

NEW BEDFORD   
SYMPHONY ORCHESTRA

**Presents**

**2010 Young People's Concerts**

**March 1, 2, and 3, 2010**

**9:30am and 12 noon**

Teacher's Listening and  
Learning Guide

Includes Lesson Plans!



[massculturalcouncil.org](http://massculturalcouncil.org)

This program is sponsored in part by grants from the Acushnet, Carver, Dartmouth, Fairhaven, Fall River, Freetown, Marion, Mattapoisett, Middleborough, New Bedford, Rochester, and Seekonk Cultural Councils, local agencies which are supported by the Massachusetts Cultural Council, a state agency.

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Dear Colleague:

Welcome to the 2010 Young People's Concerts! These concerts have been carefully designed to introduce your students to the world of Classical music through a stimulating and educational experience with the New Bedford Symphony Orchestra!

The Concerts feature an interactive program that focuses upon the needs of your school and community while encompassing musical themes which reinforce the national and local standards of music education.

This **Listening & Learning Packet** is intended to enrich the experience of you and your students and to provide comprehensive information about the NBSO and the program your students will hear. It includes program notes about the pieces performed, lesson plans, and information about many, many additional resources on the web and from other sources. A useful complement to your classroom curriculum, this Packet may be used as a tool for learning more about classical music while preparing your students for their visit to the Zeiterion Performing Arts Center.

If you attended last year's program, you will probably recognize some of the lesson plans, as we had many requests to repeat some of them. This year there is also an extensive list of Lesson Plans available online. I hope you find them useful.

We especially want to express our deep appreciation to the following supporters of our 2010 YPC Concerts:

**-New Bedford Day Nursery**

**-Accel Materials Inc.**

**-Acushnet, Carver, Dartmouth, Fairhaven, Fall River, Freetown, Marion, Mattapoisett, Middleborough, New Bedford, Rochester, and Seekonk Cultural Councils, local agencies which are supported by the Massachusetts Cultural Council, a state agency.**

We hope you enjoy your concert experience and return with your friends and family for more great performances filled with music and memories. Thank you and we look forward to seeing you soon!

Sincerely,

*David MacKenzie*

Dr. David MacKenzie

Music Director, New Bedford Symphony Orchestra

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# *Concert Etiquette Guidelines*

Remember to put on your “Politeness C.A.P.”! Always be:

**C**ourteous

**A**ttentive

**P**olite

- The Zeiterion Theatre is an historical landmark. Enter the hall with a sense of pride and respect.
  - The Zeiterion staff will greet your bus and direct you to your seats. They will also dismiss your class accordingly.
  - Your role as an audience member is to actively listen.
  - Applaud when:
    - a. The conductor places the baton on the podium.
    - b. The conductor turns around toward the audience.
  - Please respect the hall; it is a part of our history!
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# ***Standards for Music Education***

## **National standards for music education:**

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Reading and notating music
4. Improvising melodies, variations and accompaniments
5. Composing and arranging music within specific guidelines
6. Listening to, analyzing and describing music
7. Evaluating music and music performance
8. Understanding music in relation to history and culture
9. Understanding relationships between music, the other arts and disciplines outside the arts

## **Massachusetts Arts Frameworks:**

**Core Concept:** Learning in, through and about the arts develops understanding of the creative process and appreciation of the importance of creative work.

### **Strand I: Creating and Performing**

Lifelong Learners:

LS 1: Use the arts to express ideas, feelings and beliefs.

LS 2: Acquire and apply the essential skills of each art form.

### **Strand II: Thinking and Responding**

Lifelong Learners:

LS 3: Communicate how they use imaginative and reflexive thinking during all phases of creating and performing.

LS 4: Respond analytically and critically to their own work and that of others.

### **Strand III: Connecting and Contributing**

Lifelong Learners:

LS 5: Make connections between the arts and other disciplines.

LS 6: Explore the cultural and historical contexts of the arts.

LS 7: Explore the relationship between the arts, media and technology.

LS 8: Contribute to the community's cultural and artistic life.

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# ***“Making Music Matter: A Brief History of the New Bedford Symphony Orchestra.”***

One of the oldest regional orchestras in America, the New Bedford Symphony Orchestra exists to bring the enjoyment of great classical music to an increasing number of citizens in the City and surrounding area. Founded in 1915, educator Clarence Arey created the original New Bedford Philharmonic so that his students would have a place to continue performing throughout their lives. Noted soloists who have performed with the NBSO over the years include Jean-Efflam Bavouzet, Dave Brubeck, Martin Chalifour, Misha Dichter, Lily Mindus Dumont, Norman Krieger, Elmar Oliveira, William Preucil, Rhonda Rider, Russell Sherman, Joseph Silverstein, and Nicholas Slonimsky. The 2004-2005 season marked the NBSO’s 90th anniversary season.

Today the fully professional NBSO includes many of the best musicians in New England—all graduates of prestigious music schools such as Indiana University, Oberlin College, and New England Conservatory. As befits a regional ensemble, our musicians also perform with the Boston Symphony Orchestra, Portland Symphony, Boston Ballet, Rhode Island Philharmonic, and the Boston Pops.

Under its aggressive new business strategy, the NBSO is following a ten-year plan to further strengthen the orchestra’s resources, so that its 2015 centennial finds the orchestra with a solid financial footing and a reputation as one of the nation’s most respected regional orchestras.

At a time when many orchestras across the nation face declining attendance, cutbacks in governmental and institutional support, and increased competition from a variety of entertainment options, the New Bedford Symphony Orchestra enters its most promising decade. With a visionary new music director, as well as dedicated and active board members, subscribers, volunteers, and staff, the NBSO will continue to be a cultural cornerstone for New Bedford and the entire SouthCoast.

