



**NASHVILLE
SYMPHONY**

YOUNG PEOPLE'S CONCERTS

SYMPHONY IN SPACE

GRADES 3-4



Nashville
Symphony



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CONCERT PROGRAM



Concert Program

Giuseppe Verdi | Overture to *La forza del destino*

Jean Sibelius | *Finlandia*

Felix Mendelssohn | Symphony No. 4, IV. "Saltarello"

Ludwig Van Beethoven | *Coriolan Overture*, Op. 62

Johannes Brahms | Arr. Parlow: *Hungarian Dance No. 6*

Johann Strauss | *Tritsch-Tratsch Polka*

STANDARDS

Lesson # 1: Intro to the Orchestra

MUSIC

3-4.GM.R1.C

Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).

LANGUAGE ARTS

3-4.FL.VA.7c

Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being and that are basic to a particular topic.

3-4.SL.PK1.4

Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

Lesson # 2: Tempo

MUSIC

4.GM.Cn2.A

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as the connection between fractions and rhythm values).

3-4.GM.R2.A

Demonstrate and explain how music concepts are used by performers to reflect intent (such as comparing how tempo could be used in different arrangements to create a different mood).

MATH

3.NF.A.3

Explain equivalence of fractions and compare fractions by reasoning about their size.

4.MD.A.2

Solve one- or two-step real-world problems involving whole number measurements with all four operations within a single system of measurement including problems involving simple fractions.

Lesson # 3: Dynamics

MUSIC

3.GM.CR1.A

Use pitch and rhythm to improvise vocal, instrumental, and/or movement ideas within a context (such as question and answer phrases or a simple accompaniment/ostinato).

3-4.GM.R2.A

Demonstrate and describe how music concepts are used by performers to reflect intent (such as describing the mood of a piece of music using descriptive adjectives or demonstrating an understanding of how dynamics and tempo affect the mood of a piece through drawing, writing, or discussing).

LANGUAGE ARTS

3-4.FL.VA.7c

Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being and that are basic to a particular topic.

3-4.SL.CC.1

Prepare for collaborative discussions on 3rd/4th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing one's own ideas clearly.

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 2

Johann Strauss | *Trisch-Trasch Polka*

Scott Joplin | *The Entertainer*

Lesson 3

Ludwig van Beethoven | *Coriolan Overture*, Op. 62

Jean Sibelius | *Finlandia*

Samuel Coleridge-Taylor | "Allegro Energico" from Clarinet Quintet in F-Sharp Minor, Op. 10

John Williams | Theme to *Jaws*

Gabriela Lena Frank | *Danza de los Saqsampillos*

Unsuk Chin | *Fantaisie mecanique*

LESSON #1: THE ORCHESTRA & ITS INSTRUMENTS



STANDARDS

Music

- **3-4.GM.RI.C**

Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).

Language Arts

- **3-4.FL.VA.7c**

Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being and that are basic to a particular topic.

- **3-4.SL.PKI.4**

Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.



OBJECTIVES

- Students will be able to name the families of the orchestra, as well as identify instruments from each family.
- Students will be able to learn and apply key musical vocabulary, such as conductor, tempo, and dynamics.



MATERIALS

- 360 degree video of Laura Turner Hall and the Nashville Symphony:
 - ◊ <https://www.nashvillesymphony.org/media/videos/360-a-night-with-the-symphony>
- DSO kids instrument sound files:
 - ◊ <https://www.mydso.com/dso-kids/learn-and-listen/instruments>
- Instrument flashcards (pages 9-17)

LESSON #1: CONTINUED



PROCEDURE

1. Show students the 360 degree symphony video, moving the camera perspective around so students get to experience the orchestra from all sides. Do they recognize any of the instruments? Ask students if they play any instruments. If they do, can they name the family to which their instrument belongs?
2. Have the students all sit in a circle with the instrument flashcards in the middle. Walking around the periphery, choose two students to each pick a card from the pile. Play the sound clips of the drawn instruments on the DSOkids website. As a class, discuss the similarities and differences between the two (both visually and aurally) and decide whether these instruments belong to the same family or different families. Once decided, designate spots within the circle for each instrument family, and place the two cards where the students think they belong. Repeat the process until all the cards are in four different piles.
3. After they arrange the cards, have the students flip the cards over to look at the shape next to their instrument's name. Use these shapes to check their card piles, and explain that the shapes match according to instrument family. Do all the instruments in the arranged groups match? If not, what family does the instrument belong to and why?
4. Refer back to the 360 video, at 0:21. Ask students who is leading the orchestra. How do you think the musicians know what to do? (Answer: the conductor leads the orchestra by the movement of his arms and baton.) The conductor determines the tempo (how fast or slow the piece is) and the dynamics (how loud or soft the notes are).
5. Explain to students that being a teacher can be a lot like being a conductor, and ask them to give examples of how the jobs are similar. The signals that you use in your own classroom (like raising your hand to signal when students should be quiet, or call and response clapping to get students' attention) show students what to do, much like the conductor "signals" the orchestra. Ask students who else in their lives could be a kind of conductor. (dance teacher, crossing guard, football coach).

