



**NASHVILLE SYMPHONY**  
YOUNG PEOPLE'S CONCERTS

*DON QUIXOTE*

GRADES 9-12



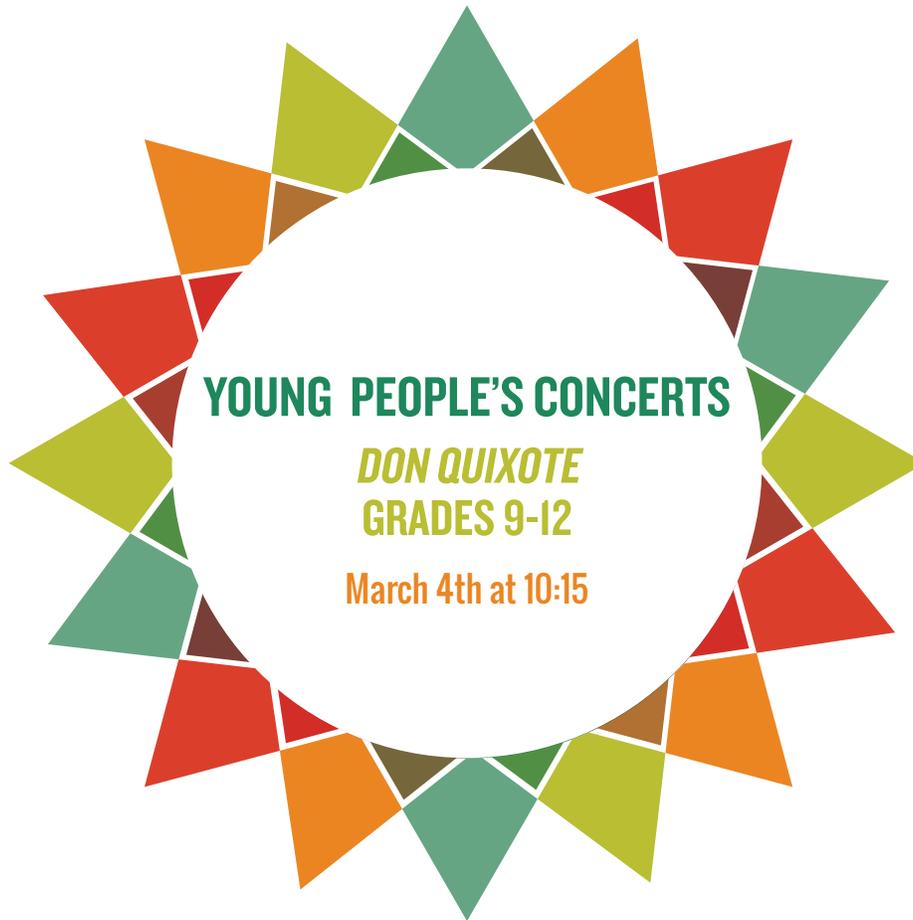
Nashville  
Symphony



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# CONCERT PROGRAM



## YOUNG PEOPLE'S CONCERTS

*DON QUIXOTE*  
GRADES 9-12

March 4th at 10:15

Based on Miguel Cervantes' timeless novel, Richard Strauss' *Don Quixote* has captured the imaginations of audiences for over a century. This concert, conducted by Giancarlo Guerrero, will feature the astonishing young cellist Johannes Moser. Join us as the Nashville Symphony brings this story of comic valor to life.

# STANDARD EQUIVALENCIES

## Lesson #1

### Music Standards

#### 6.1.2

Define the vocabulary used to describe music.

#### 6.1.3

Demonstrate an understanding of the music vocabulary used in selected literature.

### Common Core

#### L.9-12.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.

## Lesson #2

### Music Standards

#### 6.3.1

Describe similarities between two musical examples using music vocabulary.

#### 6.3.2

Describe differences between two musical examples using music vocabulary.

### Common Core

#### SL.9-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

# STANDARD EQUIVALENCIES

## Lesson #3

### Music Standards

#### 8.2.1

Recognize the similarities between an academic discipline outside the arts and those of music.

#### 8.2.2

Recognize the differences between an academic discipline outside the arts and those of music.

#### 8.2.3

Demonstrate (written or oral) the relationship between an academic discipline outside the arts and music.

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### Common Core

#### L.9-12.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.

#### RL.9-12.4

Determine the meaning of words and phrases as they are used in the text including figurative/connotations. Analyze the impact of word choice on meaning and tone.

#### RL.9-12.7

Analyze multiple interpretations of a story, drama, or poem, evaluating how each version interprets the source text.

# MUSIC RESOURCES



The Nashville Symphony is pleased to partner with NAXOS. NAXOS has provided exclusive access to their online NAXOS Music Library for teachers using the Young People's Concert Curriculum Guides. Instructions on how to play the music included in all of the lesson plans will be emailed to you when you register for the concert.



Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.

## Lesson 1 • Activity 2

- *Don Quixote* by Richard Strauss, Variation 2,4, and 8

## Lesson 2 • Activity 1

- *Don Quixote* by Richard Strauss, Variation 2

## Lesson 2 • Activity 2

- *Don Quixote* by Richard Strauss, Variation 1

## Lesson 3 • Activity 1

- *Don Quixote* by Richard Strauss, Variation 1

# LESSON #1: THE ORCHESTRA AND THE SOUNDS OF STRAUSS

## Music Resources

Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.

## Overview of Lesson #1

Activity 1: The Orchestra (25 minutes)

Activity 2: Crossword Vocab (30-40 minutes)



### Standards

Music Standards:

- 6.1.2 Define the vocabulary used to describe music.
- 6.1.3 Demonstrate an understanding of the music vocabulary used in selected literature.

Common Core:

- L. 9-12. 4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–12 reading and content, choosing flexibly from a range of strategies.

# ACTIVITY I: THE ORCHESTRA



## Objective

Students will gain an understanding of the instruments of the orchestra, how the instruments sound, and the traditional seating arrangement of the orchestra.



## Time needed

25 minutes



## Materials

Family pictures (optional)  
Instrument baseball cards (page 17-24)  
Orchestra seating arrangement (page 25)  
Link to “Listen to Instrument” (page 16)

1. Optional SET: Show pictures of a family (your own or another) and ask the students to write down what they notice and share with the class. Explain that families generally have similar characteristics, as do the families of the orchestra.
2. Give each student an instrument baseball card.
3. Have the students find their music families and read each fun fact aloud to the class.
4. Show the orchestra seating arrangement and have the students sit or stand in their instrument family’s designated area around the classroom. (Optional: try conducting each section!)
5. On the website given, play the sound of each instrument; have students stand or raise their hand when their instrument’s sound clip is played.