**Contact:**

New Bedford Symphony Orchestra, PO Box 2053, 684 Purchase Street, 3rd floor, New Bedford, MA. 02741

Tel: (508) 999-6276 Fax: (508) 999-0958 Email: [info@nbsymphony.org](mailto:info@nbsymphony.org)

[www.nbsymphony.org](http://www.nbsymphony.org)

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## ***New Bedford Symphony Orchestra Music Director***



David MacKenzie has been described as possessing “enthusiasm that is infectious, expertise that is a wonder to behold” and as presenting performances that are “interpreted to perfection.” The Atlanta Constitution praised his work with the Sandy Springs Chamber Orchestra in Atlanta, which he helped to found, noting that in just one year, he built that ensemble “into one of the treasures of Atlanta’s musical life.” Of his work with the New Bedford Symphony Orchestra, the New Bedford Standard-Times in Massachusetts noted that, “Dr. MacKenzie has impressed everyone, onstage and off, with his attention to detail, his comprehensive knowledge of the repertory, and his dedication to making this orchestra better each season.”

The 2009-2010 Season marks Dr. MacKenzie’s 4<sup>th</sup> season as Music Director of the NBSO. His tenure has been distinguished by unprecedented artistic growth, by the development and expansion of innovative and effective educational programs, and by significant growth in community appreciation of and investment in the NBSO. His passionate commitment to community engagement within the South Coast of Massachusetts has resulted in a reputation as a visionary and influential artistic leader in the region.

The innovative educational programs implemented by Dr. MacKenzie for the NBSO now serve more than 50 schools across the South Coast of Massachusetts, presenting a 5-minute Classical music selection for more than 17,000 young children as they begin their school day, as well as in-school performances for several thousand students performed by the NBSO *SchoolsMusic!* Ensemble and a series of 6 Young People’s Concerts by the full NBSO reaching more than 7000 students from the South Coast area.

Over the course of his 33-year conducting career, Dr. MacKenzie has served as Artistic Director of Rogue Opera in Oregon, Principal Guest Conductor of Orquesta Sinfónica del Valle in Cali, Colombia, Associate Conductor of the Greeley Philharmonic Orchestra in Colorado, Assistant Conductor of the Lexington Philharmonic in Kentucky, and Music Director for orchestral programs at The University of Kentucky (1996-1998), the University of Northern Colorado (1986-1996), and Georgia State University (1983-1986), and Director of Instrumental Music at Milligan College (1977-1980).

Guest conducting engagements have taken him to other orchestras in South America – Orquesta Sinfónica Nacional de Colombia, Orquesta Sinfónica Nacional del Peru, Orquesta Filarmónica del Valle del Cauca, Orquesta Sinfónica del Atlántico, Orquesta Sinfónica de Medellín – as well as orchestras in Korea and the United States.

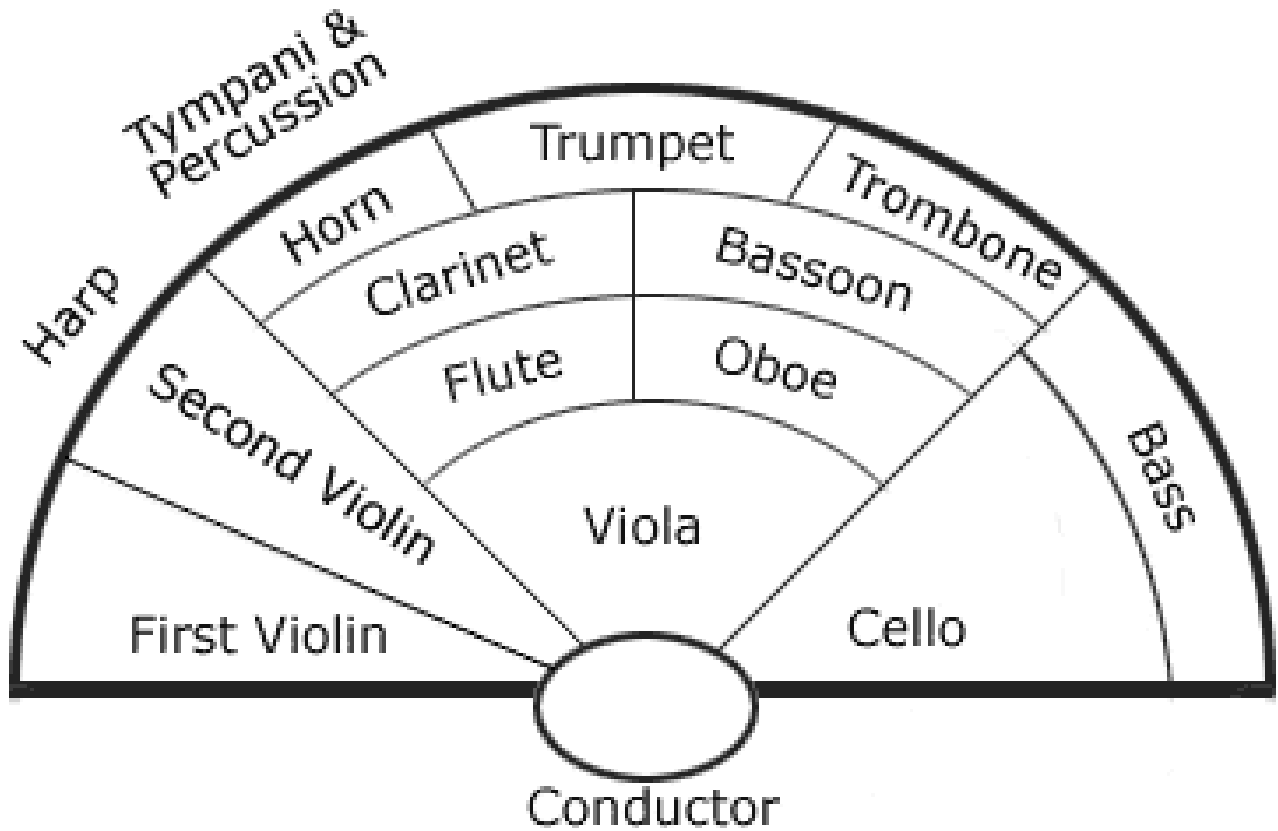
In 1994 during sabbatical leave, Dr. MacKenzie took an appointment as Music Director of Banda Sinfónica Nacional de Colombia, revitalizing this fully professional wind ensemble and reestablishing it as one of the preeminent musical ensembles in the country.

