

EMERGENCE

AND INTROSPECTION



Curriculum Guide

VIRTUAL EDUCATION PROGRAM

Prepared by
The Pennsylvania Philharmonic

CURRICULUM GUIDE



This Curriculum Guide and the accompanying virtual program on Thinkific, Emergence and Introspection, are meant to work in conjunction with one another for elementary school music education. The Curriculum Guide contains an overview, composer biographies, lesson plans, and activities that can be completed independently or in the classroom. We hope that these materials will be useful to both music and classroom teachers alike. Feel free to adapt or change the activities to suit the needs and abilities of your students.

The musicians of the Pennsylvania Philharmonic are looking forward to working with you and your students! They know that this special opportunity can be life-changing for their listeners.

Please enjoy Emergence and Introspection, presented to you by the Pennsylvania Philharmonic and featuring Music Director, Michael Buttermann.

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What is the Pennsylvania Philharmonic?



We believe music education and the arts are fundamentally important and beneficial to the lives of all people, and we use the symphony concert experience as a catalyst for academic advancement, creativity, joy, and personal growth.

Our mission is twofold: introduce young minds to quality classical music and bring an enriching musical experience to communities around the state. The Philharmonic's two-pronged approach is unique among professional orchestras.

Our school programs account for more than 60% of our performances. While educational in nature, our concerts are designed to entertain and engage students in the world of art music. By providing children with an introduction to a high-quality symphony orchestra, we hope to spark their interest in music, encourage them to learn an instrument, and inspire them to be participants in the arts throughout their lifetimes. The arts open the hearts and minds of our youth and empower them to imagine their own potential.

Our public concerts are designed to bring music to the people. We do not believe audiences should have to commute long distances to experience a professional symphony orchestra. Traveling from New York City, Philadelphia, Washington D.C., and everywhere in between, our musicians come together to bring innovative and exceptional programs directly to communities that desire it most.

You can join us in our mission to make classical music something everyone can feel is theirs.

Help us continue to reach over 15,000 students a year. Help continue to bring an extraordinary symphony orchestra to your neighborhood and new communities around Pennsylvania.

Meet **MICHAEL BUTTERMAN**



Michael Buttermann is the Music Director for the Pennsylvania Philharmonic. He is also in his 14th season as Music Director for both the Shreveport Symphony and the Boulder Philharmonic Orchestras and has been the Resident Conductor of the Jacksonville Symphony Orchestra since 2009. In addition, he has held the position of Principal Conductor for Education and Outreach for the Rochester Philharmonic Orchestra since its 2000-2001 season.

Mr. Buttermann began studying music at the age of seven. He took piano lessons beginning in the second grade and added violin the next year. He enjoyed music so much that he became a violinist in the Northern Virginia Youth Symphony, and he practiced piano for hours every day. When he was in high school, he entered and won several piano competitions.

Although he loved music, he decided to concentrate on studies in chemistry when he was in college. He remained involved in music by playing piano for his school's choruses. One year, he was asked to conduct the choruses, and he discovered how much he enjoyed working with other musicians to prepare concert programs. Mr. Buttermann then decided to get some specialized training in conducting, enrolling at Indiana University.

Mr. Buttermann has been very successful as a conductor and college educator in his career. Music has taken him all over the country and the world. His work has been featured on public radio and on CD's. Today, he lives in Louisiana with his wife, Jennifer and daughter, Olivia.

What is **AN ORCHESTRA?**



In ancient Greece, the orchestra was the space between the auditorium and the proscenium (or stage) where the chorus and the instrumentalists were seated. This is how the modern orchestra got its name. In some theaters, the orchestra is the area of seats directly in front of the stage (called “prima fila” or “platea”). The term more properly applies to the place in a concert hall set apart for the musicians.

The modern symphony orchestra consists of around 20 different musical instruments. There are four main groups: Strings (violin, viola, cello, bass, harp), Woodwinds (flute, oboe, clarinet, bassoon), Brass (trumpet, horn, trombone, and tuba), and Percussion (including the piano.) Can you find all of them at the theater?

The word “philharmonic” means “love of music”. The orchestra you will hear is called the Pennsylvania Philharmonic. It performs throughout areas in Pennsylvania, and those who work for the Pennsylvania Philharmonic certainly love music. If you were to start up a neighborhood or classroom orchestra, what would you call it? Think of special characteristics you could include in the name.

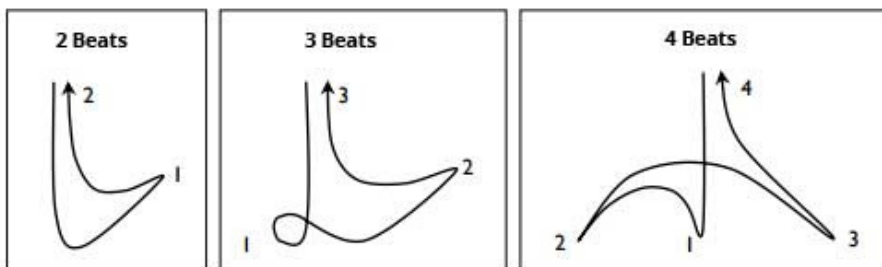
Learn How to Conduct



The conductor has many different responsibilities. They plan the music that the audience will hear, learn the different parts that each musician plays and decide how to interpret what the composer has written.

The conductor uses each of their hands differently. With their right hand, they keep the beat with a specific pattern (see below). With their left hand, they communicate the expressive qualities of the music.

Practice these conducting patterns while listening to music!



JOHANN SEBASTIAN BACH



Cello Suite No. 1 in G: Prelude

Life Dates: 1685 – 1750

Nationality: German

Period: Baroque

Johann Sebastian Bach.

Johann Sebastian Bach was born in the town of Eisenach, Germany, to a family of musicians. His father taught him how to play the harpsichord and violin, while his brother later taught him to play the organ.

Major Works:

Tocatta and Fugue in D minor,
B Minor Mass, Brandenburg
Concertos

Cello Suite No. 1 in G: Prelude

This piece was likely composed between 1717–23, when Bach served as Kapellmeister, or choral leader, in Köthen, Germany.

He titled the piece simply, calling it a prelude, meaning the beginning of something.

In 1708, Bach started working for the Duke of Weimar as the court composer, organist, and principal violinist. Here, he composed many of his organ works.

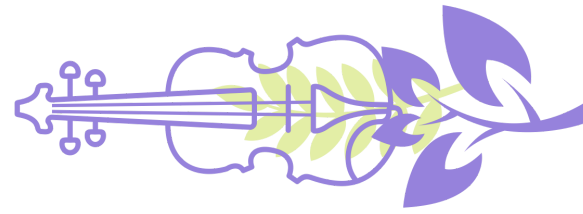
Later, when Bach wanted to move to Köthen, Germany to become a conductor, the Duke of Weimar was so upset at the thought of Bach leaving that he kept him in jail for four weeks. In Köthen, Bach worked for Prince Leopold von Anhalt-Köthen and in his court, Bach wrote extravagant orchestral pieces.

Some years later in 1723, Bach moved to Leipzig, Germany where he spent the rest of his career composing works for the Lutheran churches of the city. During his life, Bach had twenty children with his two wives, Maria Barbara Bach (1707 - 1720) and Anna Magdalena Wilcke (1721 - 1750).