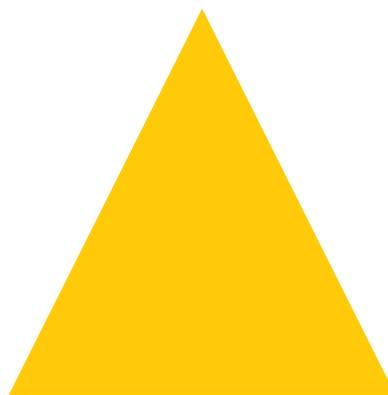
ASSESSMENT

Begin by taping the instrument (and conductor!) cards to each student's back. Students will roam the room asking each other only "yes" or "no" questions to discover which instrument they have on their back. Once a student believes they have determined which instrument they have, have them report to the teacher. If the student guesses their instrument correctly, give them a new instrument to discover. The student who has collected the most instruments at the end of the game wins!

INSTRUMENT FLASHCARDS



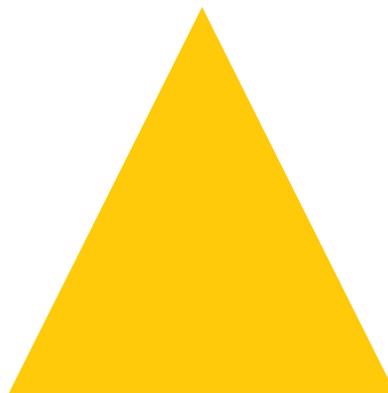
VIOLIN



THE STRING FAMILY



VIOLA

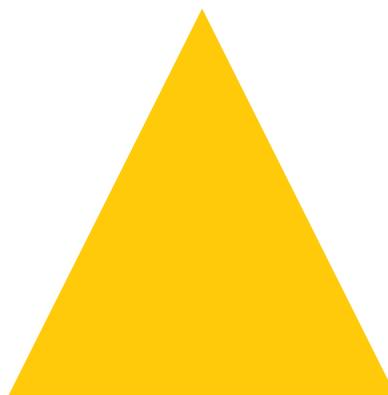


THE STRING FAMILY

INSTRUMENT FLASHCARDS



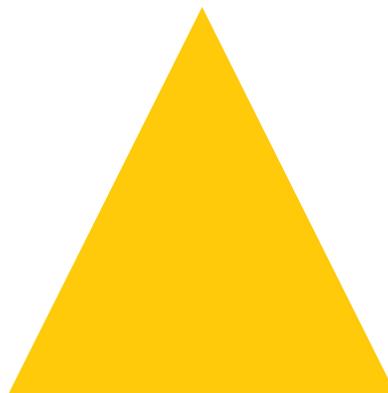
CELLO



THE STRING FAMILY



DOUBLE BASS

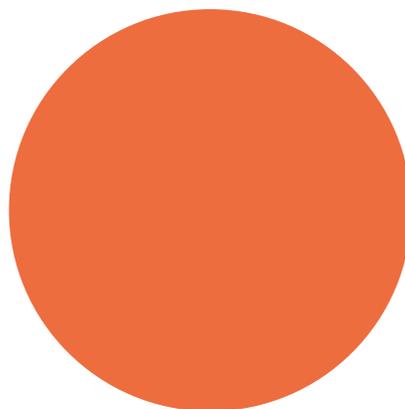


THE STRING FAMILY

INSTRUMENT FLASHCARDS



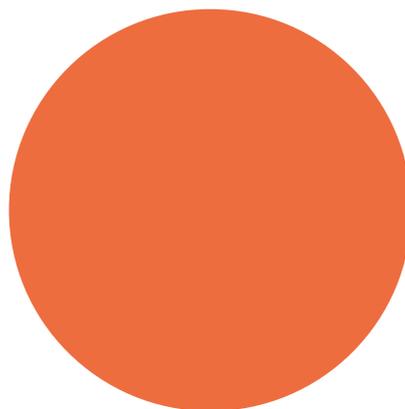
TRUMPET



THE BRASS FAMILY



FRENCH HORN

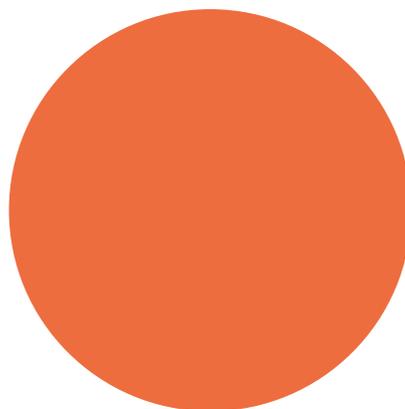


THE BRASS FAMILY

INSTRUMENT FLASHCARDS



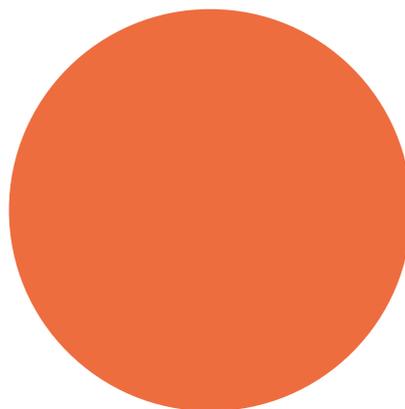
TROMBONE



THE BRASS FAMILY



TUBA



THE BRASS FAMILY

INSTRUMENT FLASHCARDS



SNARE DRUM



**THE PERCUSSION
FAMILY**



TIMPANI



**THE PERCUSSION
FAMILY**

INSTRUMENT FLASHCARDS



TAMBOURINE



**THE PERCUSSION
FAMILY**



XYLOPHONE

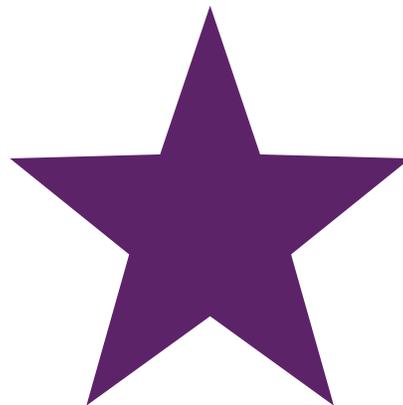


**THE PERCUSSION
FAMILY**

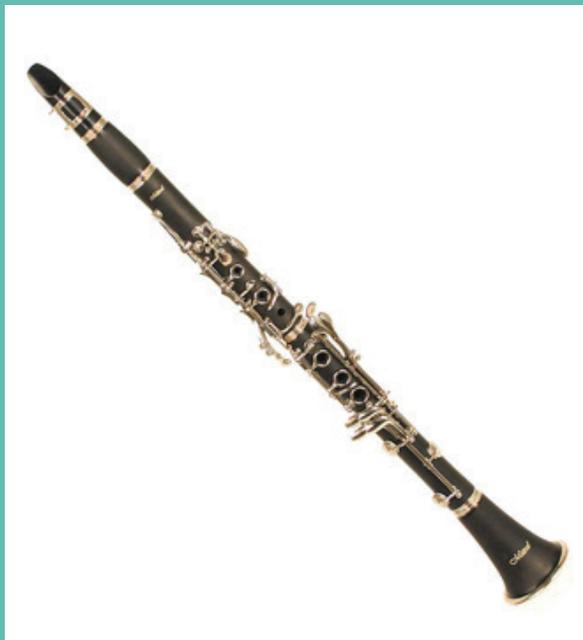
INSTRUMENT FLASHCARDS



FLUTE



**THE WOODWIND
FAMILY**



CLARINET

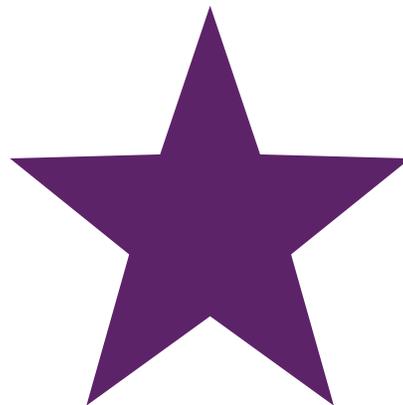


**THE WOODWIND
FAMILY**

INSTRUMENT FLASHCARDS



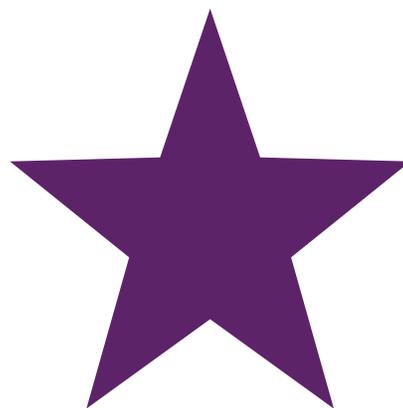
BASSOON



**THE WOODWIND
FAMILY**



OBOE



**THE WOODWIND
FAMILY**

INSTRUMENT FLASHCARDS



CONDUCTOR