## Assessment

When the students have returned to their seats, ask students to share a fact about their instrument and have the class guess which instrument is being described.

## ACTIVITY 2: CROSSWORD VOCAB



### Objectives

- Students will gain an understanding of the life and work of Richard Strauss.
- Through vocabulary, students will gain an understanding of specific techniques used by Strauss to create character and scenes in *Don Quixote*.



### Time needed

30-40 minutes



### Materials

Biography of Richard Strauss (page 26)  
Crossword puzzle (page 27)

1. In groups, have the students read and discuss the brief biography of Richard Strauss, underlining important aspects.
2. Present the vocabulary needed for the crossword puzzle (symphonic/tone poem, flutter tongue, con legno, glissando, etc.) using the clues and answer key for the crossword puzzle.
3. Have students complete the crossword puzzle (allow for partner help if needed).
4. Play excerpts of *Don Quixote* and have students listen for specific musical terms found in the crossword: Introduction from 00:29-00:42 for violin; Variation 2 from 00:20-1:20 for flutter tongue; Variation 4 from 1:34-1:37 for glissando; Variation 8 from 1:09-1:32 for pizzicato. Instruct the students to number 1 to 4 for each listening excerpt and identify the musical terms heard. (Allow the crossword puzzle to be used as reference.)

### Assessment

- Discuss as a class specific musical terms that were found in the crossword puzzle that were also heard in the excerpts.
- Ask the students to ponder why a composer would choose to use these (any of the musical terms from the crossword) in his or her music.

# LESSON #2: SCENE AND SOUND

## Music Resources

Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.

## Overview of Lesson #2

**Activity 1: Found Sounds (20-25 minutes)**

**Activity 2: Musical Skeleton (25 minutes)**



### Standards

Music Standards:

- 6.3.1 Describe similarities between two musical examples using music vocabulary.
- 6.3.2 Describe differences between two musical examples using music vocabulary.

Common Core:

- SL. 9-12. 1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

# ACTIVITY I: FOUND SOUNDS



## Objectives

- Students will gain an understanding of the role that certain instruments and techniques play in creating mood or depicting a scene, character, or idea by choosing and creating their own instruments to depict a particular scene in *Don Quixote*.
- Students will compare their own compositional choices with Strauss' from a particular scene in *Don Quixote*.



## Time needed

20-25 minutes



## Materials

Film clip depicting Don Quixote's imaginary battle with giants:  
<https://youtu.be/rhGewcEF-KA?t=16m35s> (16:35-18:05)

1. Have the students watch the scene the following scene from the film *Don Quixote*:  
<https://youtu.be/rhGewcEF-KA?t=16m35s> (16:35-18:05) Make sure to MUTE the audio!
2. Put the students in groups and instruct them to make a plan for how they would create the scene and characters using instruments (what sounds they would use and which instruments to depict the scenery and specific characters).
3. The instruments can be unconventional or "found sounds" such as trash cans, whistles, fans, pots and pans, etc.
4. Pair groups and allow the students to present their ideas to their partner group. Students will then present the group ideas to the class.

## Assessment

Play variation II (playlist no. 4) from Strauss's *Don Quixote* (in which Strauss depicts this scene) at least twice. Have students write a paragraph explaining why (or why not) they feel Strauss was successful in the portrayal of the scene. What devices (instruments, sounds, musical techniques) did he use in order to portray the scene?

## ACTIVITY 2: MUSICAL SKELETON



### Objectives

- Students will become familiar with the musical and literary structure of *Don Quixote*.
- Students will gain an understanding of the background of *Don Quixote* and formulate their own thoughts and opinions about the work.



### Time needed

25 minutes



### Materials

Musical Skeleton Worksheet (page 29)

Naxos playlist excerpts from *Don Quixote* (Variation 1/no. 3 on Naxos playlist)

1. Divide the class into pairs and distribute the Musical Skeleton worksheet. Read through the worksheet as a class.
2. Listen as a group to the Intro, Maggiore, Variation I, and the Finale of *Don Quixote Op. 35*. Students should write down their thoughts as they listen.
3. Have student pairs ask one another the discussion questions on the Musical Skeleton worksheet and share their thoughts relating to the prompts for each part of the skeleton.

### Assessment:

Ask the students to share what they discussed or wrote on their Musical Skeleton worksheet.

# LESSON PLAN #3: TELLING THE STORY

## Music Resources

Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.

## Overview of Lesson #3

**Activity 1: Read, Listen, and Watch (30 minutes)**

**Activity 2: Mod Don (30 minutes)**

### Standards

Music Standards:

- 8.2.1 Recognize the similarities between an academic discipline outside the arts and those of music.
- 8.2.2. Recognize the differences between an academic discipline outside the arts and those of music.
- 8.2.3 Demonstrate (written or oral) the relationship between an academic discipline outside the arts and music.

Common Core:

- L.9-12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–12 reading and content, choosing flexibly from a range of strategies.
- RL.9-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
- RL.9-12.7 Analyze multiple interpretations of a story, drama, or poem, evaluating how each version interprets the source text.

# ACTIVITY I: READ, LISTEN, AND WATCH



## Objectives

- Students will read the excerpt of *Don Quixote* by Cervantes, listen to Variation 1 by Strauss, and watch the corresponding movie clip, and compare and contrast the multiple representations of the story.
- Using evidence from their notes, students will write a paragraph defending one of the mediums as the most convincing interpretation of the story.



## Time needed

30 minutes



## Materials

Venn Diagram (page 30)

Excerpt from Chapter 8 of *Don Quixote* by Cervantes

- ([http://www.online-literature.com/cervantes/don\\_quixote/12/](http://www.online-literature.com/cervantes/don_quixote/12/))

Variation 1 (playlist no. 3) from Strauss' *Don Quixote*

Film clip depicting Don Quixote's imaginary battle with giants:

- <https://youtu.be/rhGewcEF-KA?t=16m35s> (16:35-18:05)

1. Pass out the Venn Diagram.
2. Read the excerpt from the Cervantes *Don Quixote* novel in which he imagines himself fighting giants (which are actually windmills). For purposes of this lesson, it is only necessary to read until after the second image. ([http://www.online-literature.com/cervantes/don\\_quixote/12/](http://www.online-literature.com/cervantes/don_quixote/12/)).
3. Discuss the reading and clarify unknown words. Give examples of figurative language as used by the author or the character Don Quixote himself. Students should take notes in the circle labeled "novel."
4. Play the video clip of *Don Quixote*: <https://youtu.be/rhGewcEF-KA?t=16m35s>  
Begin at 16:35 and end at 18:05. For this activity the video should not be muted. Students should take notes in the circle labeled "film."
5. Listen to Variation 1 of *Don Quixote* by Strauss. Students should take notes in the circle labeled "music."
6. Have students write down similarities and strengths the different mediums have in common. For instance, both the film and the novel use dialogue and words, so students can write "dialogue/words" in the overlapping section of Film and Novel.
7. Students should write a paragraph defending one of the mediums as the most convincing interpretation of the story.
8. Have the students share their choice with a partner and present their partners' thoughts to the class.

