



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

Words, Story, and Music
Grades 3-4



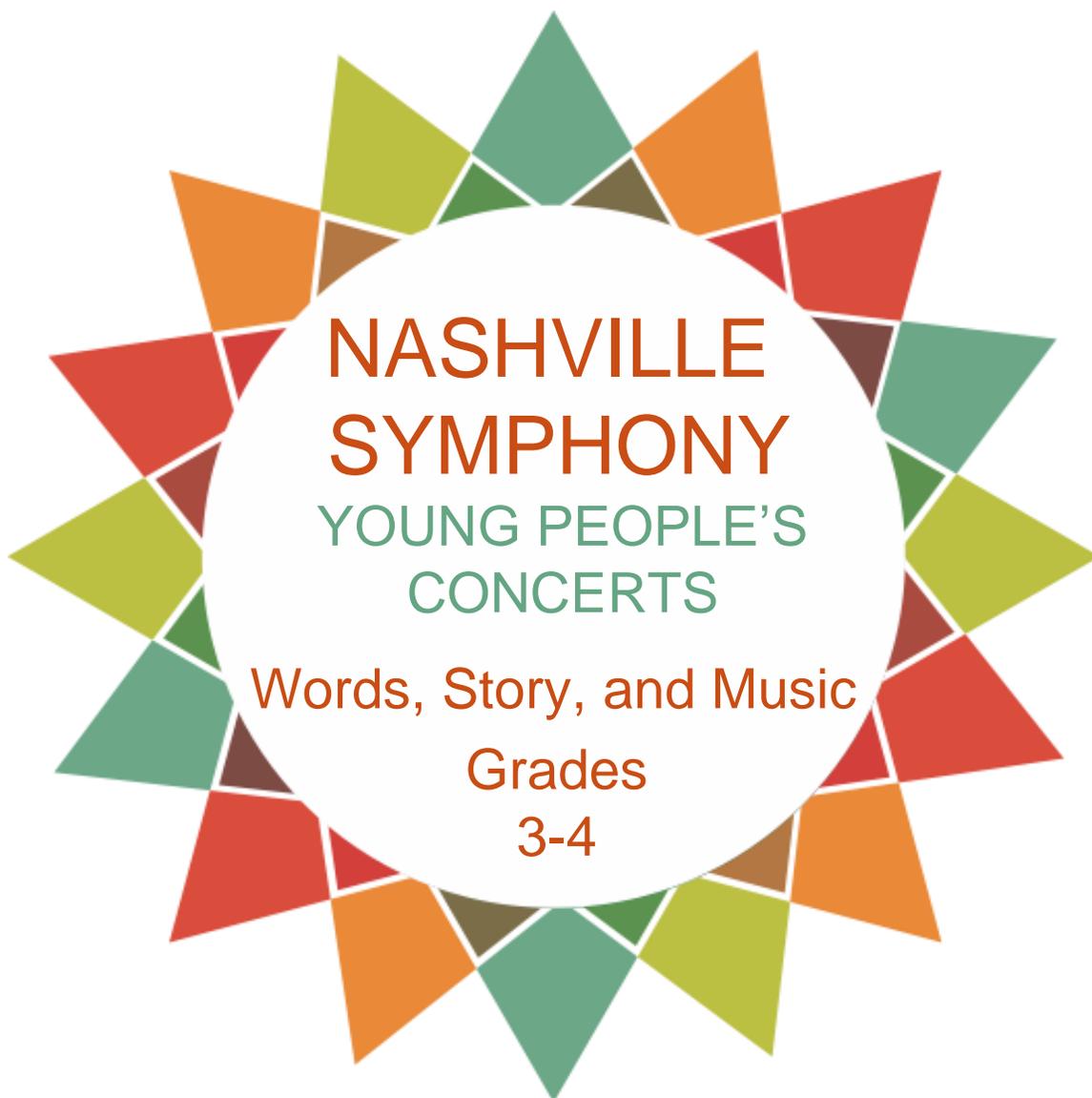
Nashville
Symphony



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CONCERT PROGRAM



CONCERT PROGRAM

Anna Clyne | Masquerade

Leonard Bernstein | West Side Story, Cool

Hector Berlioz | Symphonie Fantastique, mvmt. V

Rimsky Korsakov | Scheherazade Op. 35, mvmt II

Henry Burleigh, arr. Nicole Neely | The Young Warrior

GRADES 3-4

**Music**

K-4.GM.R2.A With guidance, demonstrate awareness of music concepts (such as same/different sections of music, musical sounds, or simple musical characteristics in a listening selection).

Language

K-4.FL.VA.7b With guidance and support from adults, explore word relationships and nuances in word meanings.

SL.CC.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.



OBJECTIVES

- Students will be able to identify the four instrument families, as well as the characteristics of each family.
- Students will be able to recognize instruments from each family by sight and sound.



MATERIALS

- Orchestra diagram
- 360 degree video of Laura Turner Hall and the Nashville Symphony. Use the arrows for a 360 degree look at the orchestra and the hall!
<https://www.youtube.com/user/nashvillesymphony>
- Let's Go To The Symphony video
- <https://www.nashvillesymphony.org/education/resources/at-home-resources/lets-go-to-the-symphony/>
- Diagram of the Orchestra worksheet

GRADES 3-4 CONTINUED



PROCEDURE

1. Ask students what they know about symphony orchestras. Have they ever heard a symphony? In person? On the radio? How many people play in a symphony? What kind of music do they perform?
