

TEACHER RESOURCE GUIDE



Music in Motion



Live from Orchestra Hall

Classroom Edition

The Detroit Symphony Orchestra

2016-2017 Education Concert Series Teacher Resource Guide

Supported by the Mandell and Madeleine Berman Foundation



DETROIT SYMPHONY ORCHESTRA
LEONARD SLATKIN *Music Director*

A COMMUNITY-SUPPORTED ORCHESTRA

Leonard Slatkin, Music Director
Jeff Tyzik, Principal Pops Conductor
Neeme Järvi, Music Director Emeritus

Music in Motion

Wednesday, April 26, 2017 at 10:30 a.m. & 11:45 a.m. in Orchestra Hall
Thursday, April 27, 2017 at 10:30 a.m. in Orchestra Hall (webcast)

Michelle Merrill, *conductor*
DJ Oliver, *host*
Xavier Foley, *double bass*
Ethan Allen, *yoga instructor*
Kerrie Trahan, *yoga instructor*

Student demonstrators from Danialle Karmanos' Work It Out
Dance Students from Detroit School of the Arts Dance Department

Nikolai Rimsky-Korsakov "The Flight of the Bumblebee" from *The Tale of Tsar Saltan*
(1844 - 1908)

Johann Strauss, Jr. Perpetuum mobile, Op. 257
(1825 - 1899)

Giovanni Bottesini Concerto For Double Bass, No. 2 in B Minor
(1821 - 1889) *Allegro moderato*
Xavier Foley, double bass

Johannes Brahms *Hungarian Dance No. 5 in G minor*
(1833 - 1897)
orch. Albert Parlow

Gabriel-Urbain Fauré Pavane, Op. 50

(1845 - 1924) *Ethan Allen, yoga instructor*
Kerrie Trahan, yoga instructor
Student demonstrators from Danialle Karmanos' Work It Out

Manuel de Falla "Ritual Fire Dance" from *El amor brujo*
(1876 - 1946) *Dance Students from Detroit School of the Arts Dance Department*

Felix Mendelssohn "Wedding March" from *A Midsummer Night's Dream*,
(1809 - 1847) Op. 61





DETROIT SYMPHONY ORCHESTRA

LEONARD SLATKIN, Music Director
Music Directorship endowed by the Kresge Foundation

JEFF TYZIK
*Principal Pops
 Conductor*

TERENCE BLANCHARD
*Fred A. and Barbara M. Erb
 Jazz Creative Director Chair*

NEEME JÄRVI
*Music Director
 Emeritus*

MICHELLE MERRILL
*Associate Conductor, Phillip and Lauren
 Fisher Community Ambassador*

FIRST VIOLIN

Yoonshin Song
 CONCERTMASTER
Katherine Tuck Chair
 Kimberly Kaloyanides
 Kennedy
 ASSOCIATE CONCERTMASTER
*Alan and Marianne
 Schwartz and Jean
 Shapero (Shapero
 Foundation) Chair*
 Hai-Xin Wu
 ASSISTANT CONCERTMASTER
*Walker L. Cisler/Detroit
 Edison Foundation Chair*
 Jennifer Wey
 ASSISTANT CONCERTMASTER
 Marguerite Deslippe*
 Laurie Landers Goldman*
 Rachel Harding Klaus*
 Eun Park Lee*
 Adrienne Rönmark*
 Laura Soto*
 Greg Staples*
 Jiamin Wang*
 Mingzhao Zhou*

SECOND VIOLIN

Adam Stepniewski
 ACTING PRINCIPAL
The Devereaux Family Chair
 Ron Fischer*
 Will Haapaniemi*
*David and Valerie
 McCammon Chair*
 Hae Jeong Heidi Han* *David
 and Valerie McCammon
 Chair*
 Sheryl Hwangbo*
 Hong-Yi Mo*
 Alexandros Sakarellos*
 Joseph Striplin*
 Marian Tanau*
 Jing Zhang*

VIOLA

Eric Nowlin
 PRINCIPAL
Julie and Ed Levy, Jr. Chair
 James VanValkenburg
 ASSISTANT PRINCIPAL
 Caroline Coade
 Hang Su
 Glenn Mellow
 Shanda Lowery-Sachs
 Hart Hollman
 Han Zheng
 Alexander Mishnaevski
 PRINCIPAL EMERITUS

CELLO

Wei Yu
 PRINCIPAL
James C. Gordon Chair
 Robert Bergman*
 David LeDoux*
 Peter McCaffrey*
 Haden McKay*
 Úna O'Riordan*
 Paul Wingert*
*Victor and Gale Girolami
 Chair*
 Open
 ASSISTANT PRINCIPAL
*Dorothy and Herbert
 Graebner Chair*

BASS

Kevin Brown
 PRINCIPAL
Van Dusen Family Chair
 Stephen Molina
 ASSISTANT PRINCIPAL
 Linton Bodwin
 Stephen Edwards
 Larry Hutchinson

HARP

Patricia Masri-Fletcher
 PRINCIPAL
Winifred E. Polk Chair

FLUTE

David Buck
 PRINCIPAL
*Women's Association for
 the DSO Chair*
 Amanda Blaikie
 Sharon Sparrow
 ASSISTANT PRINCIPAL
*Bernard and Eleanor
 Robertson Chair*
 Jeffery Zook

PICCOLO

Jeffery Zook

OBOE

Alexander Kinmonth
 PRINCIPAL
*Jack A. and Aviva
 Robinson Chair*
 Geoffrey Johnson†
Maggie Miller Chair
 Brian Ventura
 ASSISTANT PRINCIPAL
 Monica Fosnaugh

ENGLISH HORN

Monica Fosnaugh
*Shari and Craig Morgan
 Chair*

CLARINET

Ralph Skiano
 PRINCIPAL
Robert B. Semple Chair
 Jared Davis†
*PVS Chemicals Inc./Jim
 and Ann Nicholson Chair*
 Laurence Liberson
 ASSISTANT PRINCIPAL
 Shannon Orme
Ford Musician Awardee

E-FLAT CLARINET

Laurence Liberson

BASS CLARINET

Shannon Orme
*Barbara Frankel and
 Ronald Michalak Chair*

BASSOON

Robert Williams
 PRINCIPAL
 Victoria King
 Michael Ke Ma
 ASSISTANT PRINCIPAL
 Marcus Schoon
 Alexander Davis
*African-American
 Orchestra Fellow*

CONTRABASSOON

Marcus Schoon

HORN

Karl Pituch
 PRINCIPAL
 Johanna Yarbrough
 Scott Strong
 Bryan Kennedy
 David Everson
 ASSISTANT PRINCIPAL
 Mark Abbott
 HUNTER EBERLY
 PRINCIPAL
Lee and Floy Barthel Chair
 Kevin Good ^
 Stephen Anderson
 ASSISTANT PRINCIPAL
 William Lucas

TROMBONE

Kenneth Thompkins
 PRINCIPAL
 David Binder
 Randall Hawes

BASS TROMBONE

Randall Hawes

TUBA

Dennis Nulty
 PRINCIPAL

PERCUSSION

Joseph Becker
 PRINCIPAL
*Ruth Roby and Alfred R.
 Glancy III Chair*
 Andrés Pichardo-Rosenthal
 ASSISTANT PRINCIPAL
William Cody Knicely Chair
 James Ritchie

TIMPANI

Jeremy Epp
 PRINCIPAL
*Richard and Mona Alonzo
 Chair*
 James Ritchie
 ASSISTANT PRINCIPAL

