



Pennsylvania Philharmonic

Music & Emotions

Study Guide



www.paphilharmonic.org

Music & Emotions

Study Guide



This Study Guide and link to Spotify playlist <http://tinyurl.com/nuyxelg> to be used side by side with the virtual program, Music and Emotions.

The Study Guide contains an overview, composer biographies, lesson plans, and a section about stories. 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 the listeners.

Please enjoy Music and Emotions presented to you by the Pennsylvania Philharmonic and featuring Music Director, Michael Butterman

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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.



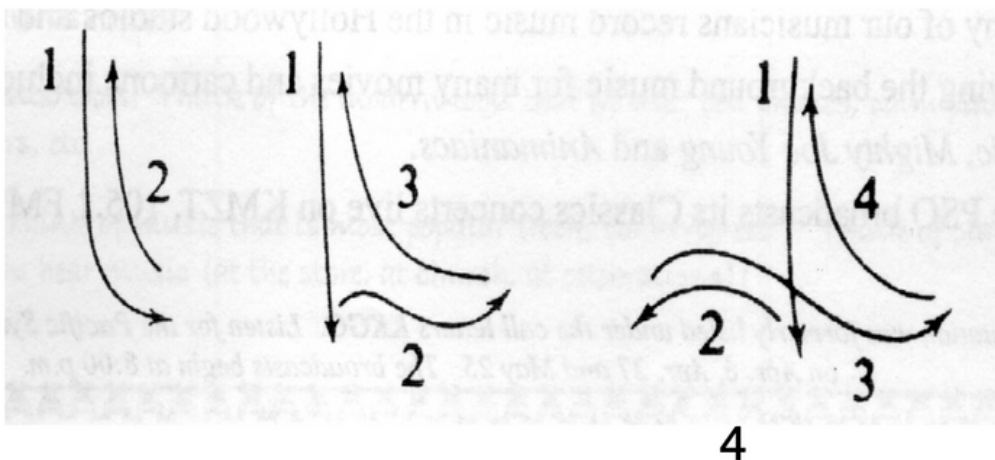
Learn How To CONDUCT



A conductor has many different responsibilities. S/he plans the music that the audience will hear, learns the different parts that each musician plays and decides how to interpret what the composer has written.

The conductor uses each of her/his hands differently. With the **right hand** s/he keeps the beat with a specific pattern (see below), with the **left hand**, he/she communicates the expressive qualities of the music.

Practice these conducting patterns with music!

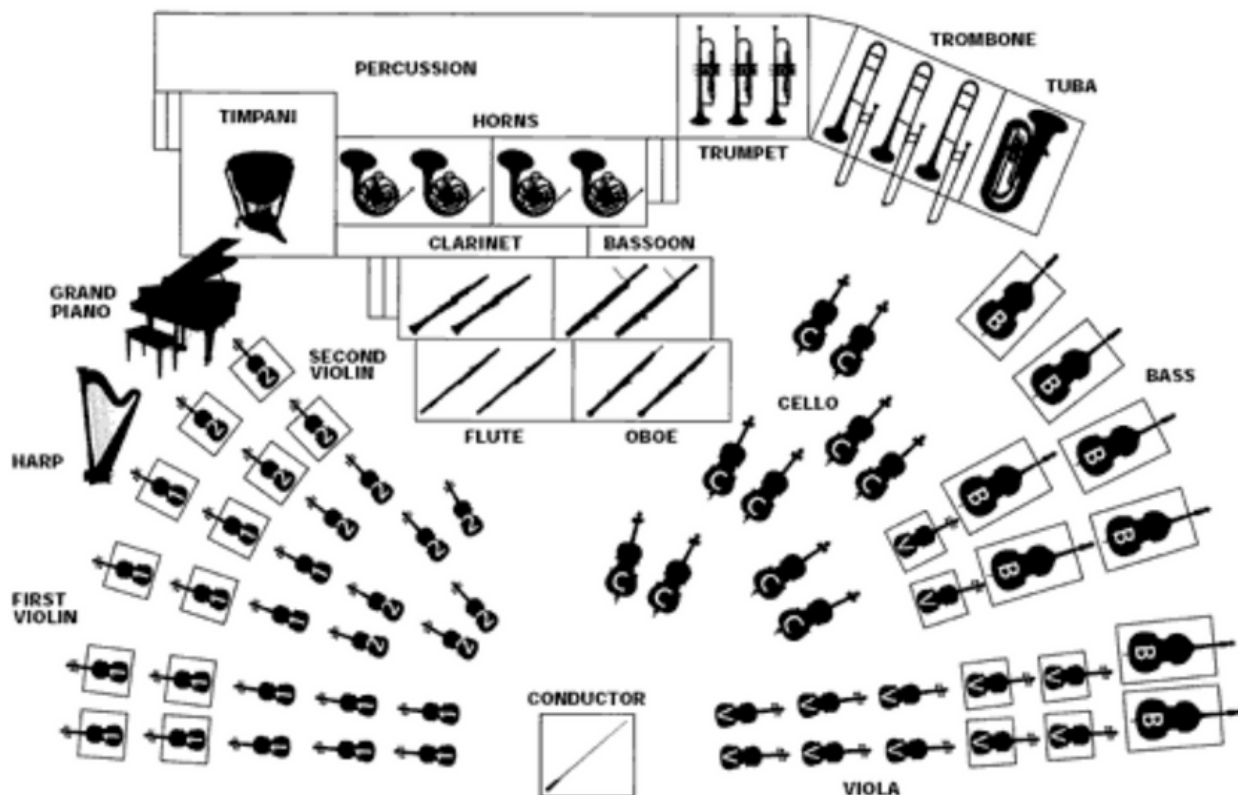


What is an ORCHESTRA?

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 theater or 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.



What is **EMOTION?**

The dictionary defines emotion as an aspect of a person's mental state of being, or any strong feeling. The word emotion is a composite formed from two Latin words: *ex/out*, outward + *motio/movement*, action, gesture. It comes from *emovere*, meaning to move out, stir up, or excite

THE BASIC EIGHT EMOTIONS:

Fear (terror, shock)



Joy



Anticipation



Anger (rage)



Disgust



Surprise



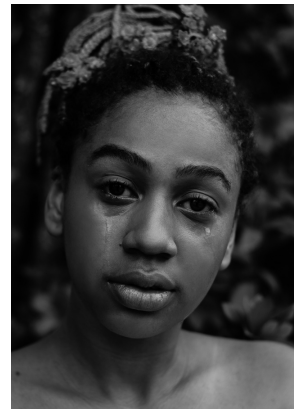
Sorrow (sadness, depression)



Acceptance



What is **EMOTION**



HERE ARE SOME MORE EMOTIONS:

Acceptance, Amusement, Anger, Anticipation, Apprehension, Awe, Boredom, Calmness, Comfort, Contentment, Confidence, Cool, Courage, Depression, Disappointment, Disgust, Desire, Elation, Embarrassment, Envy, Fear, Friendship, Frustration, Gratitude, Grief, Guilt, Glee, Gladness, Hate, Happiness, Honor, Hope, Humility, Joy, Jealousy, Kindness, Love, Lust, Modesty, Nervousness, Negativity, Pain, Patience, Peace, Phobia, Pity, Pride, Rage, Remorse, Repentance, Sadness, Shame, Shyness, Sorrow, Shock, Suffering, Surprise, Terror, Unhappiness, Vulnerability, Wonderment, Worry

INTENSITY OF EMOTIONS

Emotions could be arranged according to intensity. In each pair below, for example, the former emotion is less intense than the latter.