2. Show students the 360 degree video of Laura Turner Hall and the Nashville Symphony using your cursor to change the perspective during the video. Explain that this is where the Nashville Symphony plays concerts and audiences can see the symphony perform.
3. Show students the diagram of the orchestra or the Let's Go To The Symphony video. Do they recognize any of the instruments? What are some of the different ways the instruments are played? How do they think the instruments might produce sound?
4. Explain that there are four instrument families in the orchestra: *Strings*, *Woodwinds*, *Brass*, & *Percussion*. Show students the diagram of the orchestra again and see if they can identify the four instrument families.
5. Explain to students how each instrument family makes sound:
 - A. Strings: make sound when the strings vibrate. Musicians make the strings vibrate by rubbing a bow against them, striking them, or plucking them.
 - B. Woodwinds: make sound by blowing air against a sharp edge of wood, called a reed, causing the stream of air to vibrate.
 - C. Brass: make sound by blowing air through a piece of metal, called a mouthpiece, causing the musician's lips to vibrate.
 - D. Percussion: make sound by striking, rubbing, or shaking instruments causing them to vibrate.
6. If time allows, have students explore the DSO Kids website (<https://www.dallassymphony.org/community-education/dso-kids/>). Have students access the instrument descriptions and sound files to explore the different sounds each instrument makes. Guide students in matching the instrument sounds with the correct instrument family.

ASSESSMENT

Provide students with the "Diagram of the Orchestra" worksheet. Ask students to fill in the blanks at the bottom of the worksheet labeling each family of the orchestra. Students can use the word bank to help them complete the worksheet.

