

AROUND THE WORLD WITH THE ISO!



Teacher Packet 2024
Su-Han Yang, Conductor

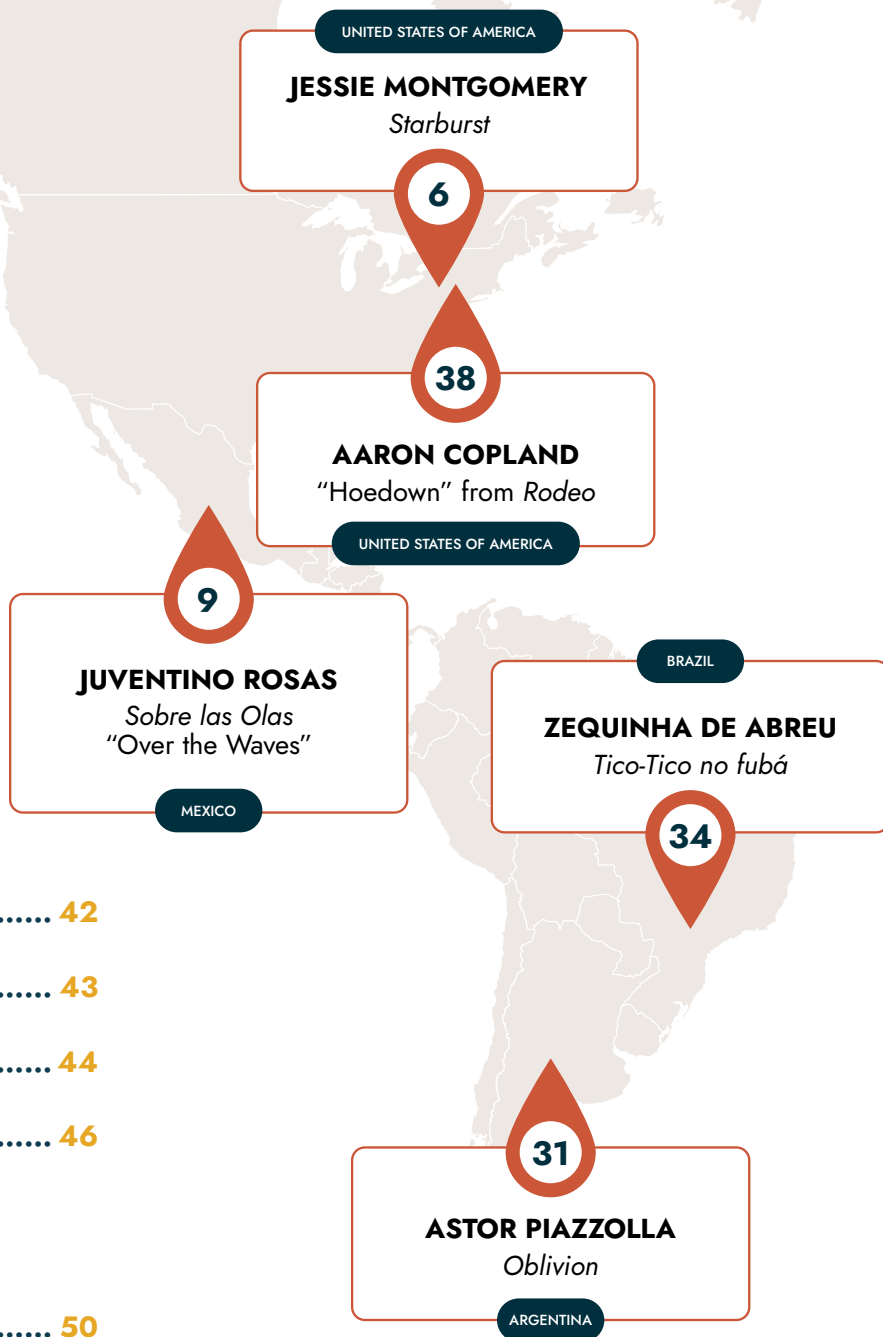
This is designed for teachers attending the Indianapolis Symphony Orchestra's
Community Health Network *Discovery Concerts*.

