulder Philharmonic Orchestra contains the instrument families in most symphony orchestras such as strings, woodwinds, brass, and percussion.

About Macky Auditorium

Macky Auditorium Concert Hall was completed in 1922 and seats more than 2,000 people. A wide range of people have graced the stage throughout the years including Eleanor Roosevelt, the Dalai Lama, Yo-Yo Ma, Jane Goodall, Robin Williams, Conan O’Brien, Bill Maher, Neil deGrasse Tyson, and Bill Nye, just to name a few!
Sobre Nosotros

Sobre el Director de Música Michael Butterman

El señor Butterman comenzó estudiando música a la edad de siete años. Comenzó con clases de piano en el segundo grado y luego comenzó a estudiar el violín el año siguiente. El Señor Butterman disfrutó tanto de la música que se hizo violinista en la Sinfonía Juvenil de Virginia del Norte y practicó piano durante varias horas todos los días. Finalmente ingresó y ganó varias competiciones de piano cuando estaba en la escuela secundaria. Aunque amaba la música, decidió concentrarse en los estudios de química cuando estaba en la universidad. Permaneció involucrado en la música tocando el piano para los coros de su escuela. Un año, se le pidió que condujera los coros, y descubrió cuánto le gustaba trabajar con otros músicos para preparar programas de conciertos. El Sr. Butterman luego recibió un entrenamiento especializado en dirección y se matriculó en la Universidad de Indiana. El Señor Butterman dirige orquestas por todo el país, incluyendo la Orquesta Sinfónica Nacional. Comenzó a dirigir la Orquesta Filarmónica de Boulder en el 2006 y ha disfrutado de la colaboración con los músicos desde entonces.

Sobre la Orquesta Filarmónica de Boulder

La palabra “filarmónica” significa el “amor hacia la música”. La orquesta se llama la orquesta filarmónica de Boulder porque está localizada en la ciudad de Boulder en Colorado. Las personas que comenzaron la orquesta en el año 1957 eran amantes de la música y reconocían el valor de tener una orquesta en su ciudad. Los habitantes de Boulder hoy aman tanto a su orquesta que votaron a la Orquesta Filarmónica de Boulder por “Lo mejor de Boulder” seis años consecutivos. Con alrededor de 55 músicos profesionales, la Orquesta Filarmónica de Boulder contiene las familias de instrumentos en la mayoría de las orquestas sinfónicas, como cuerdas, instrumentos de viento de madera, metales y percusión.

Sobre la Sala Macky

La Sala de Concierto de Macky Auditorium Concert Hall se completó en el año 1922. Con más de 2,000 asientos, una amplia gama de personas han adornado el escenario a lo largo de los años, incluyendo Eleanor Roosevelt, el Dalai Lama, Yo-Yo Ma, Jane Goodall, Robin Williams, Conan O’Brien, Bill Maher, Neil deGrasse Tyson, y Bill Nye, solo para nombrar algunos!
## Program Order

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
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<tbody>
<tr>
<td>Edvard Grieg (1843 - 1907)</td>
<td>Peer Gynt Suite No.1 In the Hall of the Mountain King</td>
</tr>
<tr>
<td>Nikolai Rimsky-Korsakov (1844-1908)</td>
<td>Scheherazade I. The Sea and Sinbad’s Ship</td>
</tr>
<tr>
<td>Gioachino Rossini (1792 - 1868)</td>
<td>William Tell Overture</td>
</tr>
<tr>
<td>Leanna Kirchoff</td>
<td>Newly-Commissioned Work</td>
</tr>
<tr>
<td>Georges Bizet (1838 - 1875)</td>
<td>Carmen Suite No.1 Aragonaise</td>
</tr>
<tr>
<td>Bedrich Smetana (1824 - 1884)</td>
<td>The Moldau</td>
</tr>
<tr>
<td>Hector Berlioz (1803 - 1869)</td>
<td>Symphonie Fantastique V. Dream of the Witches Sabbath</td>
</tr>
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[Spotify Playlist](#)  [YouTube Playlist](#)
Concert Preparation and Etiquette

Before You Depart:
- Remember that no eating or drinking is permitted in the Concert Hall.
- Leave your backpack at school - why be crowded in your seat?
- Go to the bathroom at school so you don't have to wait in line or miss a moment of the concert!
- Bring a light sweater or jacket in case the hall is cold.

When You Arrive:
- Remember to sit still in your seat and not reach between rows, kick the seat in front, or distract from anyone else's concert experience.