LIBRARIANS

Robert Stiles
 PRINCIPAL
 Ethan Allen

Personnel Managers

Heather Hart Rochon
 ORCHESTRA PERSONNEL
 MANAGER
 Patrick Peterson
 ASSOCIATE ORCHESTRA
 PERSONNEL MANAGER

Stage Personnel

Dennis Rottell
 STAGE MANAGER
 Steven Kemp
 DEPARTMENT HEAD
 Matthew Pons
 DEPARTMENT HEAD
 Michael Sarkissian
 DEPARTMENT HEAD

LEGEND * These members may voluntarily revolve seating within the section on a regular basis
 † substitute musician ^ on sabbatical ~ extended leave



DSO ECS Spring 2017

Music in Motion

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WELCOME

Welcome to the Detroit Symphony Orchestra's third installment of the 2016-2017 Educational Concert Series. The Detroit Symphony Orchestra is committed to providing students an experience that will increase their understanding of music and the many ways that music plays a central role in the lives of all people. We want each audience member, whether you are live at Orchestra Hall or are part of our much larger *virtual audience* viewing in classrooms throughout Detroit, to feel connected with the music through this program. The musical selections were designed specifically in collaboration with an advisory board of leading educational experts in order to provide strategic educational opportunities, and to be consistent with national music education standards.

The program themes selected for the DSO's Educational Concert Series, while seemingly traditional, are comprised of music that represents a blend of the familiar and novel. The inclusion of traditional educational works, such as Rimsky-Korsakov's "Flight of the Bumblebee" and Strauss' "Perpetuum Mobile" are juxtaposed with works less frequently heard on educational programs, such as Bottesini's Concerto for Double Bass, No. 2 in B Minor. Based on the experiences of your students, these programs are designed to allow for the exploration of simple and single elements of music, or multi-faceted and cross-curricular components.

Many programs targeted toward school-age students are designed to be entertaining with an educational component, but our aim is to create something that is first wholly educational so that through preparation, exploration and inquiry, the experience will be incredibly entertaining as a result of active engagement and learning. The flexibility afforded by these materials will allow you to combine a live concert experience along with any number of educational components.

Through the study of the connections between these pieces of music, the similarities and



differences of the composers and their goals, and the relationships of these works to other disciplines, students will be able to participate in individual and group projects and discussions that will lead to a culminating event: hearing a live performance as a more informed, intelligent listener.

The Teacher Resource Guide includes biographical information about the composers and historical information about each work. This will provide some insight into the unique relationships of the composers and works, despite their seemingly diverse historical, cultural and social differences. This guide will also contain many things you may already know, but will hopefully serve to frame the information in a way that will allow you to determine how to best include the facts into your existing curriculum when applicable. There are also several levels of activities for students that are designed to be practical, yet provide multiple opportunities for students to transition from simple concepts and skills to more advanced explorations of music and other core content subjects.

We look forward to having you join us live or via webcast in this season's Education Concert Series, and hope that this will be a highlight for your classroom this year.

MEET THE CONDUCTOR

Michelle Merrill

Rapidly rising conductor Michelle Merrill currently serves as the Associate Conductor of the Detroit Symphony Orchestra where she also carries the title of Phillip and Lauren Fisher Community Ambassador. A passionate and dynamic artist, Ms. Merrill was named as one of Hour Detroit Magazine's 3 Cultural Organization Leaders to Watch, and was recently profiled by the Ford Motor Co.



for their website fordbetterworld.org. She is also a recipient of a 2016 Solti Foundation U.S. Career Assistance Award.

Recent and upcoming engagements include the Toronto Symphony Orchestra, Jacksonville Symphony, Toledo Symphony Orchestra, Louisiana Philharmonic, Symphoria (Syracuse), Sacramento Philharmonic & Opera, Boise Philharmonic, Orlando Philharmonic, New Music Detroit, and the Northeastern Pennsylvania Philharmonic, where she formerly served as Assistant Conductor before coming to Detroit. As the Associate Conductor of the Detroit Symphony Orchestra, she helps plan and conduct over 30 concerts per season, including the renowned educational webcasts, which have reached over 100,000 students to date in classrooms throughout the nation. Ms. Merrill also gives pre-concert lectures, leads adult music education seminars, engages with students in and around Metro Detroit, speaks on behalf of the DSO throughout the community, and participates in hosting Live from Orchestra Hall, the DSO's free concert webcast that launched in 2011 and is now watched in more than 100 countries. She made her classical subscription debut with the DSO in April 2016.

In March of 2014, Ms. Merrill stepped in on short notice with the Meadows Symphony Orchestra for their performance of Shostakovich's Symphony No. 4, which music critic Scott Cantrell of the Dallas Morning News described as "stunning" and later named to his list of Top Ten Classical Performances of 2014. She was awarded in 2013 the prestigious Ansbacher Conducting Fellowship by members of the Vienna Philharmonic and the American Austrian Foundation, which enabled her to be in residence at the world-renowned Salzburg Festival. Recent praise came from her classical debut with the DSO conducting Beethoven's Symphony No. 6: "from the off this was a heavenly 'Pastoral'...Merrill (conducting from memory) certainly has an ear for focused inner parts, and her meaningful flexibility was welcome...There was something reassuringly old-world about this performance (reminding of but not emulating such views of the music as Böhm, Boult and Klemperer) yet with a New World bloom that trod freshly-mown grass and also looked skywards..."

A strong advocate of new music, Ms. Merrill recently conducted the world-premiere performance of Gabriela Lena Frank's "Walkabout: Concerto for Orchestra" with the Detroit Symphony Orchestra. She also worked with composer Gabriela Lena Frank and soprano Jessica Rivera in 2015 on Frank's work "La Centinela y la Paloma" (The Keeper and the Dove), as a part of numerous community programs related to the Diego Rivera and Frida Kahlo exhibition at the Detroit Institute of Arts. This past fall, Ms. Merrill collaborated with New Music Detroit for their annual marathon Strange Beautiful Music 9, which featured David Lang's "are you experienced?" and the world-premiere of Andrew Harrison's "Hum" based on the poetry of Detroit native Jamal May. In June 2015, she made her debut at the St. Augustine Music Festival conducting the world-premiere performance of Piotr Szewczyk's "St. Augustine Suite" which was written in honor of that city's 450th anniversary. The highly praised performance was later featured nationwide on NPR's "Performance Today." Additionally, her work in the 2011-12 season with Voices of Change, Dallas' professional contemporary music ensemble, was part of a program later named as one of Dallas Morning News critic Scott Cantrell's Top Ten Classical Performances of 2011.

Born in Dallas, TX, Ms. Merrill studied conducting with Dr. Paul C. Phillips at Southern Methodist University's Meadows School of the Arts, where she holds a Master of Music Degree in conducting and a Bachelor of Music in performance. Apart from music, she loves cooking, running, hiking, and spending time outdoors with her husband, Steve Merrill, who serves as the principal percussionist of the Jacksonville Symphony.

MEET THE HOST

D.J. Oliver

A Detroit native, D.J. Oliver attended Wayne State University and received a Bachelor's of Fine Arts. D.J. has worked as a lead performer for Carnival and Norwegian Cruise Lines. In addition to his theatre and live performances, D.J. has booked many Commercials and Industrials films as well TV shows. His most recent credit was on the ABC show Detroit 187. He currently hosts the Detroit Public Television Series "Detroit Performs." D.J. is thankful and humble to return to the DSO.



