



# NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

PICTURE THIS: MUSICAL IMAGERY

GRADES 5-8



Nashville  
Symphony



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# LETTER FROM THE CONDUCTOR



Dear teachers and parents,

Welcome to the Nashville Symphony's Young People's Concert: Picture This!

Music has the power to evoke powerful imagery. It has the power to stir our imaginations, express beautiful landscapes, and create thrilling stories. This concert will explore images created by some of the world's greatest composers including Rossini, Grieg, Stravinsky, Prokofiev, and Ravel.

The Education and Community Engagement department has put together these lesson plans to help you prepare your students for the concert. We have carefully designed activities and lessons that will coincide with the concepts we will be exploring during the performance. I encourage you to use this guide before or after the concert to enhance your students' musical experience. Through a partnership with NAXOS, we are also able to offer free online streaming of music that will be featured in the concert. We hope you enjoy! We look forward to seeing you at the Schermerhorn Symphony Center to hear Nashville's biggest band!

Sincerely,  
Vinay Parameswaran

# CONCERT PROGRAM



## Concert Program

Edvard Grieg | "Morning Mood" from Peer Gynt Suite

Gioachino Rossini | "Overture" from Barber of Seville

Sergei Prokofiev | "Tröika" from Lt. Kijé

Maurice Ravel | Two Movements from La Mère L'Oye Suite:

3: "Laideronnette Impèratrice Des Pagodes"

5: "Le Jardin Féérique"

Igor Stravinsky | "Infernal Dance," "Berceuse" & "Finale" from The Firebird

# STANDARD EQUIVALENCIES

## Lesson #1

### Music Standards

#### 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

#### W.5-8.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

## Lesson #2

### Music Standards

#### 6.4.3

Analyze styles and genres of music using teacher-given parameters.

### 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 #3

### Music Standards

#### 4.1.3

Create, individually, a short original composition using a variety of traditional and nontraditional sound sources.

#### 8.2.1

Explore the correlation between music and another academic discipline.

### Common Core

#### RL.5-8.7

Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

# 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 1

- "Morning Mood" from *Peer Gynt Suite* by Edvard Grieg

## Lesson 1 • Activity 2

- Overture from *Barber of Seville* by Gioachino Rossini

## Lesson 2 • Activity 1

- "Tröika" from *Lt. Kijé* by Prokofiev

## Lesson 3 • Activity 1

- *The Firebird Suite* by Stravinsky

# LESSON #1: IMAGINE THIS

## Music Resources

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

## Overview of Lesson #1

Activity 1: Where in the World is Peer Gynt? (25 minutes)

Activity 2: At the Opera (25-30 minutes)



### Standards

Music Standards:

- 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:

- W.5-8.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

# ACTIVITY I: WHERE IN THE WORLD IS PEER GYNT?



## Objective

- Students will gain an understanding of the life of composer Edvard Grieg
- Students will become familiar with *Morning Mood*



## Time needed

25 minutes



## Materials

Map of Europe/Norway (page 14)  
Map of Africa/Sahara (page 15)  
Images of Mountains (page 17-18)  
Biography of Edvard Grieg (page 16)  
Listening excerpt of *Morning Mood* (on Naxos playlist)  
About the Music - Peer Gynt (page 16)

1. Introduce Edvard Grieg and provide a brief biography. Ask the students if anyone knows where Norway is; have a volunteer point to the country on the map provided. Explain that this is both the home of Grieg and the fairytale character Peer Gynt.
2. Play the recording of Grieg's *Morning Mood*.
3. Have students each choose a painting to match the piece from the options provided in the resource section (make copies so a few students choose the same painting). Have students organize into groups according to their paintings.
4. As teams, have student groups write 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 painting they chose.
5. Show a map of the Sahara desert. Explain that this piece was written to depict Peer Gynt waking up in the Sahara desert after many adventures have taken him far from home (refer to *About the Music - Peer Gynt*). Ask students if, based on the music, they think Peer Gynt is imagining his home of Norway (mountainous, green, and cool) or looking at the desert that surrounds him (brown and hot).

