



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

AMERICAN ORIGINALS

GRADES 5-8



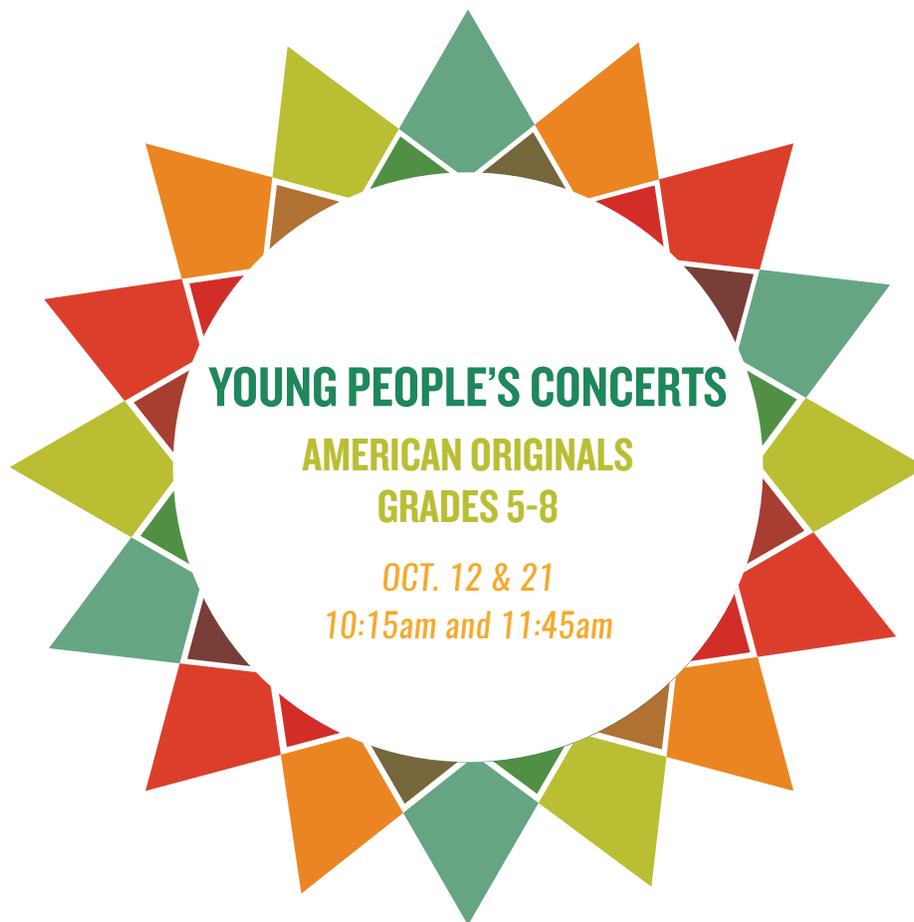
Nashville
Symphony



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CONCERT PROGRAM



Concert Program

Leonard Bernstein | *Overture to Candide*
John Philip Sousa | *Liberty Bell March*
Aaron Copland | *Buckaroo Holiday* from *Rodeo*
George Gershwin | *Orchestral Selections from Porgy and Bess*
George Gershwin | *Cuban Overture*
Steve Reich | *Clapping Music*
John Williams | *Superman's March*

STANDARD EQUIVALENCIES

Lesson #1

Music Standards

8.2.1

Explore the correlation between music and another academic discipline.

Common Core

W.5-8.3

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Lesson #2

Music Standards (GRADE 6-8)

6.3.2

Describe aural examples of music using appropriate vocabulary.

8.2.1

Explore the correlation between music and another academic discipline.

Common Core

SL.5-8.4

Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation

Lesson #3

Music Standards

9.2.2

Describe the sources and development of American music genres and correlate with well-known composers or performers associated with those genres.

Common Core

W.5-8.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

STANDARD EQUIVALENCIES

Lesson #4

Music Standards

8.1.1

Explore characteristics of art disciplines within a particular historical period or style.