Dr. MacKenzie completed graduate studies at the Yale University School of Music, where he received the Doctor of Musical Arts, Master of Musical Arts, and Master of Music. He received the Bachelor of Music from the University of Tennessee in Knoxville.

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# ***Where the Musicians Sit***



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**The New Bedford Symphony Orchestra**  
presents

**2010 Young People's Concerts**  
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***"ORCHESTRA CONSTRUCTION ZONE:  
Caution, Musicians at Work!"***

How do we build an orchestra? This year's Young People's Concerts will explore just that question with an innovative approach to teaching students about the instruments and instrumental families of the orchestra. Students will be introduced to each section of the orchestra family through works by Aaron Copland, Edvard Grieg, Ludwig van Beethoven, and others.

The core of the program is a new work by American composer Gregory Smith, whose works entitled "The Orchestra Games" and "Mr. Smith's Bowl of Notes" have been featured in previous Young People's Concerts by the NBSO. This year, we present his newest piece, an ingenious work entitled "*The Melodic Life*," which demonstrates the process of theme and variations through the life of a melody named Bob, following our "hero" from early childhood to middle age. The work combines music rich in imaginative scoring and melodic sensitivity with an enthralling narrated story that shares age-appropriate musical concepts clearly and often with delightful humor.

Smith's television and film credits range from composing themes for MSNBC, The Discovery Channel, ESPN, TNT, Headline News, scoring for the various Star Trek TV dramas, additional music for *The Mighty Ducks* (II and III), orchestrations for *Con Air* and *Now and Then*, to arranging songs for the Disney animated features *Pooh's Grand Adventure* and *Pocahontas II*, to composing animation music for Warner Bros. cartoons. His family/educational concert works have received over 700 performances by over 160 orchestras around the world. Smith has enjoyed a long association with the Walt Disney Company and served as Composer and Music Supervisor for numerous productions at Walt Disney World, Disneyland, Tokyo Disneyland, and Euro Disney.

Some selections chosen for the Young People's Concerts will be works featured in the **Music in the Mornings** program, providing additional reinforcement of the students' experience with great music.

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**“ORCHESTRA CONSTRUCTION ZONE:  
Caution, Musicians at Work!”  
A Concert for All Grades**

*Program*

(Brass and Percussion)

\*AARON COPLAND: Fanfare for the Common Man

(Woodwinds)

GORDON JACOB: from “*Old Wine in New Bottles*”

(Strings)

EDVARD GRIEG: Praeludium from “*Suite from Holberg’s Time*”

(Full Orchestra)

\*ANTONIN DVORAK Slavonic Dance Op. 46, No. 3 in Ab Major

DAVID MACKENZIE: Hose-Pipe Waltz

**GREGORY SMITH: The Melodic Life**  
For Narrator and Orchestra

\*AARON COPLAND Hoedown from “*Rodeo*”

\* Selections marked with an asterisk correlate to the “*Music in the Mornings*” Listening Program sponsored by the NBSO. To find out more about this program and the opportunities for your school to participate see Appendix 1.

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# *Program Notes*

## **AARON COPLAND: 1900-1990** **Fanfare for the Common Man**

**Fanfare for the Common Man** has become Copland's most recognized work. Scored for orchestral brass ensemble with timpani, bass drum, and tam-tam, the work resulted from a request by conductor Eugene Goossens, who commissioned a set of 18 fanfares written by various American composers on patriotic themes during the darkest period of World War II in 1942. Copland's contribution has been the only one of the 18 works to become a part of the standard orchestral repertoire.

The fanfare begins in an arresting manner, immense strokes from the percussion instruments, almost like cannon salvos from artillery, which then give way to Copland's most iconic and heroic theme, a soaring unison trumpet statement which evolves during this short piece through intriguing changes of harmony – ever different, but still recognizable as the same theme. It is almost as if Copland is exploring the diversity of America through a singular musical idea – we are all from different backgrounds and ethnic origins; all different “flavors,” but we all remain Americans.

For information see: [http://en.wikipedia.org/wiki/Fanfare\\_for\\_the\\_Common\\_Man](http://en.wikipedia.org/wiki/Fanfare_for_the_Common_Man)

## **GORDON JACOB: 1895 – 1984** **Begone, Dull Care from “*Old Wine in New Bottles*”**

While Gordon Jacob studied with both Ralph Vaughan and Charles Villiers Stanford, he produced a distinctly different voice in his music from the lush Romanticism of his contemporaries. He was more influenced by Baroque and Classical models and his writing is more simple and tuneful. Of his approach to composition he commented "I think the question of communication is important, because one never wants to write down to an audience, but at the same time I personally feel repelled by the intellectual snobbery of some progressive artists... the day that melody is discarded altogether, you may as well pack up music..."

Jacob wrote a huge amount of music for wind instruments, of which *Old Wine in New Bottles*, an engaging and lively setting of 4 old English folk songs, is an outstanding example, featuring brilliant writing for each section of the orchestra winds and exciting ensemble sections.

For information see: [http://en.wikipedia.org/wiki/Gordon\\_Jacob](http://en.wikipedia.org/wiki/Gordon_Jacob)

## **ANTONIN DVORAK 1841-1904** **Slavonic Dance Op. 46, No. 3, in Ab Major**

Dvorak was one of the leading figures of the Nationalist movement of the nineteenth century. He was a composer of great talent whose music both drew its inspiration from and reflected his land and people. While still a young man, his music attracted the attention and advocacy of Johannes Brahms, one of the most important composers of the time. Dvorak's Slavonic Dances

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were composed at the request of Brahms' publisher Fritz Simrock, after Brahms urged Simrock to make the offer to Dvorak. Dvorak's first submission, the "*Moravian Duets*" was an instant success, prompting the publisher to ask for more compositions. The result was the first set of Slavonic Dances, which were composed between March 18 and May 7 of 1878. Dvorak drew upon Brahms' *Hungarian Dances* for a general idea of the genre. But, unlike Brahms, who used authentic Hungarian dance melodies, Dvorak created more stylized versions of characteristic Slavonic dances using the folk rhythms only and writing his own melodies.