MEET THE GUEST ARTISTS

Xavier Foley

Xavier Foley has appeared as soloist with the Atlanta Symphony, Nashville Symphony, the Brevard Concert Orchestra, the Sphinx Symphony Orchestra, and with the Sphinx Virtuosi, both in Carnegie Hall and on a national tour. As a winner of the Young Concert Artists International Auditions in 2016, he makes his New York and Washington, D.C. debuts in Merkin Concert Hall and the Kennedy Center, as only the second double bassist in YCA's history. Also upcoming is a series of concerts with the Jupiter Symphony Chamber Players. He captured First Prize at the 2014 Sphinx Competition and at the International Society of Bassists Competition in 2011, and has performed with the New York String Orchestra in Carnegie Hall. He has participated in the Marlboro Music Festival and the Delaware Chamber Music Festival, and graduated from the Curtis Institute of Music in 2016.



Additionally, he has served as Music Librarian for the Music Department at Wayne State University and as Librarian and Principal Percussionist for the Warren Symphony Orchestra. Before being appointed his position at the DSO, Ethan worked in the DSO library as Library Assistant and Interim Librarian.

Ethan is a RYT® 200 certified yoga teacher since 2011 and has traveled to India to study with his primary teacher, Swami Parthasarathy at the Vedanta Academy in Malavli. He has taught hundreds of classes at Yoga Shelter and Detroit Yoga Lab, and currently teaches the popular “Om at the Max” where class is accompanied by chamber music performed live by DSO musicians.

Kerrie Trahan

Kerrie was born, raised and educated in Detroit. After college, she moved to Yeosu, South Korea, where she began practicing yoga. When she moved back to the United States, she completed a 200-hour LifePower Yoga teacher training. Once she earned certification in 2012, she started volunteering with Danialle Karmanos' Work It Out as a Volunteer Yoga Teacher.



“Volunteering with DKWIO was such an incredibly enriching experience,” she says. “I left each session filled with gratitude for the opportunity to empower children from my community to make healthier choices for a lifetime. I’m very thankful to be a part of this organization. It’s truly a beautiful thing when a career and a passion come together.”

Ethan Allen

Ethan Allen joined the Detroit Symphony Orchestra as Librarian in June of 2005. A native of Riverview, MI, Allen attended Eastern Michigan University where he studied percussion with Whitney Prince and John Dorsey and received a Bachelor of Music in Percussion Performance in 1999. In 2004, he received a Master of Library and Information Science degree with a Certificate in Archival Administration from Wayne State University.



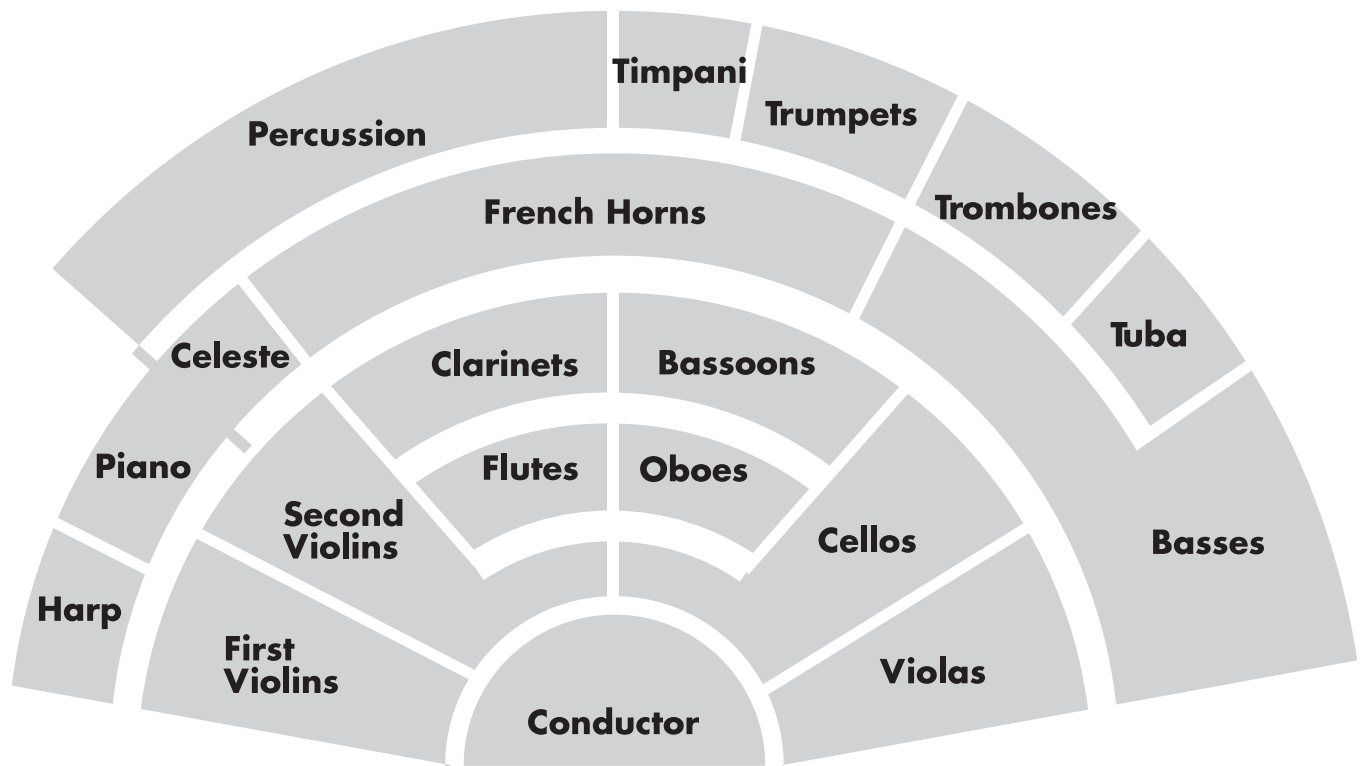
Allen has served as percussion assistant for the EMU Marching Band, where he wrote percussion arrangements and helped instruct the drumline. He has also worked extensively as a freelance percussionist with orchestras throughout Southern Michigan.

CONCERT ETIQUETTE PRE AND POST QUIZ

1. You should enter Orchestra Hall
 - As loudly as possible.
 - Quietly.
 - Walking backwards.
2. It is always a good idea to arrive
 - A bit early.
 - Just as the performance is beginning.
 - Only in time to catch your favorite piece on the program.
3. If you must arrive late, it is best to enter
 - Whenever you arrive.
 - During the performance.
 - Between musical selections, following the ushers' directions.
4. During the concert, it is a good idea to
 - Discuss the performance with a friend sitting next to you.
 - Sit quietly and enjoy the music.
 - Eat lunch.
5. For cell phone usage during a performance it is best to
 - Answer your phone quickly and speak quietly.
 - Leave the hall to use the phone.
 - Turn the phone off, or better yet, put it away and enjoy the performance.
6. Applause should be given when
 - The performance is completed and the conductor faces the audience.
 - Your friend sitting next to you tells you to.
 - Any time something is done well.
7. After the performance is over
 - You should leave your seat and rush up to the stage.
 - Exclaim loudly how hungry you are.
 - Sit and wait until everyone has cleared the stage and the ushers dismiss your class.
8. To show how much you enjoyed the performance you should
 - Loudly call out your favorite musician's name.
 - Enthusiastically clap at the end of the performance.
 - Do nothing and sit silent.



ORCHESTRA SEATING CHART



INSTRUMENTS OF THE ORCHESTRA

STRING FAMILY

The strings have made up the backbone of the western orchestra for more than three hundred years. The four major instruments in the string family, the violin, the viola, the cello and the double bass, are built the same way. The instruments are made of many pieces of wood, which are glued — never nailed — together. The bodies of the instruments are hollow, making them a resonating box for sound. Four strings made of animal gut, nylon, or steel are wrapped around pegs at one end of the instrument and attached to a tailpiece at the other. They are stretched tightly across a bridge to produce their assigned pitches. The body of the violin alone consists of over 70 parts that must be put together by a master craftsman.



