RESOURCES MATERIALS FOR TEACHERS

2008 SCHOOL DAY CONCERTS

Wednesday, April 30, 2008
Thursday, May 1, 2008
Friday, May 2, 2008

The Art of Listening
EDUCATION AT THE NEW YORK PHILHARMONIC

The 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. Thousands of students are taking the three-year curriculum, gaining skills in playing, singing, listening, even composition. The Philharmonic also takes part in extensive teacher training workshops.

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, or go to the Kidzone! website at nyphilkids.org to start exploring the world of orchestral music right now.

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Welcome to the School Day Concert!

This 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:       Concerts:
Monday, March 10        Wednesday, April 30
4:00 to 6:00 p.m.        10:30 a.m. and 12:00 p.m.

FOR MIDDLE SCHOOL AND HIGH SCHOOL TEACHERS
Teacher Workshop:       Concerts:
Thursday, March 13      Thursday, May 1
4:00 to 6:00 p.m.        4:00 to 6:00 p.m.

FOR TEACHERS IN THE SCHOOL PARTNERSHIP PROGRAM
Teacher Workshop:       Concerts:
Tuesday, March 11        Friday, May 2
4:00 to 6:00 p.m.        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

SERGEI PROKOFIEV
Romeo and Juliet (selections)
Montagues and Capulets, Death of Tybalt, Romeo at the Grave of Juliet

LEONARD BERNSTEIN
Symphonic Dances from West Side Story (selections)
Mambo, Cha Cha and the Cool Fugue

VERY YOUNG COMPOSERS*
and
MAKING SCORE COMPOSERS**

CHARLES IVES (Schuman)
Variations on America

*April 30 and May 2—10- to 12-year-old composers working in a program of the New York Philharmonic
** May 1—High school age composers working in a program of the New York Youth Symphony
THE ART OF LISTENING

To experience music is to make sense of phenomena as different as rhythms, melodies, harmonies, repetitions, contrasts, volumes of sound—all at once. Symphonic music, emanating from nearly 100 virtuoso musicians, presents a special challenge to new listeners.

The lessons in this booklet work together with the School Day Concert to enable your students to put their ears to good use in the concert hall. They will learn to notice, to describe, to compare and contrast. (What teacher in what subject area would not applaud such skills?) 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. Extensions suggest ways to take each concept further, especially at elementary levels. Further Applications for Ensembles and Advanced Students provide ways to challenge those studying music. Romeo and Juliet, occupying over half the concert program through music by Prokofiev and Bernstein, will have special meaning to secondary students, as will reflections on America prompted by Charles Ives’s Variations. Exciting new compositions by students promise to open a window on how composers experience their own works.

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 the Arts

The Blueprint for Teaching and Learning in the Arts is a guide for arts 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 and Making Score

Created by Associate Principal Bass and noted composer Jon Deak, the New York Philharmonic’s Very Young Composers program 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, played by ensembles of Philharmonic musicians, or even by the full Orchestra on School Day Concerts.

Making Score is a groundbreaking project providing aspiring composers with a series of rigorous seminars in composition. The curriculum is based on an advanced-level study of orchestration, score reading, compositional technique, and a full spectrum of musical styles and genres. Each session features a guest speaker who brings their expertise and experience directly to students. Guests include John Corigliano, Philip Glass, Wynton Marsalis, Steve Reich, and Stephen Sondheim. In teaching composition skills to gifted young musicians, Making Score strives to promote new American music, while perpetuating and preserving traditional art music forms.
LESSON 1

Exploring Listening Lenses

ACTIVITY 1

Exploring Looking Lenses

Our perceptions of a piece of music are affected by our focus—what we pay attention to as we listen. The same is true about the world we see around us; we are affected by what we are focusing on as we observe our world. Introduce the concept of using “listening lenses” by doing a brief “noticing” exercise.

Choose one thing to observe in your classroom. A specific color or shape works well. For instance, ask your students to focus on “circles” in the classroom. Students should individually document all of the circular objects they notice in the room. Share some of the things that they noticed. Did the students notice anything that they would not have seen without using this particular focus? Try the same thing with another lens, and see what the students notice this time.

