



# *Music with an **Accent***

*Resource Materials for Teachers*

*2009 School Day Concerts*

WEDNESDAY, FEBRUARY 11, 2009

THURSDAY, FEBRUARY 12, 2009

FRIDAY, FEBRUARY 13, 2009



**New York Philharmonic**  
Lorin Maazel Music Director

## EDUCATION AT THE NEW YORK PHILHARMONIC

**T**he New York Philharmonic's education programs open doors to symphonic music for people of all ages and backgrounds, serving over 55,000 young people, families, teachers, and music professionals each year. The School Day Concerts are central to our partnerships with schools in New York City and beyond.

The New York Philharmonic is working with the New York City Department of Education to restore music education in the City's schools. The pioneering School Partnership Program joins Philharmonic teaching artists with classroom teachers and music teachers in full-year residencies. Philharmonic Mentors makes lasting relationships between Philharmonic musicians and middle and high school ensembles. Teacher Seminars provide extensive training for New York City music teachers.

For over 80 years the Young People's Concerts have introduced children and families to the wonders of orchestral sound. On four Saturday afternoons, the promenades of Avery Fisher Hall become a carnival of hands-on activities, leading into a lively concert. The fun and learning continue at home through the Philharmonic's award-winning website Kidzone!, full of games and information designed for young browsers.

To learn more about these and the Philharmonic's many other education programs, visit the website, [nyphil.org/education](http://nyphil.org/education), or go to the Kidzone! website at [nyphilkids.org](http://nyphilkids.org) to start exploring the world of orchestral music right now.

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## WELCOME TO THE SCHOOL DAY CONCERT!

**T**his guide is designed to help you prepare your students for the School Day Concerts at the New York Philharmonic. It features six short units, each focusing on the fundamental aspects of listening while exploring different pieces on the program. A compact disc with the music you will hear accompanies the guide. Your students will enjoy the concert and learn a great deal more in the process if you prepare them for as many of the pieces as possible.

To help you implement the units presented here, we also offer a teacher workshop where our Teaching Artists will guide you through the lessons.

### School Day Concerts

#### FOR ELEMENTARY SCHOOL TEACHERS

**Teacher Workshop:**

Monday, December 15, 2008  
4:00 to 6:00 p.m.

**Concerts:**

Thursday, February 12, 2009  
10:30 a.m. and 12:00 p.m.

#### FOR MIDDLE SCHOOL AND HIGH SCHOOL TEACHERS

**Teacher Workshop:**

Tuesday, December 16, 2008  
4:00 to 6:00 p.m.

**Concerts:**

Friday, February 13, 2009  
10:30 a.m. and 12:00 p.m.

#### FOR TEACHERS IN THE SCHOOL PARTNERSHIP PROGRAM

**Teacher Workshop:**

Monday, December 8, 2008  
4:00 to 6:00 p.m.

**Concerts:**

Wednesday, February 11, 2009  
10:30 a.m. and 12:00 p.m.

All teacher workshops take place at Avery Fisher Hall  
Helen Hull Room, 4th Floor  
132 West 65th Street, Manhattan

**DELTA DAVID GIER**, conductor

**THEODORE WIPRUD**, host

**LEONARD BERNSTEIN**

**MAURICE RAVEL**

**LEONARD BERNSTEIN**

**VERY YOUNG COMPOSERS**

**NIKOLAI RIMSKY-KORSAKOV**

*"The Great Lover,"* from *On the Town*

*"Laideronette, Empress of the Pagodas,"*  
from *Mother Goose Suite*

*"America,"* from *West Side Story*

Suite of New Works

*"The Kalendar Prince,"* from  
*Sheherazade*

**W**hat gives music the “accent” of its home culture? And what happens when composers borrow from other cultures? At your School Day Concert, you will hear music from France with a Chinese accent, from Russia with an Arabic accent, and from the United States with a Puerto Rican accent, plus music by kids with a New York accent. And this year we spotlight Leonard Bernstein on the 50th anniversary of his appointment as music director of the New York Philharmonic.

The lessons in this booklet are part of the School Day Concert experience, enabling your students to put their ears to good use in the concert hall. They will learn to notice, to describe, to compare and contrast. They will enter into a thrilling world of sound empowered to make their own sense of what they hear.

Each lesson is designed to be achievable in a 45-minute class period, but every teacher can adjust the lesson plans according to their students’ background and abilities. **Elementary Extensions** suggest ways to take each concept further at the grade school level. **High School Applications** provide ways to challenge those studying music.

