

TEACHER GUIDE

2021 Youth Concerts

Great Big World

Music In Tune With Nature



Providing Educational and Engaging Musical Experiences for Young People for over 50 years.



Welcome to The Florida Orchestra

Dear Teachers,

Welcome to the 2021-2022 Florida Orchestra Youth Concerts! TFO has performed Youth Concerts for students in the greater Tampa Bay area for over 50 years, and we are looking forward to another exciting program this fall. TFO Resident Conductor Daniel Black will be back this season to lead students through the concert.

We are calling this year's concert Great Big World, and it will explore plants, animals and other wonders of our planet. Audiences will venture into various landscapes through pieces such as Jennifer Higdon's "Teton Range" from *All Things Majestic* and excerpts from Beethoven's *Pastoral Symphony*. The orchestra will mimic animals small and large, from bumblebees to elephants, with music by Camille Saint-Saëns and Nikolai Rimsky-Korsakov. The adventure will end in the water with excerpts from Strauss' *Blue Danube Waltz* and Claude Debussy's *La Mer*. This guide includes rich musical information, context, and cross-curricular lesson plans. TFO is excited to welcome you and your students back to the concert hall this school year. This guide has everything you need to help your students explore the repertoire and composers before AND after the Youth Concert.

Thank you to the supervisors from Hillsborough, Pasco and Pinellas County School Districts who worked side by side with us to create this program, as well as teachers Jennifer Moats (Hillsborough County), Kori Barber and Mindy Simonds (Pasco County), and Christine Marr and Holly Mullenix (Pinellas County) for their amazing work creating this guide to the concert.

We hope you and your students enjoy the performance!

Sincerely,

A handwritten signature in black ink, reading 'Daryn Bauer', is positioned below the word 'Sincerely,'.

Daryn Bauer
TFO Community Engagement Director

District Supervisors

Tracy Lisi, Hillsborough County K-5 Music Supervisor
Ajori Spencer, Pinellas County PreK-12 Performing Arts Specialist
Thomas Viking, Pasco County K-12 Fine Arts Program Coordinator



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Concert Program

Great Big World: Music in Tune with Nature

Daniel Black, Resident Conductor

Star Spangled Banner Smith/Damrosch

Earth Day Portrait:

1: Fanfare for our Common Earth John Harmon (b. 1935)

Excerpts from Symphony No. 6, movement 1 Ludwig van Beethoven (1770-1827)

All Things Majestic: I. Teton Range..... Jennifer Higdon (b. 1962)

Carnival of the Animals: No.5 The Elephant..... Camille Saint-Saëns (1835-1921)

Flight of the Bumblebee Nikolai Rimsky-Korsakov (1844-1908)

Overture to William Tell: The Storm Gioachino Rossini (1792-1868)

The Rainbow Connection..... Kenny Ascher (b. 1944)

Excerpts from Blue Danube WaltzJohann Strauss, Jr. (1825-1899)

La Mer (The Sea): III. Dialogue between Wind and Waves..... Claude Debussy (1862-1918)

About the Conductor – Daniel Black

“Firm, decisive,” “vital and engaging” and “with a droll sense of humor on the podium,” Canada-based American conductor Daniel Black has begun to attract attention as a conductor who “makes music in a way that is meaningful to audiences in the 21st Century.” During the Covid-19 hiatus, Daniel added video and audio editing to his skill set, creating a series of "virtual orchestra" recordings for TFO and other ensembles, including Daughters of Freedom, Inside the Music Online, and Thank you, Tampa Bay. Fluent in Russian, Black has studied conducting at the St. Petersburg Conservatory, Eastman School of Music, and Northwestern University, counting among his mentors Leonid Korchmar, Neil Varon and Victor Yampolsky.





Before the Concert

- Prepare your students for the fall 2021 Youth Concert by exploring the music through the lesson plans provided in this guide. The more familiar students are with the music before they watch the concert, the more they will enjoy it.
- Use the SQUILT (Super Quiet Un-Interrupted Listening Time) worksheets, with or without prompts, to encourage active listening in the classroom and the concert hall. You can also use this resource to review each piece before the concert.
- Deepen their connection with the orchestra by preparing them to participate in the concert hall. Students are encouraged to dance during Strauss' *Blue Danube Waltz*, and sing along to *The Rainbow Connection*.
- Review the families of the orchestra and the individual orchestral instruments.
 - Create a K-W-L (What do I already **K**now? What do I **W**ant to know? What did I **L**earn?) chart and keep it posted in the classroom before and after the concert. Some things to explore on your K-W-L chart:
 - Which instruments belong in which family?
 - How does each instrument make its sound?
 - (After) What was your favorite instrument at the Youth Concert?
- Encourage students to watch and listen for their favorite instrument at the concert and see where the respective player(s) sit.





Name _____

S.Q.U.I.L.T

Super Quiet Un-Interrupted Listening Time

Directions: Listen to the piece. Fill in what you observe about each element in the appropriate box.

<p style="text-align: center;"><u>Dynamics</u></p> <p>Is the music loud or soft?</p> <p>Is the music forte or piano?</p> <p>Do the dynamics change or stay the same?</p>	<p style="text-align: center;"><u>Timbre</u></p> <p>Do you hear voices?</p> <p>Do you hear instruments? Which ones do you hear?</p> <p>What instrument families do you hear?</p>
<p style="text-align: center;"><u>Tempo</u></p> <p>Is the music fast or slow?</p> <p>Is the music largo or presto?</p> <p>Does the tempo change or stay the same?</p>	<p style="text-align: center;"><u>Mood</u></p> <p>What word(s) best describe the mood of the piece?</p> <p>How does the piece make you feel or imagine?</p>



Name _____

S.Q.U.I.L.T

Super Quiet Un-Interrupted Listening Time

Directions: Listen to the piece. Fill in what you observe about each element in the appropriate box.

<p><u>Dynamics</u></p>	<p><u>Timbre</u></p>
<p><u>Tempo</u></p>	<p><u>Mood</u></p>



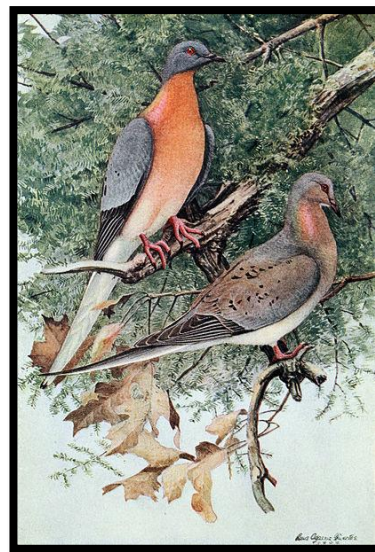
EARTH DAY PORTRAIT:

1. FANFARE FOR OUR COMMON EARTH

By John Harmon

Earth Day Portrait, composed in 2001, is a symphonic setting of the words of John Muir, Aldo Leopold, and Earth Day Founder Sen. Gaylord Nelson. The narration paints intimate, personal portraits of Muir, Leopold and Nelson, while recalling their unique mutual connection to Madison, Wis. All this is woven together by the story of the passenger pigeon's extinction.