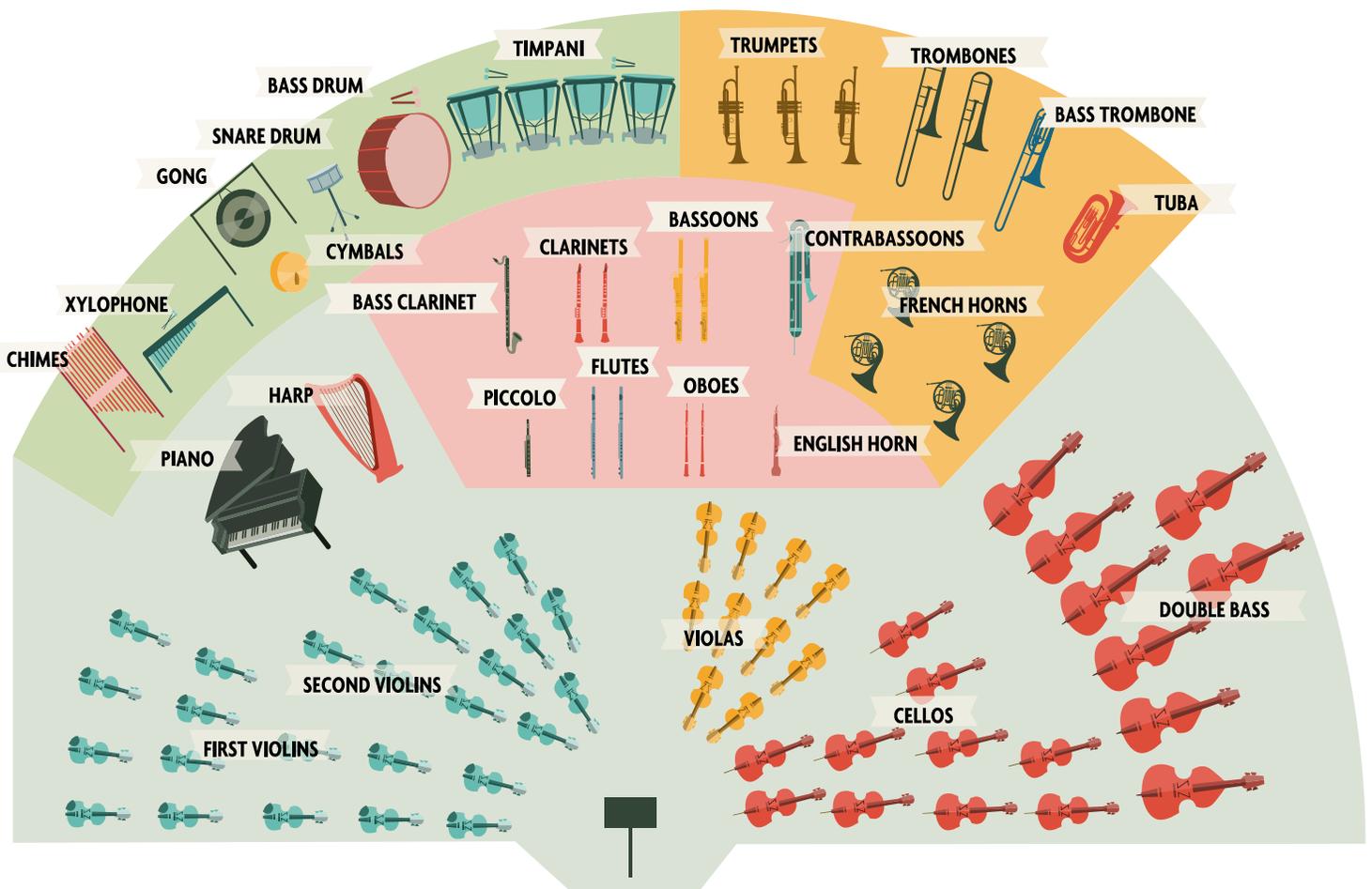
MODIFICATION:

If younger students have trouble writing the names of the instrument families, encourage them to draw a line from the name of the instrument family to the correct section in the orchestra diagram.