- sympathy and love
- disgust and hate
- anger and rage
- sadness and depression
- fear and phobia
- happiness and elation

Activities for **EMOTIONS**



Finding Synonyms

Divide students into small groups and provide a dictionary, blank papers, and colored crayons or pens. Let them try to find synonyms of words such as happy, sad, angry, and love. Make a chart and present them in class.

My Own Soundtrack

Create a soundtrack for your own. Choose five songs that either mirror your moods and activities or help your moods. Write short descriptions for each song about why and how it effects your mood and then present to the class.

Ex. Wake up music, traveling music, relaxing music.

My Many Colored Days

Read My Many colored Days by Dr. Seuss. Use as a tool for discussion of different emotions. Question how emotions were portrayed in the book. Present poster with colors, and ask students to name an emotion for each color. Fill in poster with the emotions students identify.

Explain how emotions can also be found in music. Listen to excerpts of pre-selected classical music. Have students call out emotions and colors as felt/imagined. Discuss relating emotions to colors. Divide students into small groups of 2-3. Listen to the repertoire again and draw pictures using any available supplies (colored pencils, crayons, markers, colored chalk, and multi-colored paper). Each group chooses a favorite picture and explains it to the class.

From www.lessonplanspage.com

Writing a Short Story

Have students work in pairs or small groups and provide the students with the beginning of a story. For instance: “The carriage began to sway in the high winds and rain. With a violent crack of lightning, the horses cried out, and the rickety carriage was flung onto its side. It slid down the muddy embankment. Ten year old Charlie was tossed into the darkness and found himself tangled in the branches of the giant oak that had just fallen...” The more aggressive and dark your story begins, the better for this exercise.

Next, divide the class and play a “relaxing” piece of classical music for half of the group and a darker more sinister piece of music for the remaining students. Ask all of students to finish the short story with their own words. When finished, have the groups read each of the stories, and then discuss the turns the plot takes. Focus on the music to see whether or not students were influenced by “happy” or “angry” pieces.

From www.teachnet.com

FELIX MENDELSSOHN

Life Dates: 1809-1847

Nationality: German

Period: Romantic



“Even if, in one or other of them, I had a particular word or words in mind, I would not tell anyone because the same word means different things to different people. Only the songs say the same thing, arouse the same feeling, in everyone – a feeling that can’t be expressed in words.” – Mendelssohn

He is known for his symphonies, concerts, and piano works.

Major Works: A Midsummer Night’s Dream (1826-42), Octet for strings (1825), and eight books of Songs Without Words for piano (1829-1845).

- Mendelssohn was born into a wealthy and cultured family. His grandfather Moses was a liberal philosopher, and his father, Abraham, a prominent banker.
- Many well-known artists musicians, writers, actors, and philosophers often visited Mendelssohn’s home. Also, meeting the German poet Goethe through his piano teacher greatly influenced his works.
- He traveled to numerous places as a young man and responded passionately to the literature, people, and landscapes that he encountered on his travels.
- Mendelssohn promoted the careers of other composers and performers, including Robert and Clara Schumann, Hector Berlioz, and the pianist and composer Anton Rubinstein.
- In 1837, he married Cecile Jeanrenaud and had five children. However, because of overwork, he died in 1847, at the age of only 38.

Symphony No. 4 “Italian,” Mvt. I (1834)

This symphony is written after he visited Italy (Rome and Naples) between 1830-31. Although critics praised this symphony as a perfect work, Mendelssohn was not satisfied with it and it was never published in his lifetime.

The first movement suggests an Italian dance called a tarantella which is a Neapolitan folk dance that first appeared in Taranto, Italy, in the 17th century. It has a rapid 6/8 meter with an increasing tempo and was thought to cure the bite of the tarantula. Chopin, Liszt, Weber, and others used this dance form in their works.

Lesson Plan

SYMPHONY NO. 4



MUSIC STANDARDS ADDRESSED:

Performing: Analyze (4.2), Interpret (4.3), and Rehearse, Evaluate, & Refine (5.1) Works of Art

STUDENTS WILL:

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

OBJECTIVES

Students will:

- sing the melody and clap the rhythm of the theme
- describe the mood of the piece
- analyze the piece using music vocabulary
- hear how mood is reflected in key, tempo, and rhythm

VOCABULARY:

Dynamics (loud/soft)

Key

Movement

Rhythm

Symphony

Theme

Timbre

Tempo (fast/slow)

Mode (major/minor)

Lesson Plan Cont.

SYMPHONY NO. 4



PROCEDURE:

1. Begin the lesson by talking about how music can express an emotion or mood. Ask students to come up with words that describe emotion (example: sad, happy, angry, etc.). Refer to page 6 of this packet.
2. 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).
3. Teach the melody of the main theme by using the accompanying lyrics.

LYRICS:

**“Oh Felix, Oh Felix, your symphony’s great.
How we love to hear your rhythm and your melodies.
The rhythms I hear
Remove all my fear
I feel energy
As we dance with joy now!”**