During the Performance:
- When you arrive in the hall, you will see musicians warming up on stage, just like athletes do before a big game.
- When it is time for the concert to begin, someone will give a few brief announcements.
- Following announcements, the orchestra will tune. Listen for the oboe, who gives the tuning note.
- The conductor, Michael Butterman, will enter and ask the orchestra to stand. Applause for the conductor and orchestra is welcome at this time.
- Throughout the concert, applause is also welcomed after each piece. You will know it is time to applaud when the conductor lowers his arms and turns to face the audience.
- The audience may be asked to participate at various times throughout the concert. Pay attention and listen to instructions given from the stage.

Listening Prompts:
- Watch the conductor and see whether you can figure out which instruments will play by where he is pointing or looking.
- See if you can name which instruments are playing by how they sound.
- Listen for the melodies and remember one you'll be able to hum later.
Preparación de Conciertos y Etiqueta

Antes de partir:
- Recuerde, no está permitido comer ni beber dentro de la Sala de Conciertos.
- Deje la mochila en la escuela—Porque estar incómodo en su asiento?
- Antes de llegar a la Sala debes de ir al baño si es necesario, así no se pierde ningún momento del concierto!
- Traiga un suéter o chaqueta ya que la sala puede estar fría.

Cuando Llegues:
- Recuerda sentarte quieto en tu asiento y no alcanzar las filas, patear el asiento de enfrente o distraer la atención de la experiencia de los demás

Durante el Concierto:
- Cuando llegues a la Sala de conciertos verás músicos calentando en la tarima, como un atleta antes de un juego
- Cuando se acerque el comienzo del concierto, alguien dará algunos breves anuncios.
- Luego de los anuncios la orquesta comenzará a afinar. Escucha el oboe da la nota de afinación
- El Director Michael Butterman entrara y le pedirá a la orquesta que se ponga de pies. Aplausos para el director y la orquesta están bienvenidas en este momento.
- A lo largo del concierto, los aplausos también son bienvenidos después de cada pieza. Sabrás cuándo es el momento de aplaudir cuando el conductor baje los brazos y se gire para mirar al público.
- Puede que se le pida a la audiencia que participe en varias ocasiones a lo largo del concierto. Presta atención y escucha las instrucciones dadas desde el escenario

Actividad durante el Concierto:
- Mira el director, fíjate si puedes descubrir qué instrumentos tocarán por donde apunta o mira.
- Vea si puede nombrar qué instrumentos están tocando por cómo suenan.
- Escucha las melodías y recuerda una que podrás tararear más tarde.
Show off your skills at the Discovery Concert!

Composition Activity: Have your question and answer phrase performed by the Boulder Philharmonic Orchestra at the Discovery Concert!

Based on the Composition Extension found in Lesson 2 of the Discovery Concert Curriculum Packet (page 28) create your own 8-bar question and answer phrase over the following piano reduction of the accompaniment to Bizet’s Carmen Suite No. 1.

To make a question and answer phrase, you can...
- Start with an opening 4-bar melody. Think about:
  - Rhythm,
  - Notes (if pitched phrase)
    - Avoid ending on the pitch “D”
  - Instrumentation
- Then, change something about it for the next 4 bars to create the “answer”. Things that could be changed or added:
  - New rhythm
  - Different notes (if pitched)
    - Try ending on the pitch “D”
  - Different instrument or instrument family responds
  - Addition of dynamics or articulation

Requirements:
- Phrases can be either rhythmic or pitched phrases.
- Compositions should be notated and sent via e-mail to Breanna McCaughey at breanna@boulderphil.org by December 13, 2019.

Art Submission Activity: Have your drawing projected at the Discovery Concert!

Based on Activity 2, Lesson 3 of the Discovery Concert Curriculum Packet (page 33), listen to Smetana’s The Moldau and choose a scene to make an illustration of the scene being portrayed.

You can draw...
- The two source-headwaters
- The hunters in the woods (school appropriate)
- The country wedding party
- The moonlight dance of the mermaids
- The St. John’s Rapids
- The castle on the hill

Drawings should be sent to Breanna McCaughey at breanna@boulderphil.org by December 13, 2019.
Contemporary Composer: Leanna Kirchoff

During this concert, the Boulder Philharmonic Orchestra is excited to have the world premiere of a commissioned work by Leanna Kirchoff. Leanna will also be at the concert to talk about her piece and what it’s like being a living composer.

Composer Biography
Composer Leanna Kirchoff writes opera, choral pieces, and chamber music. Honors for her music include the 2014-16 National Opera Association opera composition first prize, the Sorel Medallion for choral composition, and an American Composers Forum Faith Partners Residency. Her operas have been performed at the International Congress of Voice Teachers (Sweden), Kyonggi Univ. (S. Korea), Zhejiang Normal Univ. (China), the National Opera Association convention, the Minnesota Fringe Festival, Gateway Opera (MO), and at several universities in the US. Kirchoff, along with librettist Rachel Peters, was awarded a 2018 OPERA America Discovery Grant for the development of Friday After Friday, an opera chronicling female experiences in war-torn Syria. Her work is profiled in the National Association of Teachers of Singing 2019 publication, So You Want to Sing Music by Women. Kirchoff holds a doctorate degree from the University of Colorado and teaches at the University of Denver.