ORCHESTRA DIAGRAM

ORGAN

CHORAL SEATING



WOODWIND FAMILY



BRASS FAMILY



PERCUSSION FAMILY



STRING FAMILY

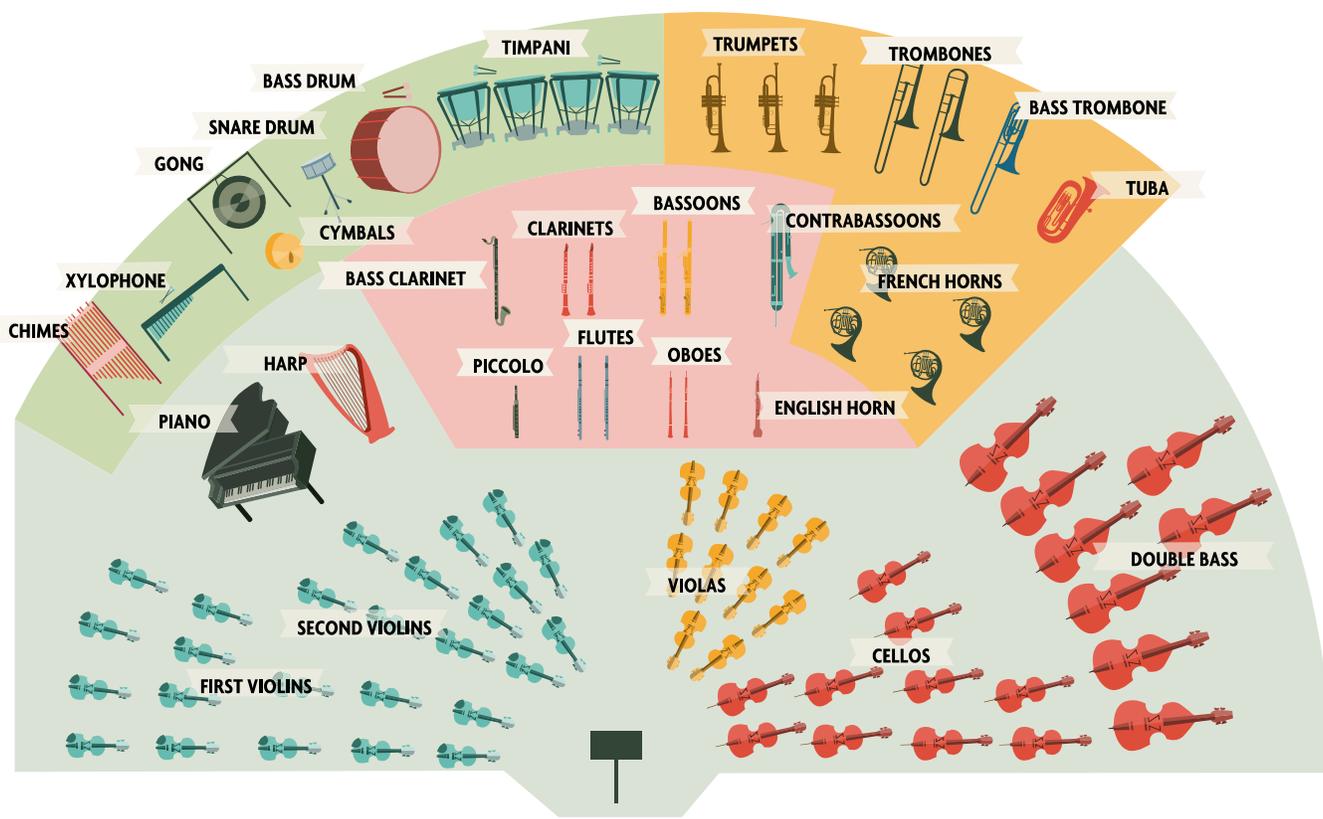
DIAGRAM OF THE ORCHESTRA WORKSHEET

WORD BANK:

WOODWINDS

STRINGS
BRASS

PERCUSSION



LESSON #2 METERED VERSE

GRADES 3-4



STANDARDS

4.FL.F.5 Read with sufficient accuracy and fluency to support comprehension. a. Read grade-level text with purpose and understanding. b. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. c. Use context to confirm or self-correct word recognition and understanding of words; reread as necessary.



OBJECTIVES

- Students will be able to identify and define metered verse.
- Students will be able to recognize stressed and unstressed syllables within metered verse.
- Students will be able to write their own metered verse.