## Assessment

- Ask the students if experiencing *Don Quixote* through multiple lenses helped them to better understand the story and thematic elements.
- Ask the students to discuss why it is important to see multiple perspectives.

## ACTIVITY 2: MOD DON



### Objective

- Students will bring the plot of *Don Quixote* to life in contemporary terms by choosing a modern playlist to portray the characters of the story.



### Time needed

30 minutes



### Materials

Paper and writing utensils

1. Place students in small groups and ask them to discuss how the music and story would change to fit a modern time period. How would the characters act? What would the setting be?
2. Instruct students to rewrite the scene of *Don Quixote* and the windmills with modern (but appropriate) language.
3. Ask the students to make a playlist of modern songs for the story, choosing one song for the setting of the scene and one each for Don Quixote and Sancho Panza.
4. Students present their story to the class and which songs the group chose to represent the scene and characters Don Quixote and Sancho Panza.

### Assessment

- Ask the students how classical music can remain relevant through modern interpretation, or if the modern listener can relate to works composed hundreds of years ago. What are the strengths and weaknesses of each?
- Ask the students if connecting a story to a piece of music makes it more relatable, or if the music tells a story on its own.

# TEACHER RESOURCES

## Links

**Link to Instrument Sounds:**

<http://www.dsokids.com/listen/by-instrument/.aspx>

**Link to Orchestra Seating Chart:**

<http://www.dsokids.com/visit-the-symphony/orchestra-seating-chart>

**Link to YouTube *Don Quixote* Full Film:**

<https://youtu.be/rhGwcEF-KA>

**Link to Cervantes *Don Quixote* Novel:**

[http://www.online-literature.com/cervantes/don\\_quixote/](http://www.online-literature.com/cervantes/don_quixote/)

**Link to Miguel Cervantes Biography:**

<http://www.britannica.com/biography/Miguel-de-Cervantes>

# TEACHER RESOURCES

## Baseball Cards



**VIOLIN**

- The violin is the smallest, highest-pitched member of the violin family of string instruments.
- The tone of the violin stands out above other instruments, making it appropriate for playing a melody line.
- The violin has four strings, tuned in perfect fifths.
- Music written for the violin uses the treble clef.

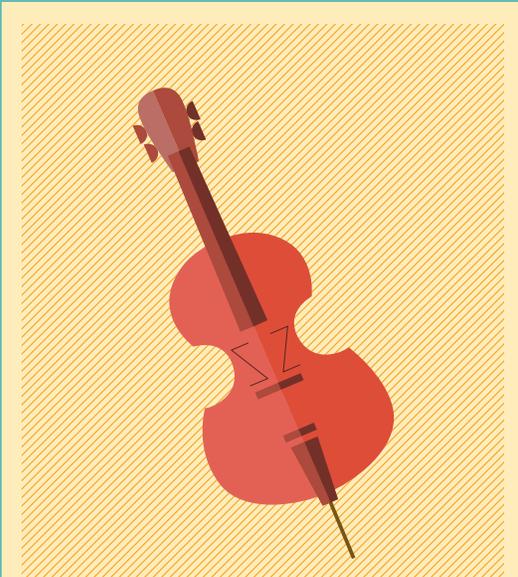


**VIOLA**

- The viola is slightly larger than a violin in size and has a lower and deeper sound. Since the 18th century, it has been the middle voice of the string family.
- Music that is written for the viola differs from that of most other instruments, in that it primarily uses the alto clef, which is otherwise rarely used.

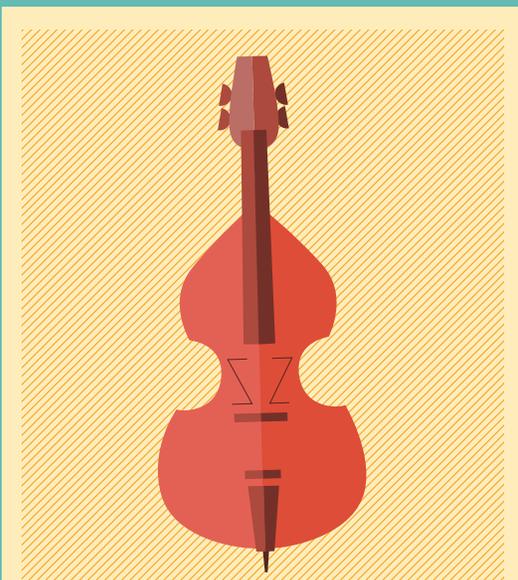
# TEACHER RESOURCES

## Baseball Cards



**CELLO**

- The cello is a bowed string instrument with four strings tuned in perfect fifths.
- This instrument is larger and deeper in sound than both the violin and the viola.
- Cello parts are generally written in the bass clef, but both tenor and treble clefs are used for higher-range parts.



**BASS**

- The bass is also called the string bass, contrabass, bass viol, stand-up bass, bull fiddle or simply bass, and is the largest and lowest-pitched bowed string instrument of the string family.
- The double bass is played either with a bow (arco) or by plucking the strings (pizzicato). In orchestral repertoire and tango music, both arco and pizzicato are employed. In jazz, blues, and rockabilly, pizzicato is the norm.

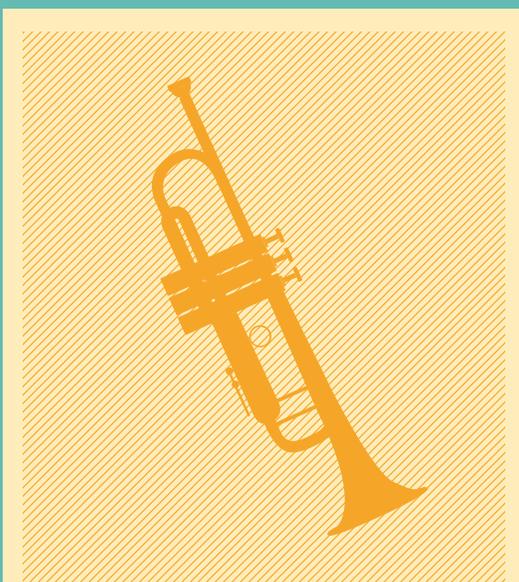
# TEACHER RESOURCES

## Baseball Cards



**HARP**

- The harp has 47 strings and 7 pedals.
- Harps have been known since antiquity in Asia, Africa, and Europe, dating back at least as early as 3500 BC.
- In terms of size, many smaller harps can be played in the lap, while larger harps are quite heavy and rest on the floor



**TRUMPET**

- The trumpet has the highest register in the brass family.
- The trumpet is played by blowing air through closed lips, producing a “buzzing” sound that starts a standing wave vibration in the air column inside the instrument.

