

EDUCATIONAL CONCERT SERIES Teacher Resource Guide



MAY 13 & 14, 2015



WU FAMILY ACADEMY
OF LEARNING AND ENGAGEMENT
DETROIT SYMPHONY ORCHESTRA

dso.org/classroom



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WELCOME

to the Detroit Symphony Orchestra's 2014-15 Educational Concert Series. The DSO 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 to connect with the music through this program, designed specifically in collaboration with an advisory board of leading educational experts in order to provide strategic music education and be consistent with national music education standards.

The program themes selected for the spring performances of 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 Mussorgsky's *Pictures at an Exhibition* and Copland's *Hoedown* are juxtaposed with accessible contemporary works including music from *Harry Potter* and the video game, *Angry Birds*. Based on the experiences of your students, these programs are designed to allow for the exploration of simple and single elements of music, or multifaceted 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 become incredibly entertaining for your students. 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 engage in individual and group activities that will lead to a culminating event: participating in a live performance as an informed, intelligent listener.

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

—The Detroit Symphony Orchestra's
WU FAMILY ACADEMY OF LEARNING
AND ENGAGEMENT Staff

Musical TALES

ABOUT THE CONCERT

Throughout time stories have been reinterpreted in different artistic mediums. On May 13th and 14th the Detroit Symphony Orchestra, conductor Michelle Merrill and host Damon Gupton will bring to life the musical interpretations of stories from literature, the screen and the stage. This interactive performance will excite your students with dancing, singing and much more.

DETROIT SYMPHONY ORCHESTRA

Educational Concert Series

Michelle Merrill, *conductor* | Damon Gupton, *host*
Michael Miller, *baritone* | Ballet Americana

Ottorino Respighi
(1879-1936)

I pini di Roma (The Pines of Rome)
I. The Pines of the Villa Borghese

Aaron Copland
(1900-1990)

Four Dance Episodes from Rodeo
Hoe Down

Claude Debussy
(1862-1918)

Prélude a l'après-midi d'un faune (Afternoon of a Faun)

Ari Pulkkinen
(b. 1982)
arr. Andrew Skeet

Angry Birds Theme

Gioachino Rossini
(1792-1868)

"Largo al Factotum" from Il Barbiere di Siviglia

John Williams
(b. 1932)

Children's Suite from Harry Potter and the Sorcerer's Stone
Harry's Wondrous World

Modest Mussorgsky
(1839-1881)
orch. Maurice Ravel

Pictures at an Exhibition
IX. Baba-Yaga - The Hut on Hen's Legs
X. The Great Gate of Kiev



CROSS CURRICULAR RELATIONSHIPS

For this portion of the packet, two cross- curricular areas will be explored: technology and language arts. Music offers many opportunities to explore other curricular areas. The science of sound links music to technology, either in the actual creation of sound or the explanation of the physical nature of combinations of sounds and how the instruments themselves make sounds that are unique. A piece of music can also be inspired by a poem, or it can tell a story through sound, whether that story is a book, fable, or even a popular film making a connection to language arts.

LANGUAGE ARTS

Music Tells A Story!

Before considering connections to language arts, it is important to consider two different types of music. **Absolute music** is simply music for enjoyment and not intended to represent anything specific. Created by the composer to be heard and enjoyed without any extra references beyond the sounds, absolute music is to be appreciated only because of its beauty.

The opposite of absolute music is called **programmatic music**. All of the music you will hear during the *Musical Tales* performance is considered programmatic, or music that is intended to explicitly tell a story or represent people or places. From Ari Pulkkinen's *Angry Birds* losing their eggs to the pigs, to Claude Debussy portraying the story of a dreaming faun, each piece intentionally aims to transport the listener to a very specific place.

In the case of traditional art music, programmatic works intend to provide


the listener with stories and images to think about while they listen. In film scores, or the music that accompanies a movie, the music is designed to help highlight the action on the screen and add drama to the story. If you listen to Darth Vader's theme from *Star Wars*, or the heroic march theme from *William Tell* your mind will likely conjure many specific and vivid images.