Bach is celebrated as one of the greatest composers of all time. His music is so influential that NASA launched a record into space which included his music in 1977.

Lesson Plan #1

Cello Suite No. 1 in G: Prelude



MUSIC STANDARDS ADDRESSED

9.1.5.D, 9.1.5.E, 9.1.5.F, 9.1.5.I, 9.2.5.A, 9.2.5.C, 9.2.5.D, 9.2.5.G, 9.2.5.J, 9.3.5.A, 9.3.5.C

OBJECTIVES FOR STUDENTS

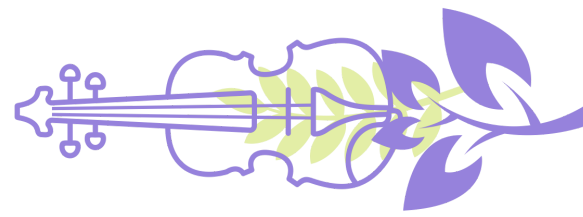
- Analyze how the structure and context of a musical work informs the response
- Consider the composer's expressive intent
- Evaluate musical works
- Identify, explain, and analyze the piece of music in conjunction with a work of art

PROCEDURE

1. Read "What is an Orchestra?" & "How to Conduct" to familiarize students with the instruments in an orchestra and how an orchestra works.
2. Encourage students to think about how music can be used as a community tool to process emotions and shared experiences.
3. Play the Cello Suite No. 1 in G: Prelude video. Ask the students questions, like these below to encourage linking music to introspection.
 - Most people during the Pandemic spent a lot of time in the house instead of hanging out with friends, going to dinner, or playing sports or other activities. What is one big thing that changed for you? What about something that stayed the same?
 - During the Pandemic, some people decided to start exploring new hobbies, like painting or playing an instrument. Did you learn anything new?
 - What made you want to try out your new interest?
 - If you didn't learn anything new, what did you do instead?

Lesson Plan #1

Cello Suite No. 1 in G: Prelude



PROCEDURE

- A lot of adults talk about how difficult the Pandemic was for them. Did you think it was hard as a kid?
 - What sorts of things did you find hard or frustrating about being locked inside with your family? What did you enjoy about it?

Art & Music Procedure

1. Have students view the artwork *Las Meninas* by Diego Valasquez on the next page.
2. Teach students about the Baroque Period and the way in which artists of the period tried to evoke emotion through their art.
3. Take a moment to relisten to Bach's Prelude from Suite No. 1 for Solo Cello while looking at *Las Meninas*. Afterward, ask them leading questions to begin a discussion about the linkage between art, music, and emotion.
 - In painting, the Baroque period was characterized by great drama; rich color; intense light; and dark shadows. Can you point out some of the Baroque elements in this painting?
 - Do you think these pieces of art are similar in any way? Try to point out at least two similarities outside of the timeframe in which they were created.

Linking Music & Visual Art

Baroque Period



Velázquez, Diego Rodríguez de Silva y . *Las Meninas*.
ca. 1656, Museo del Prado, Madrid, Oil on Canvas.

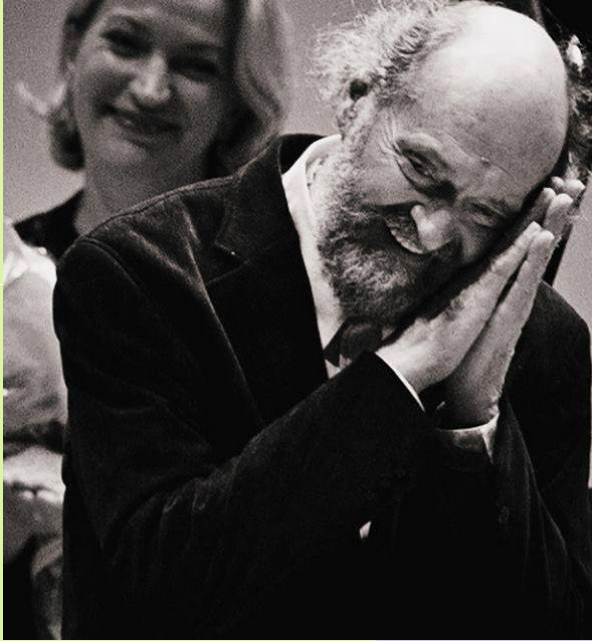
The Baroque period started in Italy around 1600, and continued through all of Europe until around 1750. Characterized by heightened drama and extravagance, this period saw the creation of many works of art, music, and architecture.

Above is an example of a Baroque painting, *Las Meninas*, by Velázquez. This masterpiece shows Margaret Theresa, the first child of King Philip IV of Spain and his wife Mariana of Austria.

In painting, the Baroque period aimed to evoke emotion and the passion of life. This work was characterized by great drama, rich color, intense light, and dark shadows.

Can you point out some of the Baroque elements in this painting? How does this work relate to Bach's Cello Suite?

ARVO PÄRT



Fratres for String Orchestra
and Percussion

Life Dates: 1935 – Present

Nationality: Estonian

Period: Twentieth and Twenty-First
Century

Major Works:

Fratres, Spiegel im Spiegel, and Für Alina, the violin concerto Tabula Rasa, Cantus in Memory of Benjamin Britten, and Magnificat-Antiphones.

Fratres for String Orchestra and Percussion

This piece was composed in 1977 and is three-part music. There are numerous versions of Frates including versions for larger ensembles, like chamber orchestras and string quartets, as well as versions for solo instruments and accompaniment from violins, cellos, and piano.

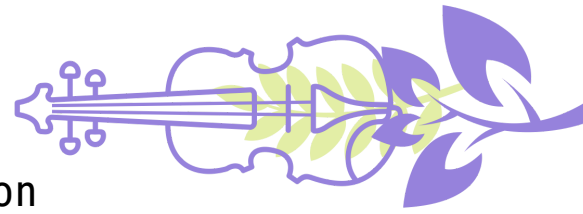
Arvo Pärt was born in Paide, Estonia, and was raised by his mother and stepfather in Rakvere in northern Estonia. His musical curiosity began during childhood, he would play the top and bottom notes of his family's piano, as the middle register was damaged. At age seven, Pärt began attending a music school in Rakvere and by his early teenage years, he was writing his own compositions.

Pärt's creative output has significantly changed the way we understand the nature of music. In 1976, he created a unique musical language called tintinnabuli. This style is based on the slow modulation of sounds such as those produced by bells and pure voice tones. His tintinnabuli compositions were influenced by medieval chants and the music of Eastern Orthodoxy, as Pärt was devoutly religious.

Although he is a contemporary composer, there is no compositional school that follows Pärt, nor does he teach. Nevertheless, a large part of contemporary music has been influenced by his work.

From 2011 to 2018, Pärt was the most performed living composer in the world, and the second most performed in 2019.