The **violin** is the smallest member of the string family and is known for its extraordinary musical versatility. Its versatility along with its four-octave range has inspired composers to write extensively for the instrument. It is played with a bow and held under the chin. It plays the highest notes and is recognized by its beautiful singing tone.

The **viola** is slightly bigger than the violin and is also played with a bow and held under the chin. The sound of the viola can be distinguished from that of the violin because of its darker, warmer and richer tone qualities.

The **cello** is also played with a bow. Unlike the violin or viola, it is too large to be placed on the shoulder, so it is played sitting down, resting on its “end pin.” Because of its size and the thickness of its strings, the cello can produce beautiful, rich deep tones.

The **double bass** is the largest and lowest-pitched bowed string instrument and must be played standing up. In orchestras and other musical ensembles it has a rather special role — it is often given the job of being the “foundation of the orchestra.”

One of the oldest instruments, the **harp** dates back as early as 3500 BC. The modern concert harp typically has 47 strings and is six feet tall. It has pedals around its base that allows the performer to alter the pitch of the strings so different notes be played on the same string. Smaller harps, and even lyres, are still used today in the performance of folk music around the world.

WOODWIND FAMILY

The woodwind family got its name because they were originally all made of wood (the flute is now made of metal) and air, or wind, is needed to play them. Woodwind instruments make sounds in three different ways. The flute makes a sound by blowing air through an opening in the head joint. The clarinet uses a single reed, made of one piece of cane, to produce sound. When air is blown against the reed, which is attached to a mouthpiece, it vibrates to make sound. The oboe and bassoon use a double reed, or two pieces of cane vibrating against each other, to make a sound.



The **flute** was originally made of wood. It has no reed and sound is produced when air is blown against a hole in the headjoint (opening). This sends vibrations into the attached tube to produce sound. A shorter version of a flute, about half of its size, is called a piccolo. It plays the highest notes of all of the woodwinds.

The **oboe** is smaller than the clarinet and uses a double reed. It is made of a hard wood and has metal keys. The oboe is responsible for tuning the orchestra before each concert.

A larger version of the oboe, called the **English horn**, is frequently used in the orchestra. Like the oboe, it has a double reed and uses many of the same fingerings. The instrument has a slightly lower range than the oboe.

The **clarinet** looks much like an oboe — made of a hard wood, with metal keys. The difference is that the clarinet uses a single reed. The clarinet comes in different sizes. The standard Bb clarinet is just over 2 feet long.

The **bassoon** uses a double reed and is about four times the size of an oboe. If the curved tubes in the bassoon were straightened, it would be about nine feet long! The bassoon sounds in the tenor and bass registers.

The **contrabassoon** is a larger version of the bassoon that can play many of the same notes as a bassoon, but sounds them one **octave** lower.

BRASS FAMILY

Brass Family instruments produce their sound when the player buzzes his/her lips while blowing air through a metal, cup-shaped mouthpiece. The mouthpiece connects to a length of brass tubing that ends in a bell. The smaller instruments have less tubing and produce a higher sound. The bigger instruments have more tubing, which produces a lower sound. Most of the brass instruments have valves, which open up different lengths of tubing, changing the pitch. The members of the brass family are the loudest in the orchestra and can trace their ancestry back to herald trumpets, hunting horns and military bugles.



The **trumpet** plays the highest notes in the brass family. Some types of trumpet-like instruments were some of the earliest human artifacts! Trumpets come in many different sizes and keys.

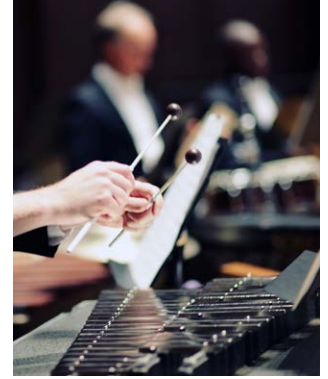
The **horn** consists of up to 18 feet of narrow tubing wound into a circle. It evolved from 16th century hunting horns.

The **trombone** is played with a mouthpiece, larger than the trumpet, and shortening or lengthening a large slide controls pitch. Its sound is lower than a trumpet but higher than a tuba. The trombone has about nine feet of tubing!

The **tuba** is the lowest in the brass family and can have up to 18 feet of tubing! It is played by buzzing one's lips into a mouthpiece. Along with the string bass, it helps provide a foundation for the orchestra.

PERCUSSION FAMILY

The instruments in the percussion family are played by being struck, shaken, or scraped. There are two types of percussion instruments, tuned and untuned. The tuned notes play specific pitches, like the timpani. The untuned produce a sound with an indefinite pitch, like the cymbals. Percussion instruments add much color, variety and excitement to the orchestra. Drums are among the earliest instruments. Their ancestors can be found in Africa, Asia, the Americas, Europe and the Middle East.



The **snare drum** has two drumheads, one on the top and one on the bottom. Bands of metal wires are pulled across the bottom head to produce a buzzing or snapping sound when the drum is struck, giving it a rattling sound. The snare is an untuned instrument and is played using a variety of techniques.

The **bass drum** is built like a snare drum but without the metal snares. It is a very big instrument and produces a very low sound. The mallet is usually large and covered with a soft material, like sheep's wool or felt. The bass drum has been with the orchestra since 1782.

Cymbals are two large, metal discs that can be played by crashing one against the other or by hitting or scraping one or both with sticks or mallets. Cymbals come in different sizes and can produce a large variety of sound effects. Cymbals are an untuned percussion instrument.

The **timpani**, often called a kettledrum because of its looks, has a pedal mechanism which allows the musician to adjust the tension of the drumhead. This allows it to play different pitches. The timpani helps the orchestra with harmony, melody and rhythm. Most often, there are four timpani tuned to different pitches, played by one person.

In addition, in contemporary music, virtually anything can be used as a percussion instrument, including water glasses, scrap metal, car horns, and much more! Virtually anything that is struck with mallets or one's hands or body, whether pitched or unpitched, is considered a percussion instrument.

Perhaps the most recognizable and popular musical instrument, you might think the **piano** would belong to the string family, but it is actually a member of the percussion family because of how the instrument creates sound. The piano has a keyboard with 88 keys — the black and white bars you see — and each key is attached to a small, felt covered hammer. When a key is pressed, the hammer pops up and strikes the strings, which then vibrate creating specific pitches.

Unit 1: The Composers and Their Music!

LEARNING OBJECTIVES:

- Students will be able to identify characteristics of music written by different composers
- Students will be able to compare and contrast musical selections, compositional style and musical time periods
- Students will use musical terms and vocabulary to describe what they hear

MUSIC THAT MOVES QUICKLY

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Musical Time Period: Romantic

Nikolai Rimsky-Korsakov was a Russian composer known for his use of Russian folk music in his orchestral masterpieces. He was a member of the famed “Russian Five” that brought Western techniques to Russia and combined them to make distinctly Russian classical music. Rimsky-Korsakov viewed nationalism as an important part of classical music and used folk tunes extensively in some of his most popular pieces such as *Scheherazade* and *Russian Easter Festival Overture*. His music was also influenced by his time spent in the Russian navy where his appreciation of the ocean grew and he became known as a master orchestrator (someone who arranges pre-existing music for all the instruments in the orchestra).