Expect a dynamic and challenging experience at the concert, where everything will be both live and projected on the big screen. To make the most of the opportunity, play the enclosed CD for your students and carry out as many of the lessons in this book as you can. Enjoy the lessons, indulge in listening, and have fun at your School Day Concert—see you there!

Theodore Wiprud  
Director of Education

## Blueprint for Teaching and Learning in Music

**T**he Blueprint for Teaching and Learning in Music is a guide for music educators in New York City public schools. The Music Blueprint defines five strands of learning:

- Making Music
- Music Literacy
- Making Connections
- Cultural Resources
- Careers and Lifelong Learning

This Resource Guide for Teachers provides lessons that address all five strands. In the course of these lessons, your students will make music, develop musical literacy, explore connections with other disciplines, get information about careers in music, and of course take advantage of an important community resource, the New York Philharmonic.

## Very Young Composers

**C**reated by New York Philharmonic Associate Principal Bass and noted composer Jon Deak, Very Young Composers enables students with limited musical backgrounds to compose music to be performed by Philharmonic musicians. Available only to schools in the School Partnership Program, at no cost, Very Young Composers culminates in astonishing works revealing the power of children’s imaginations. On our Elementary Concerts, we present a handful of these works scored by the young composers themselves for full orchestra. For our Middle and High School Concerts, we have identified three promising teen-aged composers and given them the opportunity to write for one of the world’s most renowned orchestras.

## LESSON 1

# Exploring Individual Accents

## What is an Accent?

### ACTIVITY 1

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#### Exploring Visual Accents

**T**he word “accent” has several definitions. We speak of accent when describing a person’s pronunciation; but accent also describes a written marking in language or music. In addition, accentuating something means making it more prominent in some way.

Explore visual connotations of the word “accent” by leading your students through these brief activities:

Ask your students to consider which parts of the body may be accentuated by different pieces of jewelry (e.g., ears may be accentuated by earrings).

Invite your students to look around the classroom and think about something displayed in the room in an accentuated way. Why is this object prominent to them? Answers may relate to placement in the room, color, lighting, etc.

### ACTIVITY 2

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#### Exploring Aural Accents

**E**xplore aural connotations of the word “accent” by leading your students through these brief activities:

Ask your students to consider which syllable of their name they accentuate. If they have a mono-syllabic name, ask them to use both their first and last names.

Once they have determined which syllable gets a strong accent, ask them to practice saying their name with an exaggerated accent.

After they have tried this, ask them to accent the syllable(s) which is usually weaker. How does this feel to them?

Stand in a circle while continuously marching in place to a steady pulse. Instruct students to say their names rhythmically over the pulse one at a time. After each person says his or her name, the whole group responds by clapping the rhythm of the person’s name.

Ask students whether any of them speak a language other than English at home. Do any of them pronounce their first or last name in a different way in the foreign language? Ask for volunteers to say their names in both English and another language. Discuss how the two pronunciations may differ from one another.

## ACTIVITY 3

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### Exploring Poetic Accents

**R**ead the following stanza from “America” together as a class (music by Leonard Bernstein, lyrics by Stephen Sondheim):

I like to be in America!

O.K. by me in America!

Ev'rything free in America

For a small fee in America!

As a class, select a syllable or word on each line to accent. Brainstorm how the students can make the selected word more prominent with their voices – perhaps by changing the length, pitch, or volume of the sound.

If available, further the accentuation of the selected syllables or words by adding classroom percussion instruments to those accents.

## ACTIVITY 4

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### Exploring Cultural Accents

**A**ccent often takes on a cultural connotation. Engage students in experimenting with a British accent. Then invite students to consider their own personal and cultural “accents.”

Most students are familiar with a British accent. Invite students to repeat the phrase: “How do you do?” with a British accent. Ask them to consider how they change their voices and pronunciation to sound more British.

Ask students to consider the cultural accents that have influenced them. Which backgrounds and cultures do their parents and grandparents share? Ask students to identify some of the cultural backgrounds of their friends. Describe some important qualities and characteristics of these different cultures.

Invite students to consider the influences that affect the way they dress, walk, or talk. How do students define their own personal style or accent?

Discuss the similarities between the personal and cultural styles represented in the classroom. In what ways do these different cultures overlap? What are some of the differences?

#### ELEMENTARY EXTENSIONS: PERSONAL ACCENT AND DIVERSITY

The book *People* by Peter Spier (Bantam Doubleday Dell Publishing Group Inc., 1980) celebrates cultural diversity in a graphic book about people around the world. Look at page 5 which is devoted to noses. This page demonstrates the beauty of several very different noses.