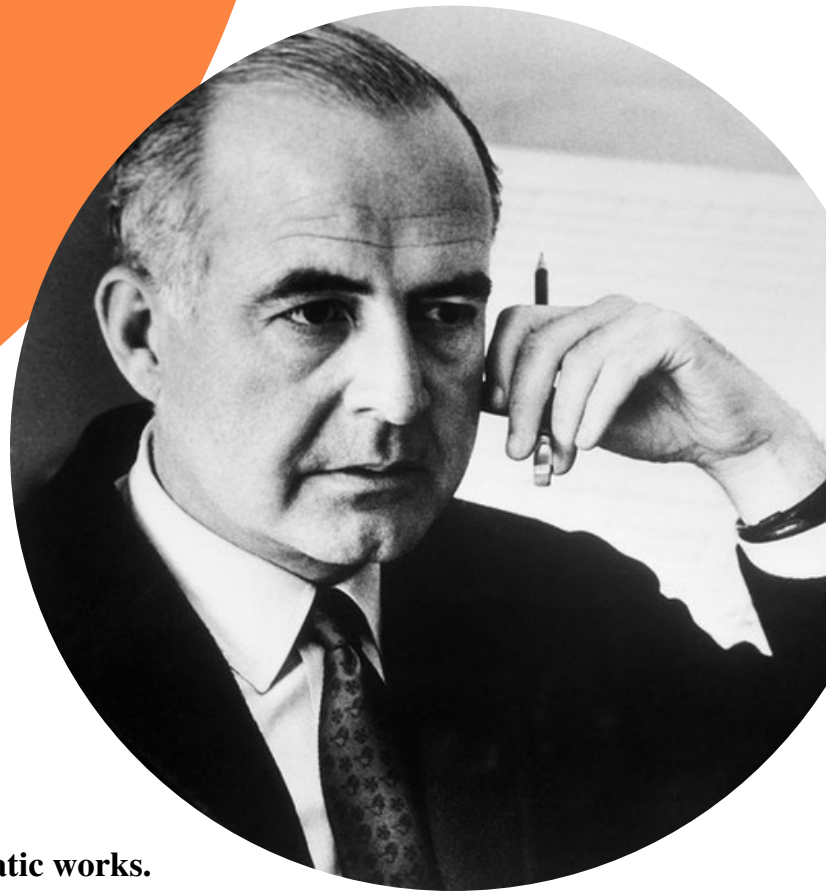
4. Clap the rhythm with the words.
5. Examine and learn the definitions for the vocabulary listed
6. Tempo: Listen and keep the beat by clapping, tapping, or using rhythm sticks. Find the correct tempo on a metronome.
7. Rhythm: Clap the beat and say the words.
8. Mode: Play the theme in A major and A minor. Ask students how the change in mode reflects a change in the mood. Students should recognize the difference and the mode that Mendelssohn chose.
9. Listen to Symphony No. 4, Op. 90, Mvt. I and guide students in placing the lyrics into the excerpt.

SAMUEL BARBER

Life Dates: 1910-1981

Nationality: American

Period: Early Twentieth Century



“As to what happens when I compose, I really haven’t the faintest idea.” – Barber

He is known for his orchestral, chamber, and operatic works.

Major Works: Dover Beach (1931), The School for Scandal Overture (1933), Piano Sonata (1949), Vanessa (1958), and Piano Concerto (1962).

- Barber was born in West Chester, Pennsylvania.
 - His mother was a pianist and his first piano teacher. His sister was the famous opera singer, Louise Homer.
 - He wrote his first piece at age 7 and attempted to write an opera at age 10.
 - At the age of 14, he entered the Curtis Institute in Philadelphia, where he studied voice, piano, and composition.
 - He had a mellow baritone voice and sang in public during his school years.
 - In 1935, Barber received scholarships, including the American Prix de Rome, and he spent time in Italy.
- He died in New York City in 1981

Adagio for Strings (1938)

Adagio for Strings has a quiet, expanding, and stepwise melody line that has become of the most recognizable and beloved compositions both in concerts and films (Platoon, The Elephant Man, El Norte, Lorenzo’s Oil, Amèlie). It was also played after the deaths of Presidents Roosevelt, John F. Kennedy, and Princess Grace of Monaco and became an anthem during the aftermath of the September 11, 2001 tragedy.

This work was originally written in 1936 as the second movement of a string quartet, then Barber expanded it for string orchestra.

Lesson Plan

ADIAGO FOR STRINGS



MUSIC STANDARDS ADDRESSED:

Performing: Analyze (4.2), Interpret (4.3), and Rehearse, Evaluate, & Refine (5.1) Works of Art

STUDENTS WILL:

- Analyze how the structure and context of a musical work informs the response
- Consider the composer's expressive intent
- Evaluate musical works

OBJECTIVES

Students will:

- explore the building blocks of emotions in Adagio for Strings
- imagine a movie scene, with characters and setting, for which they think the music would set the mood
- be more educated listeners when they hear Pennsylvania Philharmonic perform this piece of music

PROCEDURE:

- 1) Have students describe movie scenes that conjure up different emotions. Explain that students in this activity are going to be movie producers and will pitch a new movie to the rest of the class.
- 2) Play Barber's Adagio for Strings.
- 3) While the music is playing, students are to write down a movie and/or a specific scene that they recall with similar emotions.
- 4) When the piece is over, tell the class that Barber's Adagio for Strings has already been used in a number of movies to add emotional depth to many different scenes. Discuss with the class which movies the students chose.

Lesson Plan cont.

ADIAGO FOR STRINGS



- 5) Using the opening portion of the piece, point out the slow moving notes played by the violins, the dark and subdued sounds of the other strings. Try to demonstrate the pulse of the music and ask what other songs the students know that move that slowly.
- 6) The students will now imagine a movie that would use Barber's Adagio as its soundtrack. Have them write down some elements of the movie, such as characters, setting, and plot elements.
- 7) Have select students pitch their movie to the class, and explain why they would use this music as its soundtrack.
- 8) Play the Adagio again. When it is played, students can vote on which movie pitch they thought worked best with the piece of music. If no clear winner emerges, new ideas can be suggested by students who have not yet had an opportunity to pitch their idea.
- 9) Make a point of discussing how diverse each person's interpretation was, and the vast array of emotions that music without words can evoke.
- 10) Using the track's climax (5:10-5:55) as a reference, point out that music is not limited to one emotion per song, although many of today's songs tend to work that way.
- 11) Students can submit movie pitches at the end of class or choose to elaborate on them at home and submit them at the following class.

MODEST MUSSORGSKY

Life Dates: 1839-1881

Nationality: Russian

Period: Romantic



“Thanks to nanny, I’ve got a deep understanding of Russian tales. This deep feeling for the soul of common people; their life became the main impulse for musical improvisation before I learned the basics in piano.” – Mussorgsky

He is known for his operas and piano works.

Major Works: Boris Godunov (1872), The Khovansky Affair (1872), and Pictures at an Exhibition for piano (1874).

- Mussorgsky’s mother was his first piano teacher.
- He was a member of a group of composers Russian Nationalists called The Five (or The Mighty Handful).
- Because of financial difficulties, he joined the civil service in 1857.
- Mussorgsky did not have fame during his lifetime.
- He died from alcohol intoxication in 1881.
- Mussorgsky left many works unfinished so his colleague, Nicolai Rimsky-Korsakov, edited and published them after his death.
- His Pictures at an Exhibition for piano was later orchestrated by Ravel.