Lesson Plan #2



Fratres for String Orchestra and Percussion

MUSIC STANDARDS ADDRESSED

9.1.5.A, 9.1.5.B, 9.1.5.C, 9.2.5.F, 9.2.5.I, 9.3.5.A, 9.3.5.F

OBJECTIVES FOR STUDENTS

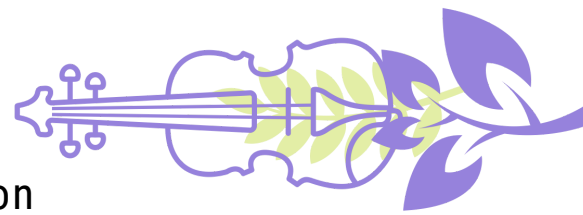
- Analyze how the structure and context of a musical work informs the response
- Consider the composer's expressive intent
- Evaluate musical works
- Reinforce an understanding that music can create a setting
- Provide students with the opportunity to identify the instruments and musical elements that are used to create a certain mood and/or set a scene within a musical story

PROCEDURE

1. Present vocabulary words (listed on the following page) to enable the students to use them appropriately when analyzing the excerpts.
2. Play the recording of Fratres for String Orchestra and Percussion for the students. Ask the students questions, including the following, and encourage them to use musical terminology in their responses:
 - What Mode is the Piece in? (Minor or Major)
 - The music of Arvo Pärt's Fratres is not happy or sad really, but it does feel passionate and intense, especially at its loudest points. Pärt used the Minor Mode to convey these feelings without using words to tell us how to feel. Many people who have heard this piece also describe a sense of tragedy or loss when they listen. Is this close to your feelings about it?
 - What string family instruments play in Pärt's Fratres?
 - Stringed instruments in the orchestra range from the Double Bass, the lowest instrument, through Cello, Viola, and Violins, the highest voice in the string family.
 - Pärt's Fratres is a vague title and doesn't really describe how the music feels. Based on the name, what do you think "Fratres" is really about?
 - The title "Fratres" means "Brothers" in Latin, and is how monks refer to each other. While we don't know for sure what the composer meant with his piece, the slow pace of the music, the relative quiet at the beginning and end, and the overall "hushed" sounds it uses all point to Pärt wanting to share a somber mood with the listener and to make us look inside ourselves for the answers to our questions about life.

Lesson Plan #2

Fratres for String Orchestra and Percussion



VOCABULARY

Melody: Notes that are played one after the other to make a tune.

Chord: When three or more notes are played at the same time.

Harmony: A combination of pitches sounding together, such as a chord; The relationship between a series of chords.

Timbre: The quality or color of sound that makes one voice or instrument different from another. Examples: Warm, Mellow, Piercing, Harsh, Resonant, Brassy, Reedy

Range: The span of notes between highest and lowest of an instrument.

Key: The tonality, or scale on which a piece of music is based.

Examples:

- Major (bright, cheerful sound)
- Minor (dark, sad sound)

Dynamics: Loudness or softness – indicated in Italian in music.

Examples:

- Forte (*f*) loud
- Fortissimo (*ff*) very loud
- Piano (*p*) soft
- Pianissimo (*pp*) very soft
- Mezzo half
- Mezzo forte (*mf*) half-loud or moderately loud
- Mezzo piano (*mp*) half-soft or moderately soft

Crescendo: Gradually increasing in volume from soft to loud.

LUDWIG VAN BEETHOVEN



String Quartet No. 13, Op. 130: Cavatina

Life Dates: 1770 – 1827

Nationality: German

Period: Transitional

Period between

Classical and Romantic

Ludwig van Beethoven

Major Works:

Symphonies Nos. 5 & 7,
Moonlight Sonata No. 14 Op. 27,
Pathetique Sonata, No. 8 Op. 30,
and Adelaide, Op. 46.

String Quartet No. 13, Op. 130: Cavatina

This composition was completed in its final form in November of 1829. Based on order of publication, String Quartet No. 13 is actually Beethoven's 14th quartet.

Ludwig Van Beethoven was born in Bonn, Germany to a family of musicians. While this environment fostered a love of music within Beethoven, he did not have an idyllic childhood. As his music teacher, his father was regimented, harsh, and at times cruel. This negative upbringing impacted Beethoven for much of his life.

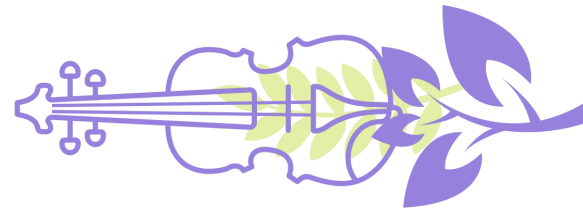
However, in spite of his tough upbringing, Beethoven remains one of the most admired composers in the history of Western music. Beethoven's career has been divided into the early, middle, and late periods due to his profuse catalog of over 700 works that span the transition from the Classical period to the Romantic era.

Beethoven's first public recital occurred when he was just seven years old. By the age of twelve, Beethoven had published his first composition with was a set of piano variations. At fifteen, Beethoven had formally been appointed to his first official musical position as an Assistant Court Organist in Bonn.

During his mid-twenties, Beethoven started to experience hearing loss and began going deaf. Although this was a personal setback for the great musician, it seems almost miraculous that many of his greatest works, exploring themes of heroism and struggle, were composed while he was completely deaf.

Lesson Plan #3

String Quartet No. 13, Op. 130: Cavatina



MUSIC STANDARDS ADDRESSED

9.1.5.C, 9.1.5.D, 9.1.5.F, 9.2.5.A, 9.2.5.B, 9.2.5.C, 9.2.5.D, 9.2.5.G, 9.2.5.I, 9.2.5.L, 9.3.5.A, 9.4.5.A, 9.4.5.B, 9.4.5.C

OBJECTIVES FOR STUDENTS

- Evaluate musical works.
- Provide students with the opportunity to identify the instruments and musical elements that are used to create a certain mood and/or set a scene within a musical story.
- Encourage students to use their imaginations as they listen to music.
- Identify, explain, and analyze the piece of music in conjunction with a work of art.

PROCEDURE

1. Play the recording of String Quartet No. 13, Op. 130: Cavatina for the students.
2. Explain the title of the work to the students, Cavatina, Italian for "song". Ask the students if they hear the "song" in this piece of music? Ask what sort of elements would they add to this to make it more like a song that they're used to listening to?
3. Ask the students to identify Beethoven's emotional intent by asking how they believe the composer was feeling while writing this song?

Art & Music Procedure

- Have Students view the artwork Moonrise Over the Sea on the next page.
- Teach students about the Romantic Era and the way in which artists expressed Freedom in their work.
- Take a moment to relisten to Beethoven's Cavatina while looking at the painting. Afterward, ask them leading questions to begin a discussion about the linkage between the two pieces.

Example questions include:

- Do these works have any similarities? If so, what are they?
- Do you ever see imagery when you hear music? Did you imagine anything specific when you listened to the Beethoven piece for the first time?

Linking Music & Visual Art

Romantic Era



Friedrich, Caspar David. *Moonrise Over the Sea*, 1822. Alte Nationalgalerie, Staatliche Museen zu Berlin, Germany.

The Romantic era, also called romanticism, started after the revolutionary wars in America and France but became a popular movement of art until the 1900s. Due to the rapid political changes occurring throughout the world, music and visual artists found a new sense of freedom and expressed that through their artwork.

This piece, *Moonrise Over the Sea*, was created in 1822, just four years before Beethoven completed *Cavatina* from *String Quartet No. 13, Op. 130*. The painting was created by Caspar David Friedrich, a German painter who focused on creating landscape art. In this image, three people are joined on a rounded shoreline near the shore, viewing two sailing ships near sunset. There is a sense of calmness and unity in this image, highlighting the beauty of nature and hope.