**GIANCARLO
GUERRERO**

LESSON #2: TEMPO



STANDARDS

Music

- **4.GM.Cn2.A**
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as the connection between fractions and rhythm values).
- **3-4.GM.R2.A**
Demonstrate and explain how music concepts are used by performers to reflect intent (such as comparing how tempo could be used in different arrangements to create a different mood).

Math

- **3.NF.A.3**
Explain equivalence of fractions and compare fractions by reasoning about their size.
- **4.MD.A.2**
Solve one- or two-step real-world problems involving whole number measurements with all four operations within a single system of measurement including problems involving simple fractions.



OBJECTIVES

- Students will be able to understand and demonstrate the relationship between quarter notes, half notes, eighth notes, and whole notes.
- Students will be able to define and identify changes in tempo.



MATERIALS

- Recordings of:
 - ◊ JOHANN STRAUSS: *Trisch-Trasch Polka*
 - ◊ SCOTT JOPLIN: *The Entertainer*
- Note value chart (page 20)
- Bean bag or ball
- Note value worksheet (page 21)

LESSON #2: CONTINUED



PROCEDURE

1. Have students sit quietly and feel their heartbeat. Is it steady? Is it changing? Instruct students to tap their leg every time their heart beats. Next, have them tap their leg every other heartbeat. Explain that music also has a pulse or beat pattern, called tempo.
2. Play the recording of *Tritsch-Tratsch Polka* and ask students to pat their legs to the beat. Then, play it again and ask them to pat twice as fast, then half as fast as they did the first time.
3. Share the chart on fractions and note values with the students. How many half notes make up a whole note? (Answer: 2) How many quarter notes make up a whole note? (Answer: 4) How many eighth notes make up a whole note? (Answer: 8)