Your students will hear The Florida Orchestra perform the fanfare during the fall 2021 Youth Concert.



The extinct passenger pigeon

John Harmon

John Harmon was born in 1935 in Oshkosh, Wis. He began playing piano at a young age with his mother, who played mostly by ear. She taught him the basics, and the two harmonized tunes together. His exposure to jazz came early, too, thanks in part to his father's extensive collection of jazz records. Harmon graduated from Lawrence University in 1957 with a degree in music composition. A widely commissioned composer, Harmon has written music for the Milwaukee Symphony Orchestra, "The Orchestra" of Los Angeles, the Fox Valley Symphony and the Santa Fe Chamber Orchestra.





Instrument Families and Fanfares

Fanfare for Our Common Earth Lesson Plan

Materials Needed:

- Nearpod lesson - <https://share.nearpod.com/g5Gedykt6hb>
- Nearpod lesson for teachers - <https://share.nearpod.com/e/ovK3RiVEdib>
- *Fanfare for Our Common Earth* - <https://youtu.be/OGDAMtAySfo>
- Instrument Families Intro video - <https://youtu.be/LLo2dnqs2i0>
- Four Corners game
 - Instrument family signs, pictures, audio clips
- Kaboom game – download here: <https://floridaorchestra.org/wp-content/uploads/2021/07/Kaboom.pdf>
 - Manipulatives of instruments and instrument families of the orchestra (see attached)
 - Cups

Main Objectives:

- Visually and aurally identify instrument families of the orchestra.
- Describe and identify a fanfare.

Music State Standard Benchmarks addressed:

[MU.4.C.1.2](#) - Describe, using correct music vocabulary, what is heard in a specific musical work.

[MU.4.C.1.3](#) - Classify orchestral and band instruments as strings, woodwinds, brass, percussion, or keyboard.

[MU.5.C.1.2](#) - Hypothesize and discuss, using correct music vocabulary, the composer’s intent for a specific musical work.

[MU.5.C.1.3](#) - Identify, aurally, selected instruments of the band and orchestra.

Essential Questions:

- How can you tell the difference between the instrument families of the orchestra?
- What is a fanfare and what is its purpose?

Factual Knowledge – Identification and exploration of instrument families by sight and sound

Procedural Knowledge – Demonstrate fanfare through movement

Conceptual Knowledge – Purpose of a fanfare

Introduction	The entire lesson is embedded in a Nearpod presentation. The Nearpod can be used as an entire lesson or individual slides to supplement your teaching. https://share.nearpod.com/g5Gedykt6hb
Instruction (“I do” – teacher models)	Introduce Goals <ul style="list-style-type: none"> • I can identify instrument families by sight and sound. • I can describe and identify a fanfare.



<p>Guided Practice (“We do” – shared practice teacher and students)</p>	<p>Explore Families - https://youtu.be/LLo2dnqs2i0 (slide 4 of Nearpod)</p> <ul style="list-style-type: none">• Civilization• Nature• Orchestra Instruments <p>Characteristics of Instrument Families (slides 7-10 of Nearpod)</p> <ul style="list-style-type: none">• String family – plucked or bowed, strings attached to tuning pegs, bow is strung with horse hair• Brass family – blown with buzzing lips to make sound, pitches also created with the moving of valves and slides, coiled tubing• Woodwind family – blown without buzzing lips to make a sound by blowing over a mouthpiece like a glass bottle or blowing on a mouthpiece/reed to create vibrations, metal keys and holes that are pressed and covered• Percussion family – hit, scrape or shake to create sound, pitched and unpitched <p>Define and discuss the music vocabulary: Fanfare</p> <ul style="list-style-type: none">• A fanfare is short and loud music aimed at calling people to attention for a special event.• A fanfare is music played by a group of brass instruments, especially trumpets, and sometimes also by percussion.• It is used to make an announcement, such as the arrival of an important person, entrance of sports teams, a famous player, TV shows and movies, victory in video games, the Olympics and much more.• Originally, a fanfare was a signal for those in the military or hunting. The signals shared that something was about to happen.• Brass and percussion instruments are most often used because the sound of these instruments can carry the farthest.• <i>Fanfare for Our Common Earth</i> is being used to introduce the concert and all of the instrument families of the orchestra.
<p>Independent Practice (“You do” – practice collaboratively/independently)</p>	<p>Show What You Know</p> <ul style="list-style-type: none">• Matching Pairs, instrument families of the orchestra (in Nearpod)• Time to Climb, multiple choice (in Nearpod)• Mingle, Pair, Share<ul style="list-style-type: none">○ Students mix around the room as they move to <i>Fanfare for Our Common Earth</i>. Pretend you are famous walking the red carpet with your best strut!○ When the music stops, students find a partner close to them.



	<ul style="list-style-type: none">○ After all students have found a partner, the teacher gives a question. (Which family of instruments makes a sound with buzzing lips?)○ The teacher gives a signal. One partner shares their answer and the other listens.○ Switch roles.○ The music begins again and students mingle.○ When the music stops, students find a new partner and the game continues.○ Roll out the red carpet! Move your body and strut your stuff as students imagine the red carpet is being rolled out for them.<ul style="list-style-type: none">▪ Have you just won the gold medal at the Olympics?▪ Did you just win an award?▪ Are you a star at a movie premiere?
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Extensions:

- Play Four Corners to practice identifying instruments by sight and sound.
 - Place signs in four corners of the classroom.
 - All students begin the game by standing in the center of the classroom.
 - Depending on the level of difficulty you'd like to play, the teacher calls out an instrument by name, picture or sound.
 - Students move to the corresponding corner for the correct answer.
 - Students who answer incorrectly are out and move to a designated area to watch and cheer on their peers.
 - Continue to play until one student remains.
- Fanfares Playlist: <https://spoti.fi/3rr3Cgl>
 - Explore additional fanfares
 - Compare and contrast
 - How do the instruments and music affect the type of fanfare that you hear?