EXTENSIONS

• Ask students to choose a lens with which they can observe their classmates. For instance, students could observe people with a certain color of hair or eyes, people sporting clothing with some sort of writing on it, people wearing a certain type of jewelry, etc. Students can practice focusing their vision on their way home. Ask them to journal the things that they notice after leaving school for the day.

• Ask students to focus their ears using a lens of their choice after they leave school. For instance, they can focus on repetitive sounds, low or high sounds, far away sounds, etc. Ask them to document their responses and share their ideas the next day.

ACTIVITY 2

Brainstorming Listening Lenses

We can also employ different lenses while we are listening to music. Some of the focuses we can use while listening include: tempo (speed), dynamics (volume), rhythm, melody, instruments, mood, and so on. Even when we are using a listening lens or focus, it can be difficult to screen out other aspects of the music; however using a specific lens can often help one to hear new things in the music.

Brainstorm possible musical lenses with your class. Suggest the musical elements listed above if necessary. Listen to the introductory material from

THE ART OF LISTENING
Variations on *America* by Charles Ives (track 7 to 0:55), and have students select one of the musical lenses to focus on while listening to the recording. Students should try to listen for this element and see where this focus leads their listening. Students can journal what they hear as the music plays. Share the responses.

Repeat the activity, but divide the students into small groups. Assign a specific lens to each group and ask the students to document what they notice about the music when using this lens. Allow time for the groups to discuss their observations. What new things do the students notice about the music on this second listening?

**FURTHER APPLICATIONS FOR ENSEMBLES AND ADVANCED STUDENTS**

Have students bring recordings into the class of two songs* that sound similar to them. Students should write a few paragraphs describing how the songs are similar. Which listening lens was the student using when the similarity was noted?

*The teacher should pre-screen the music selected by the students to ensure that it is appropriate.

**ACTIVITY 3**

**Exploring Lenses for a Live Performance**

Attending a live performance is a multi-sensory experience, just like other live events, such as athletic games. Finding connections between a familiar sports event and a concert experience may help your students to enjoy the concert even more.

Ask students to brainstorm the things that they could notice at a sports event, such as a soccer game. They might be focused on their favorite player, how the teams are working together, which individuals are playing well, the accuracy of the players, the reaction of the crowd, the role of the referee, the feeling of being in the crowd, etc.

Now ask your students to imagine an orchestra of almost 100 people on a concert stage. What are some of the things that they might notice about this team of musicians? Ask them to make connections to their experiences at the game. For instance, they may notice things such as:

- the role of their favorite instrument
- the teamwork of the musicians
- the conductor’s role
- the importance of certain instruments
- how the orchestra is positioned
- the feeling of sitting in a large concert hall
Keep a record of these ideas to review before and after you attend the concert. Add new ideas as they arise during your work with the class.

**FURTHER APPLICATIONS FOR ENSEMBLES AND ADVANCED STUDENTS**

Ask students to write a brief account of an experience they have had attending a live performance. If they haven’t attended a live performance, they should imagine what it might be like to hear their favorite artist or band perform live. Some questions to inspire the writing include:

- What was it like to be in the same “room” as the artists?
- What did you see?
- What did you hear?
- How did it compare to your expectations?
- Who did you notice at the concert besides the featured artist or band?
- How was the concert experience different from listening to recordings of the artist/band at home?
LESSON 2

Listening for Story Elements and Orchestral Color in Prokofiev’s Romeo and Juliet

ACTIVITY 1

Creating a Character Profile

Sergei Prokofiev based his ballet music on William Shakespeare’s Romeo and Juliet. The music is inspired by the complex characters and the tragic plot. The characters in the play are multi-dimensional, which is reflected in the music.

Select an important character from a story your class is studying. The chosen character should be complex, with a variety of personality traits. Brainstorm the traits of the character. Be careful to distinguish between the character’s traits and their feelings during the story. (For instance, Romeo may be characterized as a passionate person; during the story, he experiences rage in his fight with Tybalt, and deep sorrow at the grave of Juliet. Rage and sorrow are his feelings, not his character traits.) Ask your students to imagine how music representing the selected character might sound. (Consider the tempo, dynamics, rhythm, instruments, etc.)