4. Talk to the students about their perceptions of the tempo. Did the piece speed up or slow down? How did that change how the piece felt? What do you think the piece is about, based on the tempo and mood of the piece?
5. Refer back to the *Tritsch-Tratsch Polka* recording. If students were clapping quarter notes the first time, what note values were they playing when they clapped double time? How about half time? (Answers: eighth notes, half notes)

ASSESSMENT

Activity 1: "Toss the Tempo"

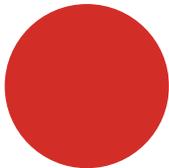
Begin by having students sit in a circle. Ask students to pass the bean bag/ball around the circle, to the beat of Joplin's *The Entertainer*. Have the students listen closely for changes in tempo. (Fun fact: slight changes in tempo throughout a piece are called rubato!) If they pick this up easily, ask them to respond to your commands. Start by passing the ball in half notes. Use commands like "now pass in quarter notes," or "pass in whole notes," reminding them to double or halve their speed accordingly.

Activity 2: "Fraction Rhythms"

Have students complete the fraction rhythm worksheet on page # either individually or as a class.

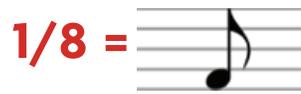
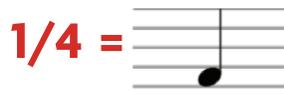
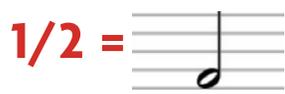
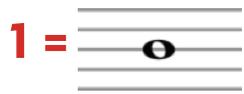
TEACHER RESOURCES

VALUE CHART

<p>WHOLE NOTE = 1</p> 	
<p>HALF NOTE = 1/2</p> 	
<p>QUARTER NOTE = 1/4</p> 	
<p>EIGHTH NOTE = 1/8</p> 	

TEACHER RESOURCES

VALUE WORKSHEET



Add the following notes to find the fraction:

1.  +  =

.....

2.  +  +  =

.....

3.  +  +  =

.....

4.  +  =

Subtract the following notes to find the fraction:

5.  -  =

.....