ON THE PROGRAM: Flight of the Bumble Bee

Rimsky-Korsakov created the “Flight of the Bumble Bee” as an interlude for his fairytale opera *The Tale of Tsar Saltan*, which debuted in 1900 in Moscow. The composition is a musical depiction of a bumblebee traveling at lightning speed – though the bumblebee is actually a prince! In the opera, a magic swan turns the Prince into a bumblebee so he can visit the Tsar Saltan (the king), but must quickly fly away before being caught!

ACTIVITY:

As a class, discuss what movements the orchestra members need to make in order to create “buzz” and to musically depict the fleeing bee from the opera. Ideas include how the string players need to make quick movements with their fingers and bows and how the woodwind and brass players must also rapidly move their fingers.

WHAT TO LISTEN FOR: Discuss how the use of the **chromatic scale** helps to create the buzzing sound we hear in Flight of the Bumble Bee. If you have access to a piano or keyboard, play any set of adjacent white and black keys on a piano in descending or ascending order and you have created a chromatic scale!

Demonstrate how quick, nimble movements of the fingers are required to make the buzzing sound possible. If you don’t have a piano but have access to another musical instrument, play a short **chromatic scale** and teach the class how to sing chromatically and create a buzzing sound.

JOHANN STRAUSS, JR. (1864-1949)

Musical Time Period: Late Romantic

Johann Strauss II was born in Austria and named after his father, who was also a composer and conductor. His father did not want him to follow the same career path, so Johann Strauss, Jr. studied violin in secret before beginning his career composing and conducting, often in competition with his father. Eventually, he moved to focus solely on composing where he became famous for waltzes and operetta. He wrote over 150 waltzes, including his most recognizable piece, *The Blue Danube* and became the emblem of Viennese dance music.

ON THE PROGRAM: Johann Strauss, Jr., Perpetuum Mobile

Perpetuum mobile (perpetual motion) is subtitled “a musical jest.” Strauss actually composed this piece to make light of the fact that 19th century musicians often loved to show off to such an extent that the quality of the music suffered. The work is basically set of variations on an eight-measure theme that is heard at the beginning. It is very similar to a **scherzo** movement that is found in the middle of a **symphony**.

WHAT TO LISTEN FOR: Identify the eight-measure main theme at the beginning of the piece. Then, try to identify how Strauss creates a **variation** to make the theme sound more elaborate or different. Listen for how the piece gets its characteristic fast sound from the “perpetual motion” of someone in the orchestra always playing fast notes – and the fast notes don’t let up! Sections of the movement can be repeated over and over again.

ACTIVITY:

Did you know Strauss wrote this piece so that the music could go on forever if the conductor didn’t cue the orchestra to stop playing? Believe it or not, the conductor has the freedom to repeat certain sections of the music. As a class, try to determine if the conductor in the recording is making the orchestra repeat any parts of the music. If so, how many times is it repeated?

MUSIC AND PHYSICAL MOVEMENT

GIOVANNI BOTTESINI (1821-1889)

Musical Time Period: Romantic

Bottesini was an Italian composer of the Romantic era who began on the violin before switching to the double bass for his schooling. Upon completion of his degree, he traveled around and performed in America, England, and France. He gained much popularity as a performer before becoming a conductor and composer. The majority of his musical compositions are operas, along with string quartets, quintets, and two solo bass concerti.

 **ON THE PROGRAM:** Double bass concerto no. 2, I. Allegro moderato

For a long time, the bass was considered an instrument that could only be played in orchestras. Its huge size and the physicality of playing the instrument prompted most composers to write concertos for instruments that required less physicality to play, such as the piano, violin, or flute. Giovanni Bottesini changed this perception through his compositions that feature the double bass. Bottesini, through much hard work and practicing, proved that the bass can be played in a virtuosic and soloistic style that can rival that of the violin, flute, or other more common solo instruments. Many of his pieces are so difficult that they can only be played by the world's finest bassists.

For our “Music in Motion” concert, we’re thrilled to feature one of America’s finest young bassists, Xavier Foley! Xavier was the first prize winner of the 2014 Sphinx Competition (which takes place annually in Orchestra Hall), and since then, has appeared as a soloist with orchestras through the country and earned a degree from the Curtis Institute of Music, one of the most prestigious music schools in the U.S.!

WHAT TO LISTEN FOR: This type of piece is called a **concerto**, meaning that the piece has a featured soloist (in this case, a bass player) who is accompanied by the orchestra. As you listen to the piece, have your students listen for parts of the music that feature only the orchestra/accompaniment, only the soloist, or both the soloist and the accompaniment at the same time.

JOHANNES BRAHMS (1792-1868)

Musical Time Period: Romantic

Johannes Brahms was a prolific composer in Austria, although born in neighboring Germany. He wrote music for all different ensembles from full orchestras to piano and even vocal ensembles. His music features very traditional styles similar to classical composer from before him while using romantic motives to entertain. As a virtuoso pianist, he even premiered many of his own works with his friends and leading performers of the time!

 **ON THE PROGRAM:** Hungarian Dance No. 5

Throughout his life, Brahms loved to listen to Romani music, especially the music of Romani fiddlers. The Roma are a distinct ethnic group (sometimes referred to as “Gypsies”) and live throughout Hungary and in many other parts of the world. Throughout his life, Brahms loved to listen to their fiddle music. Many of the melodies we hear in the Hungarian Dances weren’t written by Brahms, but rather arranged by him. This means that Brahms took melodies he heard Romani fiddlers play, and then wrote additional harmonies and parts to add to the original melody. Originally, Brahms published 21 such arrangements to be played as piano duets, but eventually re-arranged some of the 21 dances for symphony orchestra, including Hungarian Dance No. 5.

ACTIVITY: Beat pattern/meter: is there a recurring beat pattern? Are the beats divided into groups of 2, 3, or 4? If so, have the class count out loud to the beat pattern, (1, 2, 1, 2, etc. or 1,2,3, 1,2,3, etc). For a simpler activity, have the class identify the **tempo** and clap or march to the beat.

Then, have the class imagine they are the conductor. Besides keeping a steady beat, the conductor’s job is to show the orchestra what dynamics and style to play in. Talk to the students about how a conductor might show the following musical gestures:

Crescendo (Music gradually increases in volume)

Decrescendo (Music gradually decreases in volume)

Accelerando (the music gradually speeds up)

Ritardando (the music gradually slows down)

Forte (the music should be played loudly)

Piano (the music should be played quietly)

To show crescendo or forte, a conductor will likely make larger and more broad movements with their arms, and smaller movements for decrescendo or piano. To show accelerando, the students should move their arms more quickly, and more slowly for ritardando.

GABRIEL FAURÉ (1845-1924)

Musical Time Period: Romantic - Modern

Fauré was born into a cultured family who recognized his musical genius as a young boy and sent him to music school in Paris. He trained to become a church organist and choirmaster and worked for some time after graduation to save money. Upon becoming successful, he developed his composition skills. Fauré's music is influenced by the traditional romanticism of the late 1800s but also by the modern influences of the expanded harmonies and creative melodies of the composers of the Second Viennese School. He eventually became deaf and his music became more elusive and turbulent.

 **ON THE PROGRAM:** Pavane

During the school year, Fauré spent most of his time working as a church organist and as a private music teacher. During the summers, he composed many of his greatest works such as his Pavane. The piece is known for its relaxing mood and lyricism, which is why we have chosen it to accompany some yoga exercises during the concert which will be led by DSO librarian and yoga instructor Ethan Allen and by Kerrie Trahan from Danialle Karmanos' Work It Out.