Does this image make you think of the String Quartet you heard from earlier? If so - why?



VALERIE COLEMAN

Umoja

Life Dates: 1970 – Present

Nationality: American

Period: Twenty-First Century

Major Works:

Umoja, Painted Lady, and her compositions with the Imani Winds

Umoja

Regarded as Coleman's signature wind quintet piece, Umoja, named for the Swahili word for "unity", was listed as one of the "Top 101 Great American Works" by Chamber Music America.

In 2019, Umoja was performed by the Philadelphia Orchestra. This was a monumental achievement as it marks the first time a living African-American woman composer was commissioned by the Philadelphia Orchestra

Valerie Coleman is an American composer and flutist as well as the creator of the wind quintet, Imani Winds.

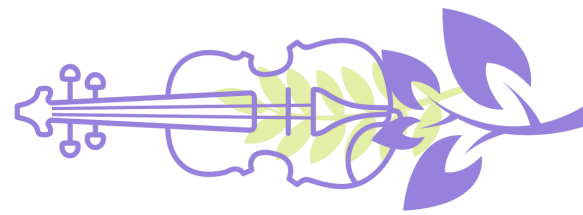
Born in Louisville, Kentucky, Coleman and her sisters were raised by their single working mother, as their father died when Coleman was nine. From a young age, she was fascinated with music and would even pretend the sticks in her backyard were flutes. Her formal music education began in fourth grade and by age fourteen she had written three full-length symphonies, won several local and state competitions, and performed as a flutist in a youth orchestra.

Coleman is a distinguished artist of the century who was named Performance Today's 2020 Classical Woman of the year and was listed as one of the "Top 35 Women Composers" in the Washington Post. Her compositions frequently incorporate diverse styles such as jazz with classical music and many times incorporate political or social themes.

Coleman created a chamber music ensemble, Imani Winds, Imani being the Swahili word for "faith" in 1996. The ensemble includes African-American woodwind players who might approach classical music from a similar cultural background. In 2005, the group released a studio album that was nominated for a Grammy Award for Best Classical Crossover.

Lesson Plan #4

Umoja



MUSIC STANDARDS ADDRESSED

9.1.5.D, 9.1.5.E, 9.1.5.F, 9.1.5.I, 9.2.5.A, 9.2.5.C, 9.2.5.D, 9.2.5.E, 9.2.5.F, 9.2.5.G, 9.2.5.H, 9.2.5.J, 9.2.5.K, 9.3.5.A, 9.3.5.B, 9.4.5.A

OBJECTIVES FOR STUDENTS

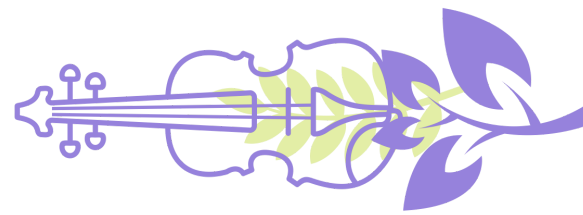
- Evaluate musical works.
- Analyze how the structure and context of a musical work informs the response.
- Teach students about rhythm by viewing auxiliary material on YouTube.
- Allow students to explore the multidimensionality of culture using Umoja, African Drumming, and African Textiles.
- Identify, explain, and analyze the piece of music in conjunction with a work of art.

PROCEDURE

1. Play the recording of Umoja and the accompanying lesson for the students.
2. Show students the two auxiliary videos, one which explains time signatures using Funk music and the other showcasing a performance of traditional African drumming;
3. For the first video, explain to the students what is going on and how it correlates to "improvised" freestyle forms of music.
 - Provided Explanation: In the video, Victor and his group are playing a funk song. During the performance, the keyboard player on the right tells the band "hit me one time," "hit me two times," or "one time on 2." These instructions are for the band to play a note together at a specific time or in a specific way. Some music isn't written down on a page, it's just made up on the spot by the musicians. Funk, which grew out of jazz and R&B (Rhythm and Blues), is almost never written down, but "improvised" or made up on the spot, by the band members.
4. After viewing second video,, play it again and ask the students to focus on one instrument at a time and clap with them. Ask the students to identify the different instruments and if the rhythm seems to change depending on which instrument you focus on?

Lesson Plan #4

Umoja



PROCEDURE

Additional Activity

1. Divide a classroom into two groups. (If a metronome or other device is available to keep a pulse, it will help make the activity more fun)
2. One group of students claps in groups of 3s and the other in groups of 2s.
3. Next, one group claps in 3s and another in groups of 4s.
4. Ask the students if anybody can do both at the same time, one rhythm in each hand?
5. Next, ask one group of students to stomp every beat in time with a metronome, and another group tries to clap exactly in the middle of the first group's beat.
6. Explain to the students that these claps are called "offbeats." When you use these claps with the stomps, you have something called a "backbeat," which is the heart of rock music and many types of jazz.

Art & Music: Procedure

1. Show the students the example of African Textiles on the following page.
2. Read the brief description of the importance of African Textiles to the students and following this, show them the two YouTube videos, one which documents the diversity in African textiles, and the other which allows students to wonder if patterns can tell a story.
3. Ask students about their reaction to these videos.
4. If time allows, use the resources provided by PBS kids on the Thinkific Platform (<https://www.pbs.org/wonders/Kids/cloth/cloth.htm>) and allow the students to tell a visual story by creating their own Adinkra (ah-DEEN-krah) cloth pattern.

Linking Music & Visual Art

African Textile Design



Africa has a long history of rich artistic exploration that has not always been highlighted by the rest of the world. One of these practices can be seen in the patterned textiles, or the material used to make clothing around the continent. While the style and construction of these fabrics vary greatly across the continent, these textiles are often characterized by their distinctive patterns, bright fabric, and the cultural significance and stories woven into the fibers of the fabric. Further, these artistic practices have great historical significance as they exist as historical documents of African design.

Feel free to visit the link below to view a video created by the Gregory Allcar Museum of Art at Colorado State University to highly their exhibition Women's Textiles Across Africa: The Symbolic and the Practical.

<https://www.youtube.com/watch?v=2YRJoz3UqLM>

Further, here's a video called, "Can A Pattern Tell A Story" created by the news team at VOA Africa which explores the global influence of African Textiles as seen in an exhibition by the Philadelphia Museum of Art!

<https://www.youtube.com/watch?v=bL2PeF2xWl4>



ALBERTO GINASTERA

Variaciones concertantes: Finale (Malambo)

Life Dates: 1916 – 1983

Nationality: Argentinian

Period: Twentieth Century

Alberto Ginastera was born in the year 1916 in Buenos Aires to a Catalan father and an Italian mother.

Ginastera's love of music led him to study at the Williams Conservatory in Buenos Aires. After graduating in 1938, he taught as a young professor at the Liceo Militar General San Martín. For a few years, Ginastera actually moved to the United States to learn under Aaron Copland, a musician whose music you will hear in the next lesson.