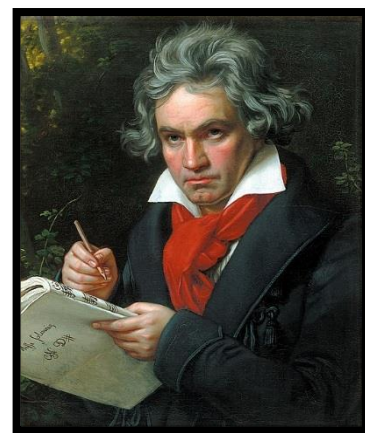


SYMPHONY NO. 6, MOVEMENT 1

Ludwig van Beethoven



Beethoven was a lover of nature who spent a great deal of his time on walks in the country. His Symphony No. 6, also known as the Pastoral Symphony, was completed in 1808. The first movement literally means “awakening of cheerful feelings on arrival in the countryside” and is in sonata form.



Ludwig van Beethoven

Ludwig van Beethoven, born in December 1770, was a German composer and pianist. Beethoven remains one of the most admired composers in the history of Western music. His works rank among the most performed of the classical music repertoire, spanning the transition from the Classical period to the Romantic era in classical music. Beethoven slowly lost his hearing beginning at the age of 32. He became more isolated during that time, but continued to write music through the rest of his life. Through his career, he composed 722 works, including nine symphonies, one opera, 16 string quartets and 35 piano sonatas.



ALL THINGS MAJESTIC

Jennifer Higdon

“Having grown up in the shadow of the Smoky Mountains, and having hiked many of our parks, I have come to the conclusion that the National Parks are one of America’s greatest treasures. So when asked by the Grand Teton Music Festival if I would compose a work to commemorate the festival’s 50th anniversary, I jumped at the chance. “All Things Majestic” is a tribute to not only the festival and its home, the Tetons, but also to the grandeur and majesty of all of our parks.

“In this work, each movement represents a musical postcard: the first, the grandeur of the mountain ranges, with their size and sheer boldness, and the solidity with which they fill the ground and air...”



Jennifer Higdon

Jennifer Higdon is one of America’s most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her *Violin Concerto*, a 2010 Grammy for her *Percussion Concerto*, a 2018 Grammy for her *Viola Concerto* and, most recently, a 2020 Grammy for her *Harp Concerto* with the Rochester Philharmonic. In 2018, Higdon received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. With more than 650 performances worldwide, *blue cathedral* is the most performed contemporary work in classical music. Higdon enjoys several hundred performances a year of her works and they have been recorded on more than 70 CDs. Higdon’s first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy Awards. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia.



Music Tells a Story: Exploring Form and Mood in Music

Pastoral Symphony and All Things Majestic Lesson Plan

Materials:

- [Interactive PowerPoint Presentation](#) (you will need to download this Dropbox file to your computer. [Click here](#) for Download instructions).
- Pencils
- Lapboards/clipboards
- White construction paper
- Colored markers, colored pencils, crayons
- Scraps of colored paper, glue sticks, and scissors (optional)
- Additional art supplies: yarn, magazine pictures, etc. (optional)

Main Objectives – Students will be able to:

- Identify form in music, specifically sonata form
- Describe expressive elements of a musical work that create the mood
- Create a piece of art that reflects the mood of a musical work

Music State Standard Benchmarks addressed:

[MU.5.O.3.1](#) - Examine and explain how expressive elements, when used in a selected musical work, affect personal response.

[MU.5.C.1.1](#) - Discuss and apply listening strategies to support appreciation of musical works.

Other State Standard Benchmarks: [VA.5.S.1.1](#) - Use various art tools, media, and techniques to discover how different choices change the effect on the meaning of an artwork.

Essential Questions:

- What is sonata form? How many sections are there in sonata form?
- How do expressive elements affect the mood of a musical work?
- How did your personal response to the mood affect your artwork?

Factual Knowledge – Identify the expressive elements in a musical work.


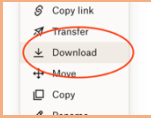
Procedural Knowledge – Students will create a piece of artwork that reflects their personal response to a piece of music.

Conceptual Knowledge – How composers use expressive elements to affect the mood of a musical work.

Introduction

The entire lesson is created for you in this [Interactive PowerPoint presentation](#) (you will not need any further materials or recordings beside the art supplies mentioned above). Once you open the link, be sure to download the



	<p>Dropbox file to your computer. In order to download the presentation, follow these two steps:</p> <div style="display: flex; align-items: center;">  <ol style="list-style-type: none"> 1. Click the three breadcrumbs labeled More once you've open the Dropbox link above. 2. Click Download. </div> <div style="display: flex; align-items: center;">  </div> <p>The art supplies should be ready for the corresponding art project at the end of the lesson. Separate items into groups for ease of distribution.</p>
<p>Instruction (“I do” – teacher models)</p>	<p>In the PowerPoint presentation, the lesson begins with a biography of both composers: Beethoven and Jennifer Higdon. The slide show will then describe sonata form and even includes a little pop quiz.</p>
<p>Guided Practice (“We do” – shared practice teacher and students)</p>	<p>During the presentation, students will identify a few different concepts: today’s composers, what sonata form is, discuss various instrumentation and how it is used to create the mood of the music.</p>
<p>Independent Practice (“You do” – practice collaboratively/independently)</p>	<p>Tell the students that they will create a piece of art that reflects their personal response to the mood of the musical work. They may use the materials provided. Allow the students time to think about the materials they would like to use. There is a slide included in the presentation for distributing materials (no need to distribute beforehand). The listening music (Beethoven’s Symphony No. 6 Mvt. 1) is included in the slide show.</p> <p>Please select student artwork to send to Daryn Bauer at dbauer@floridaorchestra.org to be used to display during the Youth Concert at least 2 weeks before your concert date.</p>

Extension: Have the students write a short narrative, poem or rap that describes the mood of their artwork and how the expressive elements in the musical piece affect the response.



THE ELEPHANT & FLIGHT OF THE BUMBLEBEE

By Camille Saint-Saëns By Nikolai Rimsky-Korsakov

Carnival of the Animals: No. 5 The Elephant

Camille Saint-Saëns, a French composer, was born in 1798 in Paris. He became famous in his lifetime for writing lush music in the Romantic Era. One of his most popular pieces to this day, *Carnival of the Animals*, was premiered at a private party and only allowed to be performed in private because it is a light, humorous piece and Saint-Saëns wanted to be seen as a composer who wrote serious music. During the Youth Concert, you will hear one short movement, *The Elephant*, which features the bass section of the orchestra.



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FLIGHT OF THE BUMBLEBEE

Nikolai Rimsky-Korsakov, born in 1844 in Russia, was another composer who was famous in this lifetime. He was a member of “The Five,” a group of well-known composers who would meet in St. Petersburg, Russia, to create and stylize Russian national music. One of Rimsky-Korsakov’s most recognizable pieces, *The Flight of the Bumblebee*, was originally written and performed as a short interlude in an opera. Today it can be heard in many forms of popular culture and is his most recognizable piece.