Common Core

W.5-8.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

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

- Bernstein, *Overture to Candide*

Lesson 2

- Sousa, *Liberty Bell March*

Lesson 3

- Copland, "Buckaroo Holiday"
from *Rodeo* - 4 Dance Episodes

Lesson 4

- Gershwin, *Porgy and Bess*
- Gershwin, *Cuban Overture*
- Ellington, *Mood Indigo*
- Iradier, *La Paloma*

Lesson 3

- Reich, *Clapping Music*

LESSON #1: BERNSTEIN PRESENTS



Standards

Music Standards

- 8.2.1 Explore the correlation between music and another academic discipline.

Common Core

- W.5-8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.



Objective

- Students will learn about composer and conductor Leonard Bernstein
- Students will become familiar with the overture from *Candide*
- Students will write a short story based on a musical work



Materials

- Recording of the overture to *Candide* in NAXOS
- Biography of Bernstein (page 11 in Teacher Resources)



Time needed

30-45 minutes

PROCEDURES:

1. Have students read Leonard Bernstein's biography independently.
2. Talk to the students about the definition of an Overture and an Operetta.
(Overture: The opening movement of a longer orchestral/operatic piece that introduces some of the main musical themes. Operetta: a short opera, usually light-hearted)
3. Discuss what makes particular music funny or comic. Is it the tempo (the speed of the music)? Instrumentation? Does it sound like an extreme version of something traditional?
4. Listen to the overture of *Candide*.
5. Ask the students: Did the overture sound like the introduction to something funny or serious? How did Bernstein convey humor?
6. Listen to the overture to *Candide* a second time.
7. Have students write a story or script for a short play based on the overture.
8. Have students volunteer to explain how the music shaped their script.

Assessment

- Have the students add notes to their script, using musical terminology to map out when different elements or themes in the music correlate to events or characters in the script.
(A glossary of terms is available on page 16 of the Teacher Resources)
- Ask the students: How do you think Bernstein's life and background influenced his music?

LESSON #2: COPLAND'S AMERICA



Standards

Music Standards (GRADE 6-8)

- 6.3.2 Describe aural examples of music using appropriate vocabulary.
- 8.2.1 Explore the correlation between music and another academic discipline.

Common Core

- SL.5-8.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.



Objective

- Students will learn about composer and conductor Aaron Copland
- Students will become familiar with “Buckaroo Holiday”
- Students will learn basic musical terms



Materials

- Biography of Aaron Copland (page 12 in Teacher Resources)
- Recording of Copland’s “Buckaroo Holiday” from *Rodeo- 4 Dance Episodes* on NAXOS
- Pictures #1 and #2 (page 15 in Teacher Resources)
- Glossary of Terms (page 16 in Teacher Resources)



Time needed

30-35 minutes

PROCEDURES:

1. Play the recording of Copland’s “Buckaroo Holiday” as a whole, then in excerpts (0:00-0:40 for picture #1; 0:40-1:40 for picture #2).
2. Have students read the Aaron Copland biography independently.
3. As a class, have the students choose which picture best represents each excerpt of music. Then have the students organize into two groups and assign each group a picture/excerpt.
4. In their groups, have the students reference the glossary and choose three or more musical terms or adjectives that describe the music and write short explanations about how those aspects of the piece relate to the picture they chose.

Assessment

- Have each group present their list of musical terms and adjectives and explain their connection to the pictures. Groups should share, defend, and compare and contrast their terms and adjectives with one another.
- Discuss with students: Copland’s ballets were often influenced by American folk tunes and other American genres of music. Can you think of any genre or style of music that might have influenced Copland? (Old bluegrass tunes, fiddle music, hymns like ‘Tis a Gift, etc.)

LESSON #3: GEORGE GERSHWIN

Standards

Music Standards

9.2.2 Describe the sources and development of American music genres and correlate with well-known composers or performers associated with those genres.

Common Core

W.5-8.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.