“Night on Bald Mountain” (1867)

The piece was inspired by a short story by Gogol in which St. John witnesses a witches’ Sabbath on the Bald Mountain near Kiev. After Mussorgsky’s death, his colleague, Rimsky-Korsakov, rearranged the piece. Because Rimsky-Korsakov changed the tone color of the work, it is still controversial.

There is another arrangement done by Stokowski which was popularized by Disney’s movie Fantasia (1940) in a scene starring the demon Chernabog.

Lesson Plan

NIGHT ON BALD MOUNTAIN



MUSIC STANDARDS ADDRESSED:

Responding: Analyze (7.2), Interpret (8.1), and Evaluate (9.1) Works of Art

STUDENTS WILL:

- Analyze how the structure and context of a musical work informs the response
- Consider the composer's expressive intent
- Evaluate musical works

OBJECTIVES

Students will:

- Explore the genre of orchestral program
- Listen to, describe, and interpret (through drawing and/ or writing) a piece of music (Night on Bald Mountain)

MATERIALS

(to be selected based on activities chosen)

- Biographical information on Mussorgsky
- Drawing paper or large roll of poster paper for art activity
- Drawing/painting supplies of choice (markers, crayons, tempura, water color, pencils for art activity)
- Painting smocks/old shirts for art activity
- Pencils and paper for writing activity
- Who/What/Where/When/Why template for scary writing activity
- Night on Bald Mountain clip from Fantasia

Lesson Plan cont.

NIGHT ON BALD MOUNTAIN



BACKGROUND ON NIGHT ON BALD MOUNTAIN

Because the background information on this piece may be considered inappropriate for some schools, please go to the following website to obtain information.

http://en.wikipedia.org/wiki/Night_On_Bald_Mountain

In 1860, at the age of 21, Mussorgsky wrote to his mentor Mily Balakirev, the leader of the Russian National School, of a “most interesting work” he had been commissioned to write for the first act of *The Bald Mountain*, to be based on Megden’s drama “*The Witch*”. Throughout the composing process, Mussorgsky kept in constant contact with both Balakirev and Rimsky-Korsakov, sending them musical scores along with his ideas as they developed. Mussorgsky was hopeful about the composition. He viewed it as his most mature piece and saw it as totally Russian, which excited him because of its difference from the German sound that was prevalent at the time.

**This piece is also known as “St. John’s Night on the Bare Mountain” and “Night on Bare Mountain”*

Balakirev did not share his protégé’s enthusiasm. He was so skeptical that Mussorgsky’s confidence was shaken for the rest of his life.

Mussorgsky revised the piece many times and intended on two occasions to introduce it into other dramatic works. Again, the plans fell through.

The score was revised by Rimsky-Korsakov, after Mussorgsky’s death, and was first performed in 1886 when Rimsky-Korsakov conducted it with great success. It was the first work that earned for Mussorgsky the popular acclaim that had been denied him during his lifetime.

Night on Bald Mountain was used in Disney’s *Fantasia*. The demon in this segment is said to be modeled on Bela Lugosi. He is named Chernobog, after the evil god in Slavonic mythology.

Lesson Plan cont.

NIGHT ON BALD MOUNTAIN



PROCEDURES

Note to the teacher: Although this is an enjoyable lesson for Halloween, it can be modified for schools in which the celebration of Halloween and related topics are deemed inappropriate. Similarly, the background information on the piece is provided primarily for your own information. The videos listed are provided as an optional supplement. .

·Play excerpts from “Night on Bald Mountain”, asking students to determine the mood.

·Introduce themes from the piece and discuss as depicted below, then play the entire piece in preparation for one or more of the suggested activities

1. The tone poem opens *allegro feroce* (fast and fierce), with a turbulent figure in the strings against which the trombones, tuba, and bassoons thunder the theme.

2. The dance is saturated with Russian folk idioms and appears in strongly marked rhythms in the oboes and clarinets, presenting an effective contrast to the opening theme.

3 .The *allegro feroce* of the opening returns, the brass weaving its theme against rapid chromatic passages in woodwinds and strings. A new dance theme appears, at first in fairly slow tempo, but gradually working up to a frenzied climax.

4 .The bell tolls mournfully six times. Strings and harp announce the coming of dawn.

Lesson Plan cont.

NIGHT ON BALD MOUNTAIN



SUGGESTED ACTIVITIES

- 1) In relation to the listening lesson, ask children to write three words to describe the mountain. Then have a class discussion on what a night might be like on Bald Mountain.
- 2) For a Halloween listening lesson, ask children to imagine that it is Halloween night. Who might they find on Bald Mountain? What are they doing? Have children draw a picture or write a paragraph to support their views.
- 3) Watch the excerpt from Fantasia. Compare/contrast their ideas of Bald Mountain with the video.
- 4) Make up a group story: After listening to the music, the teacher begins a group story with an opening such as, “One dark and stormy night, I was driving along the road when suddenly....” The first child completes the sentence. Each child in turn adds another sentence until the story is complete.
- 5) Create a group picture book: Using the story above, each student draws a picture to correspond with his/her sentence. All are bound in a book to share with younger children.
- 6) Scary Stories (Reading and Writing): Students will complete the scary story writing template (below) in response to a read-aloud by the teacher. Then, using the same template, they will create their own stories.
- 7) Create group murals: Divide class into groups. Have each group create a mural based on their listening/study of Night on Bald Mountain and/or other program music.
- 8) Review the Scary Story Writing template. Either individually or in a group, students will write an original short story, based on the template.

Lesson Plan cont.

NIGHT ON BALD MOUNTAIN



THE FIVE W'S OF SCARY STORY WRITING

WHO?

Who are the main characters? How are they described in the story?

WHAT?

What is the scary story about? What is the problem and how is it resolved?

WHEN?

When does the story take place?

WHERE?

Where does the story take place?

WHY?

Why is the main character in danger? Why is there a problem?

GUSTAV MAHLER

Life Dates: 1860-1911

Nationality: Austrian

Period: Late Romantic



“If a composer could say what he had to say in words, he would not bother trying to say it in music.” – Mahler

He is known for his symphonies and song-cycles.

Major Works: Symphony No. 1 through 10, Songs of a Wayfarer (1883), and The Song of the Earth (1909).

- He was born into a family of brandy distillers.
- Mahler lost his beloved younger brother when he was fourteen.
- As a child, he showed musical talent, and from 1875-8, he studied at the Vienna Conservatory.
- From 1880 on, Mahler made his living as a conductor.
- He was appointed conductor at the Vienna State Opera in 1897.
- Symphony No. 5 (1901) is an expression of his love for Alma Schindler, his future wife.
- In 1908, Mahler was appointed conductor at the Metropolitan Opera House in New York.
- Mahler became seriously ill and died at age 50 in Austria.