Animal Soundtracks

The Elephant and Flight of the Bumblebee Lesson Plan

Materials Needed

- Worksheet
- Pencils
- Crayons/Colored Pencils/Markers
- Computer
- Speaker
- Recording of *Flight of the Bumblebee* by Rimsky-Korsakov - <https://youtu.be/MW8asBxO4ol>
- Recording of *The Elephant* from *Carnival of the Animals* by Saint-Saëns - <https://youtu.be/KCcf7GeBq-M>

Main Objectives – Students will be able to:

- Describe the tempo, dynamics, and timbres of a piece of music.
- Interpret the composer's intent for a piece of music through art.
- Apply knowledge of elements of music and their effect on the mood to create a musical work.

Music State Standard Benchmarks addressed:

[MU.4.C.1.2](#) – Describe, using correct music vocabulary, what is heard in a specific musical work.

[MU.4.O.1.1](#) – Compare musical elements in different types of music, using correct musical vocabulary, as a foundation for understanding the structural conventions of different styles.

[MU.4.O.3.1](#) – Identify how expressive elements and lyrics affect the mood or emotion of a song.

[MU.5.C.1.2](#) – Hypothesize and discuss, using correct music vocabulary, the composer's intent for a specific musical work.

[MU.5.C.1.3](#) – Identify, aurally, selected instruments of the band and orchestra.

[MU.5.O.1.1](#) – Analyze, using correct musical vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.

[MU.5.O.3.1](#) – Examine and explain how expressive elements, when used in a selected musical work, affect personal response

Other State Standard Benchmarks:

[VA.4.O.1.2](#) – Identify the structural elements of art used to unite an artistic composition.

[VA.4.C.1.1](#) – Integrate ideas during the art-making process to convey meaning in personal works of art.

[VA.5.O.1.1](#) – Use structural elements of art and organizational principles of design to develop content in artwork.

[VA.5.O.1.3](#) – Explain how creative and technical ability is used to produce a work of art.

[VA.5.C.2.2](#) – Analyze personal artworks to articulate the motivations and intentions in creating personal works of art.



Essential Questions:

- What is program music?
- What are dynamics?
- What is tempo?
- How do musical elements affect the mood of a piece of music?

Factual Knowledge – Students will be able to explain how composers in the Romantic period used program music to elicit a specific mental image for the listening audience.

Procedural Knowledge – Students will be able to interpret the composer’s intent through artwork.

Conceptual Knowledge – Students will be able to explain which elements of music the composer manipulates to achieve the desired sound.

<p>Introduction</p>	<p>Begin the lesson by describing the Romantic period. Some key points you can include:</p> <ul style="list-style-type: none"> • Spanned the years of 1830-1900 • Expressive music that emphasized emotion and passion • Growth of the orchestra • Birth of the virtuoso – music became more difficult • Rewriting of the “rules” as composers pushed the boundaries of what was “normal” <p>Then, explain the concept of program music. Again, some key points are:</p> <ul style="list-style-type: none"> • Composer is trying to express something non-musical through music, like a literary idea, a scenic image or a dramatic story. • Often times the subject was nature, i.e. Beethoven’s <i>Symphony No. 6, the Pastoral Symphony</i> • Composers broke away from structured form, structured use of dynamics and tempo and instead used elements more intently to evoke a specific mental image
<p>Instruction (“I do” – teacher models)</p>	<p>Next, have the students listen to <i>Flight of the Bumblebee</i> by Nikolai Rimsky-Korsakov. Do not yet reveal the title of the piece, as we want the students to figure out that the piece is depicting a bumblebee. You can preface by explaining that the pieces of music we will be listening to are all musical depictions of animals or insects. Feel free to use a listening guide such as the SQUILT for this portion of the lesson if time permits, or simply have students listen quietly.</p> <p>After listening to <i>Flight of the Bumblebee</i>, have students discuss the piece in pairs or small groups. You can guide their conversations using questions prompts such as:</p> <ul style="list-style-type: none"> • What was the tempo of this piece? Did it change or stay the same?



	<ul style="list-style-type: none"> • What dynamics did you hear? Did the dynamics change or stay the same? • What animal or insect do you think the composer was trying to depict? What musical elements did you hear that gave you that idea? (Note: many students may not specifically name “bumblebee” here, but rather other flying creatures or insects, which are all acceptable as long as they can justify their answer – music is subjective!) • What instruments were played? Did the instrument choice play a role in depicting the animal or insect? <p>Facilitate a share-out conversation about <i>Flight of the Bumblebee</i>. Emphasize how the tempo, dynamics, melody and choice of instruments all contributed to the depiction of the mental image of a bumblebee.</p>
<p>Guided Practice (“We do” – shared practice teacher and students)</p>	<p>Pass out the materials that students will use to create their drawings. Explain that you will be playing another piece of program music that depicts an animal or insect. Play <i>The Elephant</i> by Camille Saint-Saëns several times. Again, wait to reveal the title of the piece until the end. Students will listen the first time through. On subsequent play-throughs, have the students illustrate a detailed picture of what they think the piece is about. Connect to their learning in other areas by talking about setting, foreground, background, details, etc. Once all students have finished their drawings, allow a few students to share their artwork with the group. Have them explain what musical elements informed their choices with their drawings. (i.e. “I thought it sounded like an elephant doing a waltz because it was a slow tempo and in a meter of 3.”)</p>
<p>Independent Practice (“You do” – practice collaboratively/independently)</p>	<p>Have students complete the question prompt on the back of their drawing. If time permits, allow students to explore their ideas explained in the prompt on classroom instruments.</p>



Extension:

- Re-use the same worksheet for students to create art for other pieces of program music.
- Rather than drawing, have students create hashtags for other pieces of program music. An example from a lesson where I did this activity, students listened to *Waltz of the Flowers* from the Nutcracker. Some hashtags they created were #JustKeepSpinning, #SunRising, and #BallroomDancing. This requires them to synthesize their interpretation of the music into a short catchphrase in a way that is relevant.
- Expand *Carnival of the Animals* into its own unit. There are a ton of great resources available for this online.
- Non-exhaustive list of ideas for these activities:
 - *Symphonie Fantastique*, Berlioz
 - *Appalachian Spring*, Copeland
 - *Claire de Lune*, Debussy
 - *The Sorcerer's Apprentice*, Dukas
 - *New World Symphony*, Dvořák
 - *Sea Pictures*, Elgar
 - *An American in Paris*, Gershwin
 - *In the Hall of the Mountain King*, Grieg
 - *Pictures at an Exhibition*, Mussorgsky
 - *Night on Bald Mountain*, Mussorgsky
 - *Scheherazade*, Rimsky-Korsakov
 - *William Tell Overture*, Rossini
 - *Danse Macabre*, Saint-Saëns
 - *Finlandia*, Sibelius
 - *1812 Overture*, Tchaikovsky