EXTENSIONS

Draw a cartoon version of an instrument that conveys some significant character traits of the selected instrument. For instance, a tuba might be a “tough guy.” Students may draw a tuba with big muscular arms. If students are participating in an instrumental program, they could draw a cartoon of their own instrument.
SERGEI PROKOFIEV
(1891–1953)
A Russian composer of symphonies, film music, operas, and ballets, Sergei Prokofiev wrote vibrant music often considered ahead of its time. He composed from the age of 5, and at 13 was the youngest student ever admitted to the St. Petersburg Conservatory. He ignored disappointing reviews from his teachers and critics and continued to write different-sounding music with strange harmonies and strong rhythms. When the effects of revolution made it difficult for Prokofiev to stay in the Soviet Union, he spent many years in Paris and the Bavarian Alps, and toured the United States as a pianist five times. He spent the last two decades of his life in the Soviet Union where he wrote some of his greatest works.

ACTIVITY 2
Listening for Characterization

In this piece, Prokofiev evokes both characters’ personalities and the relationships between them. “Montagues and Capulets” illustrates the tense relationship between the two feuding families. As your students listen, always have them take notes to document their thoughts.

Listen to the opening of “Montagues and Capulets.” Reveal to your class that these are the last names of two families. Based on the music the students hear, what kind of relationship do the two families have? Ask your students to share their interpretations supported by musical details. (The first minute of the movement creates tension through Prokofiev’s use of very long, held notes and huge dynamic contrasts. Clashing pitches are gradually introduced and the result is very dissonant, uneasy music.)

Now listen to the entire movement, asking your students to listen for the soft, mysterious flute melody at 3:30. This theme is a variation on the original string melody, but is very different in character. How does this contrasting theme reflect the relationships between the two families? Share some responses and then reveal that this theme personifies the young Juliet caught in the midst of the family feud. What does this music convey about Juliet’s character? (The music is suddenly much softer and gentler, and may imply Juliet’s youth, innocence, and vulnerability.)
ACTIVITY 3
Exploring a Character’s Emotions

Prokofiev’s music expresses the intense emotional journey of the characters in the story. The main characters experience an enormous spectrum of feelings which are reflected in the movements of the piece. When Prokofiev sketched his works for orchestra on paper, he would use a variety of colors to indicate which instruments would play certain parts of the music. Color can have emotional and musical implications.

Return to the character your class selected for Activity 1. Select at least two important moments in the plot during which the character experiences a strong feeling or emotion. Ask students to describe the character’s feelings and reactions during these moments in as much detail as possible, using either words or images.

Encourage students to add details and color to their piece, using either words or crayons or markers to express emotional content. Which types of colors would match the feelings the character is experiencing? Use general descriptions such as bold, pale, bright, dark, light, and so on. Ask your students to employ evocative language if they have written a piece about the character.

ACTIVITY 4
Listening for Plot and Emotion

At your discretion, introduce the simplified plot of Romeo and Juliet to your students.

Romeo and Juliet are teenagers from feuding families. Despite this, they have fallen in love with each other. Juliet’s marriage to another man named Paris has been arranged by her family. She is, however, in love with Romeo.

When Tybalt, Juliet’s cousin, hears that Juliet is being pursued by Romeo, he threatens Romeo. Romeo’s friend Mercutio then defends his ally by fighting with Tybalt. During this swordfight, Mercutio is killed by Tybalt. In a rage, Romeo seeks revenge and kills Tybalt.

Juliet is horrified to hear this, but she remains in love with Romeo; her father, however, still expects that she will marry Paris. Juliet becomes desperate to avoid this arranged marriage, so she creates a plan to drink a potion which will cause her to fall into a deep sleep. Everyone will believe she is dead, but later she will awaken to spend her life with Romeo.

Juliet follows her plan, but Romeo finds her after she has taken the sleeping potion. He believes she is dead, and in despair he kills himself. At the end of the play, Juliet awakens to find Romeo’s lifeless body. After the terrible discovery, Juliet kills herself.
As your students listen to the following passages, remind them to write down their musical observations.

Listen to the “Death of Tybalt” in two sections. This movement represents Romeo’s involvement in the fight with Juliet’s cousin, Tybalt. In this scene, Romeo kills Tybalt in a rage, as revenge for the murder of his friend, Mercutio.