## Assessment

- Have each group present their list of musical terms and adjectives and explain their connections to the paintings. Groups should share, defend, and compare and contrast their terms and adjectives with one another.
- Ask students to ponder and write a response: How does music remind the listener of certain images or emotions? Give an example of a time when music made you picture something or feel a certain way.



## ACTIVITY 2: AT THE OPERA



### Objectives

- Students will gain an understanding of what opera is through background on *The Barber of Seville* and vocabulary relating to opera.



### Time needed

25-30 minutes



### Materials

Listening excerpt of the Overture from Rossini's *The Barber of Seville* (on Naxos playlist)  
At the Opera worksheet (page 19-20)  
"Heads Up" cards (page 21-23)

1. Introduce this lesson by explaining that there are other ways to "picture" music in addition to paintings and still images. Have the students think of art forms that use BOTH auditory and visual elements (film, theater, dance... Opera!). Pass out the "At the Opera" worksheet and provide all the missing information from the worksheet for the students to fill in.
2. Play the excerpt of the Overture from Rossini's *The Barber of Seville*.
3. Lead a brief class discussion about the definition of overture (as defined at the end of the worksheet). Have students write a paragraph on the following prompt: What is the purpose of the Overture in an opera? Do the students think the Overture in *Barber of Seville* effectively served its purpose?

### Assessment

- Pair students and give each a set of "Heads Up" cards. To play, the first partner should pick one card and place it on their forehead. The second partner should describe the word by providing a definition or examples for their partner without saying the word (this student may refer to the worksheet), and their partner should guess which word is written on their card. After the card is guessed, it is partner two's turn to choose a card; this continues until all cards have been chosen. If a card cannot be guessed, simply "pass" and look over the "passed" cards at the end of the game.

# LESSON #2: WHAT'S YOUR STORY?

## Music Resources

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

## Overview of Lesson #2

### What's Your Story? (25 minutes)



#### Standards

Music Standards:

- 6.4.3 Analyze styles and genres of music using teacher-given parameters.

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.

# WHAT'S YOUR STORY?



## Objectives

- Students will gain an understanding of the life of Prokofiev and the story of *Lieutenant Kijé's Suite*, and specifically “Tröika.”
- Students will gain creative writing skills by writing their own story to Prokofiev’s “Tröika.”



## Time needed

25 minutes



## Materials

Prokofiev biography (page 24)

Writing paper

Listening excerpt of “Tröika” by Prokofiev (on Naxos playlist)

About the Music - Story of *Lieutenant Kijé* and “Tröika” (page 24)

1. Pass out the biography of Prokofiev. Be sure not to show the “About the Music” section yet.
2. Have volunteers take turns reading the biography aloud to the class, or have students work as partners to read and comprehend the biography.
3. Play the “Tröika” excerpt for students. Ask for volunteers to describe the music; how does it make them feel? Does it remind them of a certain place or time? Does it remind them of certain people or animals? Why?
4. Instruct students to write a short story based on what they hear in the “Tröika” excerpt. (Optional: Play the “Tröika” excerpt a second time while students are creating their stories.) Have students include a list of three or more musical techniques/elements Prokofiev used in the piece and a short explanation on how those elements inspired certain parts of their story (these elements can be broad such as references to the mood or character, depending on the musical knowledge of the class).
5. After the students have completed their writing assignment, share the story of Tröika with the class.

## Assessment

- Ask the students: Did Prokofiev do a good job describing the story?
- Have the students volunteer to share similarities and differences between their stories and the story of Tröika.
- Ask students to share one fact that they found interesting about the life of Prokofiev.

# LESSON PLAN #3: COMPOSE THIS

## Music Resources

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

## Overview of Lesson #3

Compose This (30-45 minutes)

### Standards

Music Standards:

- 4.1.3 Create, individually, a short original composition using a variety of traditional and nontraditional sound sources.
- 8.2.1 Explore the correlation between music and another academic discipline

Common Core:

- RL.5-8.7 Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

## COMPOSE THIS



### Objectives

- Students will be able to creatively interpret a piece of music and text by drawing or composing their own depiction of the Firebird.
- Students will be able to defend their interpretation of Stravinsky's *Firebird* using evidence from the story synopsis and the Finale.