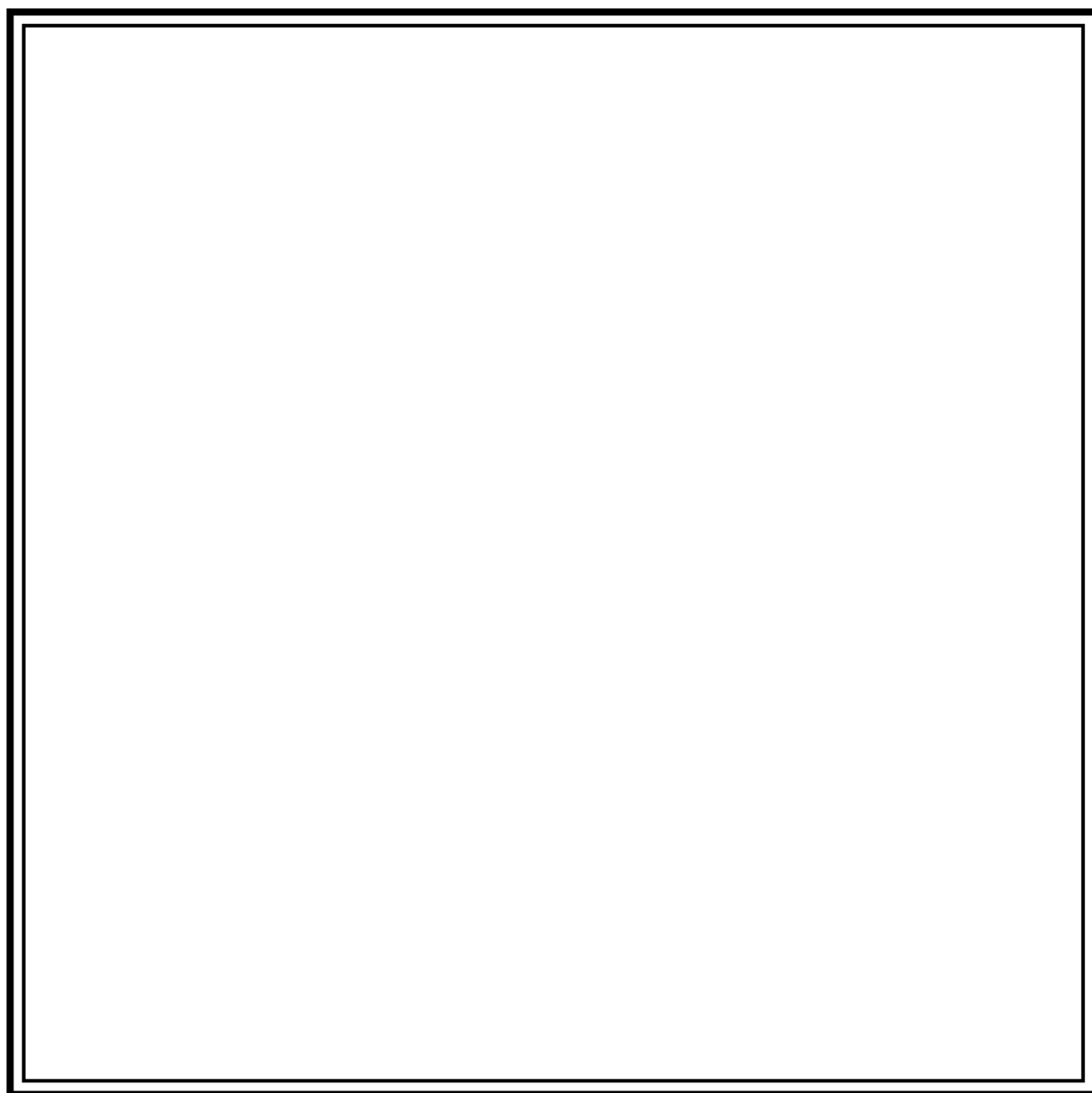


Name _____

Today we listened to: _____

It was composed by: _____

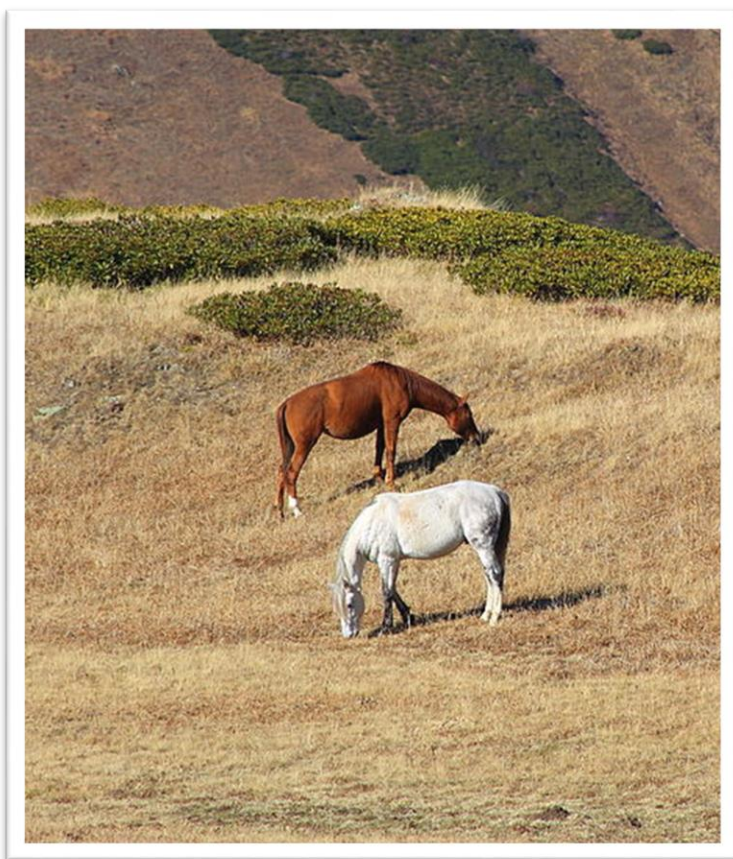
It made me think of: _____





WILLIAM TELL OVERTURE

By Gioachino Rossini



The Overture to *William Tell* is from Rossini's last opera, which premiered in 1829. The most recognizable melody mimics the sound of galloping horses with a double 16th note followed by an 8th note rhythm that repeats. TFO will perform *The Storm* section, an intense piece that features a difficult trombone soli that is required on almost every orchestral audition.



Gioachino Rossini

Gioachino Rossini was born in Italy in 1792. He became best known for his operas, including *The Barber of Seville* and *Otello*. Raised by two musicians, he began composing by the young age of 12. Within a span of 13 years, he composed 34 operas and developed two distinct styles of opera; opera buffa (comic operas) and opera seria (serious operas). Rossini retired from composing early in his life, moved to Paris, and wrote salon pieces for entertainment. Rossini died at the age of 76 from cancer.