## HIGH SCHOOL APPLICATIONS

Different languages create distinct rhythms and are characterized by different patterns of accentuation. In Hungarian, the accent is always placed on the first syllable of a word (i.e. goulash, czardas). In French, there is often an accent on the last syllable of a word (i.e., merci, Paris, soufflé). Distinctive speech patterns are also influenced by the length of the spoken syllables. Listen to samples of the Italian and Spanish languages. You can find spoken phrases at:

- <http://www.bbc.co.uk/languages/italian/quickfix/>.
- <http://www.bbc.co.uk/languages/spanish/quickfix/>.

In both Spanish and Italian, the penultimate syllable is often accented, but in Italian, the syllable is slightly elongated. (For instance, compare *grazie* to *gracias*.) As a result of this elongation, Italian has more of a “triple meter feel” than Spanish.

The tarantella is a famous form of Italian music, and the merengue is a famous form of Latin American music. What is the meter of the tarantella? The merengue? Compare the meters of these types of music to the meters heard in spoken Italian and Spanish.

# Exploring Musical Accents

## ACTIVITY 1

### New York City Accents

**A**sk your students to consider some of the cultural accents that define the neighborhoods in New York City. Begin by discussing the cultures represented in their own neighborhoods.

Which cultures are represented in the school's neighborhood?

What kinds of music represent these cultures?

Can students reproduce any of the rhythms commonly heard in the music of their neighborhood?

Which styles of music may be heard in New York City's Spanish Harlem? Chinatown? Broadway's Theater District?

### HIGH SCHOOL APPLICATIONS

Ask students to consider designing a commercial to advertise their family's country of origin. What kind of music might be selected for that commercial? Invite students to bring in a sample recording or perform the selection for the class. Encourage students to create a script that students speak or act out over their background music. They may use props and/or describe the images which would ideally be presented in their commercial.

Record tourism commercials on television or download tourism commercials from YouTube.

- **Rihanna Barbados commercial:**

<http://www.youtube.com/watch?v=DP2sFsqpSm4&feature=related>

- **Turkey tourism commercial:**

[http://www.youtube.com/watch?v=h4\\_RJUDfv4g](http://www.youtube.com/watch?v=h4_RJUDfv4g)

Encourage students to pay attention to the music which is played in each advertisement. What does each musical selection communicate or suggest about the culture it represents?

## ACTIVITY 2

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### Comparing Bernstein's Accents

**T**he musical styles of “The Great Lover” and “America” contrast greatly, even though both were written by Leonard Bernstein. Compare these two selections, which both evoke aspects of New York City.

Listen to the opening of “The Great Lover” by Leonard Bernstein, inviting your students to consider which part of New York City this music might represent. What are some of the qualities of New York City captured in the music? Why does the music evoke these characteristics? Share the students’ ideas. Reveal that this music represents a sailor named Gabey returning from active duty for a weekend in New York.

Listen to “America” by Leonard Bernstein and ask your students to consider how this music sounds different from “The Great Lover.” Who is this music representing and where in New York City might they live? Reveal that the song is sung by a group of young Puerto Ricans who are new arrivals in America and live on the Upper West Side of Manhattan.

## ACTIVITY 3

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### Exploring Rhythmic Accents

**“A**merica” incorporates characteristic Latin American rhythmic accents, while “The Great Lover” draws upon the American jazz tradition. The following exercises will help your students to feel these different rhythmic styles and accents.

Count from one to six steadily and repeatedly with your class.

Experiment with accenting selected counts or beats. Begin by accenting only beat one with your voices. Try making beat one louder than any of the other beats.

When this is comfortable, add an accent on beat four. Your students are now accenting beats one and four on each repetition.

When that is comfortable, begin a new pattern by accenting beats one, three, and five. Allow your students to practice this pattern until it feels fluent.

When the students are comfortable with this, begin alternating the two accent patterns:

**1 2 3 4 5 6 1 2 3 4 5 6** etc.

Add clapping or percussion instruments to the accented beats.

Listen to “America,” asking students to listen for this catchy rhythm which is heard throughout the song.

## Feeling Syncopations: Accenting the “Off-Beats”

Count to six repeatedly again, but now ask your students to accent the “off-beats” (beats 2, 4, and 6).

How does this feel different from accenting beats 1, 3, and 5? (It may be more difficult and feel awkward or unusual.)

Add clapping or instruments to these “off-beats” to accentuate the beats further.

Listen to “The Great Lover” listening for the jazzy syncopations.