WHAT TO LISTEN FOR: The music is quite slow, and believe it or not, the original work contained parts for singers. We call this a lyrical piece, meaning it's made up of mostly beautiful, slow melodies that are easy to sing.

ACTIVITY:

CLICK HERE to view on a projector and breathe for 2-3 minutes along with the motion of this yoga-based breathing exercise to experience the calm that this piece provides.

In addition, we also suggest you check out these other yoga-based breathing exercises found by **CLICKING HERE**. We especially recommend that you try the bumble bee breath, hot air balloon breath, and the dragon fire breath as you listen to this piece.

MANUEL DE FALLA (1876-1946)

Musical Time Period: Romantic - Neoclassical

Manuel de Falla was, and continues to be, one of the most important musicians to emerge from Spain. He lived in the late 1800s and early 1900s and traveled between Madrid and Paris before moving to Argentina following the Spanish Civil War. His music prominently featured folk tunes from the areas he lived, including Andalusian and Castilian tunes.

 **ON THE PROGRAM:** Ritual Fire Dance

This piece is a movement from the ballet *El amor brujo*. It features techniques similar to the first piece on this program, *Flight of the Bumble Bee*, such as repetitive trills (when a musician moves back and forth between two notes very close in pitch) and fast ornaments. The fire dance is a traditional, religious ceremony used to worship the fire-god where people would jump through flames to prove their devotion. The story of this piece is that a young lady is haunted by a ghost. She gathers with her friends and they dance around the fire as the ghost appears and disappears into the fire.

WHAT TO LISTEN FOR: What makes music like this so exciting is the fact that different families of the orchestra are at very different speeds. For example, at the opening, there is a slow bass line and a melody that goes twice as fast in the oboe and violins. Different families of the orchestra also play music in very different style simultaneously as well. In the second section of the piece, the piano and the cellos and basses' bouncing notes contrasts the charging melodies found in the brass and woodwinds. Much of this material is repeated at the end of the piece at a **forte** dynamic, as this is the part in the ballet where the girl is trying to drive the ghost that is haunting her away once and for all.

FELIX MENDELSSOHN (1809-1847)

Musical Time Period: Early Romantic

Felix Mendelssohn enjoyed a vast career as a composer, pianist, organist, and conductor. He was seen as a conservative composer as he continued styles of the past instead of venturing into contemporary styles as many other composers of the era did. He even founded a music conservatory based on these principles that is still in operation today.

 **ON THE PROGRAM:** Wedding March

This piece has become one of the most popular pieces to be played as a recessional for weddings in German and English-speaking countries. Originally, it was composed as incidental music to accompany Shakespeare's play *A Midsummer Night's Dream*. This piece as well as much of the music that Mendelssohn composed for pre-existing plays like *A Midsummer Night's Dream* was part of a commission by Prussian monarch Friedrich Wilhelm IV to write music for plays based on Greek mythology and tragedy to revive classical literature and drama.

WHAT TO LISTEN FOR: The main melody is passed between the four major sections of a symphony orchestra: strings, brass, woodwinds, and percussion. As you listen to the piece, identify which section has the main melody.

Live from Orchestra Hall: Classroom Edition

Bringing the concert experience to your students

Even though your students may not be attending our performance at Orchestra Hall, we want to try and help your students feel as if they are indeed part of a live performance. Great detail has gone into planning the webcast to include the many viewers beyond the concert hall. You will notice the conductor and musicians will often even direct questions or statements directly to you – our virtual audience! It is, in fact, for you and your students that this project is designed! It is absolutely appropriate to encourage students to participate, just as if they were in the live audience. There are many ways to help recreate a concert atmosphere in your school, and some or all the following points can be used to help encourage the students to participate and engage in active listening.



Transform your school into Orchestra Hall

Make copies of the specially designed program provided in the appendix for your students. You can even select students to serve as “ushers” and hand programs to students as they enter the room where you will view the webcast. This will help the students follow along during the performance and allow for them to have a keepsake that will hopefully encourage them to discover these pieces of music again on their own.

Explain in advance that it is traditional for the concert hall lights, or the “house lights” to be dimmed during performances to help listeners concentrate on the music. As the opening moments of the webcast begin, if possible dim the lights in the room where you will be viewing to allow for the same concert atmosphere.

Review the concert etiquette sheet with your students, and the following would be appropriate to include at your school:

Times/situations when it is appropriate to clap:

- When the concertmaster (violin) walks onto the stage
- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

Several moments in the webcast will be directed specifically to your students. Speak with the students in advance, and encourage them to actively participate as the conductor and musicians engage them through asking questions or asking participation in structured activities such as making specific sounds with their voices, clapping, feeling their vocal chords vibrate with their hands, and even conducting along with some music.



Live from Orchestra Hall

Classroom Edition

Unit Two: Welcome to Orchestra Hall!

Learning Objective:

- Students will discuss and demonstrate an understanding of appropriate audience behaviors in a variety of settings.
- Students will be able to define terms such as audience, concertmaster, etiquette, usher, tuning conductor, baton, podium, house lights, principal player.

LESSON 1 ACTIVITY:

Materials:

Pre-Assessment Quiz found in the Teacher Resource Guide Appendix

Pre-Assessment Quiz: Before your concert etiquette discussion have students fill out the Concert Etiquette Pre & Post Quiz found in the Appendix. Ask students to describe what kind of behavior is appropriate at a symphony concert.

Discussion

1. Begin explaining that the students will soon be hearing the Detroit Symphony Orchestra live either through our live webcast or by attending a concert at Orchestra Hall.
2. Engage the students by asking open ended questions such as: *What will they see at the concert? What kind of music will they hear? What will they do as an audience member?*
3. Ask students to describe places where they were members of an audience. Answers could include attending a movie, a theater, a sports arena, at home watching television, a concert hall, etc. List the answers on the board.
4. Discuss the appropriate audience behavior for each of the settings listed above. For example, how would audience behavior at a golf tournament be different from a football game?
5. Ask students why we are expected to behave differently in certain places. Record their answers on the board.
6. Explain to students that at an orchestral performance, the expectation and tradition is to applaud when the conductor puts her/his hands and baton down. If there is doubt as to when to clap, tell your students to watch what everyone else does or when the conductor turns around on the podium to take a bow.

Post-Assessment Quiz: After this etiquette discussion have students fill out the Concert Etiquette Post Quiz or discuss each question again. Note any changes in student answers based on elements learned in the lesson.



LESSON 2 ACTIVITY:

A CONCERT IN YOUR CLASSROOM!

MATERIALS:

Printed Program found on page 2 of the Teacher Resource Guide

Links to listening examples found in Unit 1 of this teacher guide by clicking the headphone icon. 

CD/mp3 playback device

DISCUSSION:

1. Explain to your students that they will soon be taking a fieldtrip Orchestra Hall or will be watching of the Live from Orchestra Hall: Classroom Edition Webcast and will be hearing and seeing the Detroit Symphony Orchestra.
2. Ask students to describe what they expect to see and hear at the performance. Aid students in creating a list of questions they may have about the day and post them on the board. Record any answered or conclusions made during the lesson.

TASKS:

3. Explain to students that they will be role playing a concert in their classroom. Divide the class in half and assign one half to be the orchestra and the other half to be the audience. If possible, arrange each group's desks to face the other group.
4. From your group of orchestra musicians ask for volunteers to play the role of the concertmaster, conductor, and the stage manager and ask them to stand "off-stage".
5. From your group of audience members ask for one or two volunteers to act as ushers and have them stand by the door with programs in hand to pass out to the audience.
6. Ask the audience to wait outside the door reminding them to wait quietly until the ushers direct them to their seats. Have ushers pass out program to each audience member as they enter the door.