Fun Facts from Leanna

- I have lived in Colorado for 42 years of my life, with a few years spent living in Minneapolis and in Boston.
- I began taking piano lessons and writing songs at age 8.
- I love sports talk, particularly on FM 104.3 "The Fan"
- My daughter and I recently read all of the Harry Potter books and watched all of the movies.
Let’s Talk About Music!

Use this list of words to talk about the music you’ll listen to.

**Melody**: a string of notes (also called tones or pitches) that are played or sung one after the other.

**Rhythm**: the alternation of short and long notes.

**Harmony**: two or more different notes played together.

**Tempo**: how fast or slow the music is played.

**Dynamics**: how loud or soft the music is played.

**Philharmonic Orchestra**: a group of musicians playing different instruments. It usually consists of 60-80 people, but sometimes there are more. When it’s a smaller group, it is referred to as a **chamber orchestra**.

**Instrumental Families**: Orchestral instruments can be categorized into four families based on how they make sound. The four families are string, woodwind, brass and percussion.

**String Instruments**: instruments that have strings and are usually played with a bow.
   - Examples: *violin, viola, cello, bass*

**Brass Instruments**: metal instruments that are played by blowing into them while buzzing the lips on a mouthpiece.
   - Examples: *trumpet, French horn, trombone, tuba*

**Woodwind Instruments**: instruments that you play by blowing air into them, sometimes with a wooden reed.
   - Examples: *piccolo, flute, clarinet, oboe, English horn, bassoon, contrabassoon*

**Percussion instruments**: instruments that you play by hitting, shaking, rubbing or scraping.
   - Examples: *snare drum, maracas, tambourine, guiro, timpani, bass drum, cymbals*

**Composer**: A person who creates music.
   - Example: *Edward Grieg is a composer featured on our concert.*

**Commission**: a formal request to a composer to create a special piece of work for payment.
   - Example: *Colorado composer, Leanna Kirchoff, wrote a commissioned piece just for us!*

**Conductor**: A person who directs an orchestra.
   - Example: *Read more about our conductor, Michael Butterman, on p. 3 & 4*
Hablemos de música
Use esta lista de palabras para hablar sobre la música que escucharás.

**Melodía**: una cadena de notas (también llamadas tonos) que se tocan o cantan una después de la otra.

**Ritmo**: la alternancia de notas cortas y largas.

**Armonía**: dos o más notas diferentes tocadas juntas.

**Tempo**: qué tan rápida o lenta se reproduce la música pieza.

**Dinámica**: qué tan fuerte o suave se reproduce la música.

**Orquesta Filarmónica**: un grupo de músicos que tocan diferentes instrumentos. Por lo general, consta de 60-80 personas, pero a veces hay más. Cuando se trata de un grupo más pequeño, se conoce como orquesta de cámara.

**Familias instrumentales**: los instrumentos de orquesta pueden clasificarse en cuatro familias según su forma de sonido. Las cuatro familias son cuerdas, (viento) madera, latón y percusión.

**Instrumentos de cuerda**: instrumentos que tienen cuerdas y generalmente se tocan con un arco.
   Ejemplos: *violín, viola, violonchelo, contrabajo*

**Instrumentos de latón**: instrumentos de metal que se tocan soplando dentro de ellos mientras suenan los labios en una boquilla.
   Ejemplos: *trompeta, trompa, trombón, tuba*

**Instrumentos de viento de madera**: instrumentos que tocas soplando aire, a veces por una caña de madera.
   Ejemplos: *flautín, flauta, clarinete, oboe, fagot, contrabajo (fagot)*

**Instrumentos de percusión**: instrumentos que tocas golpeando, sacudiendo, frotando o raspando.
   Ejemplos: *caja, maracas, pandereta, guiro, timbales, bombo, platillos*

**Compositor**: una persona que crea música.
   Ejemplo: *Edward Grieg es un compositor presentado en nuestro concierto.*

**Comisión**: una solicitud formal a un compositor para crear un trabajo especial para el pago.
   Ejemplo: *¡La compositora de Colorado, Leanna Kirchoff, escribió una pieza encargada solo para nosotros!* 

**Director**: una persona que dirige una orquesta.
   Ejemplo: *Lea más sobre nuestro director de orquesta, Michael Butterman, en la pág. 3 & 4*
Lesson #1: The Characters of the Orchestra

Description: In literature, stories have characters that become the who of the plot. In music, our characters are represented by certain families or instruments in the orchestra. In this lesson, we'll learn about the different instrument families, the instruments within each family, and how we can represent characters in stories with the sounds of specific families or instruments.