Each rhythm identified a particular dance type—*furiant*, *sousedska*, *polka*, *dumka* or *souena*. So imbued were they with the character of Bohemia and Dvorak's own rich melodic gifts that their success was instantaneous and even greater than his earlier work. This particular dance is especially interesting in its use of canonic imitation and starts out with solo oboe and bassoon in imitation and from there builds a lively and very colorful dance (a *souena*.)

For more information about *Slavonic Dances* see: [http://en.wikipedia.org/wiki/Slavonic\\_Dances](http://en.wikipedia.org/wiki/Slavonic_Dances)

### **EDVARD GRIEG: 1843 –1907**

#### **Praeludium from "*From Holberg's Time: Suite in the Olden Style*"**

The *Holberg Suite* was originally written for piano in 1884 to celebrate the bicentennial of the birth of Ludwig Holberg (1684–1754,) who was regarded as the "Molière of the North" and is considered the founder of modern Scandinavian literature. On December 7, 1884, the music was performed by Grieg at the unveiling of the statue of Holberg. Early in 1885, Grieg arranged the Suite for string orchestra, and it is this version that gained public attention and recognition for the composer. It is now one of his most popular works, along with his Piano Concerto and the incidental music to *Peer Gynt*.

The *Praeludium* begins with a galloping rhythmic figure that becomes the primary motive of the movement. It appears in the foreground woven into the main theme, but also appears throughout the accompaniment in the contrasting thematic section.

For information see: [http://en.wikipedia.org/wiki/Holberg\\_Suite](http://en.wikipedia.org/wiki/Holberg_Suite)

### **GREGORY SMITH 1957-**

#### **The Melodic Life, For Narrator and Orchestra**

Mr. Smith's professional experience covers the entire range of the musical world from serious chamber music, to Broadway and movie scores. His television music can be heard on all of the major networks as well as stations around the world. Current television credits include the themes for ESPN College Football, "On the Inside" for the Discovery Channel, and "Market Week" on CNBC. His many broadcast music credits include composing and orchestrating for all of the recent Star Trek sagas, promo music for WCBS, Headline News, Showtime, HBO, RTL in Germany, Sky TV in the UK, and jingles and underscores for Kodak, AT&T, American Express, Mattel, Disney and others.

Gregory Smith also recently arranged and conducted the songs for the animated features: *Pooh's Grand Adventure* and *Pocahontas II, Journey to a New World*. Among his many other film and television credits are *Seven Days*, *The Mighty Ducks* (II and III), *Animaniacs*, *Tweety*

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and *Sylvester Mysteries*, *Pinky and the Brain* and *Road Rovers*. Mr. Smith enjoys a long association with the Walt Disney Company and has served as Composer and Music Supervisor for numerous productions at Walt Disney World, EPCOT, MGM Studios, Tokyo Disney and Euro Disney. Most recently, he composed and conducted the music for *Starlight Magic*, the nightly fireworks spectacular at Tokyo Disneyland and *IllumiNations 25* at Epcot.

His works have received nearly 600 performances by nearly 150 orchestras in multiple languages including Atlanta, Bochumer Symphoniker, Baltimore, Boston, Cincinnati, Minnesota, Hong Kong, Pittsburgh, Toronto, Scottish National, Vancouver, KBS, and many more.

With characteristic Smith charm, *The Melodic Life* demonstrates theme and variations through the life of a melody named Bob from childhood to middle age. The work premiered at the 2006 Cabrillo Music Festival with Marin Alsop conducting.

## **AARON COPLAND 1900-1990**

### **Hoedown from “Rodeo”**

The ballet *Rodeo*, or the *Courtship at Burnt Ranch*, was written in the summer of 1942 and first performed at the Metropolitan Opera House by the Ballet Russe de Monte Carlo in October of that year with choreography by Agnes de Mille. It was de Mille herself who asked Copland to write the ballet, and it was she who danced the lead role of the cowgirl at its premiere. *Rodeo* is the second of Aaron Copland’s three ballets based on indigenous American themes and using a distinctly American style. The other two are *Billy the Kid* (1938) and *Appalachian Spring* (1944); the latter work won the Pulitzer Prize for music.

During this period of Copland’s career he was focused on producing distinctly “American” music, accessible to the American public, and drew on American folk-songs for *Rodeo*’s musical source material. He incorporates the songs “If He’d Be a Buckaroo by His Trade,” “Sis Joe,” “Old Paint” and the familiar square-dance tune “Bonyparte” into the fabric of the ballet.

The story is about a cowgirl who tries to be accepted in ranch society by being “one of the boys,” but fails to do so until one Saturday night at the weekly hoe-down she comes in a pretty dress, and immediately becomes the center of attention. The music depicts the swirl of activity and movement of such a dance, and even includes a comic section where a tired dancer begins to “wind down” and must stop and catch his breath, before leaping back into the dance.

“*Hoedown*” has become very familiar to TV viewers as the theme music to a long-running commercial for the beef industry, with Robert Mitchum’s deep voice-over: “*Beef—it’s what’s for dinner.*”

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## ***NBSO Young People's Concerts 2010***

### ***Online Musical Resources for the Lesson Plans***

As resources for the lesson plans that follow, the following works are all available in online recordings at [www.Classicsforkids.com](http://www.Classicsforkids.com). (The work marked  is featured in our concert!)