7. Explain to students that the orchestra will be on stage warming up on their instrument. Encourage each student in the orchestra to choose an instrument and pretend to play it.
8. Once the audience is seated in their seats, ask the stage manager to turn out the lights. Explain to students that when the house lights are lowered, that is the sign that the concert is about to begin and that everyone is to sit quietly.
9. Have the concertmaster to enter the room, stand in front of the orchestra and take a bow while the audience applauds. Explain that it is the concertmaster will signal to the principal oboe to play a tuning note, which will allow the orchestra to tune their instruments and sound good together. Once the orchestra is tuned he or she will join the orchestra.
10. Direct the conductor to enter the stage, stand in front of the orchestra and take a bow while the audience applauds. Remind the audience that the conductor uses gestures to guide the orchestra through the music and that a piece of music is finished when the conductor lowers her/his arms and baton.
11. Play the end of a listening example from the Educational Concert Series repertoire. Have the conductor and the orchestra pretend to play along and encourage the audience to hold their applause until the conductor finishes, turns around and bows.
12. Congratulate performers and audience members on a job well done.

REFLECT:

13. Look back at the student questions that were written down during the discussion portion of this lesson. Guide students in making new conclusions after their experience in this lesson.



NATIONAL STANDARDS AND MICHIGAN STANDARDS

NAFME NATIONAL STANDARDS

While the National Association for Music Education (NAfME) has now adopted new core standards, there are many similarities between the content in the “old” standards and the new standards. The most striking difference is the new National Core Arts Standards are easily aligned into Anchor Standards, which are organized in four major areas:

Creating
Performing/Presenting/Producing
Responding
Connecting

No matter which set of standards your specific school system uses, it is easy to align the criteria into these four new categories. Based on feedback from you, the teachers, we are using the four broad areas above to inform the curricular units contained in this resource guide. Specific information about these standards, and the Anchor Standards that fit within these categories can be found at:

► nationalartsstandards.org

National Standards for music education

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Michigan Standards for music education

1. All students will apply skills and knowledge to perform in the arts.
2. All students will apply skills and knowledge to create in the arts.
3. All students will analyze, describe and evaluate works of art.
4. All students will understand, analyze, and describe the arts in their historical, social and cultural contexts.
5. All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.



MUSIC IN MOTION PARTNERS

We are happy to partner with the below organizations to help everyone learn how music and motion are so closely linked:

DANIALLE KARMANOS' WORK IT OUT

Joining us onstage during all three of our Music in Motion performances will be yoga instructor and DSO Librarian Ethan Allen in addition to Kerrie Trahan and student demonstrators from Danialle Karmanos' Work It Out (DKWIO). DKWIO was founded to promote optimum health in mind, body and spirit. In partnership with the DMC Children's Hospital of Michigan and Wayne State University, Work It Out has evolved to a comprehensive nutrition education and yoga-based approach program that reduces anxiety, prevents childhood obesity and increases self-esteem. Since 2005, DKWIO has committed to giving over 8,000 Detroit youth the tools, resources and support for happier and healthier lives. If you would like to learn more about DKWIO, please visit kidsworkitout.org.

Yoga and music can go hand-in-hand through helping us feel calm and relaxed. Please refer to page 14 of this guide for resources on several yoga-based breathing exercises your students can do while listening to Faure's Pavane.

FIGURE SKATING IN DETROIT

[CLICK HERE](#) to view a video, provided by the local nonprofit Figure Skating in Detroit, on the connection between music and figure skating.

Music is an essential component to figure skating. Even before stepping onto the ice, music helps skaters prepare their minds and bodies for the day ahead. Once on the ice, music helps to elicit emotions that can inspire new choreography and can transcend a routine. Selecting the right piece of music is a very thoughtful process and often requires each skater to learn about different dance styles and histories that are associated with each genre or composer; ranging from classical pieces to more contemporary ones. This process cultivates a unique connection between music, movement, and skating that helps each athlete grow on and off the ice.

To learn more please click on the link above that shows Meryl Davis (Olympic Ice Dancing Champion 2014) and Alissandra Aronow (International Ice Dancing Competitor) speaking about this special connection. Meryl and Alissandra are founding co-chairs of Figure Skating in Detroit that have brought this unique youth development nonprofit to Detroit. FSD is a program that combines the artistic and athletic discipline of figure skating, leadership skills, and educational tools (using tutoring with the STEM program) to create an environment that will set young girls up to succeed in life, beyond the ice. As you will hear, music plays a key role in the process. To learn more you can visit their website www.figureskatingindetroit.org

GLOSSARY OF MUSIC TERMS

A

a cappella: vocal music with no instrumental accompaniment

accelerando: gradually increasing the speed of the rhythmic beat

accent: momentarily emphasizing a note with a dynamic attack

adagio: a slow tempo

allegro: a fast tempo

alto: a low-ranged female voice; the second lowest instrumental or vocal range

andante: moderate tempo (a walking speed; “Andare” means to walk in Italian.)

anthem: a song of loyalty or devotion

aria: form of solo singing, accompanied by orchestra, with a steady metrical beat

audience: the assembled spectators or listeners at a public event, such as a play, movie, concert, or meeting.

B

ballet: (genre) a programmatic theatrical work for dancers and orchestra

bar: a common term for a musical measure

baritone: a moderately low male voice; in range between a tenor and a bass

Baroque Era: c1600-1750; a musical period characterized by extremely ornate and elaborate details

This era saw the rise of instrumental music, the invention of the modern violin family and the creation of the first orchestras (Vivaldi, Handel, JS Bach)

bass: the lowest male voice; (see Double Bass)

C

chamber music: (genre) music performed by a small group of players (one player per part)

chorale: 1) a Lutheran liturgical melody; 2) a 4-part hymn-like chorale harmonization

chord: a harmonic combination that has three or more pitches sounding simultaneously

chromatic scale: a scale that is created by playing all 12 notes. If you have a piano, you can play a chromatic scale by playing all the neighboring white and black keys while moving up or down.

Classical Era: c1750-1820; a politically turbulent era focused on structural unity, clarity and balance. (Haydn, Mozart, Beethoven)

coda: (means “tail” in Italian) a concluding section appended to the end of a work

concertmaster: the leader of the 1st violin section in a symphony orchestra.

concerto: (genre) the general term for a multi-movement work for soloist(s) and orchestra

conductor: the leader of a performing group of musicians

crescendo: gradually getting louder

D

decrescendo: gradually getting quieter (see diminuendo)

diminuendo: gradually getting quieter (see decrescendo)

dynamics: the musical element of relative musical loudness or quietness

E

ensemble: a group of musical performers

F

form: the elemental category describing the shape/design of a musical work or movement

forte: (f) a dynamic marking instructing the performer to play loudly

fortissimo: (ff) a dynamic marking instructing the performer to play very loudly

G

genre: a category of musical composition (the specific classification of a musical work)

grave: a slow, solemn tempo

gigue: a lively dance movement, typically of the Renaissance of Baroque period composed in a compound triple meter

H

harmony: the elemental category describing vertical combinations of pitches

I

improvisation: “on-the-spot” creation of music (while it is being performed)

instrumentation: the combination of instruments that a composition is written for



J

jig: See gigue

K

key: the central note, chord or scale of a musical composition or movement

key signature: a series of sharps or flats written on a musical staff to indicate the key of a composition