Featured Repertoire:

Rimsky-Korsakov Scheherezade

Materials:

- Instrument Matching Cards
- Instrument Characteristics Worksheet
- The Story of Scheherazade

Objectives:

Students will be able to

- Identify the different instrument families
- Categorize instruments into the correct families
- Compare and contrast the sound characteristics of the different instruments
- Relate instruments to characters in literature
- Create improvised movements that express characteristics in music and represent characters

National Coalition for Core Arts Standards:

- MU:Cr2.1.3.a: Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe the connection to a specific purpose and context
- MU: Cn11.0.4.a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life

Colorado State Standards:

- Colorado (Fourth Grade) 3.3.a: Students can aurally and visually identify specific instruments of the band and orchestra
Activity 1

- Discuss the concept of family with your students:
  - Who are the members of your family? What do they have in common? What are some differences between them? What makes each person special?

- Ask the students if they can think of other things besides people that are grouped into families (e.g., dogs, birds, plants, etc.). Pick one example and compare and contrast its members.
  - Ex: Dogs
    - What are the similarities that put a dog in the “dog” family?
    - What are some differences that make each species of dog different?
    - How do you know that an animal is a dog? Compare with a bird, reptile, etc.

- Instruct the students to stand in a circle, facing inward. Using the index cards provided on pages 14-17, give each student one instrument card and have them hold it into the circle so the rest of the students can see it.

- Give the students 30 seconds to look at everyone’s instrument and then without talking, give them 30 seconds to arrange themselves into instrument families (i.e. which instruments they think belong together).

- Once everyone is in their instrument families (helping/adjusting as needed), have each group look at each other’s cards. Ask which instruments they put together and why?
  - Give groups time to discuss what they have in common and why they chose to group themselves.

- Have one representative from each group share their findings with the class. Reveal each family name, string, woodwind, brass, or percussion.

Modification

- Instead of a movement activity, put students into small groups and give each group an entire set of instrument cards and cards with family names.

- Instruct students to group all of the instruments into their appropriate families.

- Have students discuss why they grouped instruments together and how they decided which family names went with each group.
The String Family

Violin  Violine

Viola

Cello  violonchelo

Double Bass  contrabajo

La familia de cuerdas
The Woodwind Family
La familia woodwind

Flute
*Flauta*

Clarinet
*Clarinete*

Oboe

Bassoon
*Fagot*
The Brass Family

La familia brass
The Percussion Family

La familia de la percusión
Activity 2

- Select a story/poem that the entire class has read and make a list of the main characters. Next to each character, list a few adjectives that best describe them.
  - Encourage students to use more specific adjectives than nice or mean such as joyful, sneaky, courageous, impulsive, etc.
  - Explore the reasoning behind each adjective. What makes a person joyful, sneaky, courageous, etc?
- Using the worksheet on pages 19-20, either as a class or in groups, recall the different instruments and the different instrument families.
  - What are some of the characteristic sounds of each family?
- Using this guide from the Minnesota Orchestra, listen to each instrument demonstration and list the adjectives that best describe the instrument on the same worksheet.
- Compare the adjectives from the character list to the instrument list. Are there any shared adjectives between the two lists?
  - Ask the students to pair at least 2 characters from the list with instruments that would best represent them.

Composition Extension

- Introduce the idea of musical themes that represent characters. Can students think of any songs that represent characters in media?
- After discussion, play some examples for students:
  - Jaws
  - Darth Vader
  - Harry Potter
  - Mary Poppins Returns
- Ask the students how each theme does a good job of representing the characters, such as through instrumentation, melodic structure, etc.
- Instruct each student to pick a character from their favorite book or series and after thinking about adjectives that would describe their character, have students create a musical theme that would best represent their character.
  - Discuss the choices in characteristics of music that will get across their character:
    - Tempo (fast or slow)
    - Dynamics (loud or soft)
    - Pitch (high or low)
    - Instrumentation (what instrument(s) or family(ies))
  ***This can be limited to classroom instruments for possible performance***
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Family</th>
<th>Adjectives</th>
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</thead>
<tbody>
<tr>
<td>Violin</td>
<td>String</td>
<td></td>
</tr>
<tr>
<td>Flute</td>
<td>Wood</td>
<td></td>
</tr>
<tr>
<td>Trumpet</td>
<td>Brass</td>
<td></td>
</tr>
<tr>
<td>Oboe</td>
<td>Wood</td>
<td></td>
</tr>
<tr>
<td>Timpani</td>
<td>Percussion</td>
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<td><img src="image9.png" alt="Image of instrument" /></td>
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Activity 3