Symphony No. 1 “Titan”, Mvt. III (1884-88)

This symphony was influenced and got its nickname from the novel Titan by Jean Paul. Mahler wrote program notes for each movement. The third movement is titled Solemnly and Measured, without Dragging and includes a funeral march based on the French folk tune **Frère Jacques**.

Lesson Plan

SYMPHONY NO. 1



MUSIC STANDARDS ADDRESSED:

Performing: Analyze (4.2), Interpret (4.3), and Rehearse, Evaluate, & Refine (5.1) Works of Art
Responding: Analyze (7.2), Interpret (8.1), and Evaluate (9.1)

STUDENTS WILL:

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

OBJECTIVES

Students will:

- Identify minor key and its impact on emotional expression in music
- Identify use of canon in a major work with reinforcement through performance
- Learn to play F and B-flat on recorders

VOCABULARY:

Canon
Minor
Ostinato
Ominous
Foreboding

Lesson Plan cont.

SYMPHONY NO. 1



PREPARATION:

1. Teacher prepares Orff Instruments with B-flats.
2. Teacher prepares echo phrases on separate large flash cards.

PROCEDURE:

1. Teacher sings theme in solfege or plays on recorder. Class discusses mood/emotion.
2. Teacher sings and students sing in echo. Students walk to big beats.
3. Teacher posts phrases on board; students arrange in correct order.
4. Students work individually or with a partner on phrases using recorders. Work in echo patterns with Teacher.
5. Teacher takes students to Orff Instruments to discover theme there. Teacher gives starting pitch. Later, teacher assigns Bass Bar ostinato and counter theme in Glockenspiels.
6. After performing, students listen to recording and compare their work to what they heard.
7. Consider having students repeat performance arranging entrances to explore woods vs. metals.

LESSON EXTENSIONS:

- Have students find movement to match the mood during listening. (Grave diggers, pall bearers, walking to the grave site, etc.)
- Show students the orchestral score.
- Play theme in D Major. Ask students if it sounds like a song they already know, or have students determine if the same emotions are present.

Lesson Plan cont.

SYMPHONY NO. 1



Movement 3 (Excerpt)

G. Mahler
arr. Jacobs

Recorder

SG
AG

AM
AX

BM
AX

Bass
Bars

Musical score for Movement 3 (Excerpt) featuring Recorder, SG AG, AM AX, BM AX, and Bass Bars. The score is in 3/4 time and consists of seven measures. The Recorder, SG AG, and AM AX parts are mostly rests. The BM AX part has a melodic line starting in the second measure. The Bass Bars part has a steady bass line.

SR

SG
AG

AM
AX

BM
AX

BB

Musical score for Movement 3 (Excerpt) featuring SR, SG AG, AM AX, BM AX, and BB. The score is in 3/4 time and consists of seven measures. The SR, SG AG, and AM AX parts are mostly rests. The BM AX part has a melodic line starting in the second measure. The BB part has a steady bass line.

Lesson Plan cont.

SYMPHONY NO. 1



15

SR

SG
AG

AM
AX

BM
AX

BB

Musical score for measures 15-21. The score is for five parts: SR (Soprano), SG/AG (Soprano/Alto), AM/AX (Alto/Alto), BM/AX (Bass/Bass), and BB (Bass). Measures 15-21 show various rhythmic patterns and rests across the staves.

22

SR

SG
AG

AM
AX

BM
AX

BB

Musical score for measures 22-28. The score is for five parts: SR (Soprano), SG/AG (Soprano/Alto), AM/AX (Alto/Alto), BM/AX (Bass/Bass), and BB (Bass). Measures 22-28 show various rhythmic patterns and rests across the staves.

Lesson Plan cont.

SYMPHONY NO. 1



29

SR

SG
AG

AM
AX

BM
AX

BB

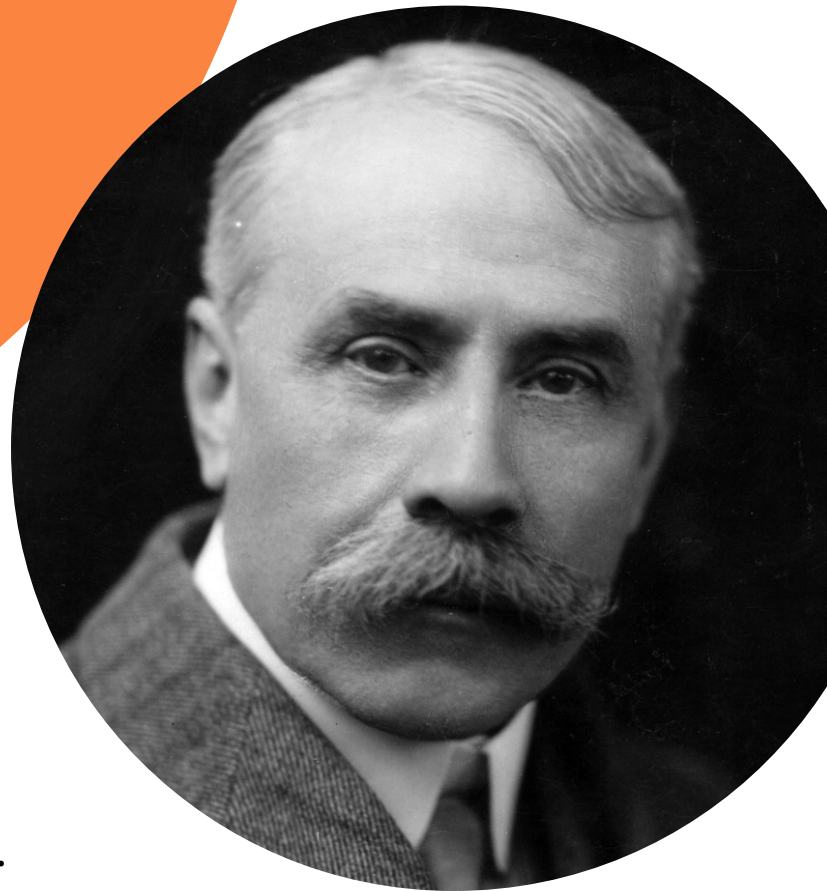
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EDWARD ELGAR

Life Dates: 1857-1934

Nationality: English

Period: Late Romantic



“If a composer could say what he had to say in words, he would not bother trying to say it in music.” – Mahler

He is known for his orchestral music and oratorios.

- Elgar’s father ran a music shop and was organist at St. George’s Catholic Church.
- Elgar taught himself various instruments at his father’s shop and also music composition.
- He brought many British works back into popularity and was awarded an honorary doctorate by Cambridge University in 1900.
- He wrote the elegiac Cello Concerto and three chamber works depicting his distress caused by World War I.
- Elgar died of cancer in 1934.