# TEACHER RESOURCES

## Baseball Cards



**TROMBONE**

- Nearly all trombones have a slide mechanism that varies the length of the instrument to change the pitch.
- Like the trumpet, the trombone is also played by blowing air through closed lips, producing a “buzzing” sound.
- The word trombone derives from Italian tromba (trumpet) and -one (a suffix meaning “large”), so the name means “large trumpet”.



**FRENCH HORN**

- The name “French horn” is often used because the word “horn” by itself, even in the context of musical instruments, may refer to nearly any wind instrument with a flared exit for the sound. Nevertheless, the adjective is normally omitted when referring to the European orchestral horn.
- The horn is the third highest sounding instrument group in the brass family, below the cornet and the trumpet.
- As the name indicates, humans originally used to blow on the actual horns of animals before starting to emulate them in metal.

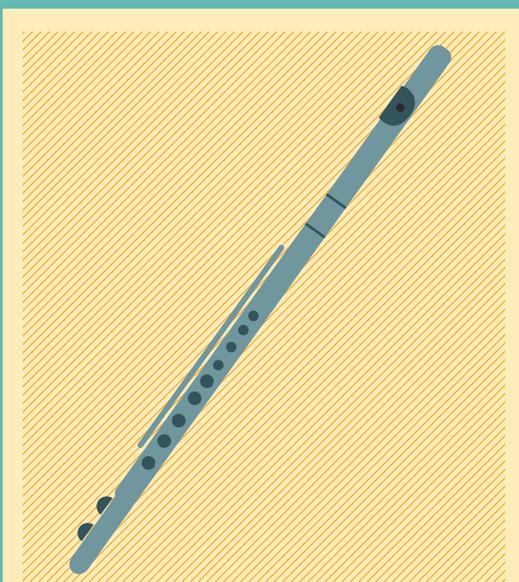
# TEACHER RESOURCES

## Baseball Cards



**CLARINET**

- This clarinet is made from grenadilla, a dense, black wood from Africa.
- The clarinet consists of five separate parts: the mouthpiece, the barrel, the upper joint, the lower joint, and the bell.
- The reed, together with the mouthpiece onto which the reed is fixed, makes the air in the instrument vibrate when blown into. Reeds can be made of bamboo or cane.

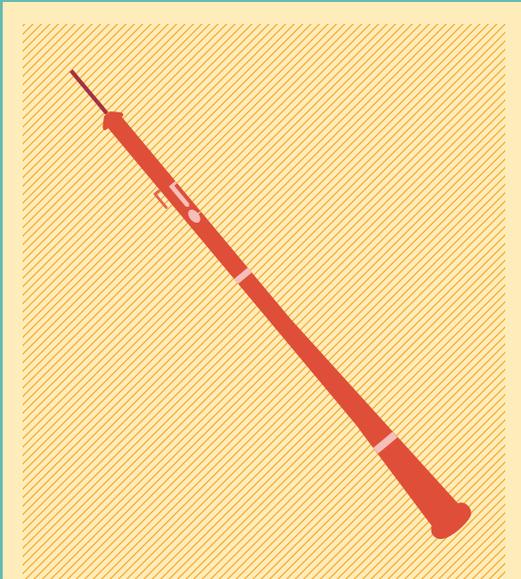


**FLUTE**

- A flute is an aerophone (reedless woodwind instrument) that produces its sound from the flow of air across an opening.
- Along with the voice, flutes are one of the earliest known musical instruments.
- The oldest flute ever discovered may be a fragment of the femur of a juvenile cave bear, with two to four holes.

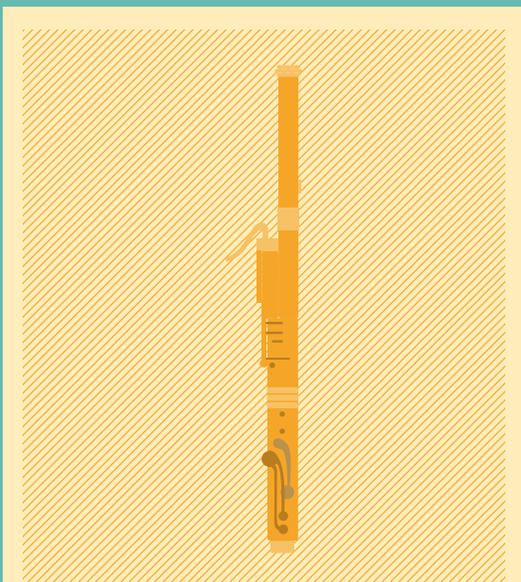
# TEACHER RESOURCES

## Baseball Cards



**OBOE**

- The regular oboe first appeared in the mid-17th century, when it was called hautbois.
- The most common oboe plays in the treble or soprano range.
- An oboe is a double reed instrument, meaning there are two pieces of bamboo or cane vibrating against each other.
- Oboes are usually made of wood, but there are also oboes made of synthetic materials.



**BASSOON**

- A bassoon is in the double reed family and typically plays music written in the bass and tenor clefs, though occasionally the treble.
- The bassoon is held diagonally in front of the player, but unlike the flute, oboe and clarinet, it cannot be supported by the player's hands alone. The bassoonist must use a strap to hold the instrument.

# TEACHER RESOURCES

## Baseball Cards



**TIMPANI**

- A type of drum, timpani consist of a skin called a head stretched over a large bowl traditionally made of copper.
- The timpani are played by striking the head with a specialized drum stick called a timpani stick or timpani mallet.
- The timpani is a pitched percussion instrument and a tunable one, which differentiates the drum from others such as the snare. The timpani can be tuned and played melodically rather than just rhythmically.