Sebastian Bach  
Brandenburg Concerto # 2

van Beethoven  
Symphony No. 8: Second Movement

Bernstein  
Overture to "Candide"

Bizet  
"Farandole" from the L'Arlésienne Suite #2

Brahms  
Hungarian Dance No. 5

Britten  
"Playful Pizzicato" from the Simple Symphony

Chopin  
"Military" Polonaise

Copland  
"Hoe-Down" from Rodeo

Copland  
Fanfare for the Common Man

Debussy  
"Golliwog's Cakewalk" from Children's Corner

Dvorak  
 Slavonic Dance No. 7

Gershwin  
Rhapsody in Blue

Grieg  
"In the Hall of the Mountain King" from Peer Gynt

Frederick Handel  
"Hornpipe" from Water Music

Joseph Haydn  
Minuet from Symphony No. 45, "Farewell"

Ives  
Country Band March

Joplin  
Maple Leaf Rag

Kabalevsky  
"Galop" from the Comedians

Kodály  
"Viennese Musical Clock" from Háry János

Mendelssohn  
"Scherzo" from A Midsummer Night's Dream

Amadeus Mozart  
"Turkish Rondo" from Piano Sonata in A, K. 331

Mussorgsky  
"Gnome" from Pictures at an Exhibition

Prokofiev  
"Troika" from the Lt. Kijé Suite

Puccini  
Musetta's Waltz from La Boheme

Rimsky-Korsakov  
Flight of the Bumblebee

Rossini  
William Tell Overture

Schubert  
Marche Militaire

Schumann  
Album for the Young

Philip Sousa  
The Stars and Stripes Forever

Grant Still  
Afro-American Symphony: Third Movement

Strauss, Jr.  
Tritsch-Tratsch Polka

Stravinsky  
"Infernal Dance" from The Firebird

Ilyich Tchaikovsky  
The Nutcracker

Ilyich Tchaikovsky  
Romeo and Juliet Fantasy Overture

Philipp Telemann  
"Gigue" from the Suite in D

Verdi  
"Triumphal March" from Aida

Vivaldi  
"Spring" from The Four Seasons

Vaughan Williams  
Fantasia on Greensleeves

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# ***Young People's Concerts, 2010***

**Grades 2-5**

## **Lesson Plan: Student's Reflections on the YPC Experience**

(Submitted student work may appear in the Spring 2010 issue of the NBSO Education Newsletter, ***The Score***)

### **Standards Addressed:**

- |               |      |                                                                          |
|---------------|------|--------------------------------------------------------------------------|
| National      | 5.   | Composing and arranging music within specific guidelines                 |
|               | 6.   | Listening to, analyzing and describing music                             |
|               | 7.   | Evaluating music and music performance                                   |
| Massachusetts | LS 2 | Acquire and apply the essential skills of each art form                  |
|               | LS 4 | Respond analytically and critically to their own work and that of others |

### **Lesson Objective**

Students will create various activities geared to solicit their reflections on the NBSO's Young People's Concert.

### **Lesson Sequence**

1. Show students the following list of reflections activities:
  - a. Write a review of the concert or a specific piece performed at the concert as if they are writing for a publication
  - b. Draw a picture that illustrates a specific piece performed at the concert
  - c. Compose a poem based on a musical piece performed at the concert
  - d. Create a list of questions for the conductor, Dr. David MacKenzie, or for other members of the NBSO
  - e. Compose a melody or short musical composition that has shared musical concepts with a piece performed at the concert
2. Allow students to choose one activity from the list above. Students may work on their reflection activities for the remainder of the class
3. Mail student work to:

NBSO  
Attn: YPC Responses  
PO Box 2053  
New Bedford MA 02741

NOTE: Student work submitted will not be returned.

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# ***Young People's Concerts, 2010***

## **Lesson Plan: Instrumental Detectives!**

### **Grades 2-3**

#### **Skills**

Comparison, Imitation, Spatial Awareness, Analysis

#### **MA Standards Addressed**

LS 5, 8, 9

#### **Lesson Objective**

Students will demonstrate an understanding that orchestral instruments are grouped into families based on their similarities and differences.

#### **Suggested Resources**

- ◆ Pictures of orchestral instruments are available online.
- ◆ Small pieces of paper or cards with instrument names and/or pictures on them.

#### **Pre-Lesson Discovery**

- ◆ Show students a picture or a seating chart of an orchestra (See page 8 in your Listening & Learning Packet. Also visit [www.ClassicsForKids.com](http://www.ClassicsForKids.com) and click on "Instruments of the Orchestra for pictures of each instrument, or visit the resources listed in Appendix 1.)
- ◆ Be sure that the chart shows pictures of the instruments of the orchestra.
- ◆ Ask students to look at the chart and tell you what they know about the orchestra.
- ◆ Have the students answer the following questions:
  1. What are some of the instruments?
  2. Who leads the orchestra?
  3. Is the orchestra divided in any way?

#### **Lesson Sequence**

1. Tell or remind students that orchestral instruments are divided into four groups or families based on how their sounds are generated. Brass instruments are played by 'buzzing', or vibrating one's lips into a mouthpiece; woodwind instruments are played by blowing into a mouthpiece with a reed or across a hole; percussion instruments by shaking, scraping or striking the instrument; and string instruments by plucking or pulling a bow across a string.
  2. Tell students that even though each instrument has distinct characteristics, it also resembles the other instruments in its family- much like you resemble the other members of your family. Have students take turns describing similarities and differences between themselves and the other members of their families.
  3. Show students pictures of the families of the orchestra. As pictures of each family are displayed, have students take turns describing similarities and differences they see in the instruments in that family.
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4. Give each student or team of students a picture of an orchestral instrument. Ask the students or teams to identify their instrument and determine the family to which their instrument belongs.

**Activities**

Play a short excerpt of symphonic music as the students move into instrumental family groups. If it is appropriate for your students, designate a place in the room for each family to stand, otherwise allow students to work that out on their own. This game can be played several times until students become proficient with all instruments.