DRAWING ACTIVITY:


Listen to the following well-known music examples and have students draw a picture of what images might come to their minds. Try and be as vivid as possible!

Drawing Activity One:

Pictures at an Exhibition


-  • Promenade
- Castle
- Ballet of Unhatched Chicks
- Baba Yaga
- Great Gate of Kiev

Drawing Activity Two:

-  • Darth Vader Theme from Star Wars
- March from William Tell
- March from Sorcerer's Apprentice
- Morning Theme from Grieg's Peer Gynt

WRITING ACTIVITY:

Respighi had a very specific story in mind when composing the opening to *The Pines of Rome*. When you listen to this music, what story does it seem to tell you? Write a short story based on the music you hear, and be sure to include the mood the music creates. Give names to any special characters in your story!

-  • Ottorino Respighi
The Pines of Rome Movement I,
The Pines of the Villa Borghese



EDUCATIONAL CONCERT SERIES: Drawing Activity One

Listen to the music and draw a picture of what images come to mind. Remember to be vivid!

Musical
TALES





EDUCATIONAL CONCERT SERIES: Drawing Activity Two

Listen to the music and draw a picture of what images come to mind. Remember to be vivid!

Musical
TALES






Give names to any special characters in your story!

[illegible]

TECHNOLOGY


Many of you probably play video games, and even in the last few years you might have noticed some changes in your favorite games. Look at these  screen shots from video games more than 20 years old and similar games that are popular right now.

Can you describe what differences you see between the games? Do you think the old games were fun? (*Explain to students how advanced the technology was compared to board games and that, even though the old games seem simple now, they were just as complex for their time*)

What is your favorite video game? Does the music add excitement or drama to the game? Try playing the video game with no sound...what is it like?

While it is easy to see changes in the technology in video games, we don't often think about how technology impacts the creation and performance of music. Sometimes, computer programs that help composers write music to look very much like a video game.

If you remember the last ECS Concert, *An American Adventure*, you experienced first-hand how technology can be involved in the performance of music.


Do you remember our DJ composer, Mason Bates and his Detroit inspired *Warehouse Medicine*? 

But just like Mason Bates uses technology to perform his music, composers use it to actually help them write and mix the music too.

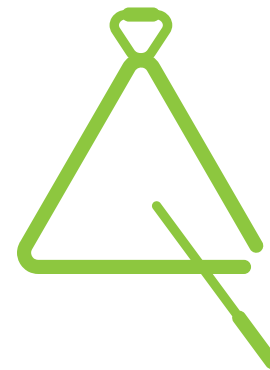


Angry Birds video

Notice how the music software on the computer looks like a video game screen? The video games you enjoy, because they are exciting and let you do lots of different things, are similar to how Ari Pulkkinen is able to use the computer to quickly change his music ideas and make them more exciting.



FUNDAMENTAL ELEMENTS OF MUSIC



Depending on the age of the students, or their current work in the curriculum, you can use any or all of the examples as a starting point to describe the specific musical elements. The examples are included separately in a resource index if you wish to copy for use in the classroom.

There are seven fundamental elements of music: melody, harmony, rhythm, texture, timbre, dynamics and form.

For this category, material will focus on two elements: texture and timbre.

TIMBRE

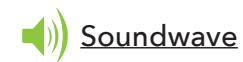


Timbre (*pronounced tam-bur*) or tone-color is the physical property that allows us to distinguish different sounds from one another.