- Read the story of Scheherazade on page 22 (either individually or as a class) and then reflect on the characters and story:
  - Scheherazade: What kind of woman was she? What are some of her characteristics that helped save her? (Ex: intelligence, imagination, cunning, etc.)
  - The Sultan: Do you think the king was mean-hearted or misguided? What kind of person is he at the beginning and how has he changed by the end?
  - The Story: What makes a great story? How do you think Scheherazade came up with stories for 1,001 nights?

- Listen to The Sea and The Sinbad’s Ship. Identify the main themes of the Sultan and Scheherazade

- Instruct students to create movements that represent the characters and their musical themes. For example:
  - Scheherazade: Utilizing scarves, have students create smooth, flowing, and high movements to represent scheherazade.
  - Sultan: Ask students how they imagine the Sultan moving around based on this theme.

Scheherazade’s Theme - Solo Violin

\[\text{\includegraphics{image}}\]

The Sultan’s Theme - Brass Section

\[\text{\includegraphics{image}}\]

- After listening to each theme and practicing the movements, listen to the entire piece and instruct students to perform their character movements when they hear that character’s theme

- Connect the characters with their instruments and movements.
  - How would you describe Scheherazade’s theme? What about that matches her personality? How did your movements emulate the music and her characteristics?
The Story of Scheherazade

Before printed books and newspapers, storytelling was the way people shared information, traditions, and entertainment. Storytellers traveled from village to village, bringing news and tales. Fairy tales were first told by storytellers and later put into the book forms we know now.

The 1001 Arabian Nights were such stories, meant to entertain but also to teach lessons about good ways to live life and become a good person. One popular story from the Arabian Nights was the tale of Scheherazade which was eventually set to music by the Russian composer, Nikolai Rimsky-Korsakov.

“Once upon a time in Persia, there lived a strong and powerful Sultan. Although the king was very strong, he had a broken heart and was very sad. The Sultan was lonely without a wife, but was afraid that a new wife would break his heart again. To solve this problem, the sultan’s assistant, the Vizier, thought of a wonderful plan: marry a new woman every day and then banish her the next morning! The Sultan agreed that was an excellent plan and would indeed keep his heart from getting broken. And so many, many days the king would marry someone new and then send her away the next morning.

As more and more women went to the palace and never returned, the Vizier’s very own daughter decided she needed to do something. Her name was Scheherazade, the most enchanting woman the king would ever meet. Reluctantly, the Vizier followed her wishes. His fears, however, were misplaced; Scheherazade had a plan. She knew that the Sultan loved stories, so she began to weave an incredible tale. She timed the story just right! At sunrise, she stopped at the most exciting part. The king was so mesmerized that he kept her at his palace for another day. Scheherazade continued telling her stories for 1,000 more nights! By then, the king had fallen in love and his broken heart had completely healed. He and Scheherazade were married and her enchanting stories are still retold today in the famous collection 1,001 Nights.”
Lesson #2: Where Are We?

Description: Just like stories can transport you all around the world, music can too. Composers were often inspired by cultures and stories from around the world just like authors are. We'll compare and contrast pieces to discover what makes a certain region's music sound unique and explore how music is similar around the world.

Featured Repertoire:

Bizet  Carmen
Rossini  William Tell Overture

Materials:

- Venn Diagram
- Pictures of Switzerland, the Swiss alps, and Alpine horns
- Videos of flamenco dancers
- Castanets and Tambourines (or close percussion instrument substitutes)

Objectives:

Students will be able to

- Identify and describe the musical characteristics of a certain region
- Compare and contrast the musical content of folk music from different cultures
- Identify and create question-and-answer phrases

National Coalition for Core Arts Standards:

- MU:Pr4.2.4c: Explain how context (such as social and cultural) informs a performance

Colorado State Standards:

- Colorado (Third Grade) 2.1.b: Create short rhythmic and melodic ostinati in question-and-answer form.
- Colorado (Fifth Grade) 4.2.a: Identify and analyze differences in tempo and dynamics in contrasting music selections
- Colorado (Fifth Grade): 4.2.b. Explain how people in a particular culture use and respond to specific musical works from that culture.
Activity 1