Questions or comments may be directed to the ISO Education and Community Engagement Department.

INDIANAPOLIS SYMPHONY ORCHESTRA | 32 E. WASHINGTON ST., SUITE 600 | INDIANAPOLIS, IN 46204

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About



Su-Han Yang | Conductor

The Assistant Conductor of Indianapolis Symphony Orchestra, Su-Han Yang, is from Taiwan, a beautiful island in the northwestern Pacific Ocean! He studied piano, percussion, traditional instruments, and conducting there. Later, he went to Berlin, Germany for further study in conducting, to learn from the spirit and greatness of Bach, Beethoven, Brahms, and many others. In 2017, he won the first prize in the 10th International Grzegorz Fitelberg Competition for Conductors in Poland, Chopin's native country. Conductors travel a lot so he has been all over the world, working with orchestras in Taiwan, Europe, and in the United States. Su-Han also has appeared at many international music festivals! He puts his heart and soul into his mission of sharing his love and passion for music to everyone.

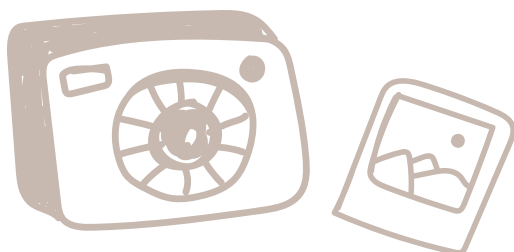


Sampson Levingston | Narrator

Sampson Levingston is an Indiana History Lover from Indianapolis! Sampson, under his platform Through2Eyes, travels the state of Indiana looking for stories to share. Levingston's historical videos, which can be found on YouTube and Facebook, have been viewed over 100,000 times! In June of 2020, Sampson started hosting historical walking tours that he calls, "Walk & Talks".

As of today Sampson has led over 600 historical walking, biking or trolley tours centered on Black history through his hometown. Sampson's tours gained national attention in 2021 with a feature on NPR's All Things Considered. Sampson has graced the cover of the Indianapolis Star, been featured in Forbes, The New York Times, Chicago Tribune and more!

In addition to Walk & Talks, Sampson also visits local elementary schools to present "Hawk & Talks", teaching kids about Indiana birds and Indiana history! He also gives history lectures and presentations to organizations around Central Indiana. He currently offers Walk & Talks through Indiana Avenue, Martindale, Irvington, Butler-Tarkington, Mapleton-Fall Creek, "Fountain Fletcher", Monument Circle, Kennedy-King, Newfields and Carmel.





HILBERT CIRCLE THEATRE

It was originally built in **1916**, designed by Indianapolis architects Rubush & Hunter. They also designed neighboring buildings on Monument Circle like Circle Tower, The Columbia Club, and the Indiana Repertory Theatre.

The theatre was built as **one of the first** motion picture palaces west of New York City.

The original theatre had **3,100 seats** and was a majestic venue for films and live acts. In 1928, the first movie with sound ever shown in Indianapolis, *The Jazz Singer*, was shown at the theatre.

They showed films for **65 years** before closing in 1981.

After the first renovation was complete in **1984**, the Hilbert Circle Theatre became home to the Indianapolis Symphony Orchestra.

There are now only **1,660 seats** in the hall.

Fun Fact: Most of the exit signs are restored original Tiffany glass and the stairs are restored original Italian marble!



Jessie Montgomery

COMPOSER INFORMATION

Jessie Montgomery is one of the most notable composers in today's classical music scene — and she's only in her 40's! Jessie was born in Manhattan's Lower East Side in New York City to a family that appreciated the arts. Her father was a musician and her mother was a theater-artist and storyteller. Montgomery took violin lessons as a child at the Third Street Music School Settlement, the longest-running community music school in the country. Growing up in the 80s, her neighborhood was the center of community activism and development. She often tagged along with her parents to rallies, performances, and parties where activists and artists gathered.

Jessie began composing in high school but didn't really take the art seriously until later in her life. In 1999, she became involved with the Sphinx Organization, a non-profit that focuses on transforming lives through increasing representation of Black and Latinx artists in classical music. She earned several awards and grants through the organization as both a performer and composer.