### Time needed

30-45 minutes



### Materials

Blank paper or blank staff paper

Colored pencils

About the Music - Firebird ballet synopsis (page 25)

Listening excerpt of the Finale from Stravinsky's *Firebird Suite* (on Naxos playlist)

1. Begin by reading or summarizing the synopsis of the Firebird ballet.
2. Have students compose their own melody and musical elements for the story. Remind the students that this is only the first draft--it doesn't have to be perfect! **OPTIONAL:** If students are not able to create a composition, instruct students to draw a picture of the firebird based on what they learned from the synopsis. Have each student or a few volunteers present their music or picture.
3. Play the Finale from *Firebird Suite*; ask students to consider what pictures the music paints in their imaginations. Discuss why, given the same story, everyone (students and Stravinsky alike) created different works of art.

### Assessment

- Have student write paragraphs to their music or drawings, supporting their interpretation of the *Firebird* synopsis. Ask students if they think the volunteer's paragraph effectively supported their work. Did the student reference the character or mood of the music? Did they reference points from the synopsis?

# TEACHER RESOURCES

## Map of Europe





# TEACHER RESOURCES

## Map of Africa



## Composer Bio and About the Music

### ABOUT THE COMPOSER



Edvard Grieg is the most important Norwegian composer of the later 19th century, a period of growing national consciousness. As a child, he was encouraged by the violinist Ole Bull, a friend of his parents, and studied at the Leipzig Conservatory on his suggestion. After a period at home in Norway he moved to Copenhagen, where he met the young composer Rikard Nordraak, an enthusiastic champion of Norwegian music and a decisive influence on him. Grieg's own performances of Norwegian music, often with his wife, the singer Nina Hagerup, established him as a leading figure in the music of his own country, bringing subsequent collaboration in the theatre with Bjørnson and with Ibsen. He continued to divide his time between composition and activity in the concert hall until his death in 1907.

Read the full Edvard Grieg biography on the Naxos Music Library:

<http://www.naxosmusiclibrary.com/composer/btm.asp?composerid=26082>

### ABOUT THE MUSIC - *PEER GYNT*

“Morning (or Morning Mood) comes from the fourth act, and there has been much debate about whether this music fits with the relatively grotesque scenes in the Sahara. It uses the pentatonic scale, perhaps suggesting Arabian connections. Or is this Norwegian pentatonicism with its roots in the second act and the mountains of Dovre? Thematically there is a close kinship here with the music of Peer Gynt and the Woman in Green. Morning Mood is a nature-idyll in E major, with (Grieg said) ‘the sun breaking through the clouds at the first forte’. This produces an unusual musical form: the climax comes early on, and the day then settles down to rest. Towards the end we hear imitations of birdsong. The incessant flowing figures suggest associations with waves on the seashore, or with wind. Or they could be sounds in Peer Gynt’s head. Grieg asked that the piece ‘be treated as pure music’, and as such it has a unique place in the drama.”

Read the rest of this article about Grieg’s Peer Gynt at:

<http://www.naxosmusiclibrary.com/work.asp?wid=101611&cid=884977562262>

—Provided by Naxos Music Library



# TEACHER RESOURCES

## Paintings

### FRANCE

Claude Monet

*Étretat*

(1864)



### NORWAY

Johan Christian  
Clauss Dahl

*Norwegische  
Landschaft  
(Norwegian  
Landscape)*

(1823)



# TEACHER RESOURCES

## Paintings

### HAWAII

Edward Bailey

*Painting of  
Wailuku and  
Lao Valley*

(No later  
than 1903)



### SAHARA DESERT

Eugene Fromentin

*Tentes de la  
Smalah de Si  
Hamed Bel Hadj,  
Sahara (Tents of  
the Smala of Si  
Hamed Bel Hadj,  
Sahara)*

(1850)