- Ask students if they can define the word “setting” (where a story takes place).
- Inform the students that they are about to listen to a piece that has a section called “Call to the Cows”.
  - Why might a person be calling to some cows? What kind of job could they have? Where do you imagine to find cows?
  - What do you expect the music to sound like based off the name?
- Play “Call to the Cows” and encourage think of words that describe the kind of setting the music is creating.
  - What adjectives would students use to describe the music? Does that match with what they had expected? What kind of scene and place was the music describing without words?
- Inform the students that the actual title of this section is Ranz des Vaches and is often a simple melody used by herdsman in the Swiss Alps to herd their cattle, hence why it is called “Call to the Cows”. Calling to cows was done using either the voice or an alpine horn.
- Using the following links, listen to a few Swiss folk renditions of Ranz des Vaches and folk Alpine horn tunes.
  - Alpine Horn Solo
  - Chorale Arrangement of Ranze des Vaches
- Using a Venn diagram, compare and contrast Rossini’s Call to the Cows with one of the other examples of folk renditions of Ranz des Vaches. Think about:
  - Instrumentation
  - Melodic Construction
  - Dynamics
  - Articulation
- Using the pictures on pages 25-26, discuss what life in Switzerland may be like and how it might compare to life in Colorado.
  - What would be similar and what would be different? Where do you think composers may have drawn inspiration from Switzerland for their music?

Geography/Literature Extension

- Give the students books where the setting is in Switzerland and ask students how it relates to the folk tunes they heard, their previous knowledge of Switzerland, etc.
  - The Apple and the Arrow by Conrad Buff (inspired by the tale of William Tell!)
  - The Magic Tree House Series #18: Dogs in the Dead of Night (takes place in the Swiss Alps)
  - List of Books Set in Switzerland
The Geography of Switzerland
The Folk Traditions of Switzerland
Activity 2

- Show the class clips of flamenco dancing
  - Example 1
  - Example 2
- Inform students that this kind of dancing and music is from Spain and castanets and tambourines are sometimes used to represent Spanish music by composers.
- Pass out castanets and tambourines. Model how to correctly play the instruments and ask students why they think castanets and tambourines represent a Spanish sound (compare it to the flamenco videos).
- Teach the rhythm below by rote
  \[
  \begin{array}{cccc}
  \frac{3}{8} & \text{crotchet} & \text{crotchet} & \text{crotchet} \\
  \text{Minim} & \text{Minim} & \text{Minim} & \text{Minim} \\
  \text{Minim} & \text{Minim} & \text{Minim} & \text{Minim} \\
  \text{Minim} & \text{Minim} & \text{Minim} & \text{Minim} \\
  \text{Minim} & \text{Minim} & \text{Minim} & \text{Minim} \\
  \text{Minim} & \text{Minim} & \text{Minim} & \text{Minim} \\
  \text{Minim} & \text{Minim} & \text{Minim} & \text{Minim} \\
  \text{Minim} & \text{Minim} & \text{Minim} & \text{Minim} \\
  \text{Minim} & \text{Minim} & \text{Minim} & \text{Minim} \\
  \end{array}
  \]
- Listen to Aragonaise from Carmen and have students count how many times they hear the rhythm they just learned.
- Divide the class into groups based on instruments. Have Group 1 play the first 4 measures of the learned Aragonaise rhythm and Group 2 echo it back.
- After a few times, name Group 1 the “Question” group and Group 2 the “Answer” group. Instruct Group 1 to play the first 4 measures again and then demonstrate to Group 2 how to change the rhythm slightly to make an answer.
- After a few examples, instruct both groups to create an “answer” to the “question” phrase. They can do this by...
  - Simplifying the rhythm
  - Keeping the first two measures the same and then changing the last two
  - Add rests into the rhythm
  - And more!

*Rhythmic phrases can be submitted to the Boulder Phil for possible performance at the Discovery Concert! See page 8 for more information*

- Listen to Aragonaise one more time and ask students to find another example of a question and answer phrase.
- Ask the students to compare Aragonaise with the flamenco dancer. Can they list characteristics of Spanish music based on the examples they’ve heard today?
Composition Extension

● Following the creation of a question and answer rhythmic phrase, compose a question and answer phrase with pitches.

Start by creating an opening 4 bar melody. Think about:
- Rhythm
- Notes
  - Avoid ending on pitch the pitch “D”
- Instrumentation

Then, change something about it for the next 4 bars to create the “answer”. Things that could be changed or added:
- New rhythm
- Different notes
  - Try ending on pitch the pitch “D”
- Different instrument or family responds
- Addition of dynamics or articulation

Submit to the Boulder Phil for possible performance at the concert! See page 8 for more information!
Lesson #3: Imagine! How to Write a Story

Description: Just as stories have plots that can make you feel excitement, sadness, fear, and many other emotions, music can also take you on an emotional journey. In this lesson, we will look at the different ways composers use musical techniques to create emotion and also represent plot elements.