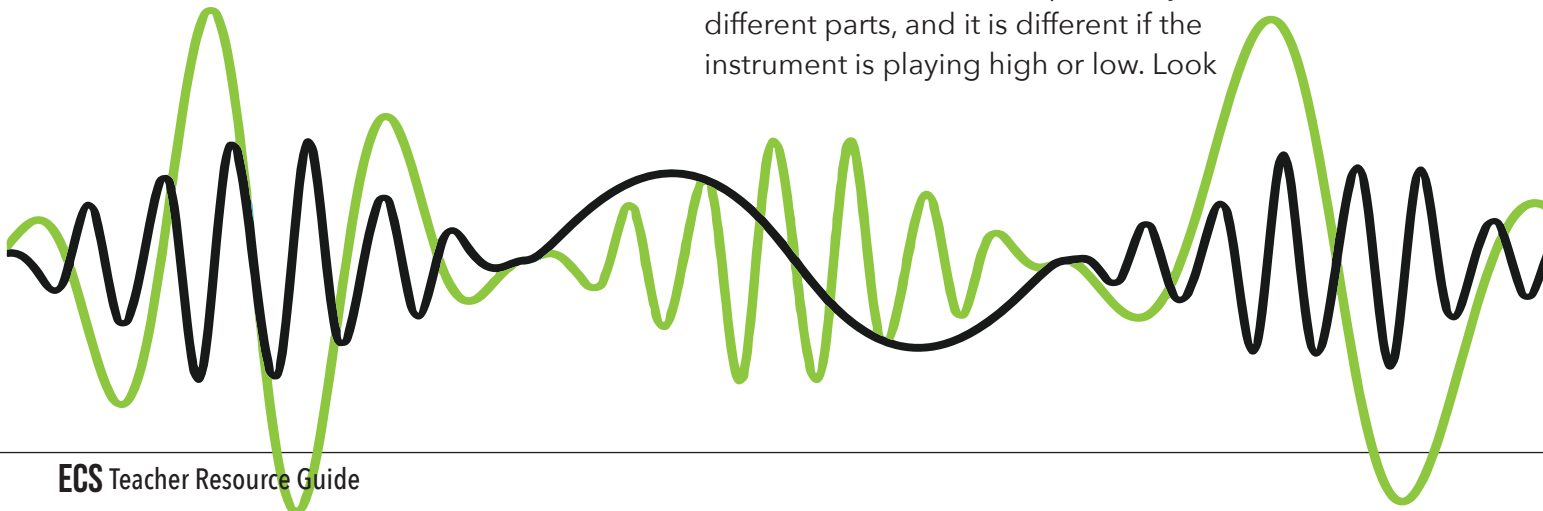
It is the specific timbre that allows us to identify the difference between a violin and a flute, or even distinguish between different people's voices.

Many musical instruments create a sound that is made of very complicated sound waves, which allow them to have specific timbres. The violin for example, has a sound wave made up of many different parts, and it is different if the instrument is playing high or low. Look

at the example below to actually see the sound wave made by a violin while it plays music. Notice how the sound waves change when the notes get higher or lower in pitch.



Make a list of your three favorite instruments and then a list of three different sounds. See if you can find a picture of each of their sound waves on the Internet. How do they look similar or different?





Make a list of your three favorite instruments and then a list of three different sounds. See if you can find a picture of each of their sound waves on the Internet. How do they look similar or different?



TEXTURE

Texture is the term we use to describe how different musical parts work together in a composition.

There are four basic types of texture: monophonic, homophonic, polyphonic and heterophonic, but only the first three are common in music of western cultures. Different textures can make music sound more interesting. It creates different layers of sound that allow us to have things that are contrasting, things that sound peaceful and calm, or active and very busy.

MONOPHONIC: Means one sound and describes music consisting of a single melodic line sung or played by one person or lots of people – if the notes and rhythms are the same, it is monophonic

Are there examples you can think of that would be monophonic?

- *Your family or friends singing happy birthday together*
- *When someone sings a song by themselves—like the National Anthem—with no accompaniment before a sporting event*

 Happy Birthday

HOMOPHONIC: The most common texture, it consists of a single, primary melody that is accompanied by chords

What examples of homophonic music can you think of?

- *Singing hymns at church*
- *Most popular tunes you hear on the radio*

Copland's Rodeo is an example of homophonic music, but to give you an idea of how different things can be added to make something more interesting, try this simple activity:

 Hoedown

GROUP ACTIVITY:

Foot stomp on down beat THEN foot stomp on down beat and hand clap on up beat...replicated opening unison melody then with added accompaniment

TEXTURE

POLYPHONIC: Means “many sounds” and describes a texture that has two or more melodies equal importance performed at the same time

The best example of polyphonic music is singing Row, Row, Row Your Boat in parts. When one group gets to the word “gently” the second group starts at the beginning.