Enigma Variations IX: Nimrod (1899)

The story is told of how Elgar, returning home from giving violin lessons, sat down at the piano and, to unwind, began improvising. His wife, Alice said she like the tune, and Elgar responded by suggesting how some of their friends might play it. Out of that conversation grew the idea of the Enigma Variations, the work that helped Elgar become famous. It is a set of 14 variations on the original Enigma theme that Elgar composed. Each variation pictures a friend and, to help us identify them, Elgar gave each variation a short title relating to his subject. For most, he chose simply the subject’s initials, making this the more easily solved enigma attached to the variations. But the ninth and most widely variation he named Nimrod. The variation pictures his friend and mentor AJ Jaegar: Elgar’s closest musical friend who edited his music and whose judgement he trusted more than anyone else’s. The piece is said to have developed from a conversation between Elgar and his friend Jaegar about their love of the slow movements in Beethoven piano sonatas. This feeling of reverence and love (of Beethoven’s music) is the essence of the Nimrod variation. Jaegar’s name is German for hunter, while Nimrod was a legendary Biblical hunter. The Nimrod variation is a beautifully crafted slow movement scored for strings. This variation has achieved it’s own popularity. Its noble sincerity and loving intimacy have made it an appropriate commemorative piece, used for a variety of occasions from weddings to funerals.

Lesson Plan

ENIGMA VARIATIONS



MUSIC STANDARDS ADDRESSED:

Responding: Analyze (7.2), Interpret (8.1), and Evaluate (9.1) Works of Art

STUDENTS WILL:

- Analyze how the structure and context of a musical work informs the response
- Consider the composer's expressive intent
- Evaluate musical works

OBJECTIVES

Students will:

- Use musical elements and instrumentation to draw conclusions and make generalizations about musical style and function
- Develop an understanding of the personal and cultural forces that shape artistic communication

LISTENING REPERTOIRE:

“Nimrod” from Enigma Variations by Edward Elgar and the Adagio Cantabile movement from Beethoven's Piano Sonata No. 8, Op. 13 in C minor, “Pathetique.” Any other slow piece of music may be used.

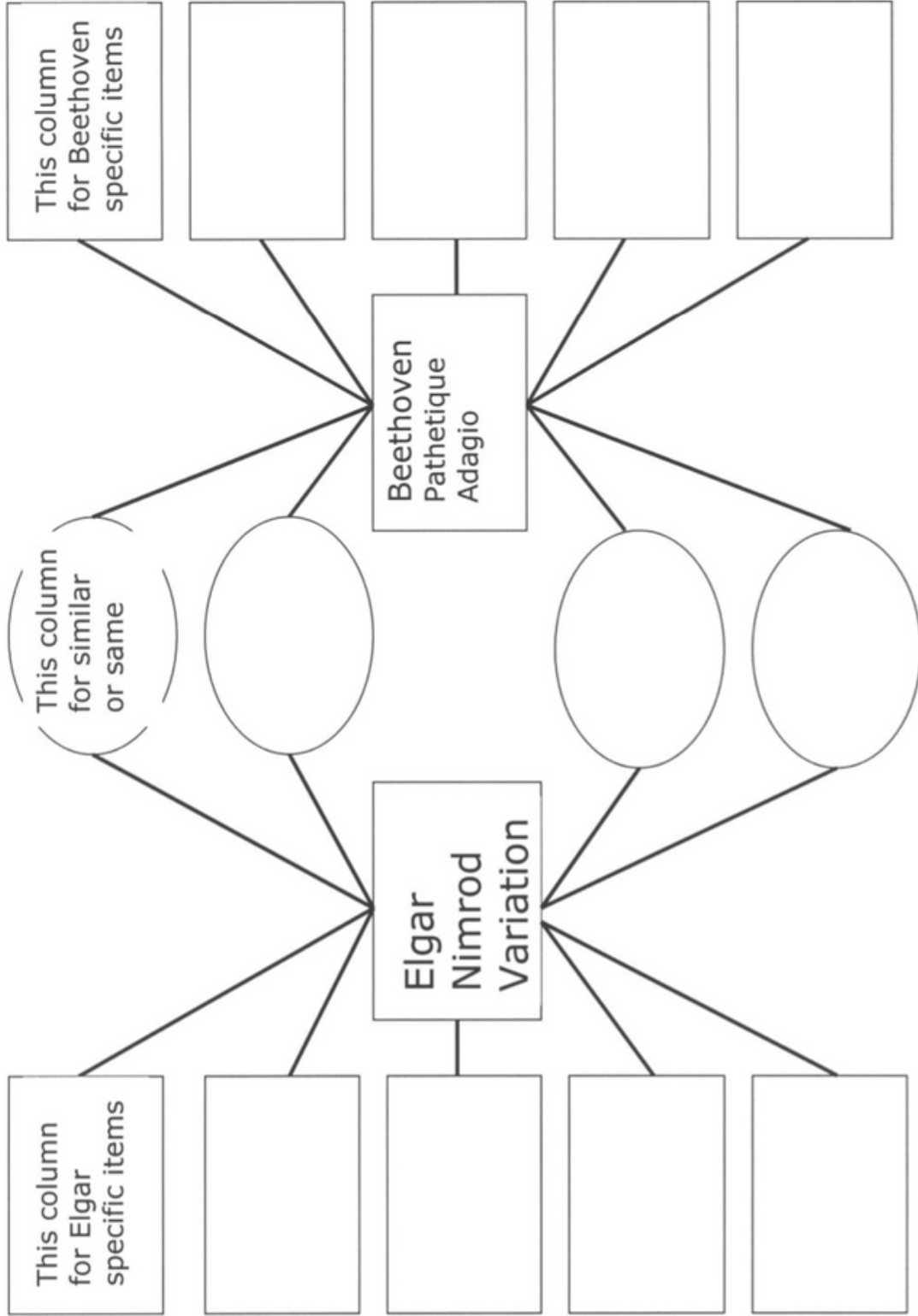
PROCEDURES:

- Begin the lesson by reading the basic biographical information about Elgar aloud to your class.
- Read the background information about the Enigma Variations and the Nimrod variation.
- Pass out Vocabulary Categorizing activity & have students do activity, placing the correct terms under their correct headings.
- Play the recording of Elgar's Nimrod Variation from Enigma Variations.
- Have students write down other feelings or moods that it makes them feel, steering them toward LOVE.
- Play the recording (or play on piano) Beethoven's Adagio Cantabil" from the Pathetique Sonata.
- Have students fill out the Compare & Contrast sheet using their Vocabulary Categorizing sheet for terms to go into the “bubbles.”
- Discuss the similarities & differences in the pieces and that they were written almost exactly 100 years apart.

Lesson Plan cont.