MATERIALS

- Metered Verse resource page (attached)

GRADES 3-4 CONTINUED



PROCEDURE

Define metered verse: Meter in poetry is the rhythmic structure of the lines or verses. Usually, when looking at metered poetry, you are looking for stressed and unstressed syllables. For example: in the word “percussion,” the stress is on the middle syllable: perCUSsion. You can write an unstressed syllable with a “U” shape, and the stressed with an accent (‘) or dash (/). Mapping the stressed and unstressed syllables in the word “percussion” looks like this:

U / U
Per CUS sion

Some words and names already have accents that tell us how to say the word. Like Azafrán, or José.

Sets of stressed and unstressed syllables are often called “feet” in a poem. Here are some of the different kinds of “feet” used in metered poetry:

Iamb - U / (ba-DUM ba-DUM ba-DUM)
Trochee - / U (DA-dum DA-dum DA-dum)
Dactyl - / U U (ONE-two-three ONE-two-three)

ACTIVITY #1: Read the poem *Concert* out loud. Have students recite some of the lines, or the whole poem all together. Give copies of the poem to students, and have them write in the stressed and unstressed syllables. Ask the students to match the patterns to the types meters on top of the page. What type of meter is Stanza # 1? What type of meter is Stanza # 2? Does one of them sound like a waltz? **BONUS:** listen to a waltz and compare it to the rhythm/meter of the second stanza.

ACTIVITY #2: Have students write their own names down and write in the stresses and unstresses. Share with the class. Jo-SÉ. A-MAN-da. EM-il-y. HA-san.

MUSIC CONNECTION

Music has meter too! Meter, or the time signature, tells the musician how many beats to put in one measure and what note receives one beat. There are also stressed and unstressed beats in each meter marking. 4/4 time has beat 1 and beat 3 as the stressed beats, just like the poetry meter mentioned above.

Metered verse:

Iamb - U / (ba-DUM ba-DUM ba-DUM)

Trochee - / U (DA-dum DA-dum DA-dum)

Dactyl - / U U (ONE-two-three ONE-two-three)

CONCERT**By Kelley Bell**

The strings are full of merry songs
The winds are humming tunes,
The brass is buzzing right along,
Percussion taps its shoes

Singing alone would be rather a bore
Dancing alone would be worse!
Instruments everywhere? Music galore?
Time for a concert of course!

Metered verse with emphasis:

The STRINGS are FULL of MERry SONGS
The WINDS are HUMming TUNES,
The BRASS is BUZZing RIGHT aLONG,
PerCUSsion TAPS its SHOES

SINGing aLONE would be RATHer a BORE
DANCing aLONE would be WORSE!
INStruments EVERYwhere? MUSic gaLORE?
TIME for a CONcert of COURSE!

LESSON #3 REPETITION IN POETRY

GRADES 3-4



STANDARDS

3.FL.VA.7a Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies. i. Use sentence-level context as a clue to the meaning of a word or phrase. ii. Determine the meaning of the new word formed when a known affix is added to a known word. iii. Use a known root word as a clue to the meaning of an unknown word with the same root. iv. Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.

4.FL.VA.7a Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies. i. Use context as a clue to the meaning of a word or phrase. ii. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word. iii. Consult reference materials, both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

4.FL.VA.7b Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. i. Explain the meaning of simple similes and metaphors in context. ii. Recognize and explain the meaning of common idioms and proverbs.

3.RL.CS.5 Refer to parts of stories, dramas, and poems, using terms such as chapter, scene, and stanza; describe how each successive part of a text builds on earlier sections.



OBJECTIVES

- Students will be able to define a Villanelle
- Students will be able to identify and describe how repetition is used in poetry.
- Students will be able to discuss themes, word meanings, and figurative language used in poetry.



MATERIALS

- "Villanelle For Ella" worksheet
- Vocabulary used in Villanelle for Ella worksheet

GRADES 3-4 CONTINUED



PROCEDURE

Poetry and music both use repetition frequently. In music, it can be the melody, chorus, or theme that is repeated and maybe expanded. In poetry, it can be a word or a line that is repeated in different patterns. Let's look at a poetic form called the Villanelle, which features repeated lines.