### ELEMENTARY EXTENSIONS: CREATING GRAPHIC ACCENTS

What is accent in art? Jackson Pollack was an artist who worked around the same time as Leonard Bernstein. He developed a unique method of painting called “splatter art.” Use the *Great Artist* series on Jackson Pollack to show examples of his work (*Getting to Know the World’s Greatest Artists Series: Jackson Pollack*, by Mike Venezia, Children’s Press, Chicago, 1994). As you listen to “America” and “The Great Lover” try creating your own artwork after Jackson Pollack paying close attention to the rhythm and accent of the music to inspire you.

### HIGH SCHOOL APPLICATIONS

Play a recording of the surfer song “Wipe Out” and listen to the repeated sixteenth note rhythm (the running sixteenth notes pattern with accents.) Invite students to play the series of running sixteenth notes. Then, slowly show them where the accents are in “Wipe Out.” As they become more skilled, they can increase the tempo. Emphasize that this fun rhythmic pattern exists entirely because of the interesting accents.

# Exploring America

## ACTIVITY 1

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### Exploring Bernstein's "America"

Read the lyrics from "America" as a class. While reading, ask students to pay attention to the structure of the song.

#### AMERICA

##### ROSALIA

Puerto Rico,  
 You lovely island . . .  
 Island of tropical breezes.  
 Always the pineapples growing,  
 Always the coffee blossoms blowing . . .

##### ANITA

Puerto Rico . . .  
 You ugly island . . .  
 Island of tropic diseases.  
 Always the hurricanes blowing,  
 Always the population growing . . .  
 And the money owing,  
 And the babies crying,  
 And the bullets flying.  
 I like the island Manhattan.  
 Smoke on your pipe and put that in!

##### OTHERS

I like to be in America!  
 O.K. by me in America!  
 Ev'rything free in America  
 For a small fee in America!

##### ROSALIA

I like the city of San Juan.

##### ANITA

I know a boat you can get on.

##### ROSALIA

Hundreds of flowers in full bloom.

##### ANITA

Hundreds of people in each room!

ALL

Automobile in America,  
Chromium steel in America,  
Wire-spoke wheel in America,  
Very big deal in America!

ROSALIA

I'll drive a Buick through San Juan.

ANITA

If there's a road you can drive on.

ROSALIA

I'll give my cousins a free ride.

ANITA

How you get all of them inside?

ALL

Immigrant goes to America,  
Many hellos in America;  
Nobody knows in America  
Puerto Rico's in America!

ROSALIA

I'll bring a T.V. to San Juan.

ANITA

If there a current to turn on!

ROSALIA

I'll give them new washing machine.

ANITA

What have they got there to keep clean?

ALL

I like the shores of America!  
Comfort is yours in America!  
Knobs on the doors in America,  
Wall-to-wall floors in America!

ROSALIA

When I will go back to San Juan.

ANITA

When you will shut up and get gone?

ROSALIA

Everyone there will give big cheer!

ANITA

Everyone there will have moved here!

Music by Leonard Bernstein, lyrics by Stephen Sondheim.

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Leonard Bernstein Music Publishing Company LLC, Publisher.

What do they notice about the two voices and how they interact?  
The song is like a call and response. Which words might be accentuated to add excitement to the reading?

Listen to the song, paying even greater attention to the words. Is it a serious song? Does the song have a message? What do you think the lyricist is trying to convey? Study the lyrics together to understand the nuance and sarcasm in the song. What does it tell us about that time in New York—and in America?

#### **ELEMENTARY EXTENSIONS: CONNECTING INDIVIDUAL ACCENT TO *WEST SIDE STORY***

Invite individual students to demonstrate their own style through posture and movement. What can movement and posture tell us about people?

Watch an excerpt of the movie of *West Side Story* and examine the choreography and body language of the characters. What do you notice? In what ways do gestures and posture convey personal or cultural accent?

What are some gestures and postures associated with hip-hop? With hard rock? With opera? In what ways do these gestures and postures convey personal or cultural accent?

#### **HIGH SCHOOL APPLICATIONS: CREATING A RAP DUET**

In the 2008 presidential campaign, the candidates highlighted the concept of change and the pros and cons of our nation—two themes that emerge in the above passage. Have students create rap duets modeled on “America.” They should convey the concept of change, as well as the perceived strengths and weaknesses that our nation—or your school community—wrestles with today. The duets should be composed in a format similar to Bernstein’s song, so that the pros and cons of the country or community are presented back and forth throughout the duet.