ENIGMA VARIATIONS

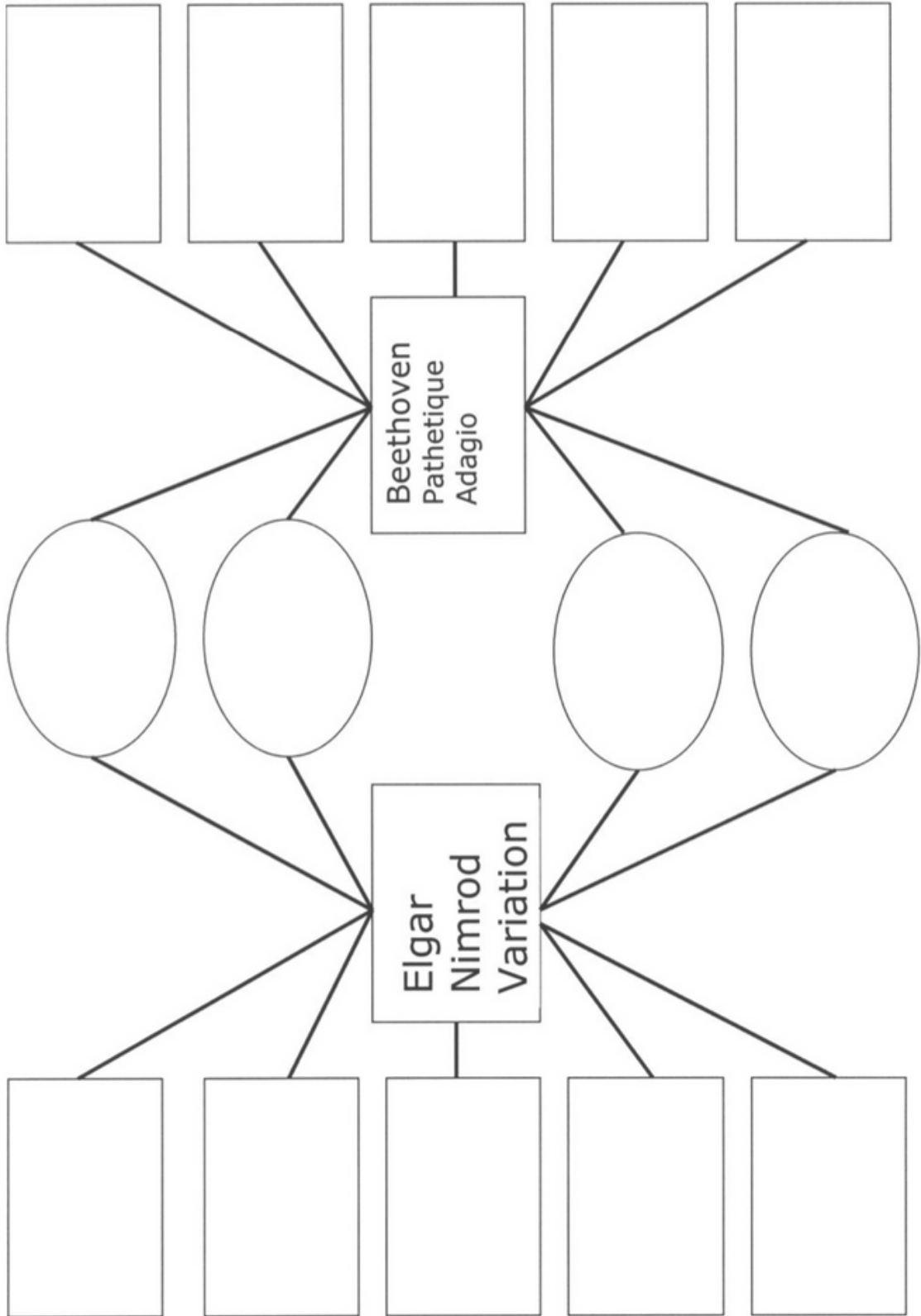
Compare & Contrast



Lesson Plan cont.

ENIGMA VARIATIONS

Compare & Contrast



Lesson Plan cont.

ENIGMA VARIATIONS

VOCABULARY CATEGORIZING

Use the words from the bottom of the page and place them under the correct terms in the appropriate column:

Instrumentation

Dynamics

Melodic Line/Contour

Tempo

Mood

Adagio
Noble
Low to high
Piano
Slow
Mezzo Piano
Strings

Melancholy
Crescendo
Piano
Steps
Love
Arpeggios
Orchestra

Lesson Plan cont.

ENIGMA VARIATIONS

VOCABULARY CATEGORIZING

Use the words from the bottom of the page and place them under the correct terms in the appropriate column:

Instrumentation

Strings

Piano

Orchestra

Dynamics

Mezzo piano

Crescendo

Piano

Melodic Line/Contour

Low to high

Arpeggios

Steps

Tempo

Adagio

Slow

Mood

Noble

Melancholy

Love

Adagio
Noble
Low to high
Piano
Slow
Mezzo Piano
Strings

Melancholy
Crescendo
Piano
Steps
Love
Arpeggios
Orchestra

ANTONIN DVORAK

Life Dates: 1841-1904

Nationality: Czech

Period: Late Romantic



“I should be glad if something occurred to me as a main idea that occurs to Dvorák only by the way.”

– Johannes Brahms (1833-97)

He is known for his opera, symphonies, tone-poems, and chamber music.

Major Works: Symphony No. 9 From the New World (1893), Serenade for Strings (1875), Slovanic Dances (1878 and 1886), Requiem (1890) and Cello Concerto in B minor (1895).

- Dvorák studied music at Prague’s Organ School at the end of the 1850’s.
- He played the viola in the Bohemian Provisional Theater Orchestra under Smetana’s conducting.
- Brahms introduced Dvorák to a famous publisher and supported his works.
- In 1891, Dvorák was invited to become director of the new National Conservatory of Music in New York. He wrote the ninth symphony (From the New World) while he was in U.S.A.
- He had two passions in life in addition to music: locomotive engines and breeding pigeons.
- From 1901 until his death in 1904, he was the director of the Prague Conservatory.

Carnival Overture (1891)

This work was dedicated to Prague University for giving Dvorák honor PhD.

Symphony No. 8, Mvt. IV (1889)

This symphony contains the elements of Dvorák’s favorite Bohemian folk music. A typical performance of this symphony lasts only about 36 minutes, making it one of Dvorák’s shortest symphonies.

The fourth movement is a turbulent one which opens with a fanfare depicting pride. Then, a beautiful cello melody moves from happiness to exuberant moments. As the tempo increases, dynamics also increase. The horn trills add excitement and anger, and the piece ends with triumph, calm, and joy again!