 Row Row Row Your Boat

And finally, we sometimes can even combine textures close together. The opening of *Pictures at an Exhibition* is an example of this. ***What two textures are contained in this music?***

The music starts with a single trumpet (monophonic) but then the rest of the instruments join in with chords moving in the same rhythm so the texture changes (homophonic)

 Promenade



COMPOSER AND WORKS PROFILES



AARON COPLAND

(1900-1990)

Copland is regarded as one of the best-loved and most enduring American composers, having written music for ballet, opera and film along with many instrumental, choral and vocal works. He established a distinctive American style based on simple harmonies and colorful orchestrations.

Studying composition in Paris from 1921-1924, his teacher Nadia Boulanger helped to secure performances of his music in New York and Boston. It was through this connection that he became friends with Sergey Koussevitzky, conductor of the Boston Symphony Orchestra, who would be a collaborator with and champion of Copland's music.

Copland's earliest works upon his return to America were described as "strident" and "nervous" and were not well received. In fact, because of this lack of success, part-time teaching and grants were his only source of income and Copland was not well off financially during this period. Several factors over

the next few decades would change to propel Copland to the fore of American classical music. *Appalachian Spring* won the Pulitzer Prize and the New York Music Critics' Circle Award and he developed a wonderful relationship with the publisher, Boosey & Hawkes. His music was also being championed during this time by another rising star in American music—Leonard Bernstein.

Hoedown is music from the 1942 ballet, *Rodeo* and is by far the most popular music from the work. It is frequently performed alone, or as part of a suite of concert music. *Rodeo* was actually the second cowboy ballet written by Copland, having completed the popular *Billy the Kid* in 1938, but *Rodeo* did not tell the story of any historical figures or stories. It was instead intended to be a universal story that could occur anywhere in the west. *Hoedown* does, however, use authentic folk music. The square-dance tunes "Bonypart" and "McLeod's Reel" make up the main themes and these lively tunes represent Copland's involvement in, and love of American folk music.

CLAUDE DEBUSSY

(1862-1918)

Known best for his innovative use of harmony and varied use of orchestral colors, Debussy was one of the most influential composers of his time. From a family of modest means, his parents did all they could to support him, and despite never attending a traditional school, he was accepted into the Paris Conservatory and studied piano. He enjoyed some success, but rarely if ever, stood out among his peers, forcing him to reconsider aspirations of performing professionally.

It was not until later in life, and the success of his opera *Pelléas et Mélisande*, that Debussy felt empowered to speak out in favor of breaking away from the traditionally heavy Germanic traditions, and making a return to French Nationalism in music and an investment in what is commonly referred to as French Impressionism.

The *Prelude to the Afternoon of a Faun*, or *L'après-midi d'un faune*, written in 1894 was intended to be a much larger work to accompany a staged reading of the poem bearing the same name by

prolific French poet Stéphane Mallarmé. Intending to write music that captured the spirit of the poem rather than simply relaying the story, Debussy wrote, "The music of this Prelude is a very free illustration of the beautiful poem of Mallarmé. By no means does it claim to be a synthesis of the latter. Rather there are the successive scenes through which pass the desires and dreams of the faun in the heat of this afternoon."

ARI PULKKINEN

(b. 1982)

Over 2 billion console and mobile gamers have now heard the music and sound designs of Finnish composer and audio engineer Pulkkinen. Best known for creating the *Angry Birds* and *Angry Birds Trilogy* music, he has also completed sound designs for *Trine 2*, *Super Stardust Delta* and *Resogun*, all of which have been met with critical acclaim.

Through extensive work as a gaming composer and audio engineer, Ari has made an impact on numerous productions and independent projects. In addition, as an entrepreneur, he is the

founder of AriTunes, an award-winning music and audio studio specialized in the entertainment industry.