SECTION A (0:00-2:40)

Ask your students to focus on the following questions while listening to this first half (through the series of fifteen jabbing chords).

How is the jostling of the duel represented in the music? (For instance, the quick tempo, nimble articulations, and outbursts from instruments throughout the orchestra create an unsettled, nervous atmosphere. In live performance, the violins’ fast bowing actually looks like swords!)

At a particular point in the music, Romeo realizes that he has doomed his romance with Juliet by murdering Tybalt. When does it become clear that Tybalt has been killed and Romeo fully realizes what he has done? (The fifteen violent jabs.)

Pause the CD at 2:40 for discussion and to help your students connect the music to the story’s plot.

SECTION B (2:40-4:53)

Listen to the remaining music, asking your students to focus on the colors they connect with the music.

A sarcastic-sounding theme emerges organically from the fifteen jabs (2:40). Soon a broad, stern brass melody is layered into the texture. Which colors do the students connect with this final section of the music? (For instance, bold, pale, bright, dark, light, etc.)

What might this final section of music represent? (Tybalt’s funeral procession or Romeo’s banishment are possible interpretations.)

Now listen to the opening of “Romeo at Juliet’s Grave.” (track 3 to 2:15)

Ask your students to interpret the emotions that Romeo may be experiencing upon finding Juliet.

A theme known as the “Death” theme permeates this movement, and is heard in a variety of instruments. Which colors do the students connect to the music as the theme is heard in the various instrumental families? (In the opening, the theme is heard in the highest register of the violin, at 1:15 the horns are heard accompanied by a resilient, persistent rhythm in the strings, and at 1:42 the trombones dominate the texture.)
FURTHER APPLICATIONS FOR ENSEMBLES AND ADVANCED STUDENTS

Have students write an account of an experience they remember vividly. Select one character from this memory and create a list of their character traits. Ask students to consider what kind of “vibe” their character communicates as soon as they enter a room, even before saying a word.

After completing the characterization, complete one or both of the following activities:

- Envision a scene from a movie in which the character enters the plot for the first time. Create an audio loop that would serve as the character’s entrance music using GarageBand or Audacity. Free audio loops can be found at www.looperman.com.

- Visit www.nyphilkids.org/orch_station/ and explore how choosing different instruments can impact the same melody. Choose two or three instruments that produce different timbres to express your character’s traits.
LESSON 3

Listening for Rhythm in Symphonic Dances from West Side Story

ACTIVITY 1

Interpreting Rhythms from the Symphonic Dances

The story Leonard Bernstein uses in West Side Story is a modernized version of Romeo and Juliet. In this new version of the classic tale, the lead characters are Tony and Maria. Tony is part of a gang called the Jets, while Maria is connected to the Puerto Rican gang called the Sharks. The setting is the Upper West Side of Manhattan—the same area where Lincoln Center is today. In his Symphonic Dances from West Side Story, Bernstein uses distinctive rhythms to tell the tale.

Listen to the first minute of each of the three movements: “Mambo,” “Cha-Cha,” and the “‘Cool’ Fugue.” Ask students to focus on the rhythmic feeling of each dance and imagine what these dances might be like. What types of movements would the dancers make? What would the dancers be wearing? Would the dancers be dancing individually or in partners? As usual, ask students to take notes in their journals, and give musical details to support their responses. Share the ideas.

LEONARD BERNSTEIN
(1918–90)

An accomplished pianist, conductor, composer, author, and educator, Leonard Bernstein was only 25 years old when he rocketed to world fame as a last-minute substitute conductor for a New York Philharmonic broadcast. Later, he became the Philharmonic’s Music Director and soon became a household name when he launched a series of televised Young People’s Concerts in which he introduced children around the world to classical music. He was the first American-born and American-trained conductor to achieve international stardom.
**Activity 2**

Listening for Rhythmic Layering in “Mambo”

Create some rhythmic layers in your classroom using the titles of these pieces. Repeat the word “cool” slowly and steadily with one third of your class. Once this beat has been established, add the word “Mambo” to the texture with another group of students. Finally, the remaining students will recite “Cha-cha-Cha-chá” quickly and repeatedly.