6.  -  =

.....

7.  -  =

.....

8.  -  -  =

TEACHER RESOURCES

WORKSHEET ANSWERS

1. $\frac{3}{4}$

2. $\frac{7}{8}$

3. $\frac{4}{4}$ OR 1

4. $\frac{3}{8}$

5. $\frac{1}{2}$

6. $\frac{3}{4}$

7. $\frac{1}{8}$

8. $\frac{1}{2}$

LESSON #3: DYNAMICS



STANDARDS

Music

- **3.GM.Cr1.A**
Use pitch and rhythm to improvise vocal, instrumental, and/or movement ideas within a context (such as question and answer phrases or a simple accompaniment/ostinato).
- **3-4.GM.R2.A**
Demonstrate and describe how music concepts are used by performers to reflect intent (such as describing the mood of a piece of music using descriptive adjectives or demonstrating an understanding of how dynamics and tempo affect the mood of a piece through drawing, writing, or discussing).

Language Arts

- **3-4.FL.VA.7c**
Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being and that are basic to a particular topic.
- **3-4.SL.CC.1**
Prepare for collaborative discussions on 3rd/4th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing one's own ideas clearly.



OBJECTIVES

- Students will be able to identify and respond to contrasting dynamics and pitch within a musical work



MATERIALS

- Recordings:
 - LUDWIG VAN BEETHOVEN: Coriolan Overture, Op. 62 (6:00-end)
 - JEAN SIBELIUS: *Finlandia* (6:45-end)
 - SAMUEL COLERIDGE-TAYLOR: “Allegro Energico” from Clarinet Quintet in F-Sharp Minor, Op. 10 (0:24-1:15)
 - JOHN WILLIAMS: Theme to *Jaws* (beginning-1:18)
 - GABRIELA LENA FRANK: *Danza de los Saqsampillos* (beginning-1:10)
 - UNSUK CHIN: *Fantaisie mecanique* (beginning-0:54)

LESSON #3: CONTINUED



PROCEDURE

1. Begin by playing the excerpt of Beethoven's *Coriolan* Overture for the class. Ask students to stand and respond to the music through movement, using big gestures to indicate loud moments and small gestures to indicate soft moments; model the correct kinds of movement as they listen to the recording.
2. Ask students if they are familiar with the musical term *dynamics*. Explain that dynamics refer to the volume of the music. *Piano* refers to music that is soft or quiet, *forte* refers to music that is loud. Have students demonstrate this difference by alternatively making themselves small and whispering "piano," then making themselves as big as possible and yelling "forte."
3. Next, play the excerpt of Sibelius' *Finlandia*. Ask students to again respond to the music through movement, this time demonstrating differences in pitch. Students should move up high on their tiptoes to indicate high pitch and low to the ground to indicate low pitch; model the correct kinds of movement as they listen to the recording.
4. Discuss with students how the differences in dynamics and pitch of the two recordings impacted the mood and tone of the pieces. If students were composing a piece that they wanted to sound scary or ominous, would they use high or low pitches? Piano or forte dynamics? What techniques would they use to compose a cheerful piece? Melancholy? Hopeful?

ASSESSMENT

Have students respond through movement using the same kinds of gestures to each of the last four excerpts (Coleridge-Taylor, Williams, Frank, and Chin) freezing in place between each selection. Students should be able to independently identify changes in pitch and dynamics and respond with appropriate movement. After students have heard all four selections, have them listen back to each excerpt and create a list of adjectives that describe the mood of each piece. What about the pitch or dynamics of the selection helped create that mood?

CLASS SURVEYS

PRE-CONCERT SURVEY:

Name: _____

Date: _____

School: _____

1. Have you been to a concert at the Schermerhorn Symphony Center before?

- a. Yes
- b. No

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

- a. Yes _____
- b. No

3. Match the composer to his or her composition:

- | | |
|------------------------|---|
| - Jean Sibelius | - <i>Coriolan</i> Overture, Op. 62 |
| - Johann Strauss | - <i>Finlandia</i> |
| - Guiseppe Verdi | - Symphony No. 4, IV. "Saltarello" |
| - Ludwig Van Beethoven | - Overture to <i>La forza del destino</i> |
| - Felix Mendelssohn | - <i>Hungarian Dance No. 6</i> |
| - Johannes Brahms | - <i>Tritsch-Tratsch Polka</i> |

CLASS SURVEYS

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 than the recordings on NAXOS?

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The Young People's Concert Curriculum Guides
were created by the 2018 summer interns.



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