# Exploring Orchestral Accents in Ravel's "Laideronette, Empress of the Pagodas," from *Mother Goose Suite*

## ACTIVITY 1

### Discovering a Magical New World

**L**aideronette, Empress of the Pagodas," composed by Maurice Ravel, was inspired by a fairy tale called *The Green Serpent* by Marie Catherine d'Aulnoy. In this story, the pagodas are small creatures with bodies made of crystal, porcelain, emeralds, and diamonds. They play lutes made of walnut shells and viols made of almond shells.

### ELEMENTARY EXTENSIONS

Reveal some information to your class about the characters in this story. Then invite your students to create their own artistic interpretations of the pagodas and showcase the drawings in the classroom.

### Exploring the Gamelan



To capture this magical world, Ravel was inspired by the sounds of Asian music. He was amazed by a traditional Javanese gamelan ensemble he heard at the Paris Exposition of 1889 when he was only fourteen years old. The gamelan is a traditional Indonesian instrumental ensemble consisting of instruments such as gongs,

metallophones, xylophones, drums, cymbals, and flutes.

Invite students to embark on small research projects about the gamelan, asking them to find information online, including pictures, sounds, and maps of Indonesia.

Listen to the gamelan track on the School Day Concert CD. Select a style of music that many of your students are familiar with already (i.e., salsa, pop, or rap). Create a Venn Diagram comparing and contrasting this style to the gamelan style the students hear on the recording. The gamelan has been described as "small crystals glittering, like hundreds of metal leaves." Encourage your students to describe the sound of the gamelan as descriptively as possible.

Now create another Venn Diagram, comparing the gamelan recording to the recording of “Laideronette, Empress of the Pagodas” by Ravel. What are some similarities and differences between the two recordings? Ask your students to focus on the sound qualities or timbres they hear. Encourage them to use adjectives to describe the colorful sounds. Some of the instruments Ravel features include the piccolo, xylophone, cymbals, glockenspiel, celesta, harp, and tam-tam, which imitate the timbres of the traditional gamelan.

#### ELEMENTARY EXTENSIONS

Read a book entitled *A Club of Small Men: A Children’s Tale from Bali* by Colin McPhee (Periplus Editions, 2002) which is about a group of boys who decide to make their own gamelan.

Although Ravel was a French composer, he was very influenced by music from other countries. The result is French music with an exotic twist. Ask your students to apply this concept of fusion by taking a traditional food, such as a hamburger, pizza, or even sushi, and fuse it with influences from another culture. For instance, Hawaiian pizza may have pineapples and ham instead of cheese and pepperoni. Ask your students to write down their “fusion” recipes and share them with the class.

#### HIGH SCHOOL APPLICATIONS: EXPLORING MUSICAL FUSION

Discuss the history of Reggaeton. (You may find the following website helpful: <http://en.wikipedia.org/wiki/Reggaeton>.) How does Reggaeton blend Jamaican and Latin American musics?

Teach your Jazz Ensemble to play the melody of “And the Angels Sing.” Reveal to them that this tune was originally a Klezmer freylach, entitled “Der Shtiller Bulgar.” The following websites may be helpful for listening examples:

- <http://www.texasklezmer.com/sampleourklezmer.html>
- <http://www.youtube.com/watch?v=PsSHCk0nprM>

Learn a folk song – and then put your own cultural “twist” on it.

## ACTIVITY 2

### Creating Your Own Gamelan

**A**fter studying the instruments that make up a gamelan, try creating your own classroom gamelan. Return to the descriptions of the gamelan brainstormed previously. When your students create their homemade instruments, what kinds of materials would best match these descriptions (i.e., metal, wood, glass, etc.)?

A variety of metal instruments comprise the gamelan. As a homework assignment, ask each student to bring a metal object (such as a bowl, cup, or windchime).

Encourage your students to find a way to suspend their metal objects while striking them. To model this, select a metal object to play for the class and create some way to suspend it using tape and/or string. Demonstrate the vibration for the class by holding the metal object in your hand while striking it. This will dampen the vibration considerably. Immediately afterwards, suspend the object in the air while striking it, asking students to describe the difference in the sound. The length and strength of the vibration will be very different in the two examples.

Allow students time to share their instruments with the class when they have created a suspendable metal instrument. Ask your students to name their new instruments.