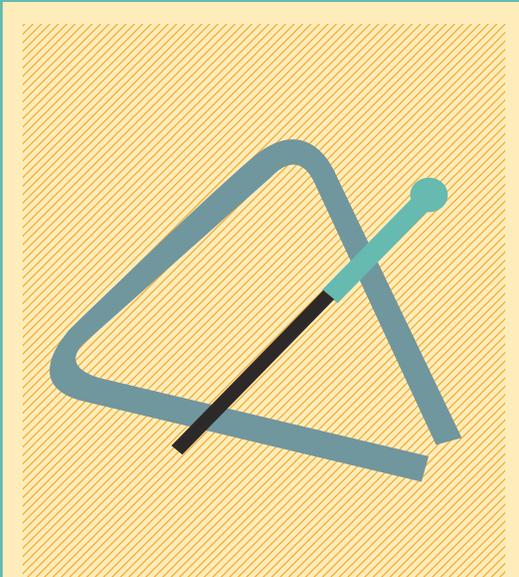


**MARIMBA**

- A marimba consists of a set of wooden bars struck with mallets to produce musical tones.
- The chromatic marimba was developed in Chiapas, Mexico.
- The marimba descended from the local diatonic marimba, an instrument whose ancestor was a type of balafon that African slaves built in Central America.
- Marimba bars are typically made of either wood or synthetic material.

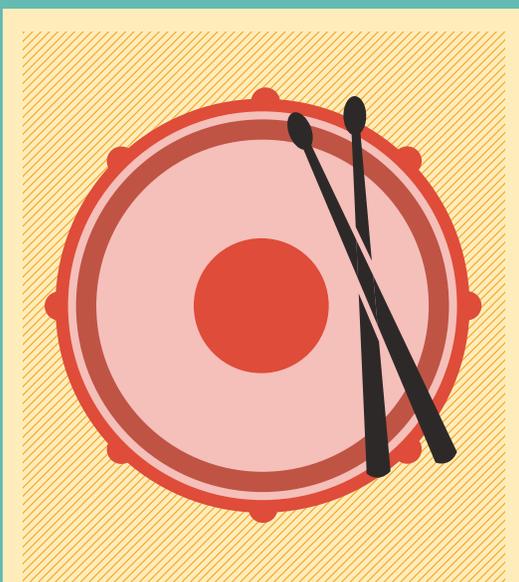
# TEACHER RESOURCES

## Baseball Cards



**TRIANGLE**

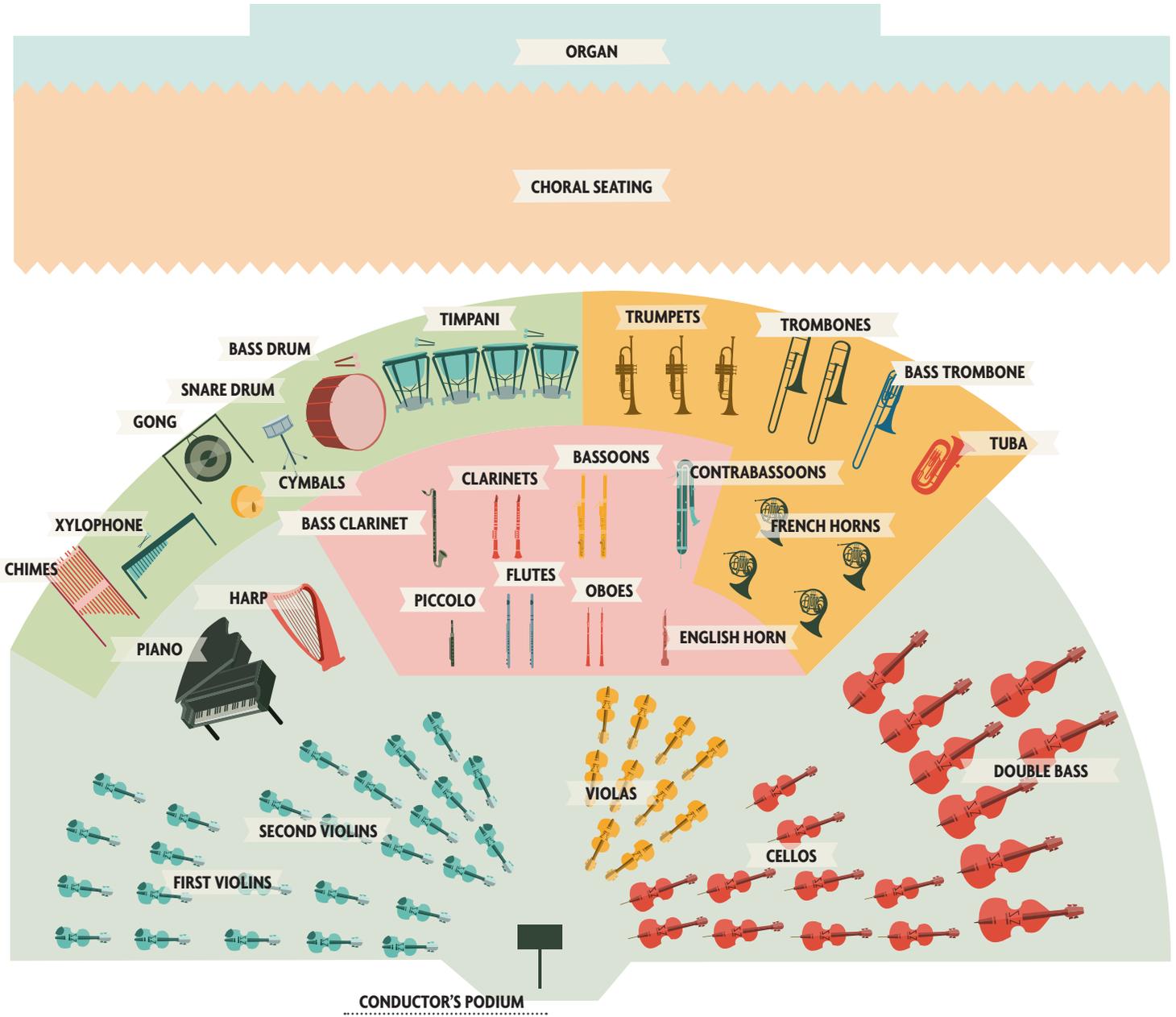
- The triangle is an idiophone, an instrument that creates sound by the instrument as a whole vibrating.
- The triangle is a bar of metal, usually steel but sometimes made of other metals like beryllium copper, bent into a triangle shape.
- The instrument is usually held by a loop of some form of thread or wire at the top curve.
- The triangle was first made around the 16th century.