Lesson Plan

CARNIVAL OVERTURE



MUSIC STANDARDS ADDRESSED:

Responding: Analyze (7.2), Interpret (8.1), and Evaluate (9.1) Works of Art

STUDENTS WILL:

- Analyze how the structure and context of a musical work informs the response
- Consider the composer's expressive intent
- Evaluate musical works

OBJECTIVES

Students will:

- Understand that music can be used to express feelings
- Create a story portraying many different feelings based on the Carnival Overture
- Be more educated listeners when they hear the Pennsylvania Philharmonic perform this piece of music

PROCEDURES:

- 1) Have students come up with different words that could describe the way people feel. You could do this as a class or individually.
- 2) Ask students to write down the words at the top of their worksheet.
- 3) Play Dvorak's Carnival Overture
- 4) While the music is playing, students are to circle the feelings that they hear in the piece of music.
- 5) When they circle a feeling, the students should number them in the order that they occurred in the music.
- 6) When the song is done, discuss with the class which feelings were heard during the piece of music. Some students may have chosen different feelings than others. You may want to briefly discuss why a certain student chose one feeling and another student chose a different feeling.
- 7) The students will now write a story using the feelings they heard in the overture.

Lesson Plan cont.

CARNIVAL OVERTURE



PROCEDURES:

- 8) As a class, come up with the name of the character in the story, and decide who he/she is. Is he a father, child, dog? Is she a doctor, baby, red balloon?
- 9) All of the students should write the character's name in the first box and draw a picture of that character (it can be living or inanimate).
- 10) In each box, the students should write the feelings that they circled in the order that they heard them occur in the music.
- 11) The Carnival Overture will be played again. When it is played, the students are to come up with a story for the character. In each box, something new will happen to the character that corresponds to the feeling that is written in that box. If a student gets stuck on a box, they should move on to the next box. The holes can be filled in later. You may choose to have your students tell the story using only pictures, or only words, or a combination of the two.
- 12) After the second playing of the Carnival Overture, ask a couple of students to share their story with the class. See how many different things happened to the character and how many different things the character felt throughout the story.
- 13) Ask a couple of students act to out the story they wrote while the music is being played. Costumes would be a nice way to make this a really fun lesson!

Next Step:

- 1) If you would like to take this further, it might be fun to do this with a piece that is completely different from Dvorak's Carnival Overture and see what kind of a story the students create. Perhaps a piece by Beethoven might be a nice contrast to the Carnival Overture.
- 2) You could then compare the two pieces and the stories that were made up to go along with the pieces. This would give the students a good idea about the way music can tell a story.

Lesson Plan cont.

CARNIVAL OVERTURE



A) Please list below different ways that people can feel. Feel free to add more spots if necessary.

- | | |
|-----------|-----|
| 1) Happy | 11) |
| 2) Sad | 12) |
| 3) Scared | 13) |
| 4) | 14) |
| 5) | 15) |
| 6) | 16) |
| 7) | 17) |
| 8) | 18) |
| 9) | 19) |
| 10) | 20) |

B) Listen to Dvorak's Carnival Overture. As you listen, try to hear some of the feelings that you listed above. If you hear one of the above feelings, circle that feeling. After it is circled, put a number next to it indicating the order in which the feelings were played in the Carnival Overture.

For example...If you think the beginning of the song sounds **Sad**, you would circle the word **Sad** above and put a number 1 next to it indicating that **Sad** was the first feeling you heard in the Carnival Overture.

C) In the boxes on the attached sheet, list each of the feelings you heard in the Carnival Overture in the order that you heard them.

Lesson Plan cont.

CARNIVAL OVERTURE



D) In the first box, write the name of our character, and draw a picture of the character in the box.

E) Listen to Dvorak's Carnival Overture again, and this time, come up with a story that goes along with the feelings you wrote in each box.

For example, if the first feeling you heard was **Sad**, maybe you would have your character crying in the first box, because his dog ran away.

Maybe in the next box, you wrote the word **Happy**. In the next box, you may want to have your character see his dog running down the street towards him, and your character would now feel **Happy**.

1	2	3
4	5	6
7	8	9
10	11	12

Lesson Plan

SYMPHONY NO. 8



MUSIC STANDARDS ADDRESSED:

Creating: Plan and Make (2.1) , Evaluate and Refine (3.1)

Responding: Analyze (7.2), Interpret (8.1), and Evaluate (9.1) Works of Art

STUDENTS WILL:

- Develop musical ideas in relation to Carnival Overture
- Evaluate and refine their musical ideas
- Analyze how the structure and context of a musical work informs the response
- Consider the composer's expressive intent
- Evaluate musical works

OBJECTIVES

Students will:

- Respond through movement to the Theme and Variations form.
- Perform the Theme on barred instruments.

VOCABULARY

Theme and Variations

Allegro ma non Troppo (spirited, but not too much)

PROCEDURES:

1. Display a visual of the words to the Theme. Use the words to teach theme.
2. After the class can sing the melody, teach them how to play the modified version of the theme. Echo-teach in small note groupings and add on until they have learned the entire A Section. (Ex. Sing G-B-D; students echo, G-B-D---C-B until all is learned.)
3. Explain Theme and Variations form. Also, explain Introduction, Coda, and Interlude.
4. Play the recording. First, tell the class there will be an Introduction and Coda. The class, individually, will count the number of repetitions of the theme. Point out when the theme begins. Ask the students to think of words/emotions to describe each variation. There are seven variations.

Lesson Plan cont.

SYMPHONY NO. 8



Extension:

Have the students fill out the following Listening/Evaluation sheet:

Name: _____

“Allegro ma non Troppo” from Symphony No. 8 by Dvorak

Circle the correct answer.

- | | | |
|---------|----------------------|--------------------------|
| INTRO.: | Trumpet* | Trombone |
| THEME: | Excited | Calm* |
| VAR. 1: | Faster* | Slower |
| VAR. 2: | String Section* | Full Orchestra |
| VAR. 3: | Sad/Lengthy* | Happy/Quick |
| VAR. 4: | Same as Variation 2 | Same as Variation 1* |
| VAR. 5: | Smooth/connected* | Jerky/strong |
| VAR. 6: | Flute has the melody | Clarinet has the melody* |
| VAR. 7: | Brass section enters | String section enters* |
| CODA: | Joyous* | Relaxed |

Lesson Plan cont.

SYMPHONY NO. 8



Symphony No. 8 Theme from Mvt. 4

Antonin Dvorak

Do Mi Sol _____ are the first notes - of Al - le - gro -

5 ma non trop - po by D - vor - ak Sym - pho - ny Num - ber Eight, _____ Oh

9 It starts soft - ly chan - ges of - - ten

13 and it ends with cra - zy hap - pi - ness.

Musical notation for the first four staves of the modified version. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains the notes D4, E4, and F#4. The second staff continues with G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, 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C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, 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