# AT THE OPERA

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

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

What is opera? Opera is simply a 1. \_\_\_\_\_ work set to 2. \_\_\_\_\_. The opera we are looking at today, *The Barber of Seville*, is an example of opera buffa, which is Italian for 3. \_\_\_\_\_ opera. The music for the opera was written by Gioachino 4. \_\_\_\_\_, and the story of the play itself was written by a Frenchman named Beaumarchais. The story is set in Seville, 5. \_\_\_\_\_ in the 6. \_\_\_\_\_ century, and tells the story of Count Almaviva who has fallen in love with a beautiful young woman named 7. \_\_\_\_\_ who is the ward of the wealthy Doctor Bartolo. Bartolo has also decided he wants to marry her, but Almaviva's servant Figaro (who is also Dr. Bartolo's 8. \_\_\_\_\_) decides to help Almaviva win over Rosina. You can imagine the complicated and funny situations that occur as the story unfolds!

The music is an example of 9. \_\_\_\_\_ opera, which is Italian for "beautiful singing" and refers to the operatic music composed in Italy during the first half of the 19th century. The music also emphasizes 10. \_\_\_\_\_, where the singer (usually a soprano) elaborates and ornaments a melody with flourishes. An example of this can be seen in the famous aria 11. \_\_\_\_\_ sung by Rosina.

*The Barber of Seville* begins as most opera do, with an overture. The purpose of the overture is to prepare the listener for the opera and call the audience to attention, before the curtain rises. Listen to the overture from *The Barber of Seville* and see if it creates any mental images in your mind as you listen.

# AT THE OPERA | ANSWER SHEET

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

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

What is opera? Opera is simply a 1. **DRAMATIC** work set to 2. **MUSIC**. The opera we are looking at today, *The Barber of Seville*, is an example of opera buffa, which is Italian for 3. **COMIC** opera. The music for the opera was written by Gioachino 4. **ROSSINI**, and the story of the play itself was written by a Frenchman named Beaumarchais. The story is set in Seville, 5. **SPAIN** in the 6. **18TH** century, and tells the story of Count Almaviva who has fallen in love with a beautiful young woman named 7. **ROSINA** who is the ward of the wealthy Doctor Bartolo. Bartolo has also decided he wants to marry her, but Almaviva's servant Figaro (who is also Dr. Bartolo's 8. **BARBER**) decides to help Almaviva win over Rosina. You can imagine the complicated and funny situations that occur as the story unfolds!

The music is an example of 9. **BEL CANTO** opera, which is Italian for “beautiful singing” and refers to the operatic music composed in Italy during the first half of the 19th century. The music also emphasizes 10. **COLORATURA**, where the singer (usually a soprano) elaborates and ornaments a melody with flourishes. An example of this can be seen in the famous aria 11. **UNA VOCE POCO FA** sung by Rosina.

*The Barber of Seville* begins as most opera do, with an overture. The purpose of the overture is to prepare the listener for the opera and call the audience to attention, before the curtain rises. Listen to the overture from *The Barber of Seville* and see if it creates any mental images in your mind as you listen.

# TEACHER RESOURCES

## Heads Up Cards

**OPERA**

**THE BARBER  
OF SEVILLE**

**OPERA  
BUFFA**

**GIOACHINO  
ROSSINI**

# TEACHER RESOURCES

## Heads Up Cards

**BEAUMARCHAIS**

**SEVILLE,  
SPAIN**

**COUNT  
ALMAVIVA**

**DOCTOR  
BARTOLO**

# TEACHER RESOURCES

## Heads Up Cards

**ROSINA**

**FIGARO**

**BEL CANTO**

**COLORATURA**

## Composer Bio and About the Music

### ABOUT THE COMPOSER - PROKOFIEV



Sergey Prokofiev, precocious as a child, entered the St Petersburg Conservatory in 1904, by which time he had already written a great deal of music. At the Conservatory he shocked the more conservative director, Glazunov, but learned much from an older fellow student, the composer Myaskovsky. After the Revolution he was given permission to travel abroad and remained intermittently out of Russia, in America and then in Paris, until his final return to Russia in 1936. At home, though in touch again with the root of his inspiration, he found himself out of favour with the authorities and in 1948 the subject of particular and direct censure. His death in 1953, on the same day as Stalin, deprived him of the enjoyment of the subsequent relaxation in musical censorship that then took place. In style Prokofiev is ironic, writing in a musical language that is often acerbic.