**SNARE DRUM**

- This drum is made of wood or metal, with “snares” made of metal or nylon that are stretched across the bottom of the drum to make the distinctive rattling noise of a snare drum.
- Most snare drums have the option to turn off the snares and just use the hollow drum as a tom-tom.
- This drum is most commonly played using drumsticks or wire brushes.

# TEACHER RESOURCES: ORCHESTRA SEATING DIAGRAM



  
WOODWIND FAMILY

  
BRASS FAMILY

  
PERCUSSION FAMILY

  
STRING FAMILY

## Strauss Biography

### Richard Georg Strauss

Richard Georg Strauss was born on June 11, 1864 in Munich, Germany. Strauss had a conventional education but also devoted much of his time to musical study, training with his father Franz Strauss who was an established musician. Strauss's father was the principal horn player for the Munich Court Orchestra and was primarily responsible for Strauss's connections in the music world. Strauss formally began taking violin lessons at the age of 8, though he had been studying composition and orchestration for two years and composed his first piece at 6 years old.

In addition to composing, Strauss became a prominent conductor, making his debut as maestro with the Meiningen Orchestra in 1884. He was then offered the assistant conductor position with the orchestra, where he stayed until 1886 when he accepted a position with the Munich Opera. In 1889, Strauss went on to conduct the Weimar Court Orchestra for 5 years before moving on to serve as assistant and then chief conductor for the Munich Orchestra. His penultimate job was as conductor and later director of the Royal Court Opera in Berlin, and his final post was the musical co-director of the Vienna State Opera.

Throughout his conducting positions, Strauss continued to compose. Many of his most notable works are tone poems or symphonic poems. "Tone poem" or "symphonic poem" refers to music that illustrates the content of a specific poem, novel, painting, or other non-musical medium. Some of Strauss's most famous poems include *Don Juan*, *Sprach Zarathustra*, and *Ein Heldenleben*. Perhaps less performed than the others

but equally important, *Don Quixote* was written in 1897 at a time in musical history which we now refer to as Post-Romantic. Impressionism was the prominent art movement during this period, and music reflected the same trends in creating and experimenting with colors and shapes in order to portray an idea or image.

*Don Quixote* was inspired by the Spanish novel of the same name (*Don Quijote* in Spanish) written by Miguel de Cervantes Saavedra in 1605. In Cervantes's story, the main character *Don Quixote* slowly loses touch with reality and imagines himself a knight. The story recounts the "adventures" *Don Quixote* experiences in this mental state and eventually ends with his return to sanity and finally, death. In Strauss's tone poem *Don Quixote* is depicted by solo cello, *Don Quixote's* "sidekick" *Sancho Panza* is represented by solo viola, and a lady interest, *Dulcinea* is evoked by the oboe. Strauss uses a variety of musical techniques to portray characters and scenes from the novel. For example, in the second movement or episode, Strauss scores a technique called flutter tongue for the brass in order to portray the bleating of sheep. In the fourth episode, a liturgical chant is heard through muted brass using empty beer bottles as mutes! In the seventh episode, a flight through the air is depicted by a wind machine and harp glissandi.

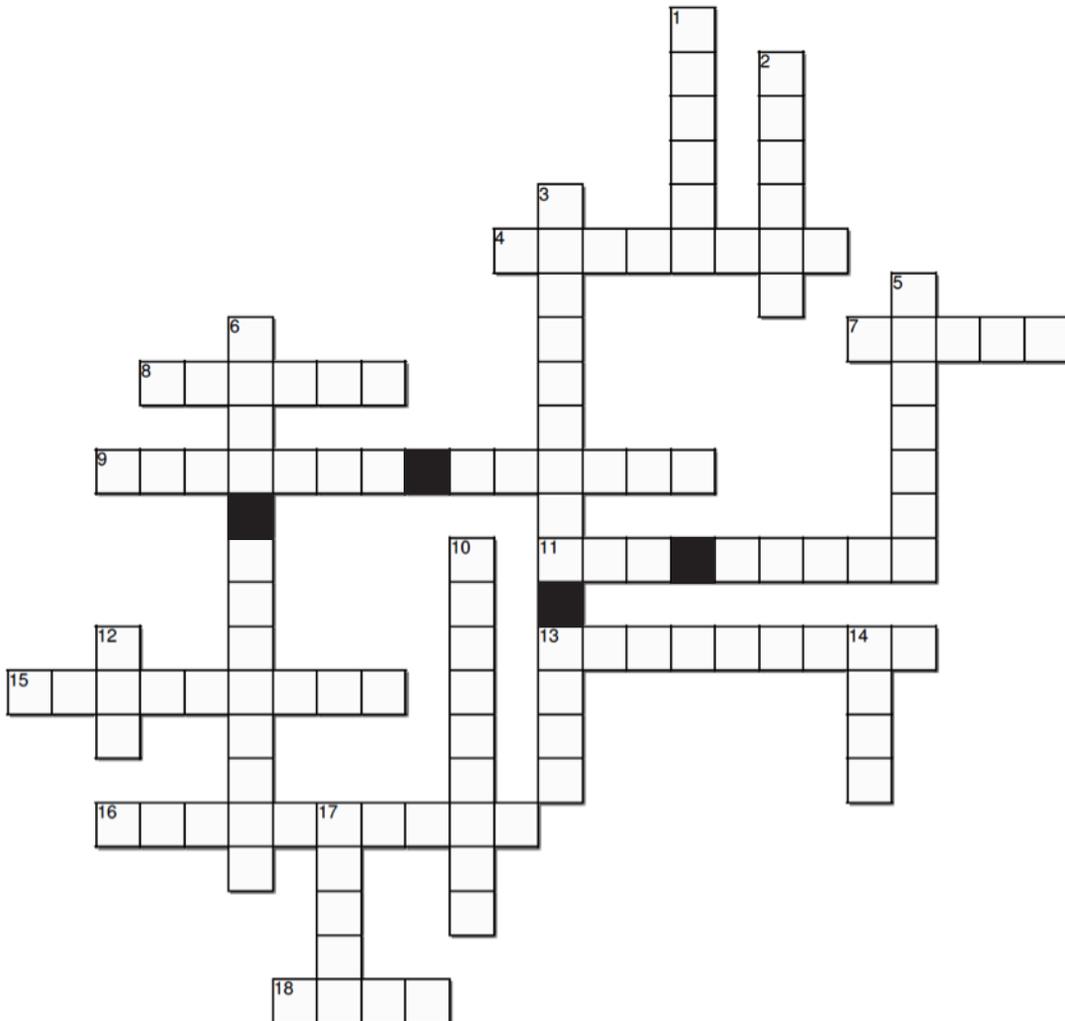
The piece was both popular and controversial with early audiences due to its "daring design" and use of the unconventional effects. However, Strauss was proud of this work, and it has stood the test of time since it is still performed today.