Objective

- Students will learn about composer George Gershwin
- Students will become familiar with *Cuban Overture* and *Porgy and Bess*
- Students will gain an understanding of the development of classical American music



Time needed

30 minutes



Materials

- *Porgy and Bess* and *Cuban Overture* from the NAXOS playlist
- Biography of George Gershwin (page 13 in Teacher Resources)
- Recordings of *Mood Indigo* by Duke Ellington and *La Paloma* by Sebastian Iradier from the NAXOS playlist
- Paper and writing utensils

PROCEDURES:

1. Listen to *Cuban Overture* and *Porgy and Bess*.
2. Ask the students: what imagery comes to mind when you hear both selections?
3. Have students compare and contrast the two works. How are they different in instrumentation and style? How are they the same?
4. Ask students: What sounds American about these works? Explain using musical terminology if possible (jazz, orchestration, texture, color, etc.).
5. Listen to *Mood Indigo* by Duke Ellington. Share with students: this piece was recorded (1931) while *Porgy and Bess* was composed (1934). Discuss with the class: what elements of the music are similar? What are different? Do you think this music or music like it influenced Gershwin's compositions?
6. *Cuban Overture* was heavily influenced by a then current hit by Ignacio Piñero called *Échale Salsita* and a folk song called *La Paloma*, written by Sebastian Iradier (later Yradier) in the 1850s. Listen to an arrangement of *La Paloma* on NAXOS and discuss with the class: what elements of the music are similar? What are different?

Assessment

- Each of these selections touch on themes that are related to America's history and culture. How did the musical styles of each touch on those themes?

LESSON #4: MINIMAL ART

Standards

Music Standards

8.1.1 Explore characteristics of art disciplines within a particular historical period or style.

Common Core

W.5-8.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.



Objective

- Students will learn about composer Steve Reich
- Students will become familiar with *Clapping Music*
- Students will learn about minimalism in the musical and visual arts



Materials

- Biography of Steve Reich (page 14 in Teacher Resources)
- Recording of *Clapping Music* by Steve Reich on NAXOS
- *Clapping Music* Format Guide (page 17 in Teacher Resources)
- Photo of *We Lost* by Tony Smith (page 18 in Teacher Resources)



Time needed

30-45 Minutes

PROCEDURES:

1. Have students read the Steve Reich biography independently.
2. Listen to *Clapping Music*.
3. Discuss with students: how does this piece challenge your concept of music? How many different rhythms do you think Reich used to create this piece?
4. Explain the format of *Clapping Music* as described in the *Clapping Music* Format Guide. Share the image of the *Clapping Music* rhythm with students.
[OPTIONAL: listen to *Clapping Music* a second time now that students understand the structure, or show this video to visually illustrate the structure of the piece: <https://www.youtube.com/watch?v=lzkOFJM15i8>]
5. Explain: Minimalism is also a style of visual art. Painters and sculptors began creating 'minimalist' visual art in the 1960s, around the same time the first minimalist music was being composed. Minimalist visual art emphasizes simplicity. Share the photo of *We Lost* by Tony Smith with students.

Assessment

- Have students write a paragraph describing the similarities between Steve Reich's *Clapping Music* and Tony Smith's *We Lost*. Ask for student volunteers to share their writing and discuss as a class.

Fun, optional extension! Have students download the *Clapping Music* app and try their HAND at tapping along! www.clappingmusicapp.com

Biographies | Provided by NAXOS Online Library

LEONARD BERNSTEIN (8/25/1918-10/14/1990)



The highly successful American conductor, composer, pianist and teacher Leonard Bernstein had a strong influence on American musical taste, particularly in his championing of Mahler. In some works, notably in *West Side Story*, a modern American version of *Romeo and Juliet*, he attempted a synthesis of American musical styles. He blurred the lines between the concert hall and musical theatre, and he created a rich array of compositions, recordings and writings.

Stage Works

Popular compositions of Bernstein include the ballet score *Fancy Free* and his comic opera *Candide*, the overture of which is part of general orchestral repertoire. Other stage works include the musicals *On the Town* and *West Side Story*, and a theatre piece based on the Roman Catholic Mass.

Orchestral and Vocal-Orchestral Music

Bernstein wrote three symphonies. *Jeremiah* (Symphony No 1) of 1943, with its mezzo-soprano solo, represents a religious vein in Bernstein's music, and *The Age of Anxiety* (Symphony No 2) is based on the work of the English poet WH Auden. *Kaddish* (Symphony No 3) is a choral work.