#### HIGH SCHOOL APPLICATIONS

Ravel's instrumentation evokes images of the crystal, porcelain, emerald, and diamond pagodas from d'Aulnoy's story. Compare Ravel's musical depiction of the crystalline creatures to Thomas C. Duffy's *Crystals* for concert band. Discuss how Duffy represents different types of crystals in his music. To listen to an mp3 recording of *Crystals*, visit:

- <http://www.duffymusic.com/programnotes/crystals.html>

## ACTIVITY 3

### Learning the Pentatonic Scale

**I**n "Laideronette, Empress of the Pagodas," Ravel creates a melody based upon the pentatonic scale, which is commonly used in Asian music. Using recorders or other melody instruments, teach the pentatonic scale to your students: low D, E, G, A, B, high D.

Create a pentatonic texture using these notes. Ask a volunteer to suggest a simple repeating rhythm for the class to play. Play the rhythm as a class on one of the pitches. When students are familiar with the rhythm, divide



# What Makes a Good Story and a Good Storyteller?

## ACTIVITY 1

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### Exploring Storytelling

**I**n Rimsky-Korsakov's *Sheherazade*, the concertmaster, or solo violin, plays the part of a storyteller. In this unit, your students will explore the inflections and accents of a great storyteller, while also exploring the Arabian accents prevalent throughout this orchestral masterpiece.

As a class, brainstorm the qualities of a good story. They may include ideas such as interesting characters, surprises in the plot, a vivid setting, realistic problems, and so on. Make sure to document the students' ideas.

As a class, brainstorm the skills of a good storyteller. Ask your students to consider the elements of a good read-aloud voice. (Changes in inflection, pitch, speed, volume, emotion, use of pauses, and so on.) You may wish to speak in a monotone voice to demonstrate an uninteresting vocal quality. Document the qualities they have brainstormed.

Invite a volunteer to use the qualities of a good storyteller to tell a story (factual or fictional) to the class. Emphasize that they can use accent or inflection to heighten the impact of the words.

Reflect on the performances. Always focus the discussion positively on the successful elements of the storytelling. It may be helpful to let students tell their story more than once so that they can concentrate on particular aspects of good storytelling.

### ELEMENTARY EXTENSIONS

Invite your students to participate in a storytelling festival. During five or ten minutes of each school day, feature a few student storytellers. Encourage the students to maximize the effect of their story by incorporating interesting vocal inflections or accents. Try to keep this routine going for 101 days if you can – in deference to Sheherazade's *One Thousand and One Nights!*

## HIGH SCHOOL APPLICATIONS

Listen to “Cat’s in the Cradle” (Harry Chapin), “100 Years” (Five for Fighting), and/or Ken Nordine’s “My Baby” from *The Best of World Jazz*, Vol. 1. What is the story being told in each of these songs? Is the story a good story? Why? Is the singer a good storyteller? How so? Then, ask students to identify songs they know that tell a good story. (Always pre-screen examples before sharing with the class.)

## A C T I V I T Y 2

### Sheherazade—A Legendary Storyteller

**S**heherazade is the legendary storyteller from the *Arabian Nights* folk tales. The Sultan Schahriar married many times and had sworn to kill each of his wives after the first night of marriage. The Sultana Sheherazade saved her life by entertaining the Sultan each night with the marvelous tales she created during one thousand and one nights.

Based on what you have revealed to your students about Sheherazade, what kind of woman was the Sultana? What characteristics helped to save her life (for instance, intelligence, cunning, imagination, wit, etc.)?

Reflect back on the qualities of a good storyteller. Notice which ones clearly apply to Sheherazade. Add any new qualities you discovered from the story. Remember she intrigued her husband with her tales for one thousand and one nights!

Listen to the opening cadenza (timing.....) from “The Kalendar Prince.” The solo violin represents the character of Sheherazade. Listen for how the musician incorporates his/her own inflection or accent into the music. Refer to the list of qualities of a good storyteller. Which qualities can be applied to the music?

## ELEMENTARY EXTENSIONS

Read your students the story of Sheherazade in a version such as Tenggren’s, *Golden Tales from the Arabian Nights* (A Golden Book, New York, 1957).

## HIGH SCHOOL APPLICATIONS

Play an instrumental selection for the class, such as Branford Marsalis's "Rose Petals":

- [http://www.last.fm/music/Branford+Marsalis+Quartet/\\_/Rose+Petals](http://www.last.fm/music/Branford+Marsalis+Quartet/_/Rose+Petals)

Write a story based on the selection you are listening to. Students should consider the story they believe the artist is telling, based on the title and the music itself.