The layered texture might be:

<table>
<thead>
<tr>
<th>Cha-cha-Cha-chá</th>
<th>Cha-cha-Cha-chá</th>
<th>Cha-cha-Cha-chá</th>
<th>Cha-cha-Cha-chá</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mam – bo</td>
<td>Mam – bo</td>
<td>Mam – bo</td>
<td>Mam – bo</td>
</tr>
<tr>
<td>Cool</td>
<td>Cool</td>
<td>Cool</td>
<td>Cool</td>
</tr>
</tbody>
</table>

Using percussion instruments or body percussion sounds (snapping, tapping, clapping, etc), turn each word rhythm into a percussive sound. Perform the layered rhythms a few more times and on each repetition make one of the rhythms the most prominent in the texture. Decide which version the class likes the best.

Listen to the opening 30 seconds of “Mambo” several times focusing on the rhythmic layering.

First focus on the slower steady basic pulse of the music played by the percussion. Sometimes the steady beat seems to disappear. Can your students still feel the pulse even when it is not clearly audible within the texture?

Next, focus on the quick percussion beats within the texture. Listen for the fast metallic beats beginning at 0:09.

**Activity 3**

Listening for Rhythm and Plot

Reveal the simplified plot of *West Side Story* to your class (from above), connecting it to the plot of *Romeo and Juliet*. Bernstein uses rhythm to help convey the plot of the story.

Listen to the entire “Mambo,” this time focusing on the plot as it relates to the rhythm of each movement. How would your students describe the rhythm of this movement? (For instance, is it predictable, surprising, jagged, sharp, etc.) What feelings are created by the rhythm in this movement? Ask them to imagine what this music might represent in the story. Reveal to your students that the Mambo represents the tension between the Sharks and the Jets.
ACTIVITY 4

What is “Cool?”

Brainstorm the meanings and contexts of the word “cool.” For instance, “cool” can refer to temperature or someone’s sense of style. Discuss the meaning of “keeping your cool” or “losing your cool.” Play the first 40 seconds of the “Cool” Fugue for your students. Why does this music sound “cool”? (Bernstein evokes a cool jazz style in this piece of music.)

Learn to play or sing the notes from the “Cool” theme. Play them very straight, without any jazzy rhythms. After your class can sing or play the notes, listen to the first 40 seconds of the CD again. Then ask students to suggest ways to play the notes with a jazzy rhythm inspired by the rhythms from the recording.

Reveal that this music represents the Jets’s efforts to “keep their cool,” and not to engage in a rumble with the Sharks. Listen to the entire movement, asking your students to consider whether or not the Jets are successful at “keeping their cool.”

EXTENSIONS

Just as West Side Story is a modern version of the classic Romeo and Juliet, writers today constantly find ways to update classic tales to make them relevant to people nowadays. Choose a classic story your students know well, like Cinderella, and compare it with an updated version, for instance:

Bigfoot Cinderrrrrrella, by Tony Johnston, illustrated by James Warhola (ISBN 0-399-23021-1)

Ella’s Big Chance: A Jazz-Age Cinderella, written and illustrated by Shirley Hughes (ISBN 0-689-87399-9)

Ask your class to identify and explain the differences and similarities between the stories. Discuss why the story lends itself to retelling in many different times and places.
FURTHER APPLICATIONS FOR ENSEMBLES AND ADVANCED STUDENTS

Watch a clip of an updated film version of Romeo and Juliet and discuss some differences between Shakespeare’s original version and the modern interpretation.

Compare “Montagues and Capulets” from Prokofiev’s Romeo and Juliet with “Mambo” from West Side Story. Both movements are inspired by the same basic story, however the musical language and style employed by the composers differ greatly. What similarities and differences do your students note while listening?
LESSON 4

Listening for a Composer’s Perspective

ACTIVITY 1

Creating a Symbol for America

Have your students design a symbol which represents their feelings about America. The symbol may include traditional icons, such as stars and stripes, or an eagle—or it may consist of entirely original ideas. Ask students to write about their symbol.

- Describe the symbol.
- What does it symbolize about America?
- How does it represent your feelings about America?

Have students share their symbols with a partner or small group.