Specific to *Angry Birds*, there is a simple theme presented which is then reset over and over again with different variations. The changes to the melody are achieved with slightly different rhythms, but most often through the use of different instruments. The composer says one of the most rewarding things for him has been to see all of the interesting adaptations musicians all over the world have made to the music. He has been sent video clips of everything from a single child playing the violin, to a pub band with saxophones and accordion playing the music.

To hear the composer speak about how he created the music for *Angry Birds*, and to hear gamer adaptations of the melodies, you can watch the following video at the gaming website.



[Angry Birds video](#)

OTTORINO RESPIGHI

(1879-1936)

One of the greatest orchestrators in music history, Respighi's only rival for Italian popularity is perhaps Puccini. The son of a piano teacher and performer, Respighi studied violin and piano as a child. Upon enrolling as a student at the *Liceo Musicale* in Bologna he studied composition with a prominent musicologist and composer, Torchi. It was during this time that Respighi developed a lifelong interest in early music.

In 1913, Rome enjoyed a reputation as the center of Italian orchestral concertizing. It is this exposure to the genre that resulted in Respighi's first major orchestral work, *Fontane di Roma*, which enjoyed much success. Respighi was recognized in 1932 with membership in the *Reale Accademia d'Italia*. Benito Mussolini's respect for Respighi's work had been genuine, and parts of other large works, especially *Pini di Roma* and *Feste romane* embodied the Italian nationalist views and mirrored the propagandist views of the government

despite Respighi's careful avoidance of political entanglements. It has been suggested by historians that Respighi did not need to work to align himself with the government because he was the only composer of his era the regime supported without solicitation. It is important to note in his large-scale symphonic poems centered around Rome, Respighi was more interested in recreating kaleidoscopic pageantry rather than bowing to messages supporting political or social views.

Of the trees throughout Rome, Respighi gave insight into the meaning of the entire work, writing "the centuries-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life." The opening scene of *Pini di Roma* depicts the Pines of the Villa Borghese, and Respighi described this scene as children in the pines near the village, running and playing what we would know as "ring around the posey." The children then pretend to be soldiers and have a battle, running and shrieking in excited groups. The vibrant and colorful sounds

imitate the shouts of children, the activity of games, and the trumpeting fanfares of soldiers in battle.

GIOACHINO ROSSINI

(1792-1868)

Famous for his numerous successful operas, Italian born composer Gioachino Rossini enjoyed success from an early age. Born into a family of musicians, he composed an opera at the age of 13, and had his first opera performed when he was only 18. Inspired by Haydn and Mozart, he was very much a lyricist, and once quipped "give me a laundry list and I'll set it to music."

Achieving most of his acclaim prior to his 30th birthday, he had more than 20 full operas performed throughout Italy. Most notable of these were *Tancredi*, *Cenerentola*, and *The Barber of Seville*. Later, at the age of 37 he would complete his other well known opera, *William Tell*. His mix of humor and lyricism won over the public and he was active throughout Europe, especially in Paris.

The Barber of Seville, premiered in 1816, is still one of the most performed comic operas in the world. The famous aria sung by Figaro, *Largo al factotum* is even recognized by people who think they know nothing from the operatic literature. This famous aria is early in the opera, and is Figaro's entrance music. Frantic and humorous, Figaro is letting everyone know how well he is loved, and that his services are in high demand. He will basically do any type of job for which he is paid including a being a barber, doctor, and copyist.

The famous part of the aria, during which he repeats his name over and over, Figaro then begins a final flurry of incredibly fast singing, with words describing himself full of superlatives in Italian ending in *-issimo*, making this a rapid fire tongue twister that is a showpiece for the singer. Full of situations of hidden identity, secret love, and comic mishaps, the opera is the quintessential 19th century sitcom.

JOHN WILLIAMS

(b. 1932)

John Williams's early music instruction was similar to that of many traditional composers of art music, when at the age of 8, he began to study piano. His family moved to Los Angeles in 1948, allowing him to work with the pianist and arranger Bobby Van Eps. Later Williams would serve as an orchestrator/arranger and conductor in the US Air Force bands, and in 1954, he moved to New York, to continue study at the Juilliard School and earned money playing in jazz clubs and recording studios. Two years later, he would return to Hollywood as a studio pianist and he began a career composing and arranging.