**Evaluation**

Did the students demonstrate an understanding that orchestral instruments are grouped into families based on their similarities and differences?

**Extensions**

- ◆ Play the Instrument "Who Am I" game - Tell students that they are to pretend that they are the instrument pictured on the piece of paper. Have students take turns giving clues to the other students or teams in the class. Remind students that they are pretending to be that instrument. Some examples of clues could be, "My family has very long necks. Although my family gets played two different ways, they are mostly very similar in appearance. I am the smallest member of my family. I have the highest voice in my whole family, etc." Answer: violin. Allow students to play until everyone has shared their clues.
  - ◆ Have students bring pictures of their own family and discuss in class how they are similar in appearance to other family members as well as the characteristics that make them individuals.
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# ***Young People's Concerts, 2010***

## **Lesson Plan: What Story Does Music Tell You?**

### **Grades 2-4**

#### **Subjects**

Feeling and Mood, Dance, Theater, Imagery

#### **MA State Standards**

LS 5-10 (portions thereof)

#### **Lesson Objective**

Students will improve their listening skills.

#### **Suggested Listening Excerpts**

(All are available in the Music In The Mornings Program materials. If your school is not yet participating in the Music In The Mornings Program, please contact the NBSO office 508-999-6276 for more information. Many of these following excerpts are also available online at: Classics For Kids <http://www.classicsforkids.com/music/index.asp>. Your computer must have the *Flash Player* installed to play the music examples)

#### **Pre-Lesson Assessment**

Ask students to describe what they expect to hear when they listen to music. List students' responses on the chalkboard.

#### **Lesson Sequence Part 1**

- ◆ Ask students to be very quiet and write down or remember everything they hear during a two to five-minute period.
- ◆ At the end of the time ask each student how many things they heard. Encourage the lists to be as long as possible, including everything from sounds made by other students to air-conditioning noise. (In a few days, you can play the game a second time and compare how listening skills have improved.)

#### **Lesson Sequence Part 2**

- ◆ With no other activities going on, have students listen to a work of music once.

#### **Lesson Sequence Part 3**

After listening, lead a discussion by asking general questions such as:

- ◆ How did the music make you feel? Why?
  - ◆ What was the mood of the music? Why do you say that?
  - ◆ Did the music make you think that something was happening? What, specifically do you think was happening during the music? Why?
  - ◆ How would you move your body to this music? Explain why you chose that movement?
  - ◆ Can you make a facial expression that describes the music? Why did you choose
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that expression?

- ◆ Can you think of one word that describes the music? Why did you choose that particular word?
- ◆ Did the music make you think of a certain person, place or thing? Why?
- ◆ What did you picture in your mind while listening to the music? Why?

(Keep in mind that there is no right or wrong answer to these questions because music is a personal experience. Discussions like this assist students in becoming more self-aware. If the class does not respond initially, try listening to the music again, this time allowing the students to move quietly to the music.)

### **Evaluation**

Did students' listening skills show improvement? Was the imagery they chose richly developed?

### **Extension Activity**

Have students listen to another work of music, and then create an original work of art inspired by what they heard.

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# ***Young People's Concerts, 2010***

## **Lesson Plan: What's in a Sound?**

### **Grades 3-5**

#### **Subjects**

Sciences (Acoustics, Vibration, Human Hearing Process)

#### **Standards Addressed**

National: 9. Understanding relationships between music, the other arts, and disciplines outside the arts.

MA: LS 5 Make connections between the arts and other disciplines, e.g. the physical sciences.

#### **Lesson Objective**

Sound is the most basic element of music. Through participation in this lesson students will discover the basic properties of sound as vibration.

#### **Suggested Resources**

- A small bell
- A basin of water and a small pebble
- Plastic rulers
- Large rubber bands
- Rhythm band instruments
- 2 coffee cans, cleaned, dried, with all sharp edges removed for safety.
- 10-15 feet of cotton string such as used for a kite
- If available, diagrams of the human vocal apparatus and the human ear.

#### **Pre-Lesson Discovery**

To discover the students' base of knowledge about sound and vibration, ask them to discuss what they know about how we hear and how sound is produced.

Sample questions could include:

- "Do you know how sounds are created?"
- "How do our ears 'hear' sounds?"

#### **Lesson Sequence**

- Have the students close their eyes and listen carefully. Ring a small bell. Ask the students to describe what they heard. Demonstrate the bell being struck, and how that causes the bell to vibrate. Have students touch the bell as it vibrates. Introduce the concept of vibration as oscillation.
  - Have students place their hands lightly on their throats and hum loudly. Ask what they feel. Reinforce the concept of vibration as movement of an object back and forth or up or down. Show them the diagram of the human vocal apparatus and demonstrate where vibration occurs in the vocal folds.
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- ❑ Demonstrate the nature of vibration by dropping the pebble into the basin of water. Have students count the number of waves that occur. Lead them to understand that vibrations occur in air, in water, or in any form of matter.
  - ❑ Allow students to experiment with making sounds with objects in the classroom that can be seen to vibrate, such as a plastic ruler with one end held against the desk and the other end plucked and allowed to vibrate. Also use the rubber bands held between the fingers and plucked.
  - ❑ Let students experiment with rhythm band instruments (if available) to find what vibrates to make the sound.

**Activities**

Make a 'Tin Can Telephone' from the two coffee cans and the string. Ask one student to speak into one can and have a group of students listen in the other can. Experiment with having the string taut or loose and discover the effect on sound transmission. Explain the need for the string to be taut to transmit vibration.

**Evaluation**

How did the students' understanding of sound, vibration, and the hearing process improve?