## A C T I V I T Y 3

### Exploring an Arabian Accent

**R**imsky-Korsakov's *Sheherazade* is based on the *Arabian Nights* fairy tales (*One Thousand and One Nights*). Rimsky-Korsakov was a Russian composer; however, he was influenced by an Arabic style in this piece. Because we do not know the specific program of "The Kalendar Prince," much is left to the imagination. Rimsky-Korsakov wrote:

*"I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled. All I desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all four movements."*

To introduce this colorful Persian world to your students, invite students to look online to locate some lush Persian miniatures. Students should write their own fairy tales inspired by these images.

Listen to the track of Arabian music that is included on the School Day Concert CD. Create a Venn Diagram which compares and contrasts this traditional music with the music from Rimsky-Korsakov's *Sheherazade*. What are some of the similarities and differences?

Listen for a restatement of the opening material from the introduction of the piece.

## ACTIVITY 4

### Learning a Melody from *Sheherazade*

**T**each your students to play this melody from *Sheherazade*:



Review the qualities of a good storyteller using the brainstorming list created earlier. As students practice playing the melody on their instrument, ask them to experiment with incorporating these different types of inflections or accents. Students may try to vary the speed and/or volume, or incorporate pauses into the performances to create their own individual interpretation. Share some of the student versions.

This melody is one of the main themes that *Sheherazade* uses to tell the story of the Kalendar Prince. Play the opening four minutes of “The Kalendar Prince” and listen to how various instruments each interpret the melody differently:

- The bassoon introduces the melody rather plaintively.
- The oboe repeats the melody with harp accompaniment, which gives it an exotic, flowing quality.
- The violins then play the theme with a detached articulation and a quicker tempo. Now the melody sounds more upbeat and lilting.
- Next, the woodwinds play the theme with a sharper, crisper feeling.

## Reviewing Musical Accents

**R**eview the various cultures and musical styles that your students have encountered during this study. They have experienced musical traditions from America, Latin America, France, Indonesia, Russia, and the Middle East.

Divide your students into several small groups. Ask each group to write a short story where a character travels to a few of the places the students have studied during the curriculum. Based upon what they have already learned about these new cultures, students should draft a story that evokes these places. Remind them to create a story that is full of surprises as the character's adventures lead them across the globe.

Invite individual students from the small groups to practice their storytelling techniques as they share the original group tale.

Ask students to design a new garment for one of the story's characters which would honor something from each of the traditions they have encountered. (For instance, they could use particular colors, designs, materials, or textures to represent the traditions and cultures they have discovered.)

Share these drawings, and allow time for students to describe how they have represented the various traditions in their garment design.

Each small group should create a story book which includes both their story as well as their drawings. Showcase these books in the classroom.

### ELEMENTARY EXTENSIONS

Using melody and percussion instruments, the small groups can create musical compositions inspired by their stories. Remind the students to capture the sounds of these various cultures and musical styles as their characters embark on these journeys.

### HIGH SCHOOL APPLICATIONS

Invite students to bring in songs from their cultures. Pair up and listen to one another's songs. Then, each pair will compose a piece of music which reflects the two cultures represented in the songs and fuses them together in some way. Pairs should be prepared to describe how their compositions reflect and fuse both cultures. (For example, the students may select one of the two songs and create a variation on it by infusing the cultural and/or musical elements of the other partner's song.)

## Delta David Gier, conductor



**D**elta David Gier came to national attention in 1997 when he conducted a tour of Bizet's *Carmen* for San Francisco Opera's Western Opera Theater. He has performed with many of the world's finest soloists, including violinists Midori, Sarah Chang, and pianist Lang Lang.

Since the 2004–05 season Mr. Gier has held the post of music director of the South Dakota Symphony Orchestra. During his first three seasons, the orchestra enjoyed great success with its series of concerts featuring works of Pulitzer Prize-winning composers. As a Fulbright Scholar (1988–90) Mr. Gier led critically-acclaimed performances with many orchestras of Eastern Europe. He was invited to the former Czechoslovakia to conduct Dvořák's Eighth Symphony in celebration of the 100th anniversary of its premiere. Mr. Gier took this opportunity to introduce Eastern European audiences to many American masterworks, such as Barber's Violin Concerto with the Presidential Symphony of Ankara, and Copland's *Appalachian Spring* with the Bucharest Philharmonic.

Delta David Gier earned a Master of Music degree in conducting from the University of Michigan under Gustav Meier. As a student at Tanglewood and Aspen, he also studied with Leonard Bernstein, Kurt Masur, Erich Leinsdorf, and Seiji Ozawa. At the invitation of the American Symphony Orchestra League he participated in their National Conductor Preview, a highly selective showcase for young conductors. Mr. Gier is the host and conductor of this season's Young People's Concerts, which began on October 18, 2008.