Featured Repertoire:

- Smetana: The Moldau
- Grieg: Peer Gynt Suite No. 1

Materials:

- Plot Graphic Organizer
- The Moldau Listening Map
- Drawing material (paper, pens, markers, etc.)

Objectives:

Students will be able to

- Describe how dynamics and tempo can create different emotions
- Identify musical themes for how they represent different plot elements while following along on a listening map
- Create drawings and stories that match the ideas expressed in the music

National Coalition for Core Arts Standards:

- MU: Re7.2.3a: Demonstrate and describe how a response to music can be informed by the structure, the use of elements of music, and context

Colorado State Standards:

- Colorado (Third Grade) 4.2.c. Describe how specific musical elements communicate particular ideas or moods in music.
- Colorado (Fourth Grade) 3.1.a: Apply and demonstrate use of basic dynamics, tempo, meter, and articulation using appropriate music vocabulary
- Colorado (Fifth Grade) 4.2.a. Identify and analyze differences in tempo and dynamics in contrasting music selections
Activity 1:
- Discuss with students how music helps to tell the story in films and plays.
  - Eg. Creates suspense, adds dramatic effect, enhances mood, etc.
- Listen to In the Hall of the Mountain King with the following prompt:
  - What do you imagine is happening in the story? How does the music show this?
- Ask students to compile a list of words/ideas that describe the feelings portrayed in the music (eg. fear, excitement, threatening, chase). What musical clues led them to these words?
- Play the opening of In the Hall of the Mountain King several times and learn the following text that goes with it:
  
  We are nasty little trolls, little trolls, little trolls
  We are nasty little trolls and now we’re after you.

- Perform the tune starting softly and slowly, then become faster and louder. Explain to the students that they are changing their dynamics (the volume of the music) and the tempo (speed).
- Perform the opening tune several times, changing only the dynamics (going from soft to loud) and then again changing only the tempo (going from slow to fast). Ask students to identify if they changed the dynamics or the tempo each time.
- After listening and performing the entire In the Hall of the Mountain King, return to the beginning prompts, asking students how they think the dynamics and tempo reflected certain emotions in the music.
  - How is the mood affected by singing softly vs. loudly? Slow vs. fast? Both?
  - Make a connection: can they think of other songs where dynamics or tempo or both make them feel certain emotions?

Literacy Extension
- Discuss the arc of the music.
  - How did you feel at the beginning, middle, and end?
  - Connect back to dynamics and tempo. How did those affect your mood?
- Using a story the class has read, fill out the graphic organizer on page 31 or 32 as a group to describe what the natural arc of a plot is.
  - Resource: In the Hall of the Mountain King Book
- Give each student their own copy of the graphic organizer on page 31 or 32, create a story that goes along with In the Hall of the Mountain King.
  - How can you make the arc of the story match the arc of the music?
Introduction
Describe main characters & setting

Rising Action
Describe the main problem and how it gets worse

Climax
Describe what happens when the problem is at its worst

Falling Action
Describe what happens as a result of the climax

Resolution
Describe how the story ends
Introducción
Describa los personajes principales y el escenario/ambiente.

Aumento de la acción
Describa el conflicto principal y cómo se empeora.

Clímax
Describa lo que sucede cuando el conflicto está en su peor momento.

Acción de caída
Describa lo que sucede como resultado del clímax.

Resolución
Describe cómo termina el cuento.
Activity 2

- Ask the students if they've ever been boating or floating down a river or creek.
  - What kinds of things did they see?
  - What was the water like? Was it calm or fast? Did that ever change?
- Inform the students they will be listening to a piece from a collection called Ma Vlast, meaning My Homeland in Czech. The composer, Smetana, was from the Czech Republic and was inspired by a river there called Vltava or The Moldau.
- Inform the students that as they listen, they'll be “seeing” a lot of things as they travel down the river.
  - What kinds of things might they see?
- Using the listening map on page 34, have the students follow with their fingers along the river as the piece plays.
- Ask the students how they knew when to move their fingers along the river.
  - Is there a theme that they remember more prominently than others?
  - How did the music portray each of the new scenes along the river? Review each scene and how the music gets across each idea.
- Connect with the discussion earlier about local rivers and trips the students may have taken.
  - How might the song have been different if Smetana had come to Colorado?
  - If you were going to write piece about floating down a river or creek in Colorado, what kinds of things would you want to include?