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# ***Young People's Concerts, 2010***

## **Appendix I**

### **Other lessons online**

#### **1. Find the Sound**

Grade Level - K-3

Presented by: Tavis Minner

<http://www.lessonplanspage.com/MusicFindSoundGameIdeaK3.htm>

#### **2. Musical Instrument Appreciation**

An Educator's Reference Desk Lesson Plan

Presented by: Tony L. Hartmann

Grade Level(s): 2-4

[http://musiced.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=musiced&cdn=education&tm=11&f=00&su=p554.2.150.ip\\_&tt=2&bt=1&bts=0&zu=http%3A//www.eduref.org/cgi-bin/printlessons.cgi/Virtual/Lessons/Arts/Music/MUS0005.html](http://musiced.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=musiced&cdn=education&tm=11&f=00&su=p554.2.150.ip_&tt=2&bt=1&bts=0&zu=http%3A//www.eduref.org/cgi-bin/printlessons.cgi/Virtual/Lessons/Arts/Music/MUS0005.html)

#### **3. Acoustical Science**

Grades Level(s): K-4

Presented by: Leslie Thomas, Thomas Pullen Arts Magnet School, Landover, MD

[http://musiced.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=musiced&cdn=education&tm=5&f=00&su=p554.2.150.ip\\_&tt=2&bt=1&bts=0&zu=http%3A//artsedge.kennedy-center.org/content/3344/](http://musiced.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=musiced&cdn=education&tm=5&f=00&su=p554.2.150.ip_&tt=2&bt=1&bts=0&zu=http%3A//artsedge.kennedy-center.org/content/3344/)

#### **4. Musical Olympics**

Grade Level or Special Area: Music – Grade 2

Written by: Lori Boyd, Excel Academy, Arvada, Colorado

[http://musiced.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=musiced&cdn=education&tm=24&f=00&su=p554.2.150.ip\\_&tt=2&bt=0&bts=0&zu=http%3A//www.lessonplansearch.com/cgi-bin/jump.cgi%3FID%3D354](http://musiced.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=musiced&cdn=education&tm=24&f=00&su=p554.2.150.ip_&tt=2&bt=0&bts=0&zu=http%3A//www.lessonplansearch.com/cgi-bin/jump.cgi%3FID%3D354)

#### **5. Families of Instruments**

Grade Level: Grade 2

Presented by: Pamela Griffith, Serna Elementary School, San Antonio, Texas

[http://musiced.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=musiced&cdn=education&tm=24&f=00&su=p554.2.150.ip\\_&tt=2&bt=0&bts=0&zu=http%3A//www.lessonplansearch.com/cgi-bin/jump.cgi%3FID%3D354](http://musiced.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=musiced&cdn=education&tm=24&f=00&su=p554.2.150.ip_&tt=2&bt=0&bts=0&zu=http%3A//www.lessonplansearch.com/cgi-bin/jump.cgi%3FID%3D354)

#### **6. Sounds Alive**

Grade Level: Grade 3

Presented by: Julie Edmunds, R. N. Harris Elementary School, Durham, NC

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[http://musiced.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=musiced&cdn=education&tm=24&f=00&su=p554.2.150.ip\\_&tt=2&bt=0&bts=0&zu=http%3A//www.lessonplansearch.com/cgi-bin/jump.cgi%3FID%3D354](http://musiced.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=musiced&cdn=education&tm=24&f=00&su=p554.2.150.ip_&tt=2&bt=0&bts=0&zu=http%3A//www.lessonplansearch.com/cgi-bin/jump.cgi%3FID%3D354)

7. Activity Sheets for many works included in the Music in the Mornings curriculum are available at <http://www.classicsforkids.com/activitysheets/>

NOTE: Classics for Kids is an invaluable source of more lesson plans and other resources including a musical dictionary, pictures and sound examples of instruments of the orchestra and more are available at [www.classicsforkids.com](http://www.classicsforkids.com).

Specific lesson plans are at: <http://www.classicsforkids.com/teachers/index.asp>

Very useful guidelines for incorporating music into the classroom are at: <http://www.classicsforkids.com/teachers/training/classroom.asp>

8. Excellent materials for classroom use from the St. Louis Symphony are available at: <http://www.slsso.org/cpp/tg.htm>

Especially visit the Fall Concert, "Storytelling" section to download pertinent Teacher's materials.

9. Many more resources for the classroom relevant to the upcoming Young People's Concerts are available on this excellent website from Capistrano School:

[http://www.empire.k12.ca.us/capistrano/Mike/capmusic/music\\_room/themusic.htm](http://www.empire.k12.ca.us/capistrano/Mike/capmusic/music_room/themusic.htm)

10. An excellent source for lesson plans about all elements of music can be found at: <http://www.lessonplanspage.com/Music45.htm>

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## **Appendix 2**

### ***Music In The Mornings: A n Opportunity to Enrich the Arts Experience of Your School!***

Recent educational research has conclusively demonstrated that access to music listening experiences and participation in active music-making at an early age have a significant positive impact on a young child's behavioral, cognitive, creative, and motor skill development.

Yet, in the present climate of severe reductions in funding for fundamental arts programs in our schools, it is increasingly challenging for schools to provide essential access to arts experiences that our children so obviously need.

In response to this critical need, The New Bedford Symphony Orchestra has unveiled its "***Music In The Mornings***" program— A long-term partnership with SouthCoast school systems designed to enrich current music learning activities for our children and provide new opportunities for integrated arts experiences.

Beginning with an acclaimed classical music listening program now utilized in more than 2,000 schools in the USA and Canada, the program provides a comprehensive, five-year cycle of arts curricula that supplement existing school programs.

The Core Program is called "Music In The Mornings" and consists of about five minutes of classical music listening at the beginning of every school day. A classical musical selection is played through the school's public address system, preceded by an informative introductory script. The same five-minute piece of music is played daily for a week, allowing young listeners to develop familiarity with and deepen their understanding of each composition. Each week features a different composer and a "kid friendly" script about the music. Children not only learn about the music, they learn to experience the power and beauty of music for themselves. As one teacher reported, "*I feel students are beginning to form opinions about the pieces they are hearing. Not only are they **listening**, they are also **thinking** about the music.*"

With this fundamental experience as a base, the Initiative will, over the course of its five-year implementation period, provide the young children of our schools with exciting and educational live instrumental and operatic performances, plus integrated art and dance learning experiences all correlated with the classical music they hear every day.