Article referenced: Richard Strauss | German composer. (n.d.). Retrieved July 13, 2015, from <http://www.britannica.com/biography/Richard-Strauss>

# Crossword Puzzle

Name: \_\_\_\_\_

Complete the crossword below



Created on [TheTeachersCorner.net](http://TheTeachersCorner.net) Crossword Maker

## Crossword Clues:

### Across

4. The loudness and softness of a piece of music
7. The frequency of a note determining how high or low it sounds
8. Strauss played this instrument
9. Rolling and trilling an "R" while playing a wind or brass instrument
11. Italian for "with wood;" a direction for string players to use the wood of their bow
13. Playing string instruments by picking or plucking instead of bowing
15. A continuous slide upward and downward in pitch on an instrument
16. Music that is similar to the theme but is different enough that it does not repeat the same melody
18. A unit of musical rhythm

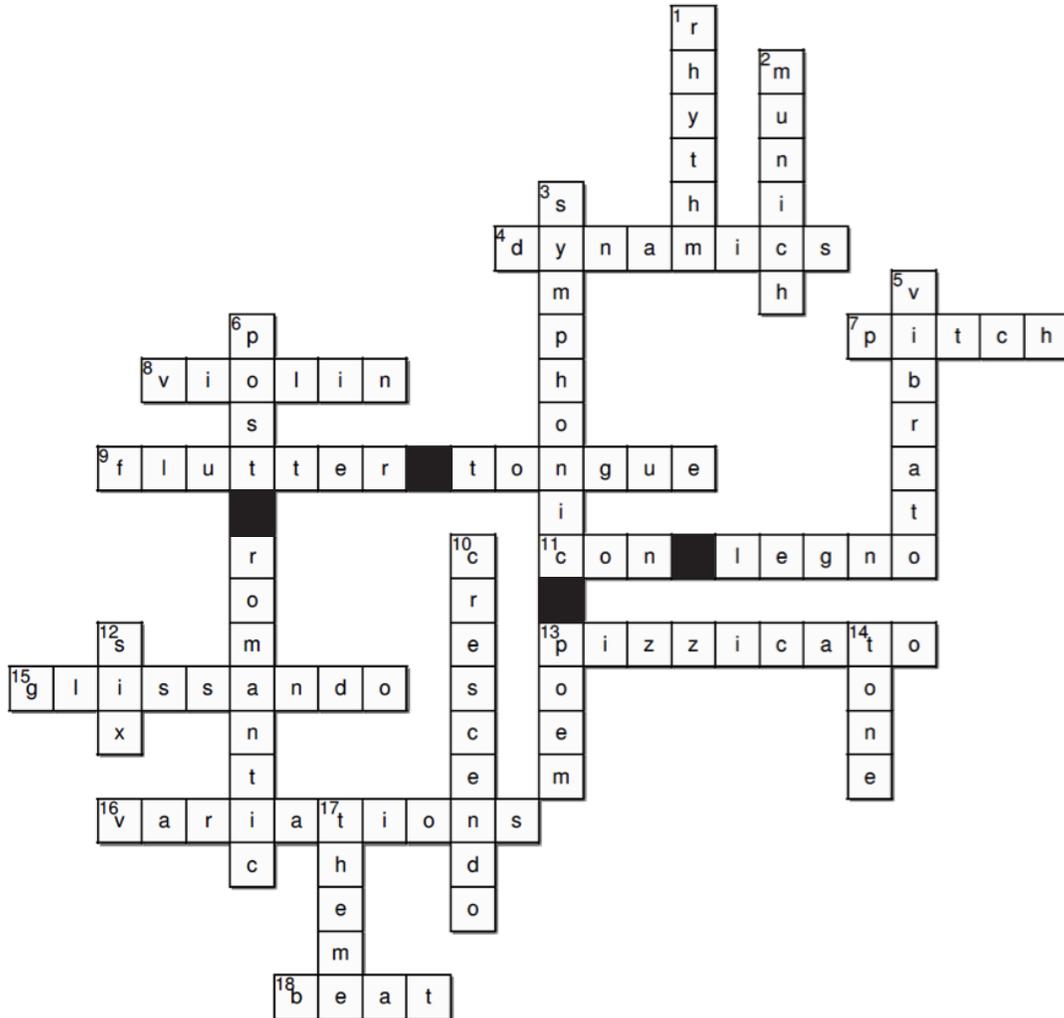
### Down

1. The element of music pertaining to time, played as a grouping of notes into accented and unaccented beats
2. The city in which Strauss was born
3. Music that tells a story, portrays a visual image, or puts across an idea
5. A rapid, slight variation in pitch in singing or playing musical instruments, producing a stronger or richer tone
6. The era of musical history in which Don Quixote was written
10. Gradually becoming louder
12. The age at which Strauss began composing
14. The intonation, pitch, and modulation of a composition expressing the meaning, feeling, or attitude of the music
17. A melodic or harmonic idea presented in a musical form

# Completed Crossword Puzzle

Name: \_\_\_\_\_

Complete the crossword below



Created on [TheTeachersCorner.net](http://TheTeachersCorner.net) Crossword Maker

## Crossword Answers:

### Across

4. Dynamics
7. Pitch
8. Violin
9. Flutter tongue
11. Con legno
13. Pizzicato
15. Glissando
16. Variations
18. Beat

### Down

1. Rhythm
2. Munich
3. Symphonic poem
5. Vibrato
6. Post Romantic
10. Crescendo
12. Six
14. Tone
17. Theme

# Musical Skeleton Worksheet

## Introduction (6:08)

- Pay attention to the main “voices” in the orchestra. Is the symphony’s adaptation of the piece different than what you’ve already listened to? How is the solo oboe and the brass section used to evoke feelings in this section of the piece?

## Maggiore (Themes are introduced) (2:13)

- A “theme” within a piece of music is a recognizable melody that is integral to the piece’s structure and overall affect. Can you recognize some of the themes in Don Quixote as they are being introduced?
- The “themes” in Don Quixote correlate with the story. For example, the solo cello represents Don Quixote and the tenor tuba and bass clarinet represent another character, Sancho Panza. Do the melodies evoke the personalities that you expected?

## Variations (Variation I - Das Abenteuer Mit Der Windmuhler) (1:09)

- Share your thoughts about the music for this scene. Do you think the music does a good job of relaying the desired emotions and meaning? How do you like the symphony’s interpretation?