LA MER (THE SEA)

By Claude Debussy



“Dialogue between Wind and Waves,” the last movement of Debussy’s *La Mer*, is the epitome of Impressionist music. The music swells and calms down, mimicking the seas movements. Debussy grew up on the Mediterranean Sea, where he drew inspiration for this piece.



Claude Debussy

Claude Debussy was a French composer and pianist born in 1862. At the young age of 10, Debussy began his musical studies at the Paris Conservatory. Unlike many composers and artists, he did not become famous for his art during his lifetime. Even though he was able to have this success professionally, this did not extend to his personal life. Poor decisions, like ending his marriage through a letter written to his wife, led to many of his friends cutting ties with him. He died fairly young at the age of 55 from cancer.



Sounds of Storms and Seas

William Tell and *La Mer* Lesson Plan

This lesson plan can take place over one or two class periods.

Materials Needed

- Projector, laptop, speakers
- Miscellaneous percussion: shakers/scrapers, drums, claves, rain maker, etc.
- Parachute, streamers, or scarves to go with movement
- Art supplies: pencils, crayons, markers
- Sound Scape Worksheet
- Poem: *The Rain* by H.W. Longfellow
- YouTube- Links are embedded in the lesson

Main Objectives – Students will be able to:

- Analyze two musical pieces to gain a foundation of understanding the creative process.
- Create and present their own soundscape to go with the poem *The Rain* by H.W. Longfellow

Music State Standard Benchmarks addressed:

[MU.4.S.1.2](#) - Create melodic patterns using a variety of sound sources.

[MU.5.O.1.1](#) - Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.

Other State Standard Benchmarks:

[LAFS.4.SL.1.1](#) - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

[LAFS.4.SL.2.5](#) - Add audio recording (instruments) and visual displays (streamers) to presentations when appropriate to enhance the development of main ideas or themes.

[MAFS.K12.MP.7.1](#) - Look for and make use of structure.

Essential Questions:

- What was Rossini thinking about when he wrote the piece *The Storm*?
- How did Rossini and Debussy effectively give you the impression of a storm or the sea through their music?

Factual Knowledge – Definition of pitch, rhythm, tempo, form, timbre and composing.

Procedural Knowledge – Students will be able to analyze the musical elements in Rossini's *The Storm* and Debussy's "Dialogue between Wind and Waves" from *La Mer* through discussion and movement.

Conceptual Knowledge – Students will understand how the use of musical elements, emotions and the forces of nature can influence the composer's creative process.



Introduction	Any information the students will need before you model
<p>Instruction (“I do” – teacher models)</p>	<p>Review previous knowledge: Instruct students to define their understanding of the musical elements: pitch, rhythm, tempo, form, and timbre (vocal/instrumental).</p> <ul style="list-style-type: none"> - Whole group discussion: Direct other students to amplify or add on to the definition, perhaps giving examples. (5 minutes)
<p>Guided Practice (“We do” – shared practice teacher and students)</p>	<p>Listening exercise: Tell students the learning goal for the week and introduce the two composers: Gioachino Rossini and Claude Debussy.</p> <p>Listen to Gioachino Rossini’s <i>William Tell Overture: Part 2 The Storm</i> (without telling the students the name of the piece) https://youtu.be/JcRuChk7Exo</p> <ul style="list-style-type: none"> - Direct students to close their eyes and listen to the music as they silently think about what sounds (musical elements) and emotions come to mind. <p>Think Pair Share: Direct students to share their thoughts on the piece with another student and switch.</p> <ul style="list-style-type: none"> - Whole group discussion: Direct other students to amplify or add on to musical elements heard and emotions, perhaps giving examples. (5 minutes) <p>Introduce the students to the name of the Rossini’s piece and talk about how depicting a storm in music was one of Rossini’s specialties.</p> <p>Turn n’ Talk: Ask students “What do you think Rossini was thinking about when he wrote the piece <i>The Storm</i>?”</p> <ul style="list-style-type: none"> - Have student share to the class what they discussed (5 minutes) <p>La Mer - Movement: Tell students that Debussy was one of the most famous Impressionist composers. Pass out streamers, scarves, or a parachute. Instruct students through movement. Introduce the Sound Scape Visual</p> <ul style="list-style-type: none"> - Create movements to go with the four different pictures with the whole class (if time allows) or direct students through the movements. - Practice each movement before doing the movement with the piece <i>La Mer</i>. *These movements don’t have an exact count. - Movement 1 (Random Sounds): When you hear the music is making random sounds- Short, and detached movements with the scarves and streamers. If you have a parachute, have students move their hands gently and randomly up and down. - Movement 2 (Up and down when music crescendos and decrescendos): Wave the streamers up and down as the music crescendos and decrescendos; parachute- wave the parachute high and low: smaller waves for piano and big waves for forte. - Movement 3 (Low Rumble): Keep hands low and slowly move the streams/scarves/parachute up and down. - Movement 4 (Sound clusters): Slow, smooth and connected movements- raise arms high for high pitches and low for low pitches



	<p>Do the movement with the music: Debussy- <i>La Mer</i>: Dialogue between Wind and Waves https://youtu.be/AS-- CwF9Zl</p> <p>Exit Ticket or Turn n’ Talk: Ask the students, “How did Rossini and Debussy effectively give you the impression of a storm or the sea through their music?”</p>
<p>Independent Practice (“You do” – practice collaboratively/independently)</p>	<p>The independent practice can be day two of the lesson. *Before the activity, set up different instruments in baskets along with the sound garden worksheet, poem, and art supplies.</p> <p>Turn n’ Talk: What are things you want to do on a rainy day? (Monitor student discussions)</p> <ul style="list-style-type: none"> - Have the students read the poem, <i>The Rain</i> by H.W Longfellow. <p>Activity Sound Garden: Explain to students that they will create their own sound garden using the sound garden worksheet and instruments to enhance H.W Longfellow’s poem, <i>The Rain</i>.</p> <ul style="list-style-type: none"> - Start by creating a soundscape on paper- no more than 4-6 different sounds. *Refer to the sound scape visual - Add instruments and streamers- which instruments would best represent your soundscape and the poem? - Practice performing your soundscape: <p>Have one person speak the poem as the other students perform with instruments.</p> <ul style="list-style-type: none"> - Sound Garden Showcase! Each group will perform their sound garden. *Remind students the importance of performance etiquette as they listen to other groups.