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**THE CORE PROGRAM: “*Music In The Mornings*”**  
**5 minutes of music, 5 days a week, for 5 years”**

A stand-alone, five-year music listening program providing 8 CDs containing 131 classical compositions, and including age-appropriate daily scripts, learning outcomes, guidelines for simple and successful implementation, extension activities, and reference materials.

**The Core Values of Music In The Mornings**

- There is an inherent power in the music of great composers.
- There is an inherent value in repeated listening to the music of great composers.
- It is important for young children to come to understand that great composers make creative choices to express their own experience.
- It is important for young children to gain skills in expressing their own experience through music and related arts.

**AUXILIARY PROGRAMS: *Optional & recommended follow-on programs***

**1. *SchoolsMusic!: Music Moves Us***

***NOW AVAILABLE! Contact the NBSO office at 508-999-6276 for booking information***

This interactive and fast-paced program shows children how a composer can use the basic components of music - Pulse and Rhythm, Pitch and Melody, Harmony, Dynamics, and Tempo – to create music that can tell us a story, can paint a picture for us, or literally make us want to get up and dance!

The *SchoolsMusic* Ensemble will introduce each concept through a short excerpt from a musical work and then, through dialogue with the children connect that concept to aspects of daily life and experience as well as relating the musical concepts to other academic subject areas. The ensemble will conclude each section by performing the entire selection.

The actual performance part of the program will last 35 minutes, with 5-10 minutes afterwards reserved for questions from the children. The program will be primarily selected from works with which the children will be familiar through the NBSO’s *Music in the Morning* music listening program.

**2. *Opera for the Young: “Sing Out!”***

*Opera for the Young* is a program designed to help young children discover the transformative power and beauty of music and theater through the art form of opera. Intended to be fast-paced, exciting, enjoyable, and to express age-appropriate concepts, the program is not only educational and entertaining in itself, but serves as an introduction to the much larger world of opera and musical theater.

The design of the program involves your students in the “action” and incorporates periodic reviews of information learned to assist in retention. Your students will be exposed to the music from seven great operas and will discover important key elements about music and theater, and learn why this art form is such a powerful means of expression.

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**To find out more about how your school might participate in these exciting programs, contact the NBSO office at 508-999-6276 or email: [info@nbsymphony.org](mailto:info@nbsymphony.org).**

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## **Appendix 3:**

# ***Music Education Resources Online***

### **American Symphony Orchestra League**

[playmusic.org](http://playmusic.org)

Take a virtual tour of the orchestra stage and learn about the instrument families. Get to know a different “feature musician” each month. This is a great site to access with your students.

### **ArtsEdge**

[artsedge.kennedy-center.org/artsedge.html](http://artsedge.kennedy-center.org/artsedge.html)

A joint project of the Kennedy Center for the Performing Arts in Washington, DC, and the National Endowment for the Arts, the U.S. Department of Education, and the GE Fund, the ArtsEdge site is designed “to help artists, teachers, and students gain access to and/or share information, resources, and ideas that support the arts as a core subject area in the K-12 curriculum.”

### **Carnegie Hall**

[carnegiehall.org](http://carnegiehall.org)

Find out about Carnegie’s programs for teachers and in-school programs for students, and then take a virtual tour of the famous hall.

### **Classics for Kids**

[www.classicsforkids.com](http://www.classicsforkids.com).

An invaluable source of more lesson plans and other resources including a musical dictionary, pictures and sound examples of instruments of the orchestra and more are available.

Specific lesson plans are at:

<http://www.classicsforkids.com/teachers/index.asp>

### **Capistrano School Music Room**

[http://www.empire.k12.ca.us/capistrano/Mike/capmusic/music\\_room/themusic.htm](http://www.empire.k12.ca.us/capistrano/Mike/capmusic/music_room/themusic.htm)

An outstanding school in California! Incredible resources for the teacher.

### **Instrument Encyclopedia**

[si.umich.edu/chico/instrument](http://si.umich.edu/chico/instrument)

### **Music Educators National Conference**

[menc.org](http://menc.org)

Tap into resources and publications for music teachers, and explore links to state music educators associations.

### **New York Philharmonic Orchestra**

[nyphilkids.org](http://nyphilkids.org)

Explore the KidZone created by The New York Philharmonic! Check out the composition workshop, instrument storage room, games, instrument lab and more.

### **PBS “Great Performances”**

[pbs.org/wnet/gperf/genre/classical\\_music.html](http://pbs.org/wnet/gperf/genre/classical_music.html)

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## **Appendix 4**

### ***Good Books about Instruments, Orchestras and Composers:***

- ❑ Ganeri, Anita. **The Young Person's Guide to the Orchestra.** San Diego: Harcourt Brace & Company, 1961. ISBN 0-15-201304-0.
  - ❑ Hayes, Ann. **Meet the Orchestra.** Singapore: Harcourt Brace & Company, 1991. ISBN 0-15-200222-7.
  - ❑ Kuskin, Karla. **The Philharmonic Gets Dressed.** New York: Harper & Row, Publishers, 1982. ISBN 0-06-443124-X.
  - ❑ Levine, Robert T. **Story of the Orchestra.** New York: Black Dog & Leventhal Pub, 2000. ISBN 1-57-912148-9. (Includes CD)
  - ❑ Shields, Carol Diggory. **Music.** New York: Handprint Books, Inc., 2000. ISBN 1-929766-05-X.
  - ❑ Turner, Barrie Carson. **Carnival of the Animals.** New York: Henry Holt & Company, 1999. ISBN 0-80-506180-0. (Includes CD)
  - ❑ Vagin, Vladmir. **Peter and the Wolf.** New York: Scholastic, 2000. ISBN 0-59-038608-5. (Includes Cassette)
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