## Theodore Wiprud, host



**T**heodore Wiprud has been Director of Education at the New York Philharmonic since October 2004. Mr. Wiprud is a composer, educator, and arts administrator. He was most recently at the Brooklyn Philharmonic and the American Composers Orchestra, as well as the Orchestra of St. Luke's, working to develop their different education programs. Mr. Wiprud has worked as a teaching artist and resident composer in a number of New York City schools. From 1990 to 1997, Mr. Wiprud directed national grantmaking programs at Meet The Composer, Inc., supporting the creative work of

hundreds of composers. His own music for orchestra, chamber ensembles, and voice is published by Allemar Music. Mr. Wiprud earned his Bachelor's degree in Biochemistry at Harvard, and his Master's degree in Theory and Composition at Boston University. He studied at Cambridge University as a Visiting Scholar. His principal composition teachers have been David Del Tredici and Robin Holloway.

# The New York Philharmonic



**T**he New York Philharmonic is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It was founded in 1842 by a group of local musicians, and currently plays about 180 concerts every year. On December 18, 2004, the Philharmonic gave its 14,000th concert – a record that no other symphony orchestra in the world has ever reached. The Orchestra currently has 106 members. It performs mostly at Avery Fisher Hall, at Lincoln Center, but also tours around the world. The Orchestra’s first concerts specifically for a younger audience were organized by Theodore Thomas for the 1885–86 season, with a series of 24 “Young People’s Matinees.” The programs were developed further by conductor Josef Stransky, who led the first Young People’s Concert in January of 1914. The Young People’s Concerts were brought to national attention in 1924 by “Uncle Ernest” Schelling, and were made famous by Leonard Bernstein in the 1960s with live television broadcasts.

# HOW TO HAVE A GREAT DAY AT THE PHILHARMONIC

## before you come...

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- Leave food, drink, candy, and gum behind – avoid the rush at the trash cans!
- Leave your backpack at school, too – why be crowded in your seat?
- Go to the bathroom at school – so you won't have to miss a moment of the concert!

## when you arrive...

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- Ushers will show your group where to sit. Your teachers and chaperones will sit with you.
- Settle right in and get comfortable! Take off your coat put it right under your seat.
- If you get separated from your group, ask an usher to help you.

## on stage...

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- The orchestra will gather on stage before your eyes.
- The concertmaster enters last – the violinist who sits at the conductor's left hand side. Quiet down right away, because this is when the players tune their instruments. It's a magical sound signaling the start of an orchestra concert.
- Then the conductor will walk on. You can clap, then get quiet and listen for the music to begin.
- Each piece has loud parts and quiet parts. How do you know when it ends? Your best bet is to watch the conductor. When he turns around toward the audience, then that piece is over and you can show your appreciation by clapping.

## listening closely...

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- Watch the conductor and see whether you can figure out which instruments will play by where he is pointing or looking.
- See if you can name which instruments are playing by how they sound.
- Listen for the melodies and try to remember one you'll be able to hum later. Then try to remember a second one. Go for a third?
- If the music were the soundtrack of a movie, what would the setting be like? Would there be a story?
- Pick out a favorite moment in the music to tell your family about later. But keep your thoughts to yourself at the concert – let your friends listen in their own ways.

# SCHOOL DAY CONCERT COMPILATION CD TRACK LISTING

## LEONARD BERNSTEIN

### ***"The Great Lover," from *On the Town****

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New York Philharmonic  
Leonard Bernstein, conductor  
1965, Columbia Records, SK 60538

### ***"America," from *West Side Story****

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Original Broadway Cast Recording  
1997, Columbia Broadway Masterworks, SK 60724

## MAURICE RAVEL

### ***"Laideronette, Empress of the Pagodas," from *Mother Goose Suite****

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New York Philharmonic  
Leonard Bernstein, conductor  
1974, Columbia Records, SMK 47545

### **Gamelan Music (TBD)**

## NIKOLAI RIMSKY-KORSAKOV

### ***"The Kalendar Prince," from *Sheherazade****

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New York Philharmonic  
Leonard Bernstein, conductor  
1959, Columbia Records, SMK 60737

### **Arabic Music (TBD)**

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Tracks 1 – 3 and 5: Courtesy of Sony BMG Music Entertainment





LEARN ABOUT THE ORCHESTRA!

[nyphil.org](http://nyphil.org)

[nyphilkids.org](http://nyphilkids.org)