Read the full biography here: <http://www.naxosmusiclibrary.com/composer/btm.asp?composerid=20990>

### ABOUT THE MUSIC - LIEUTENANT KIJÉ

#### THE STORY OF LIEUTENANT KIJÉ AND TRÖIKA:

“The well-known music for Lieutenant Kijé was written in 1933 for a film, the first of the highly successful film-scores that Prokofiev was to write during the next ten years. Directed by Alexander Feinzimmer and based on a story by Yuri Tynyanov, the film is a satire on official stupidity and subservience, set in the time of Tsar Paul, son of Catherine the Great. A clerical error adds a non-existent officer to a list presented to the Tsar, who then singles out this man, Lieutenant Kijé, for special notice. The officials are too afraid to reveal the true state of affairs, and the fictitious lieutenant goes on from honour to honour, interrupted only by temporary disgrace and exile to Siberia, subsequent pardon and promotion to the rank of general. He is finally buried in an empty coffin. Prokofiev arranged the Suite, Op. 60, from Lieutenant Kijé in 1934. For this he had to make considerable adjustments to the original music, but the suite retains its allusive melodic appeal, notably in the final funeral of Kijé, and, particularly in its orchestration, the irony that was at the heart of the story and the film.”

Read the rest of the article here: <http://www.naxosmusiclibrary.com/work.asp?wid=10680&cid=828767876122>

The Tsar’s officials even go so far as to concoct a marriage for the fictitious Lieutenant Kijé. Tröika follows the wedding ceremony:

After the wedding, Lieutenant Kijé rides off with this bride in a three-horse sleigh, or “Tröika.” This movement of the suite is meant to depict the horses’ gait through the snow. Amidst the sounds of the sleighbells and the cracking whip, the driver of the sleigh sings a drinking song to the newlyweds.

—Provided by Naxos Music Library



## About the Music

### ABOUT THE MUSIC - *FIREBIRD*

“For the first performance of Firebird, June 25th, 1910, the Ballets Russes programme of the Théâtre National de l’Opéra, Paris, published the following synopsis:

The Firebird, one of the most popular Russian folktales, begins when Ivan Tsarevich, the crown prince, sees a marvelous bird of flaming gold. He pursues but fails to catch it, and only succeeds in snatching one of its glittering feathers. The chase has taken him into the domain of Kastchei the Immortal, demi-god of evil, who attempts to capture him and, as he has already done with many valiant knights and princes, turns him to stone. Kastchei’s daughters and thirteen princesses intercede for Ivan Tsarevich and try to save him. Finally the Firebird appears, breaks Kastchei’s spell, and rescues everyone. Ivan Tsarevich and the knights, delivered from their fate, seize the golden apples from Kastchei’s garden.”

From the Ballets Russes programme of the Théâtre National de l’Opéra, as referenced on the Naxos Music Library website. Read more about the ballet and its plot here:

<http://www.naxosmusiclibrary.com/work.asp?wid=86691&cid=884977100099>

# TEACHER RESOURCES

## Other Media

**Work information on Ravel's La Mère L'Oye (Mother Goose) from Naxos:**

<http://www.naxosmusiclibrary.com/work.asp?wid=136864&cid=886444407052>

# PRE-CONCERT SURVEY

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

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

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

## 1. Have you been to a 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. What do you think the Young People's Concert will be like?

- a. Boring
- b. Okay
- c. Exciting

Why? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## 5. List the names of the composers whose music you learned about and will hear at the concert:

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# 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 instrument(s) did you like the most?**

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**5. Are there any instruments you want to learn to play?**

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**6. Which piece was your favorite? Why?**

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# NASHVILLE SYMPHONY EDUCATION DEPARTMENT

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