She went to The Juilliard School to study violin, and later attended NYU to pursue a graduate degree in composition for film and multimedia. During this time, she produced her first major work, *Strum* for string quartet. Montgomery actively performs in her own work and has even performed in Yo-Yo Ma's Silkroad Ensemble! She is formally part of The Catalyst Quartet, which was formed with the support of the Sphinx Organization.

Montgomery's compositions are mainly for solo instruments, chamber ensembles, vocal works, and larger orchestral works. In her music, she juxtaposes traditional classical styles with elements of vernacular music, improvisation, poetry and social consciousness. Her work brings together her personal passions for composing, performing, teaching, and advocacy.

(b. 1981)

PRONUNCIATION:

mon-GUM-merry

COUNTRY:

United States





The New York Philharmonic selected Jessie Montgomery as one of 19 women composers to commemorate the centennial of the 19th Amendment which gave women the right to vote!

WHAT YOU WILL HEAR



Starburst

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. Based on the title of this piece, *Starburst*, what do you think the music will sound like? What instruments do you think you will hear? What emotions do you think you will feel? Write down a couple of sentences. Pair up and talk about what you wrote and why you think that way.

I think the piece will be very chaotic with all the instruments playing at once with lots of sforzandos to mimic a starburst! I think there will be a lot of crescendos to fortissimo. I think this piece might make me feel excited!

Music: 3-5(Cn.2.5.2), 6-8(Cn.2.8.2) Language Arts: 3.SL.2.1 (4.SL.2.1, 5.SL.2.1, 6.SL.2.1)

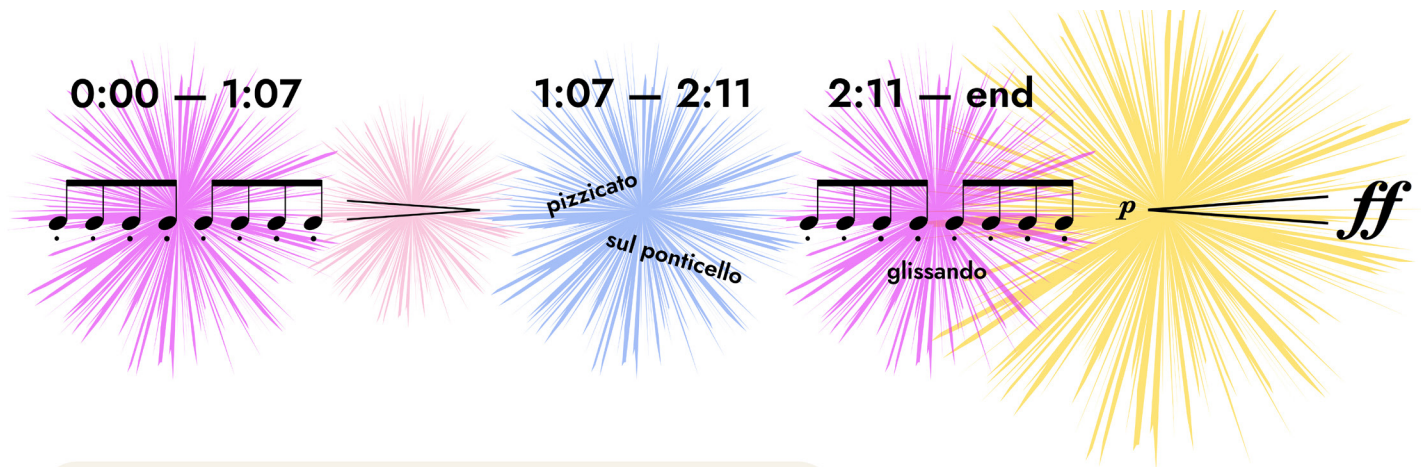
2. *Starburst* was written in 2012. Do some basic research and/or conduct an interview with family members that remember the year 2012. What were some important events that happened in the United States? What about specifically in Indiana? What about around the world? Write a short paragraph on the historical events of 2012 in chronological order using appropriate transition words.

First, Indianapolis hosted the Super Bowl XLVI with the New York Giants taking the win in February! Then, London held the Olympics that year in July. Finally, Barack Obama got re-elected for Presidency in the United States in November!