Ginastera is known for his use of local and national Argentine musical idioms in his compositions. While his work is mainly divided into three periods, "Objective Nationalism" (1934–1948), "Subjective Nationalism" (1948–1958), and "Neo-Expressionism" (1958–1983), each of these periods still heavily relied upon Argentinian musical elements and folk themes.

Many of Ginastera's works were inspired by the Gauchos tradition. This tradition holds that the Gaucho, or landless native horseman of the plains, is a symbol of Argentina. Gauchos are important cultural symbols throughout South America, including Uruguay, Rio Grande do Sul in Brazil, and the south of Chilean Patagonia.

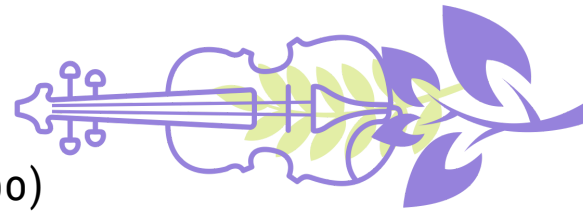
Major Works:

Cantata para América Mágica, Second String Quartet, Piano Concerto, Concerto for Harp and Orchestra, and the Cello Concerto

Variaciones concertantes: Finale (Malambo)

Ginastera's Finale is an Argentinian dance known as the Malambo. This dance is traditionally performed by men called Gauchos, while wearing baggy pants and pointed-toe boots. Sometimes, they use a long ribbon with a metal weight at the end called a Bola, which they bang against the ground to create more rhythm than just dancing. The dance was meant to be similar to a battleground so that gauchos could showcase their prowess and vigor.

Lesson Plan #5



Variaciones concertantes: Finale (Malambo)

MUSIC STANDARDS ADDRESSED

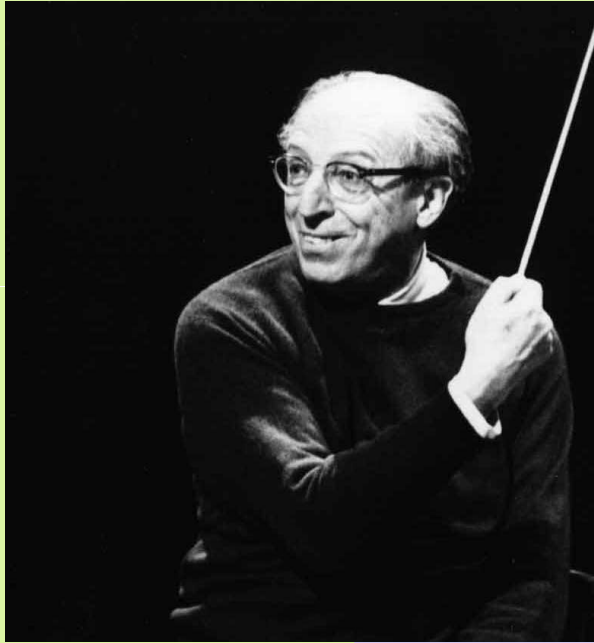
9.1.5.A, 9.1.5.B, 9.1.5.D, 9.1.5.E, 9.1.5.G, 9.1.5.H, 9.1.5.I, 9.1.5.J, 9.1.5.K, 9.2.5.A, 9.2.5.D, 9.2.5.E, 9.2.5.F, 9.2.5.G, 9.2.5.I, 9.3.5.A, 9.3.5.F, 9.4.5.A, 9.4.5.C

OBJECTIVES FOR STUDENTS

- Evaluate musical works.
- Analyze how the structure and context of a musical work informs the response.
- Analyze how historical events and culture impact forms, techniques, and purposes of works in the arts.
- Introduce students to the Argentine cultural history of Malambo dancing and Gauchos.
- Identify, explain, and analyze the piece of music in conjunction with dance and movement.

PROCEDURE

1. Play the Variaciones concertantes: Finale (Malambo) piece for the students.
2. Read to students the biography of Ginastera and accompanying explanation of Malombo Dance.
3. Show students the two auxiliary videos, linked on the Thinkific and below, which depict examples of Malobo Dance (video one: <https://www.youtube.com/watch?v=QoM2bkf2Q1M>, video two: <https://www.youtube.com/watch?v=4cmsMTOWFuc>)
4. Invite the students to try to create their own Malambo dance.
5. Make sure your space is clear of things you could knock over or trip on. Clear away all the fragile and breakable things before you begin!
6. Have students practice a couple of the moves - ask them to try tapping your right foot on the ground first with your heel, then with your toe. Can you make two separate noises this way? Next alternate heel-toe on your right foot, then your left foot. Can you make all the noises happen in rhythm?
7. Ask the students to identify other dance moves from videos
8. Allow students the space and creativity to dance while playing Ginastera's finale one final time.



AARON COPLAND

Variations on a Shaker Melody

Life Dates: 1900 - 1990

Nationality: American

Period: Twentieth Century

Major Works:

Appalachian Spring, Billy the Kid and Rodeo, his Fanfare for the Common Man and Third Symphony

Variation on a Shaker Melody

This variation is an excerpt from a larger piece of work by Copland, Appalachian Spring, his famed, Pulitzer Prize-winning ballet. Copland chose to obscure Shaker tune Simple Gifts for his variations. Simple Gifts is a beautiful Shaker song written and composed in 1848 by Elder Joseph Brackett that became a well loved folk tune due to Copland's variation.

Aaron Copland was born in the year 1900 in Brooklyn, New York into a large Jewish family that emigrated from Eastern Europe. Copland was the youngest of five and his mother arranged music lessons for her family by singing and playing the piano.

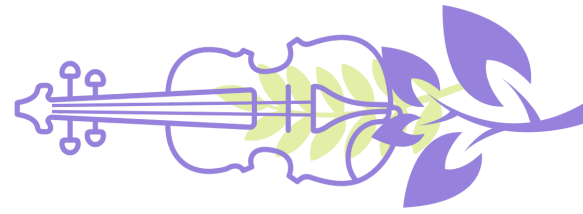
Copland studied music in New York City under Rubin Goldmark, a very well respected American composer. In addition, Copland regularly attended classical music performances in the area. At age Twenty, Copland decided to continue his musical studies in Fontainebleau, France.

In his lifetime, Copland became one of the century's foremost composers with highly influential music that had a distinctive blend of classical, folk, and jazz idioms.

Copland has also won many highly distinguished awards for his compositions. He won a Pulitzer Prize for Appalachian Spring, a piece created for and performed by Martha Graham in 1944. Copland also became an Oscar-winning writer of film scores as well. He worked on film scores such as Of Mice and Men (1939), Our Town (1940), and The North Star (1943) —receiving Academy Award nominations for all three projects. He eventually won an Oscar for The Heiress (1949).

Lesson Plan #6

Variations on a Shaker Melody



MUSIC STANDARDS ADDRESSED

9.1.5.B, 9.1.5.C, 9.1.5.E, 9.1.5.G, 9.1.5.I, 9.1.5.J, 9.2.5.A, 9.2.5.D, 9.2.5.F, 9.2.5.G, 9.2.5.L, 9.3.5.D

OBJECTIVES FOR STUDENTS

- Analyze the structure and context of a musical work and its implications for performance.
- Develop interpretations that consider the creator's intent.
- Evaluate and refine personal and ensemble creation, in collaboration with others.