Extension:

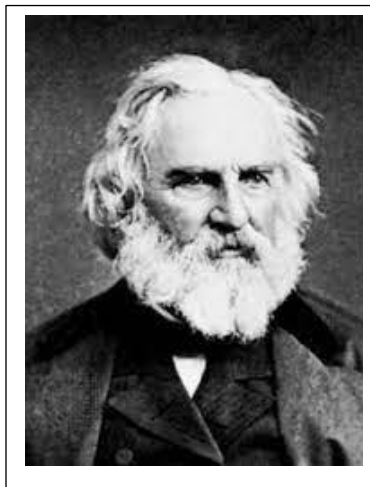
- Rossini’s *The Storm* is a great piece to teach motif!
- This lesson is great to tie in the romantic and impressionist periods, available on Quaver



The Rain

H.W. Longfellow

How beautiful is the rain!
 After the dust and heat,
 In the broad and fiery street,
 In the narrow lane,
 How beautiful is the rain!

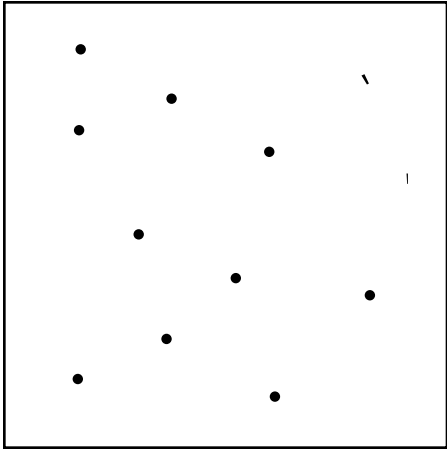


How it clatters along the roofs,
 Like the tramps of hoofs,
 How it gushes and struggles out
 From the throat of the overflowing spout!
 Across the window pane
 It pours and pours;
 And swift and wide,
 With a muddy tide,
 Like a river down the gutters roars
 The rain, the welcome rain!

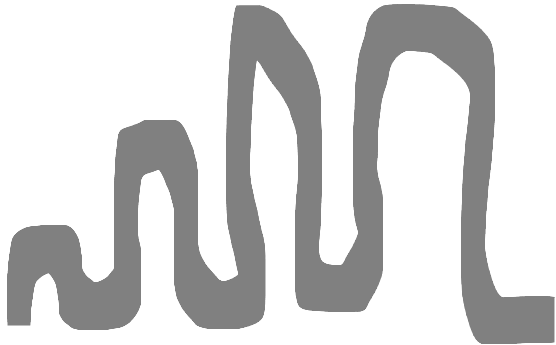





Sound Scape



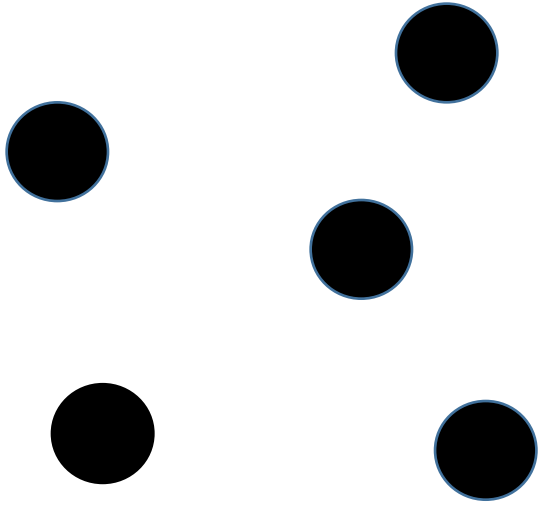
Random Sounds

A square box containing several small black dots scattered randomly, representing random sounds. Below the box is a white rectangular label with the text "Random Sounds".

Up and down when music crescendos and decrescendos

A square box containing a thick, grey, wavy line that rises and falls, representing the volume changes in music. Below the box is a white rectangular label with the text "Up and down when music crescendos and decrescendos".

Low Rumble

A square box containing a thick, grey, wavy line that stays relatively low and oscillates, representing a low rumble. Below the box is a white rectangular label with the text "Low Rumble".

Sound Clusters

A square box containing five large black circles scattered across the space, representing sound clusters. Below the box is a white rectangular label with the text "Sound Clusters".



Sound Garden

Name(s): _____

Instruments used:

Instruments used:

Instruments used:

Instruments used:



RAINBOW CONNECTION

By Paul Williams and Kenny Ascher

The Muppet Movie

Rainbow Connection is a song first heard in *The Muppet Movie* that was released in 1979. Since then, the song has sold millions of copies around the world. Recently, this song has joined the National Recording Registry at the Library of Congress. Watch Kermit the Frog's interview on the honor of receiving this accolade: <https://www.loc.gov/item/webcast-9730/>



At the Concert

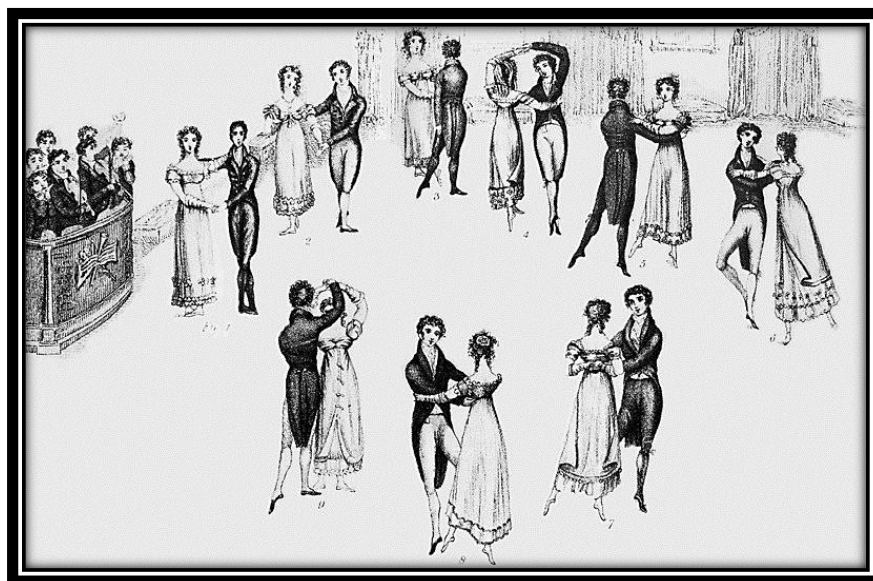
Prepare your students to sing along to *Rainbow Connection* with TFO at the Youth Concert.

<https://youtu.be/GNM6R6QV9vo>



BLUE DANUBE WALTZ

By Johann Strauss, Jr.



The *Blue Danube Waltz* is a series of five waltzes, though most of us are only familiar with one of the melodies. At TFO's Youth Concert, you will hear selections from each waltz. The audience will be invited to move with the music during the concerts.

Johann Strauss, Jr.