Choral Music

The *Jeremiah* Symphony was followed 20 years later by another overtly Jewish work, *Kaddish* (Symphony No 3). *Chichester Psalms*, which uses Hebrew texts, was commissioned for Chichester Cathedral in the South of England. His theatrical *Mass* may be mentioned by the side of his later *Missa brevis*, based on his own incidental music for a play by Jean Anouilh (*The Lark*). A number of his compositions are inspired by his Jewish heritage.

Source: <http://www.naxosmusiclibrary.com/composer/btm.asp?composerid=21045>

Date Accessed: August 2016

Biographies | Provided by NAXOS Online Library

AARON COPLAND (11/14/1900-12/02/1990)



The son of immigrant Jewish parents from Poland and Lithuania, Aaron Copland was born in Brooklyn in 1900 and lived to become the doyen of all American composers. He studied with Nadia Boulanger in Paris. His wider popular reputation in the United States was founded on his thoroughly American ballets—*Billy the Kid*, *Rodeo* and *Appalachian Spring*—and, less overtly, on his film scores, while a great variety of other compositions won him an unassailable position in American concert life.

Ballet Music

Copland's three ballets *Billy the Kid*, *Rodeo* and *Appalachian Spring* are quintessentially American, the first two dealing with familiar elements of the Wild West and the third turning to Shaker country in the farmlands of Appalachia. All three works are well known also in the concert hall.

Orchestral Music

Unquestionably the best known of all Copland's orchestral works must be *Fanfare for the Common Man*, followed by *An Outdoor Overture*, *El salón Mexicano* and *Quiet City*, the last originally incidental music for a play by Irving Shaw.

Piano Music

Copland's piano music covers much of his creative life, from the *Humoristic Scherzo: The Cat and the Mouse*, after La Fontaine, of 1920 to *Night Thoughts*, *A Homage to Ives* and the final *Proclamation* of 1973.

Source: <http://www.naxosmusiclibrary.com/composer/btm.asp?composerid=27127>

Date Accessed: August 2016

Biographies | Provided by NAXOS Online Library

GEORGE GERSHWIN (9/26/1898-7/11/1937)



In a period in which American nationalist music was developing with composers of the calibre of Aaron Copland and others trained in Europe, George Gershwin, the son of Russian Jewish immigrant parents, went some way towards bridging the wide gap between Tin Pan Alley and serious music. He won success as a composer of light music, songs and musicals, but in a relatively small number of compositions he made forays into a new form of classical repertoire.

Stage Works

Gershwin won serious attention with his opera *Porgy and Bess*, a drama of Black America, set at first in Catfish Row, Charleston, South Carolina. There is an effective instrumental suite, *Catfish Row*, derived from the opera, while the attractive song 'Summertime' has proved particularly memorable.

Orchestral Music

Gershwin's *Rhapsody in Blue*, written in 1924 for Paul Whiteman and his jazz band, marries jazz with something of the classical concerto form, an avenue further explored in Gershwin's Piano Concerto of the following year. The tone poem *An American in Paris* again offers a synthesis between apparently divergent forms of music.

Piano Music

Gershwin's piano music includes the three preludes, written in 1926, pieces that retain a modest place in modern American piano repertoire.

Source: <http://www.naxosmusiclibrary.com/composer/btm.asp?composerid=27204>
Date Accessed: August 2016

Biographies | Provided by NAXOS Online Library

STEVE REICH (b. 10/3/1936)



The experimental American composer Steve Reich studied the work of the philosopher Wittgenstein at Cornell University, subsequently studying composition with Milhaud and with Berio. He showed an early interest in electro-acoustic music, then in the music of Africa. He has experimented particularly with the multiple use of the same instrument and forms of exact but not simultaneous repetition.

Instrumental Music

Steve Reich's instrumental music includes *Variations* for wind, strings and keyboard, *Music for 18 Musicians*, and a number of works that make use of unusual combinations of instruments—often a variety of percussion instruments—with recorded tape.

Source: <http://www.naxosmusiclibrary.com/composer/btm.asp?composerid=22127>
Date Accessed: August 2016

Minimalism

The musical style which has become known as minimalism began in the early 1960s as a branch of what is often called 'post-modern' music. In a nutshell, minimalist music is music which is constructed using very small repeating fragments of melody and/or rhythm which change at a very slow rate and which are often placed top of each other, resulting in a slow but always evolving tonal sound world.