VOCABULARY

Dynamics (loud/soft)

Timbre

Mode (major/minor)

Theme

Tempo (fast/slow)

Symphony

Key

Rhythm

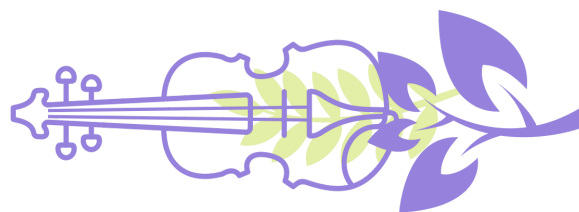
Movement

PROCEDURE

1. Play the piece one time for your students. Ask them to describe the mood of the music in one word (example: happy, busy, joyful, majestic).
2. Teach the melody of the main theme by using the accompanying lyrics (on the next page).
3. Clap the rhythm with the words.
4. Examine and learn the definitions for the vocabulary listed.
5. Tempo: Listen and keep the beat by clapping, tapping, or using rhythm sticks. Find the correct tempo on a metronome.
6. Rhythm: Clap the beat and say the words.
7. Listen to Variation on a Shaker Melody and guide students in placing the lyrics into the excerpt.
8. Teach students about a Round - ask them where a second group would start singing after the first.
9. Allow students to create rounds at different measures. (Does it work if the second group starts at "tis the gift to come down"? Is it better if the second group starts at the word "And" in measure 4?) Every version will be a little different. Let us know what your favorite combination is!

Lesson Plan #6


Variations on a Shaker Melody



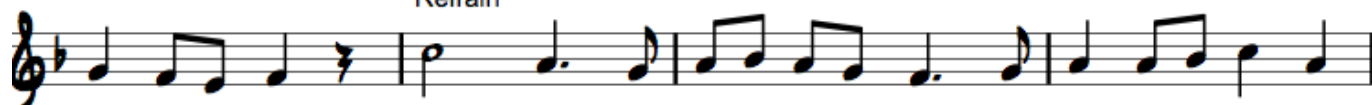
Simple Gifts

Joseph Brackett, 1848,
a Shaker from Maine



'Tis the gift to be sim-ple, 'tis the gift to be free, 'tis the gift to come down


where you ought to be, And when you find your-self in the place just right, 'Twill be in the val-ley of

Refrain


love and de-light. When true sim- pli - ci - ty is gained, To bow and to bend we


shan't be a - shamed, To turn, turn will


be our de - light, 'Till by turn - ing, turn - ing we come 'round right.

bethsnotes.com

CHEN GANG

Butterfly Lovers Concerto: Finale (Adagio Cantabile)



Major Works:

Butterfly Lovers, Miaolin's Morning, The Golden Steel Smelting Furnace, and Sun Shines in Tashkurgan

Life Dates: 1935 – Present

Nationality: Chinese

Period: Twenty-First Century

Chen Gang was born in Shanghai, China in 1935. Gang was born into a very musical family, as his father was Chen Gexin, a popular songwriter who produced over two hundred songs in China. Gang learned piano and music theory from his father and eventually studied composition at the Shanghai Conservatory.

In 1958, there was a competition to compose a concerto (or song) for the People's Republic of China's tenth anniversary. At the conservatory, He and his friend He Zhanhao were given the task to create their own composition. Together, they created the Butterfly Lovers Concerto which went on to garner great international success.

Butterfly Lovers was written in a traditional 5-note technique, also called the pentatonic scale, which gives the piece a distinctive "Chinese" sound, though it uses tonal harmonies. This sound was created by using many Chinese melodies, chord structures and patterns.

Today, Chen Gang continues to create music and teaches at his alma mater, the Shanghai Conservatory.

ZHANHAO HE

Butterfly Lovers Concerto: Finale (Adagio Cantabile)



Major Works:

After the creation of the Butterfly Lovers, He strived to modernize traditional Chinese music by creating variants of Chinese classic compositions, most notably, Chaotic Situation, Fantasy of a Worried Woman, and Yili River Bank.

Life Dates: 1933 – Present

Nationality: Chinese

Period: Twenty-First Century

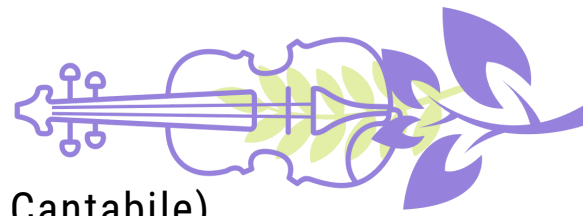
Zhanhao was born in 1933 in the city of Zhuji, located in the eastern province of Zhejiang, China. He performed in the orchestra of the Zhejiang Yueju Opera Troupe, later entering the Shanghai Conservatory of Music as a violin student. He formed an experimental violin group with several classmates and after transferring to the composition department at the conservatory, created the Butterfly Lovers Concerto with his friend Chen Gang.

In his music career, which has lasted more than half a century, He has continued to search for ways to bring the Chinese style into foreign musical forms in order to share his country's culture. He often refers to himself as a "pioneer," experimenting and exploring through his music. He is unafraid of failure, as it always comes hand in hand with success. He has stated previously that he wants to provide younger generations with the opportunity to experience valuable lessons through his artistic journey.

Today, He is a composer, conductor, and professor at the Shanghai Conservatory of Music. He has held many prestigious appointments, including the director of the Chinese Musicians' Association, Vice President of the Shanghai Musicians' Association, and other roles in many award committees.

Lesson Plan #7

Butterfly Lovers Concerto: Finale (Adagio Cantabile)



MUSIC STANDARDS ADDRESSED

9.1.5A, 9.1.5.C, 9.1.5.D, 9.1.5.E, 9.1.5.F, 9.1.5.I, 9.1.5.J, 9.2.5.A, 9.2.5.C, 9.2.5.D, 9.2.5.E, 9.2.5.G, 9.2.5.K, 9.2.5.L, 9.3.5.A, 9.3.5.B, 9.4.5.A, 9.4.5.B

OBJECTIVES FOR STUDENTS

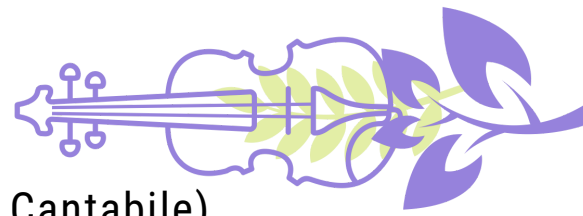
- Evaluate musical works.
- Analyze the structure and context of a musical work and its implications for performance.
- Develop interpretations that consider the creator's intent.
- Allow students to explore the multidimensionality of culture using the Butterfly Lovers Concerto, folktale, and sculpture.
- Express the importance of intangible cultural heritage like folklore.

PROCEDURE

1. Play the Butterfly Lovers Concerto: Finale (Adagio Cantabile) piece for the students.
2. Ask students to identify musical elements in the piece, such as, "What instrument has a solo in the Butterfly Lovers Concerto? What is the mood of the piece?"
3. Ask the students to guess as to what inspired Butterfly Lovers/what the piece is about.
4. Read to students the biography of Chen Gang and Zhanhao He.
5. Using the next page, show students the Italian Statue influenced by Butterfly Lovers and the Chinese legend that influenced both the music and statue.
6. Ask the students to explain why sharing culture on a global scale is important? Why do organizations exist to carry out this work? What is a story you've heard from another place that stayed with you?