Johann Strauss Jr. was born in 1825 in Vienna. His father was a musician who did not want his son to follow the same career path. Strauss Jr. began his career working in a bank, but secretly studied violin and music. He eventually traveled the world while composing music inspired by his new surroundings. Known as the "Waltz King," he wrote over 150 waltzes in his career and nearly 500 dance pieces.



Waltzing with TFO

The Blue Danube Lesson Plan

Materials Needed:

- Recording of *The Blue Danube* - <https://youtu.be/CTYymbbEL4?t=93>
- Video of choreography - <https://youtu.be/KDEXY-4eWo0>
- Scarves (if available)

Main Objectives – Students will be able to:

- Move expressively along with *The Blue Danube*
- Understand that a waltz is in triple time and is a style of dance

Music State Standard Benchmarks addressed:

[MU.4.H.3.1](#) - Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary, and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area.

Other State Standard Benchmarks:

[DA.4.H.3.1](#) - Create a dance with student-selected components from other content areas and/or personal interests

[DA.4.H.3.3](#) - Describe how dance and music can each be used to interpret and support the other.

Essential Questions:

- Is this piece of music felt in a duple meter or a triple meter?
- Would we count in groups of 2's or in groups of 3's?

Factual Knowledge – Students will learn that a waltz is felt in groups of 3's and that music and dance can work together to help express a piece of music.

Procedural Knowledge – Students will be able to move purposefully to a waltz by using the *Blue Danube* excerpt

Conceptual Knowledge – Students will understand what it means to move to a piece that is in triple meter as well as how to move to a piece expressively.

Introduction	<ul style="list-style-type: none"> • <i>The Blue Danube</i> is a piece of music written by Johann Strauss, Jr. in 1866 • It is a Viennese Waltz • A waltz is a style of dance that is felt in a specific amount of beats • We are going to figure out exactly how many beats we feel the music in as well as move purposefully and expressively to <i>Blue Danube</i>
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<p>Instruction (“I do” – teacher models)</p>	<ul style="list-style-type: none"> Let’s listen to the <i>Blue Danube</i> and decide if the music is divided into groups of 2’s or 3’s. Watch my pattern while you listen to the first 40 seconds Decide whether my pattern is in sets of 2’s or 3’s Teacher plays the music and pats on beat 1 of each measure and lightly claps on beats 2 and 3 of each measure (play only the first 40 seconds) Ask the students what meter they felt the music...duple (groups of 2) or triple (sets of 3)
<p>Guided Practice (“We do” – shared practice teacher and students)</p>	<ul style="list-style-type: none"> Let’s double check our answer Now let’s try clapping the first 40 seconds in groups of 2’s How did that feel? Now let’s try pat clapping the first 40 seconds in groups of 3’s Do we all agree that a waltz is felt in groups of 3’s?
	<p>It is time to add some movement using our bodies and the space around us to explore the waltz feel. Mirror my movements (students stand in their own space and move along with the following steps) https://youtu.be/KDEXY-4eWo0</p> <p>Dance to <i>The Blue Danube</i></p> <p>A Section</p> <ul style="list-style-type: none"> Measures 1-4 –step on beat 1 tap legs for beat 2/3 Measures 5-8-step on beat 1 and tap shoulders for beats 2/3 Measures 9-12-step on beat 1 and starburst fingers to the sides for beats 2/3 Repeat measures 1-12 Measures 13-16 turn in place with arm leading the turn Measures 17-20 bring hands up and lower them down to lap for the final snare drum hit <p>B Section</p> <ul style="list-style-type: none"> Wave right hand for 6 beats from above the head to waist, repeat on the left side RH arch over head-6 beats, LH arch over head-6 beats Repeat above <p>C Section</p> <ul style="list-style-type: none"> Alternate RH and LH 6 beats on legs then raise and lower arms for 6 beats (3x) Turn in place 6 beats. End facing forward <p>D section</p> <ul style="list-style-type: none"> Rolling hands to the right for 6 beats and pull back in 6 beats Rolling hands to the left for 6 beats and pull back in 6 beats Repeat above <p>Repeat C section</p>



<p>Independent Practice (“You do” – practice collaboratively/independently)</p>	<p>It is now time for you to create your own movement in groups.</p> <ul style="list-style-type: none">• Partner up in groups of 3’s and take turns being each other’s mirrors.• Make sure that your movements are still felt in groups of 3’s and that you remain in the same expressive manner of the piece• When you hear the sound of the triangle played by me, you will switch movement leaders
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Extension: If time allows in the classroom, the students can focus on the form of the piece. Students can use the various movements that were performed to evaluate which sections were the same and which are different.



Resources and Citations

Piece/Lesson	Resources and Citations
Instrument Families and Fanfares	Nearpod lesson - https://share.nearpod.com/g5Gedykt6hb Nearpod lesson for teachers - https://share.nearpod.com/e/ovK3RiVEdib <i>Fanfare for Our Common Earth</i> - https://youtu.be/OGDAMtAySfo Instrument Families Intro video - https://youtu.be/LLo2dnqs2i0 Fanfares playlist - https://spoti.fi/3rr3CgI Kaboom game - https://floridaorchestra.org/wp-content/uploads/2021/07/Kaboom.pdf
<i>Pastoral Symphony</i> and <i>All Things Majestic</i> - Music Tells a Story	Interactive PowerPoint - https://bit.ly/36Wb9Lk Dropbox download instructions - https://youtu.be/4ldWcGT1wBE
Animal Soundtracks	The Elephant - https://youtu.be/KCcf7GeBq-M Flight of the Bumblebee - https://youtu.be/MW8asBxO4oI
Sounds of Storms and Seas	William Tell Overture: Part 2 The Storm - https://youtu.be/JcRuChk7Exo La Mer - https://youtu.be/AS--CwF9ZI
Rainbow Connection	Kermit the Frog interview - https://www.loc.gov/item/webcast-9730/ Rainbow Connection Sing Along - https://youtu.be/GNM6R6QV9vo
Blue Danube Waltz	Blue Danube recording - https://youtu.be/_CTYymbbEL4?t=93 Blue Danube choreography video - https://youtu.be/KDEXY-4eWo0



Write a “Thank You” letter to The Florida Orchestra!

Name: _____ Grade: _____ School: _____

What was your favorite piece and why?

What was your favorite instrument of the orchestra?

What emotions did you experience as you listened to the music?

Draw a picture of your experience at The Florida Orchestra or write a message to your favorite musician.



Contact Information

For questions about this program or other Florida Orchestra events, please contact
727.362.5481

Mail your students' thank you letters to the address below so the musicians of the orchestra can see them, too! If students are on a virtual platform, they can use the questions as prompts on lined paper, take a picture, and upload to Canvas.

The Florida Orchestra
Attn. Community Engagement Director
244 2nd Avenue North, Suite 420
St. Petersburg, FL 33701