ACTIVITY 2

Listening for a Composer’s Perspective on America

American composer Charles Ives was only seventeen years old—possibly the age of some of your students—when he wrote Variations on America in 1891. He originally composed it for solo organ; it was later orchestrated by William Schuman in 1963. This was one of Ives’s favorite melodies and it is a tune which is popular in many countries, set to different words. The text of the American version is by Samuel F. Smith:

My country, 'tis of thee,
Sweet land of liberty, of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountainside let freedom ring!

Listen to Ives’s Variations with your students and ask them to consider what the composer might be expressing about America in these variations. Listen to the first part of this piece (tracks 7 and 8). Ask your students to respond to the following questions as they listen:

- In what ways does this piece sound patriotic?
- In what ways is this piece humorous?
- What does this piece tell us about Ives's feeling towards America?
CHARLES IVES
(1874–1954)

Charles Ives, born in Danbury, Connecticut, was one of the most adventurous and important composers of his time. His father, a Civil War band leader, taught him to think of music in unusual ways and to experiment with bold new sounds. Although he decided to pursue a career in the insurance business, he never gave up his devotion to music: he played the organ at church and composed music at night for fun. Ives’s music is known for being fresh, original, and all-American, and it includes bits of patriotic songs, marching band music, gospel hymns, and sounds from holiday parades.

ACTIVITY 3
Sharing Perspectives within the Classroom

At the concert, your students will hear several new pieces by student composers. To prepare your students for the experience of listening to a new work, ask them to consider their own individual perspectives on the world.

What are some of the topics that particularly inspire your students when they write? Ask them to consider this question individually and then share responses with the larger group.

If your students were going to write a piece of music, what might inspire them? Once again, ask them to respond individually and then share the responses.

Create a list of questions that your class might ask the student composers about the composition process and about working with the musicians from the New York Philharmonic.
EXTENSIONS

Point of view is an important element in writing. Compare two stories which use the same plot, but change the point of view, such as:

*The Three Little Pigs*, told from a different perspective in *The True Story of the 3 Little Pigs!*, as told to Jon Scieszka, illustrated by Lane Smith (ISBN 0-670-82759-2)

*Cinderella*, retold in *Cinderella’s Rat*, by Susan Meddaugh (ISBN 0-39586833-5)

Consider questions such as how the change of perspective changes the plot; how it changes how you feel about the characters; and which "side" of the story you “believe.” Why?

FURTHER APPLICATIONS FOR ENSEMBLES AND ADVANCED STUDENTS

Have a discussion about a piece that you are currently studying in your ensemble. What is the composer’s inspiration for this piece? What is the composer trying to communicate in this piece? How can the ensemble improve their interpretation of the score to better realize the composer’s intentions? Use this conversation as a springboard for your rehearsal process. If possible, ask your students to research the composer and the piece for homework to get a better understanding of the composer’s intentions.
Lesson 5

Listening for a Composer’s Perspective

Activity 1

Listening for Melody

Teach your class to sing and/or play “America.”

Listen to the recording of Variations on America once again. Skip the introduction this time. Begin listening to the theme on track 7 at 0:56, and listen through track 9. Ask your students to focus their listening on the melodic line. What do they notice about the melody? Ask your students to document their ideas and then share what they noticed in each variation. You may wish to pause the CD for discussion at the end of each track. Some things your students may notice include:

Theme (track 7, from 0:56): The trumpets and trombones play the melody in a slow tempo, indicated by lves in the score as “traditional tempo.” The strings play col legno (using the wood of their bow instead of the hair) to create the tapping sound heard in the background, reminiscent of aging organ keys. There are comical comments from the bells.

Variation 1 (track 8): The strings play the melody while the woodwind instruments play quick passages. The melody becomes a softer background line with the virtuoso wind lines in the foreground.

Variation 2 (track 9): First the clarinet and horn play the melody while the strings play a background line. The same texture continues in the second part of the variation, but the brass instruments become prominent.