History will most likely look back on the partnerships of John Williams and film producers Steven Spielberg and George Lucas as two of the most important artistic relationships of the 20th century. These producers realized works that served as inspiration for some of the greatest film scores ever composed, including early works such as *Jaws*, *Close Encounters of the*

Third Kind, *Star Wars*, *Superman*, *The Empire Strikes Back*, *Return of the Jedi*, *Raiders of the Lost Ark*, and *E.T.: the Extra Terrestrial* and *Schindler's List*. Later works better known to a younger audience include *Jurassic Park*, the *Star Wars* prequels, the *Harry Potter* series, and the newest *Star Wars* film to be released in 2015. Additionally, Williams has composed signature tunes for NBC and several official Olympic fanfares.

The *Children's Suite* from the first Harry Potter film *Harry Potter and the Sorcerer's Stone* was composed in the same way opera overtures were traditionally written. After completing the entire film score, John Williams extracted themes and created the *Children's Suite*, which contained the music Williams felt was central to the story of Harry Potter in order to tell the entire tale through musical themes. The entire suite contains music representing Harry's owl, Hedwig; his school, Hogwarts; his archrival, Voldemort; his special flying broom, the Nimbus 2000; the 3-headed guard dog Fluffy and his Harp; Harry's favorite sport, Quidditch; Harry's family portrait; the

shopping mall of witches and wizards, Diagon Alley; and finally Harry's Wondrous World.

Harry's Wondrous World, the music being performed, draws from many of the themes in the music presented in the film. It takes you on the journey from the closet on Privet Drive and Harry's home through to the closing credits—all in five minutes!

MODEST MUSSORGSKY (1839-1881)

Mussorgsky, like several 19th-century Russian composers, was born in the countryside to a family of wealth and property, only to have his family status decimated by the emancipation of the serfs and the Great Reform.

As a child, Mussorgsky was drawn to Russian folktales told by his nurse and he even tried to embody their essence through piano improvisations before he had mastered basic technique. At the age of six he began music lessons with his mother, and he made rapid progress. Later in life, after the erosion

of family wealth, Mussorgsky became a civil service employee with the Central Engineering Authority, but the position did not last. During this time he lived in an apartment with five other like-minded young Russian intellectuals, exchanging ideas about science, art, religion and politics. He developed a strong sense of realism in art, and came to see the primary function of music being to both educate and uplift the human spirit.

Early in 1874, the somewhat limited success of Boris Godunov marked the peak of Mussorgsky's career. Later that same year, in June he also wrote the piano suite *Kartinki s vystavki* ('Pictures from an Exhibition'). The work, inspired by a memorial exhibition of the architectural drawings, stage designs and watercolors of his friend Viktor Hartmann, is perhaps his most popular work today. A large work for solo piano, it is most frequently heard in the brilliant orchestral setting completed by Maurice Ravel.

The two movements being performed, *Baba-Yaga - The Hut on Hen's Legs*, and

The Great Gate of Kiev are performed without a break between, or *attacca*. The first portion, *Baba-Yaga* represents a Slavic myth of a supernatural being that lives in a hut that has the legs of a bird. Sometimes a helper of wary travelers and sometimes an enemy, *Baba-yaga* is one of the most recognizable folk legends of Eastern Europe. The music was inspired by Hartman's drawing of an ornate bronze clock in the form of *Baba-yaga's* fowl-legged hut.

The final movement, *The Great Gate of Kiev*, was inspired by Hartman's award winning plans for the city gates of Kiev. The monumental gate was in tribute to Tsar Alexander II, who had escaped an assassination attempt in 1866. The music opens grandly, befitting the soaring architecture, and also includes a quieter section based on a Russian Orthodox hymn. Despite winning the nationally sponsored competition for designing the city gates, the project was abandoned, so Hartman's work was never realized.

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