Lesson Plan #7

Butterfly Lovers Concerto: Finale (Adagio Cantabile)



PROCEDURE

Writing Activity

1. Introduce students to the Haiku poetry style and rules. Make sure to inform students that this is a Japanese style of poetry, not Chinese.
 - Haiku are divided into 3 lines, with each line having a set number of syllables. Instead of rhyming, the poetry comes from how long each line lasts. A word like "word" only has one syllable, but a word like "idea" has 2 syllables ("i" and "dea"). In Haiku, the order is:
 - 5 syllables
 - 7 syllables
 - 5 syllables
2. Have students practice identifying syllables in some words they probably already know. For example:
 - How many syllables in the following word(s)?: Butterfly, Schoolbus, Classroom
3. Now that the students have some experience figuring out syllables, let's try to make a Haiku!
4. Write a Haiku about Butterflies. Remember to make it 3 lines, with 5, 7, and 5 syllables being the pattern in your 3 lines.
 - a. Here's an example to get you started:
 - i. Butterflies have wings
 - ii. Blue, yellow, green, or purple
 - iii. Flying in the air
5. Now it is their turn. Have students write a haiku! Remind them to check their syllables

Linking Music & Storytelling

Folklore

The Butterfly Lovers Concerto was inspired by a Chinese folktale that takes place in the Eastern Jin dynasty (266–420 AD).

In this legend, Liang Shanbo and Zhu Yingtai have an incredible love story. Zhu lives a comfortable life but wanted to fulfill her dream of studying, something girls were not allowed to do at that time. Zhu decides to dress up in disguise as a boy in order to attend school, where she found a study partner named Liang. Liang and Zhu fell in love and eventually, Zhu revealed her true identity so that they could be together, however, unbeknownst

to her, her family already arranged her marriage. Liang was overcome with grief with this news and died shortly thereafter of a broken heart. On the day of Zhu's wedding, a strong gust of wind carried her away, towards Liang's grave. There, it is said that his grave opened and without hesitation, Zhu entered it. Their spirits emerged as a pair of butterflies and flew away together, never to be separated again.

Folklore, mythology, and storytelling as a whole comprise a vital pillar of cultural expression. The lore and traditions carried through these stories represent the history and social identity of cultures. The Butterfly Lovers is one of these masterpieces. Thus far, six Chinese cities have collaborated on a formal application to UNESCO, an international educational, scientific, and cultural organization created by the United Nations, to establish the Butterfly Lovers as a masterpiece of oral and intangible heritage of humanity. This would protect the story and establish its importance on a global stage. The story expresses the impact of love, a universal feeling. The Butterfly Lovers is such a moving story of cultural importance that all the way in Verona, Italy stands a statue honoring the lovers.



Monument to Liang Shanbo and Zhu Yingtai near the Tomba di Julietta in Verona, Italy

IGOR STRAVINSKY



Suite from The Firebird

Life Dates: 1882 – 1971

Nationality: Russian

Period: Twentieth Century

A handwritten signature of Igor Stravinsky in black ink. The signature is highly stylized and cursive, starting with a large 'I' and ending with a long, sweeping tail.

Igor Stravinsky was born in 1882 in Oranienbaum, Russia, just 25 miles west of Saint Petersburg. He is widely considered one of the most important and influential composers of the 20th century and he is known for the diversity of his musical style.

Stravinsky became interested in music at an early age after witnessing Tchaikovsky's ballet *The Sleeping Beauty* at the Mariinsky Theatre. This began his lifelong interest in ballets and compositions. He began piano lessons at age nine and took classes on music theory and composition shortly thereafter.

For higher education, Stravinsky enrolled at the University of Saint Petersburg, where he studied criminal law and legal philosophy. However, Stravinsky was not incredibly interested in his courses, attending fewer than fifty classes in his four years of study. A friend suggested that instead of studying criminology, Stravinsky should enter the Saint Petersburg Conservatory for music. However, Stravinsky declined this idea, instead choosing to continue his private music theory lessons.

Stravinsky first achieved international fame with three ballets commissioned by the impresario Sergei Diaghilev and first performed in Paris by Diaghilev's Ballets Russes; *The Firebird*, *The Rite of Spring*, and *Petrushka*. The Ballet Russes was incredibly important and transformative in the dance world, so it was very remarkable for Stravinsky to find his success there.

Overall, Stravinsky has an enduring reputation as an artistic revolutionary who pushed the boundaries of musical design.

Major Works:

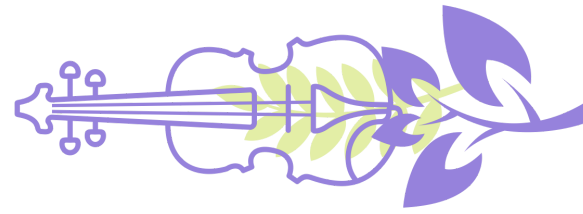
Firebird, *The Rite of Spring*, *Petrushka*, *Renard*, *L'Histoire du soldat*, *Les noces*, and *Three Pieces for Clarinet*

Suite from the Firebird

The Firebird is a ballet and orchestral concert work written for the 1910 Paris season of Ballets Russes company in Paris, France. Based off of Russian folklore, *The Firebird* explores Prince Ivan and his mythical Firebird. They work together to defeat the evil sorcerer Koschei the Deathless and rescue captured princesses, one of whom the Prince marries.

Lesson Plan #8

Suite from The Firebird



MUSIC STANDARDS ADDRESSED

9.1.5.D, 9.1.5.E, 9.1.5.F, 9.1.5.I, 9.1.5.J, 9.1.5.K, 9.2.5.A, 9.2.5.B, 9.2.5.D, 9.2.5.E, 9.2.5.G, 9.2.5.K, 9.3.5.A, 9.3.5.E, 9.3.5.C, 9.3.5.D

OBJECTIVES FOR STUDENTS

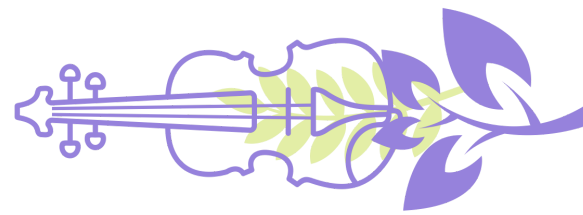
- Evaluate musical works.
- Encourage students to use their imaginations as they listen to music.
- Analyze the difference between different types of musical performances.
- Provide students with the opportunity to identify how costume design is an element of setting.
- Identify, explain, and analyze the piece of music in conjunction with a work of art.

PROCEDURE

1. Play Suite from The Firebird for the students.
2. Read to students the biography of Igor Stravinsky.
3. Show students the image on the following page of the costume design for The Firebird by illustrator, Léon Bakst.
4. Ask the students if this image reminds them of the piece they just heard, if so, how?
5. Next, play for students the Museum of Modern Art's informative video on the illustration (linked on the next page as well).
6. Probe students to think about the different ways to see music performed live, ask them to list examples (ex: concerts, orchestras, ballets, and operas).
7. Show the students The Firebird illustration once more, ask:
 - Why are costumes important at the ballet?
 - After hearing The Firebird Ballet Suite and seeing an example of the costumes, can you imagine seeing The Firebird as a ballet? What do you think it would be like? How would it make you feel?