A villanelle is a nineteen-line poem with two rhymes and two lines repeating on the first and third lines of each stanza, ending in the two repeated lines next to each other as the final lines.

ACTIVITY # 1: Explain who Ella Fitzgerald was, and play examples of her music (see vocabulary and reference list for ideas). Explain that this poem was written about Ella Fitzgerald, and read the poem aloud to the class. Open the floor to discussion with these questions:

Does anyone have any questions about any of the words? (Use the list of references/definitions to answer any questions about the details)

What story does this poem tell about Ella Fitzgerald? (Answer: her growing as a singer: She started at the Apollo Theatre in Harlem, became famous enough to fill up the Savoy Theatre, now traveling the world and singing about everything, but her heart is still in Harlem).

ACTIVITY # 2: The poem repeats rhymes and two different lines over and over. Highlight or underline the repeating lines in different colors. (bonus: you can also map the rhymes by circling the rhymes, or indicating the rhymes on the left side of the poem with "a"s and "b"s ("aba aba aba aba...").

Discuss with the students:

How do the repeating lines help tell the story of the poem? How does it make you feel as you listen/read it? Take some answers from the students, then ask some guiding questions: Does it remind you of how songs repeat lines sometimes, like a chorus? The poem talks about Ella Fitzgerald remembering Harlem and her first performance. Does repeating the lines feel like recalling a memory over and over?

Are there any minor changes to the repeated lines? How does breaking the "rules" affect how you experience the poem? Can breaking the "rules" in poetry and music be a good thing? Repeating lines can create different effects. It can sound like someone who is repeating something they want to memorize, like someone singing, or even like something circling around and around and around.

What are some other poems or songs with repeated lines?

Villanelle for Ella

In Harlem, full of jazz and swing,
A girl at the Apollo, Ella,
sings a little dream:

Today a girl, but soon a queen!
The seed begins to grow
in Harlem, full of jazz and swing.

Now Savoy bursts at its seams,
and orchestra is all aglow
as Ella sings *A Little Dream*.

Now in a whirl of fame, the world is all agleam
but her heart still dances slow
for Harlem, full of jazz and swing.

Now the stars are in her eyes, and it seems
the story nears its close.
As Ella sings, a little dream

arises—not of polka dots and moonbeams
nor of honeysuckle rose,
but, at last, of Harlem, full of jazz and swing,
where Ella sings a little dream.

LESSON #3 RESOURCES

Vocabulary/reference list for Villanelle for Ella:

Harlem- A historically black neighborhood in New York City. The Harlem Renaissance refers to a period of intellectual and cultural revival and revolution of African American music, dance, art, literature, theatre, fashion, and more, spanning the 1920s and 1930s.

Swing - A type of jazz music developed in the United States in the 1930s and 1940s. Swing also refers to the type of dance that developed with the music. Both music and dance forms were created within black communities in the United States.

Apollo - The Apollo Theatre is a famous venue in Harlem, NYC. It was where Ella Fitzgerald first performed in a talent competition in 1934, when she was 17 years old.

“Sings a little dream” - A reference to the song “Dream a Little Dream of Me,” which was popularized by Ella Fitzgerald.

Savoy - The Savoy Ballroom was a famous music and dance hall in Harlem, NYC. It was a popular place to swing dance in the 1930s and 1940s. Ella Fitzgerald and Louis Armstrong popularized a song called “Stompin’ at the Savoy” in the 1950s.

“The stars are in her eyes” - A reference to lyrics in the song “I’m Beginning to See the Light,” written by Duke Ellington, Johnny Hodges, and Harry James, recorded by Ella Fitzgerald in 1945.

“Polka dots and moonbeams” - A reference to the song “Polka Dots and Moonbeams” recorded by Ella Fitzgerald in 1979.

“Honeysuckle rose” - A reference to the song “Honeysuckle Rose,” written by Fats Waller and Andy Razaf in 1929. Ella Fitzgerald recorded a version of the song with the Count Basie Orchestra in 1963.

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