Drawing Extension

- Listen to the piece and ask students to focus on one particular scene and imagine the scene as the music suggests.
- Pass out drawing materials and ask each student to choose a section of the piece they want to draw. Have students get into groups based on which section of the piece they want to draw. Options:
  - Two source-headwaters
  - Hunters in the woods (school appropriate)
  - Country wedding party
  - Moonlight dance of the mermaids
  - St. John’s Rapids
  - Castle on the hill

Submit to the Boulder Phil to be projected on screen at the concert! See page 8 for more information!
The Moldau Listening Map

Use the listening map below to travel down the river with Smetana.
Time stamps are based on the track on our Spotify playlist.

1. Two headwaters of the Vltava
   0:00 - 0:59

2. Moldau Melody 1:00 - 2:45

3. Hunters in the woods
   2:45 - 3:40

4. Peasant Wedding in the country
   3:40 - 5:00

5. Moonlight Dance of the Mermaids
   5:00 - 7:40

6. Daybreak - Moldau Melody
   7:40 - 8:25

7. St. John's Rapids
   8:25 - 9:35

8. Broadest flow of the Vltava
   9:35 - 10:00

9. Motive of the Vyšehrad Castle on a Hill
   10:00 - 11:21
Post Concert Activity

Do you remember the last piece from the concert, Berlioz's Symphonie Fantastique? Maestro Michael Butterman asked you to draw a picture or write a story based on what you heard. Listen again if you need to refresh your memory and then use the space below to either draw the scene that you imagine or write a story using what you know and heard!

Send a scan of this page to the Boulder Phil by e-mailing breanna@boulderphil.org. We love hearing from you!
Post Concert Reflections

I remember hearing or seeing these three things:

1. _______________________________________________________

2. _______________________________________________________

3. _______________________________________________________

This is something I learned at the concert that I didn’t know before:

________________________________________________________

I would like to know more about:

________________________________________________________

If I could ask a member of the Boulder Phil one thing, I would ask:

________________________________________________________

Write about or draw something special that you heard or saw at the concert:

E-mail your response to Breanna at breanna@boulderphil.org!
Reflexiones Sobre el Concierto

Recuerdo haber visto o escuchado estas tres cosas:

1. ___________________________________________
2. ___________________________________________
3. ___________________________________________

Algo que aprendí durante el concierto que antes no sabía es:

___________________________________________

Me gustaría saber más sobre:

___________________________________________

Si pudiese preguntarle a un músico de la filarmónica algo, le preguntaría:

___________________________________________

Escribe o dibuja algo especial que escuchastes durante el concierto.
Composer Fun Facts
(All underlined text are clickable links)

Edvard Grieg (1843 – 1907)
- He lived in Norway and included Norwegian folk music in many of his compositions.
- The largest concert hall in Bergen, Norway is named after him.
- *In the Hall of the Mountain King* was written as incidental music for Henrik Ibsen’s play, Peer Gynt.

Nikolai Rimsky-Korsakov (1844 – 1908)
- He was a Russian composer who was a master at orchestration.
- He taught music at the St. Petersburg conservatory.
- *Scheherazade* is an example of his frequent use of fairy tale and folk subjects.

Bedrich Smetana (1824 – 1884)
- Smetana was a Czechoslovakia composer who is considered the father of Czech music.
- He gave his first public performance at the age of 6.
- Smetana uses tone painting in *The Moldau* to evoke the sound of one of Bohemia’s greatest rivers.

Georges Bizet (1838 – 1875)
- He was a French composer who studied at the Paris Conservatory.
- His opera, *Carmen*, was a failure when it opened, but is now considered one of the greatest operas of all time.
- When they started rehearsing *Carmen* in 1874, the orchestra complained that the parts were too hard.

Incidental Music is music used in a play (or film) as a background to create or enhance a particular atmosphere.

Tone painting is the musical technique of composing music that reflects the story elements in program music.
Composer Fun Facts (cont.)

Gioachino Rossini (1792 - 1868)

- He was an Italian composer who wrote 39 operas in his lifetime.
- He lived much of his life in Paris.
- *The William Tell Overture* begins his longest opera, almost 4 hours long!

Hector Berlioz (1803 – 1869)

- Berlioz was a French romantic composer who attended medical college before becoming a musician.
- Symphonie Fantastique is one of his most famous pieces, written in 1830. He utilized both the ideé fixe and the famous Dies Irae theme in this piece.

Lesson Plan Inspiration

(All underlined text are clickable links)

**The New York Philharmonic**
- Discovering Orchestral Music
- Scheherazade: A Musical Fantasy

**What makes music, music? from the North Carolina Symphony**

**The Sydney Symphony**
- Bite-Sized Music Lessons

**The Ann Arbor Symphony Orchestra**
- Sea to Shining Sea

Sponsors

We’d like to thank the following sponsors for their support:
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*The Boulder Phil would also like to thank all the teachers for their involvement in our Discovery Program. Thank you!*