## Finale (6:17)

- How did the character’s tone change musically throughout the piece?
- Overall, what did you take away from Don Quixote from hearing the piece all the way through, reading passages, and watching adaptations?

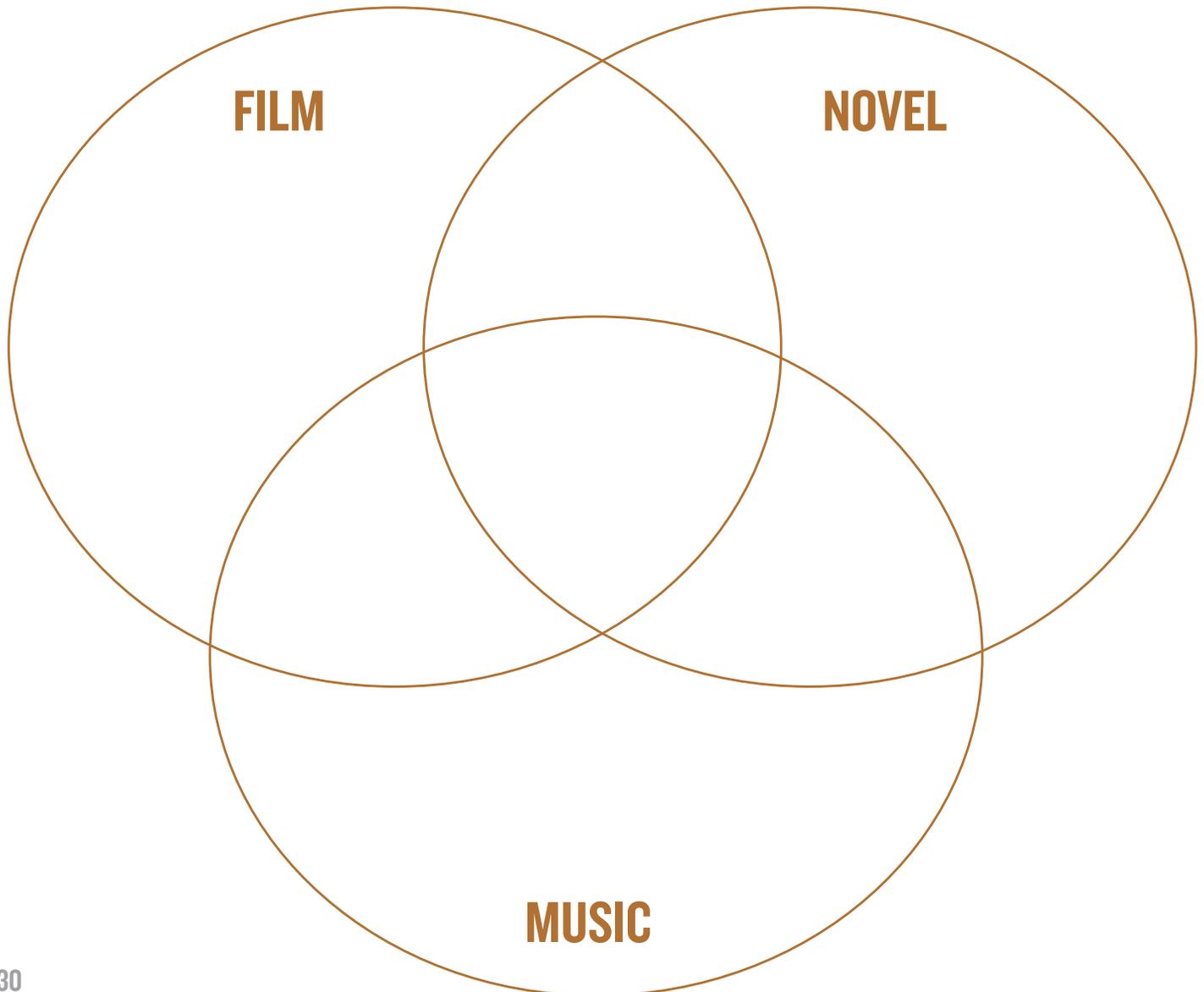
# TEACHER RESOURCES

## Venn Diagram

### VARIATION I ACTIVITY

Variation I finds Don Quixote and Sancho Panza on their horses as Don imagines himself charging at an army of giants.

Listen to the excerpt from the Strauss, read the Cervantes passage, and watch the clip from the Don Quixote Movie and make observations about the similarities and the differences between the mediums. Then, decide which medium told the story the best. Use evidence from the notes you took rather than personal opinion.



# PRE-CONCERT SURVEY

Name: \_\_\_\_\_

Date: \_\_\_\_\_

School: \_\_\_\_\_

**1. Have you been to a Nashville Symphony concert before?**

- a. Yes
- b. No

**2. How often do you listen to classical music?**

- a. Almost never
- b. Once in a while
- c. At least once a week
- d. Every day

**3. Do you play an instrument? If so, which one?**

- a. Yes \_\_\_\_\_
- b. No

**4. Who is Richard Strauss?**

\_\_\_\_\_  
\_\_\_\_\_

**5. Who is Don Quixote?**

**Which instrument “plays” him?**

\_\_\_\_\_  
\_\_\_\_\_

**6. What is a tone poem?**

\_\_\_\_\_  
\_\_\_\_\_

# POST-CONCERT SURVEY

Name: \_\_\_\_\_

Date: \_\_\_\_\_

School: \_\_\_\_\_

**1. Did you enjoy the concert? Why or why not?**

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**2. List a few vocabulary words you have learned in class that describe some elements of the music**

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**3. Did you notice any differences between the recording of Strauss' Don Quixote and the live performance? If so, what were they?**

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**4. What was the name of the soloist? What did you notice about the soloist's performance?**

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**5. What was your favorite part of the Don Quixote lesson? Which interpretation of the story did you enjoy most - symphonic poem, book, or movie?**

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# NASHVILLE SYMPHONY EDUCATION DEPARTMENT

## **Walter Bitner**

Director of Education and Community Engagement

## **Kelley Bell**

Education and Community Engagement Program Manager

## **Kristen Freeman**

Education and Community Engagement Assistant

2015 Summer Interns

**Brianna Hugan**

**Camilla Hester**

**Haley Zhu-Butler**

**Margie Way-Kiani**

Website: [Nashvillesymphony.org/education](http://Nashvillesymphony.org/education)

Email: [education@nashvillesymphony.org](mailto:education@nashvillesymphony.org)

Phone: 615.687.6398

The Young People's Concert Curriculum Guides were researched and created by the 2015 summer interns.

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