Lesson Plan #8

Suite from The Firebird



PROCEDURE

Writing Activity: Lullabies and Goodnights

The beginning of the Firebird excerpt you heard is called a "Berceuse," which is a different name for a lullaby. Lullabies are a type of song we sing to babies to get them to sleep. Mothers have always sung to their babies for as long as we have been having children. Do you have any younger brothers or sisters? Do you sing for them to calm them down?

One of the most famous lullabies in the world was written by Johannes Brahms, and you have almost definitely heard it before. Take a listen (<https://www.youtube.com/watch?v=T6nb35I9w-8>) and think about what makes this a good song for a baby. Notice that it is slow, gentle, and familiar sounding.

1. After reading the excerpt above and listening to Brahms' Lullaby, have students make their own lullaby for a baby in their life.
 - o You can start one of two ways: Words first or Music first
 - If you start with words, think about what you want to say to a baby, maybe one that is crying and just wants to rest. Use calm words and nice thoughts. Some words that come to mind might be "warm," "gentle," "sleep," or "goodnight."
 - If you start with the music, think about the songs you learned when you were little. Were they simple melodies? Remember "Mary Had a Little Lamb", or some of the songs from earlier in our lessons - "Row Row Row Your Boat" or "Brother John." Both have very simple music that would work perfectly for soothing a little baby.
2. Try making a video of your lullaby and it might get played at a future Pennsylvania Philharmonic concert someday! The next lesson in this module will give you a place where you can upload your lullaby on the Thinkific platform that accompanies this curriculum guide.

Linking Music & Visual Art

Costume Design



Bakst, Léon. Costume design for the ballet *The Firebird* (*L'Oiseau de feu*), 1913. MoMA.

An integral aspect of *The Firebird* that is missing at an orchestral performance is the dancers, sets, and costumes that bring a piece of life when you hear it performed as a full ballet. The costumes for *The Firebird* were created by the famed designer Léon Bakst who was mesmerized by the story Igor Stravinsky brought to life in *The Firebird*. The costumes for this ballet were so beloved that the paper designs for them were preserved and now can be found on display at the Museum of Modern Art in New York City.

Below you'll find a link to a video produced by the Museum which discusses the importance of the costumes in *The Firebird*.

<https://www.youtube.com/watch?v=hqynp3DH9NU>

Index: Educational Standards

This curriculum guide was created using the Standards Aligned System (SAS), developed by the Pennsylvania Department of Education, and is a comprehensive, research-based resource to improve student achievement. Specifically, the curriculum was shaped with the standards with the Arts and Humanities standards for grades 3-6 in mind.

Main Standards:

9.1 Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts

9.2 Historical and Cultural Contexts

9.3 Critical Response

9.4 Aesthetic Response

Standard Area - 9.1: Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts

- **Standard - 9.1.5.A** - Know and use the elements and principles of each art form to create works in the arts and humanities.
- **Standard - 9.1.5.B** - Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
- **Standard - 9.1.5.C** - Know and use fundamental vocabulary within each of the art forms.
- **Standard - 9.1.5.D** - Describe and use knowledge of a specific style within each art form through performance or exhibition of unique work.
- **Standard - 9.1.5.E** - Know and demonstrate how arts can communicate experiences, stories or emotions through the production of works in the arts.
- **Standard - 9.1.5.F** - Describe works of others through performance or exhibition in two art forms.
- **Standard - 9.1.5.G** - Identify the function and benefits of rehearsal and practice sessions.
- **Standard - 9.1.5.H** - Use and maintain materials, equipment and tools safely at work and performance spaces.
- **Standard - 9.1.5.I** - Describe arts events that take place in schools and in communities.
- **Standard - 9.1.5.J** - Apply traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
- **Standard - 9.1.5.K** - Apply traditional and contemporary technology in furthering knowledge and understanding in the humanities.

Standard Area - 9.2: Historical and Cultural Contexts

- **Standard - 9.2.5.A** - Explain the historical, cultural and social context of an individual work in the arts.
- **Standard - 9.2.5.B** - Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).

Index: Educational Standards

- **Standard - 9.2.5.C** - Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, others)
- **Standard - 9.2.5.D**- Analyze a work of art from its historical and cultural perspective.
- **Standard - 9.2.5.E** - Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)
- **Standard - 9.2.5.F** - Know and apply appropriate vocabulary used between social studies and the arts and humanities.
- **Standard - 9.2.5.G** - Relate works in the arts to geographic regions:
 - Africa
 - Asia
 - Australia
 - Central America
 - Europe
 - North America
 - South America
- **Standard - 9.2.5.H** - Identify, describe and analyze the work of Pennsylvania Artists in dance, music, theatre and visual arts.
- **Standard - 9.2.5.I** - Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).
- **Standard - 9.2.5.J** - Identify, explain and analyze historical and cultural differences as they relate to works in the arts (e.g., plays by Shakespeare, works by Michelangelo, ethnic dance and music).
- **Standard - 9.2.5.K** - Identify, explain and analyze traditions as they relate to works in the arts (e.g., storytelling – plays, oral histories- poetry, work songs- blue grass).
- **Standard - 9.2.5.L** - Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham’s Appalachian Spring and Millet’s The Gleaners).

Standard Area - 9.3: Critical Response

- **Standard - 9.3.5.A** - Identify critical processes in the examination of works in the arts and humanities. (Compare and contrast, Analyze, Interpret, Form and test hypotheses, Evaluate/form judgments)
- **Standard - 9.3.5.B** - Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg’s In the Hall of the Mountain King and in tap dance).
- **Standard - 9.3.5.C** - Classify works in the arts by forms in which they are found (e.g., farce, architecture, graphic design).

Index: Educational Standards

- **Standard - 9.3.5.D** - Compare similar and contrasting important aspects of works in the arts and humanities-based on a set of guidelines using a comprehensive vocabulary of critical response.
- **Standard - 9.3.5.E**- Describe and use types of critical analysis in the arts and humanities. (Contextual criticism, Formal criticism, Intuitive criticism)
- **Standard - 9.3.5.F** - Know how to recognize the process of criticism in identifying and analyzing characteristics among works in the arts.
- **Standard - 9.3.5.G** - Describe a critic's position or opinion about selected works in the arts and humanities (e.g., student's presentation of a critical position on Walt Disney's Evolution of Mickey and Minnie Mouse)

Standard Area - 9.4: Aesthetic Response

- **Standard - 9.4.5.A** - Identify uses of expressive symbols that show philosophical meanings in works in the arts and humanities (e.g., American TV ads versus Asian TV ads).
- **Standard - 9.4.5.B** - Investigate and communicate multiple philosophical views about works in the arts.
- **Standard - 9.4.5.C** - Identify the attributes of various audiences' environments as they influence individual aesthetic response (e.g., Beatles' music played by the Boston Pops versus videotaped concerts from the 1970s).
- **Standard - 9.4.5.D** - Explain choices made regarding media, technique, form, subject matter, and themes that communicate the artist's philosophy within a work in the arts and humanities (e.g., selection of stage lighting in Leonard Bernstein's West Side Story to communicate mood).

Acknowledgements

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