It is generally agreed that the first composer to explore the use of minimalist techniques was the American Terry Riley, whose piece *In C* (1964) uses a number of tiny 'cells' (or small repeating fragments) of melody which are performed at a rate of change determined by the performer, giving the piece an aleatory edge. Riley influenced two other Americans – Philip Glass and **Steve Reich** – who developed the style in different ways and both made it very much their own. Reich particularly explored the concept of phasing, where cells are deliberately made to go in and out of sync with each other, in pieces such as *Clapping Music*, *Drumming*, *Electric Counterpoint* and *Music for 6 Pianos*. He also put a lot of effort into making minimalist music more meaningful than just a process, with evocative works such as *Different Trains* combining minimalist ideas played by a string quartet with taped sound-bites of different people talking about – among other things – the holocaust. Reich's music remains popular and he still tours today.

Source: <http://naxosmusiclibrary.com/resources/studyarea/default.asp?cty=uk&pg=29>
Date Accessed: September 2016

TEACHER RESOURCES

MUSIC AND PICTURES

PICTURE #1



PICTURE #2



TEACHER RESOURCES

GLOSSARY OF TERMS | Provided by NAXOS Music Library (<http://www.naxos.com/education/glossary.asp#>)

For painting one (0:00-0:40):

ALLEGRO (Italian: cheerful, lively) is generally taken to mean fast. Its indications of speed or tempo are used as general titles for pieces of music (usually movements within larger works) that are headed by instructions of this kind.

FORTE (Italian: loud) is used in directions to performers. The letter *f* is an abbreviation of *forte*, *ff* an abbreviation of *fortissimo*, with *fff* or more rarely *ffff* even louder.

For painting two (0:40-1:40):

MENO MOSSO (Italian: less moved or less agitated) means slower.

PIANO (Italian: soft) is generally represented by the letter *p* in directions to performers. *Pianissimo*, represented by *pp*, means very soft. Addition of further letters *p* indicates greater degrees of softness.

Other terms:

Adagio: Slow, at ease

Andante: Moving along, flowing. Faster than Adagio, but slower than Moderato

Dynamics: Volume of a note or notes

Expressive: Effectively conveying thought or feeling

Legato: Smoothly, no breaks between the notes

Lied/lieder: A type of German song that is usually sung by a solo vocalist with piano accompaniment

Marcato: Played with emphasis; to make a note short and loud

Molto Diminuendo: To get drastically softer

Pianissimo: Very soft dynamic

Pizzicato: Plucking the strings of a violin or other stringed instrument with one's finger rather than using the bow

Rhythm: A repeated pattern of sound and silence

Staccato: Notes that should be separated from each other

Tempo: The speed of the music

Texture: The general pattern of sound created by the elements of a work or passage.

For example, the rich texture of the strings complements the woodwind soloists well

Timbre: Characteristic tone color which distinguishes one instrument or voice from another.

For example, the unique timbres of each instrument make it possible to audibly tell them apart.

TEACHER RESOURCES

Clapping Music Format Guide:

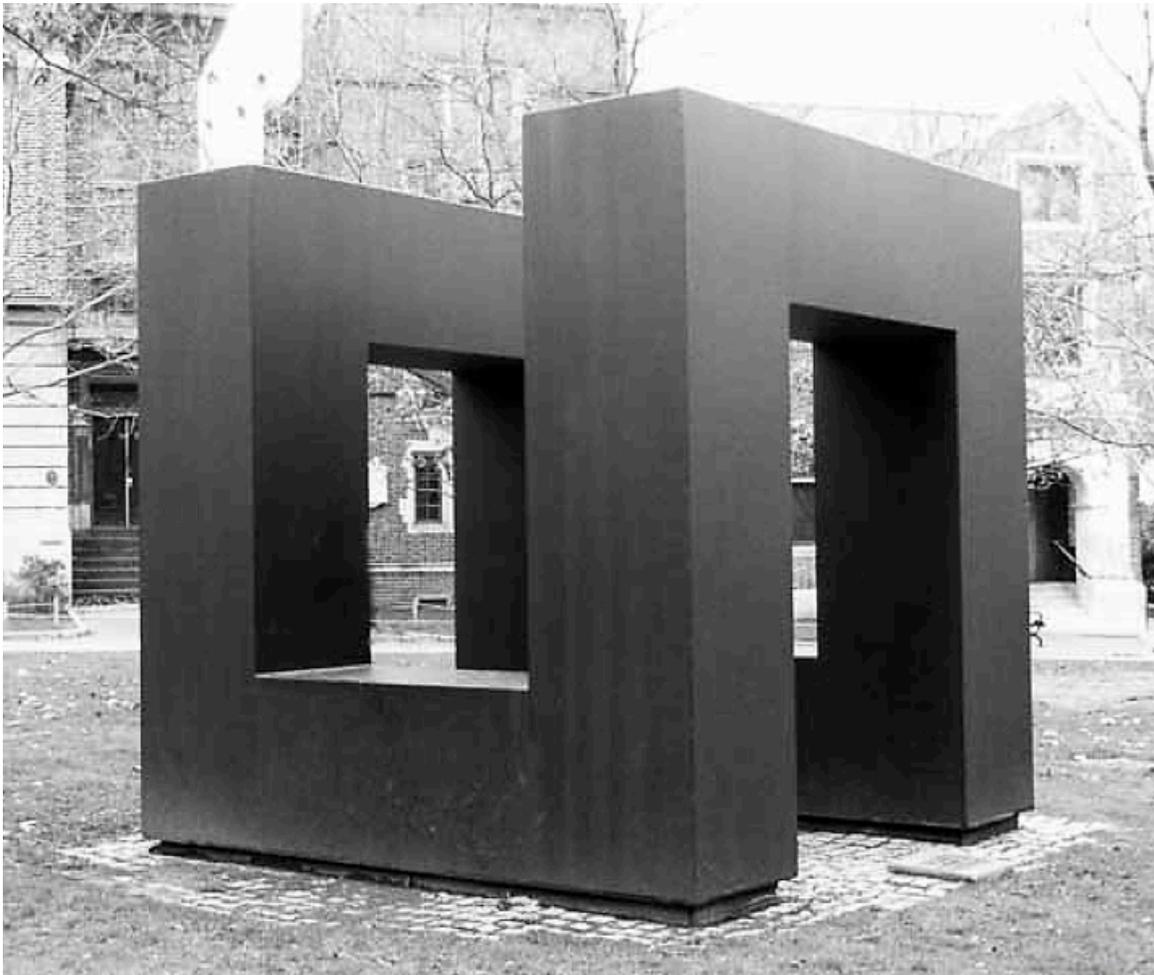
CLAPPING MUSIC RHYTHM:



Clapping Music was composed using just one short rhythm pattern, or 'cell,' repeatedly (see above). This pattern is a variation of a traditional African rhythm. The piece begins with two musicians clapping the pattern in unison. One player will continue to clap this rhythm throughout the entire piece. After some time, the other player will begin to clap the pattern a beat early. This musician continues to move the pattern a beat earlier every so often until the players are clapping in unison again.

TEACHER RESOURCES

We Lost, Tony Smith 1975



Source: <http://siris-artinventories.si.edu/>
Accessed: September 2016

PRE-CONCERT SURVEY

Name: _____

Date: _____

School: _____

1. Have you been to a concert before?

- a. Yes
- b. No

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

- a. Yes _____
- b. No

4. List these composers by order of birth:

- Leonard Bernstein
- Aaron Copland
- John Williams
- John Philip Sousa
- Steve Reich

5. Were/are any of these composers alive at the same time?

POST-CONCERT SURVEY

Name: _____

Date: _____

School: _____

1. Did you enjoy the concert?

- a. Yes
- b. No
- c. Kind of

2. Do you want to come back for another concert?

- a. Yes
- b. No

3. Do you think you will listen to classical music more often?

- a. Yes
- b. No

4. Which piece of music did you like the most?

5. How did the live performance sound different from the recordings on NAXOS?

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 Coordinator

2016 Summer Interns

Adrian Evarkiou-Kaku

Mo Xu

Website: Nashvillesymphony.org/education

Email: education@nashvillesymphony.org

Phone: 615.687.6398

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