Interlude (track 10): The theme is heard in two different keys simultaneously creating a clashing sonority. The woodwinds and violins play the theme together in one key and are immediately echoed by the brass theme in another key. This is an interlude in which the melody is incomplete.
ACTIVITY 2

Creating Variations on the Theme

There are many ways that composers can create variations on a theme. Sometimes a melody is reinterpreted using a new pattern or “formula.” Invent a formula to use with the text from “America.” One such example applied to language would be pig-latin. (For instance, NO = OH-NAY, YES = ES-YAY)

Create a simple pattern with the text, such as repeating each word:

\textit{i.e., My—my country—country, ‘tis—‘tis of—of thee—thee}

Try saying, singing, and/or playing the melody using your original pattern. Listen for some of the patterns that Ives uses in his Variations on \textit{America}. If possible, begin listening where you left off in the previous activity (after the Interlude on track 10.) The rhythmic patterns that Ives uses for some of the variations are interesting. For instance:

\textbf{Variation 3 (track 11):} This is a lilting variation and the melody is heard with a skipping rhythm in 6/8 time.

\textbf{Variation 4 (track 12):} Ives titles this variation “Polonaise,” which is an upbeat dance in triple time. Listen for the theme in the brass which is juxtaposed with an energetic rhythmic pattern led by the strings and castanets.

\textbf{Interlude (track 13):} A solemn brass interlude leads to variation five.

\textbf{Variation 5 (track 14):} The flutes play a bright, cheery version of the theme at the opening, while the trumpet elaborates with quick melodic patterns. The end of the variation broadens as the conclusion of the piece the ear. At 0:54 listen for a restatement of the opening material from the introduction of the piece.

EXTENSIONS

A variation is very similar to a “remix.” Have students bring pairs of songs into the classroom—the original version of a song as well as the remix. Compare and contrast the two versions. Listen for any new patterns that are heard in the remix.

FURTHER APPLICATIONS FOR ENSEMBLE AND ADVANCED STUDENTS

Ives’s Variations on \textit{America} could be interpreted as a statement on the diversity of America. Have students create an ostinato or a recorded “loop” that reflects a musical style or culture that they feel connected to, making any changes necessary for the “America” melody to fit with the ostinato. Students should practice playing the melody on their instrument along with the loop. Use GarageBand or Audacity to facilitate this activity. Audio loops can be found at \url{www.looperman.com}. In this way, each student will create an original variation on “America” which will reflect their own values and identity. Discuss how the class’s variations represent the musical and cultural diversity present within the school.
LESSON 6

Polishing the Listening Lenses

A FINAL ACTIVITY

Review the musical lenses which have been covered in these materials so far:

- Character
- Emotions
- Orchestral color
- Rhythm
- Composer’s perspective
- melody

Are any important musical lenses missing from your list? Add any new ideas which are mentioned by your students. Don’t forget the lenses which are unique to a live performance!

Practice makes perfect, so practice the “Art of Listening” with your students! Revisit the various pieces from the CD, asking the students to select a different lens for each listening. Provide plenty of opportunities for students to discuss their responses to the music, both in small groups and as a class.
MEET THE ARTISTS

Delta David Gier, conductor

Delta 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 and 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 November 10, 2007.

Theodore Wiprud, host

Theodore 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 Hooday.
The New York Philharmonic

The 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 Strinsky, 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...

• 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...

• 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...

• The orchestra will gather on stage before your eyes.
• The concertmaster enters last – the cellist 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...

• 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**

**SERGEI PROKOFIEV**  
*Romeo and Juliet (selections)*  
1. Montagues and Capulets  
2. Death of Tybalt  
3. Romeo at the Grave of Juliet  
New York Philharmonic  
Kurt Masur, conductor  
(P) 1997 Teldec Classics International GMBH

**LEONARD BERNSTEIN**  
*Symphonic Dances from West Side Story (selections)*  
4. Mambo  
5. Cha Cha  
6. “Cool” Fugue  
New York Philharmonic  
Leonard Bernstein, conductor  
1961, Columbia Records, SMK-47529

**CHARLES IVES/William Schuman**  
*Variations on America*  
7. Theme  
8. Variation 1  
9. Variation 2  
10. Interlude  
11. Variation 3  
12. Variation 4  
13. Interlude  
14. Variation 5  
New York Philharmonic  
Kurt Masur, conductor  
(P) 1992 Teldec Classics International GMBH

Tracks 4–6: *Courtesy of Sony BMG Music Entertainment*