L

largo: a very slow, broad tempo

legato: a smooth, connected manner of performing a melody

libretto: the sung/spoken text of an opera

M

major key: music based on a major scale (traditionally considered “happy” sounding)

major scale: a family of seven alphabetically-ordered pitches within the distance of an octave, following an intervallic pattern matching the white keys from “C” to “C” on a piano)

measure: a rhythmic grouping, set off in written music by a vertical barline

melody: the musical element that deals with the horizontal presentation of pitch

meter: beats organized into recurring and recognizable accent patterns (2/4, 3/4, 4/4, etc.)

mezzo-: an Italian prefix that means “medium”

mezzo-forte: (mf) a dynamic marking instructing the performer to play medium loud

mezzo-piano: (mp) a dynamic marking instructing the performer to play medium quiet

mezzo-soprano: a dramatic woman’s voice that combines the power of an alto with the primary high range of a soprano

minor key: music based on a minor scale (traditionally considered “sad” sounding)

moderato: a moderate tempo

Modern Era: c1890-present; a musical era impacted by daring experimentation, advances in musical technology, and popular/non-Western influences. (Debussy, Schoenberg, Stravinsky, Copland, Cage)

movement: a complete, independent division of a larger work

N

nationalism: Patriotic feelings or principles, often displayed in music through folk songs, dances, legends, language, or other national imagery relating to a composer’s homeland.

O

octave: (Latin: octavus: eights) a large interval between notes equaling the distance of eight notes

opera: (genre) a large-scale, fully-staged dramatic theatrical work involving solo singers, chorus and orchestra

orchestra: a large instrumental ensemble comprised of strings, woodwinds, brass and percussion

ostinato: a short rhythmic/melodic idea that is repeated exactly over and over throughout a musical section or work

overture: (genre) a one-movement orchestral introduction to an opera (Wagner, Bizet and other composers after 1850 use the term prelude instead to show dramatic unity between the overture and the theatrical drama that follows it)

P

phrase: a small musical unit (sub-section of a melody) equivalent to a grammatical phrase in a sentence

pianissimo: (pp) a very quiet dynamic marking

piano: (p) a dynamic marking instructing the performer to play very quietly

pitch: the relative highness or lowness of a musical sound (based on frequency of vibration)

pizzicato: usually refers to a type of string playing in which a string is plucked by the fingers

phrase: a small musical unit (sub-section of a melody) equivalent to a grammatical phrase in a sentence

presto: a very fast tempo

principal player: leader of the group of musicians playing that instrument

Q

quadruple meter: a basic metrical pattern having four beats per measure



R

range: the distance between the lowest and highest possible notes of an instrument or melody

register: a specific coloristic portion of an instrumental or vocal range

Renaissance Era: c1450-1600; an era that witnessed the rebirth of learning and exploration; this was reflected musically in a more personal style than seen in the Middle Ages. (Josquin Desprez, Palestrina, Weelkes)

rhythm: the element of music as it unfolds in time

ritardando: gradually slowing down the tempo

Romantic Era: c1820-1890; an era of flamboyance, nationalism, the rise of “superstar” performers, and concerts aimed at middle-class “paying” audiences. Orchestral, theatrical and soloistic music grew to spectacular heights of personal expression. (Schubert, Berlioz, Chopin, Wagner, Brahms, Tchaikovsky)

S

scale: an family of pitches arranged in an ascending/descending order

schерzo: a country dance in triple meter

schерzo and trio form: a movement that replaced the Minuet as the third movement in a four movement work, such as a symphony, sonata, or string quartet

score: written notation that vertically aligns all instrumental/vocal parts used in a composition

serenade: (genre) an instrumental chamber work similar to a small-scale symphony; historically performed for social entertainment of the upper classes

sonata: (genre) a multi-movement work for a piano (or for one instrument with piano accompaniment)

song: (genre) a small-scale musical work that is sung (a German song is a “Lied”; a French song is a “chanson”; an Italian song is a “canzona”)

soprano: 1) the highest ranged woman’s voice or boy’s voice; 2) the highest sounding instrument of an instrumental family

staccato: a short, detached style of playing

stage manager: a person responsible for the technical details of a theatrical production

symphonic poem: (genre) a programmatic work for orchestra that is typically a single movement

symphony: (genre) a multi-movement work for orchestra

syncopation: an “off-the-beat” accent

T

tempo: the speed of the musical beat

tenor: a high-ranged male voice and the range of the cello, trombone, and bassoon

texture: the element focusing on the number of simultaneous musical lines being sounded

theme: the main self-contained melody of a musical composition

theme and variations form: a theme is stated then undergoes a series of sectional alterations

timbre: another term for tone color

tonality: music centered around a “home” key (based on a major or minor scale)

tonic key: the “home” key of a tonal composition

tuning: process of adjusting the pitch of one or many tones from musical instruments to establish typical intervals between these tones.

tutti: (Italian for “all” or “everyone”) an indication for all performers to play together

U

unison: the rendering of a single melodic line by several performers simultaneously

V

variation: the compositional process of changing an aspect(s) of a musical work while retaining others

vibrato: small fluctuations in pitch used to make a sound more expressive

virtuoso: a performer of extraordinary ability

vivace: a lively tempo

volume: the relative quietness or loudness of music being played

W

waltz: a partner dance in a moderately fast triple meter; a piece of music for, or in the rhythm of this dance

X

xylophone: a pitched percussion instrument consisting of flat wooden bars on a metal frame that are struck by hard mallets



THE DETROIT SYMPHONY ORCHESTRA

COMMUNITY AND LEARNING DEPARTMENT

In support of the Detroit Symphony Orchestra's mission to embrace and inspire individuals, families and communities through unsurpassed musical experiences, the department of Community and Learning strives to reach new, young, and diverse audiences with innovative programs and concerts like those shown below.

Educational Concert Series

Wednesday, October 25, 2017
10:30 a.m. and 11:45 a.m.

Wednesday, March 6, 2017
10:30 a.m. and 11:45 a.m.

Thursday, March 7, 2017
10:30 a.m.

Wednesday, April 18, 2018
10:30 a.m. and 11:45 a.m.

Thursday, April 19, 2018
10:30 a.m.



Live from Orchestra Hall

Classroom Edition

Live From Orchestra Hall: Classroom Edition

Wednesday, October 25, 2017
10:30 and 11:45 a.m.

Thursday, April 19, 2018
10:30 a.m.

Young People's Family Concerts and Tiny Tots Series

May 6, 2017

10am Boogie Woogie Nursery Rhymes
11am Britten's Young Person's Guide to the
Orchestra

Neighborhood Concert Series

In its pursuit to be the most accessible orchestra on the planet, the Detroit Symphony Orchestra extends its reach into the community on an ongoing basis with the goal to be an active, energetic, and relatable participant in the lives of area residents, students, organizations and community partners. The William Davidson Neighborhood Concert Series brings full orchestral programs to your own backyard to unique venues across the Metro Detroit area. Visit dso.org/neighborhood to learn more.

THANK YOU TO OUR GENEROUS PARTNERS

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Foundation**

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The DSO acknowledges with gratitude the support of the following organizations that contributed to the development of these materials:



Acknowledgements

Project Team:

Caen Thomason-Redus: Director of Community and Learning

Nathaniel Bean: Education Coordinator

Jessica Ruiz: Manager of Artistic Planning

Christina Biddle: Community Engagement Coordinator

Ethan Allen: Librarian & Yoga Instructor

Marc Geelhoed: Director of Digital Initiatives

Teresa Alden: Digital Communications Manager

Kathryn Ginsburg: Orchestra Manager

Michelle Koning: Web and Mobile Content Manager

With Special thanks to Anne Parsons and Erik Rönmark



A COMMUNITY-SUPPORTED ORCHESTRA

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