Social Studies: 4.1.11, 6.1.18 Language Arts: 3.RN.2.3(4.RN.2.3)



LISTENING MAP



Terms:

Pizzicato — plucking the string

Sul Ponticello — bow is played near the bridge to make a whispery sound

Glissando — a continuous slide up and down between two notes

QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. A starburst is commonly defined as “the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly.” After listening, do you think the music fits into this title? What aspects of the music contribute to the definition of the word ‘starburst’?

I think this music fits the title because there are a lot of exploding gestures and many layers of sound! There is a lot of fleeting melodies that make me think of the galaxy.

Music: 3-5(Cn.2.5.2), 3-5(LR.6.5.3) and 6-8(LR.6.8.3)

2. Read the first article linked in the For Further Study page about Jessie Montgomery’s life and music. How was she an advocate for diversity, equality, and inclusion through her music? Look up other living American composers such as Caroline Shaw, Carlos Simon, and Augusta Read Thomas and use the prompts in the Student Workbook to guide you.



Ethnic Studies: ES.2.3 and ES.4.2

Language Arts: 3.RL.2.1, 3.SL.2.1 (4.SL.2.1, 5.SL.2.1, 6.SL.2.1), 3.SL.2.5 (4.SL.2.5, 5.SL.2.5, 6.SL.2.5)

3. In the video, we can clearly see all the musicians as well as the conductor. However, this was filmed during the pandemic! Typically, musicians are seated closer to each other. How are they able to play together? What do you notice?

I see the conductor making very big gestures so that everyone can see him. All the musicians glance up from their music every once in a while. I see some musicians nodding to the rhythm too!

Music: 3-5(Cn.3.5.3) Physical Education: 5.3.5A



Juventino Rosas

COMPOSER INFORMATION

José Juventino Policarpo Rosas Cadenas was a Mexican composer and violinist, born in Santa Cruz, Guanajuato. His parents were Otomí. The Otomí people are one of many indigenous groups in Mexico. He grew up from a poor family and he often turned to his music to help make ends meet. He began his musical career as a street musician. As a little boy, he was often spotted playing the violin near his home, collecting whatever change people could give him. As a young teen, he even composed a waltz in exchange for a pair of shoes! As he grew older, his father would bring him along to Mexico City, giving him the opportunity to perform with Mexican dance music bands there.

José's musical talent was obvious and he eventually earned enough to enroll at Conservatorio Nacional de Musica Mexico. But despite doing decently well there, he left without earning a diploma. Nonetheless, a diploma was never going to stand in the way of José's career. The same year he left the conservatory, he released his waltz composition *Sobre las olas* which soon became his most popular work. It found its way to the United States in New Orleans jazz, bluegrass music, and eventually became a Tejano (Texan-American) favorite at concert gatherings. In the U.S., *Sobre las olas* has a cultural association with funfairs, ice skating, circuses, and trapeze artists. During that time, waltzes were typically written by composers from German-speaking countries. Most critics were shocked at the musical technicality of *Sobre las olas* as the work was so well-written, it was once mistakenly included in European composer Johann Strauss Jr.'s repertoire and went unnoticed for quite a long time!

In 1893, José joined an orchestra for a tour through the U.S. The next year, he went on another tour to Cuba with an Italian-Mexican ensemble, but unfortunately became ill with spinal myelitis. Even though José died at the young age of 26, he left behind legacy of being one of the first internationally acclaimed Mexican artists and one of the most recorded Mexican artists of all time. Other than *Sobre las olas*, he is also known for his mazurkas and polkas. In 1939, 45 years after his death, his hometown district was renamed to "Santa Cruz de Juventino Rosas" in his honor.

(1868 — 1894)

PRONUNCIATION:

YOU-ven-ti-no

COUNTRY:

Mexico





Sobre las olas was featured in the 1964 Disney film, *Mary Poppins* where Bert (Dick Van Dyke) hums the song while pretending to be a tightrope walker and acting like he is on a unicycle at the circus!



WHAT YOU WILL HEAR



Sobre las olas “Over the Waves”

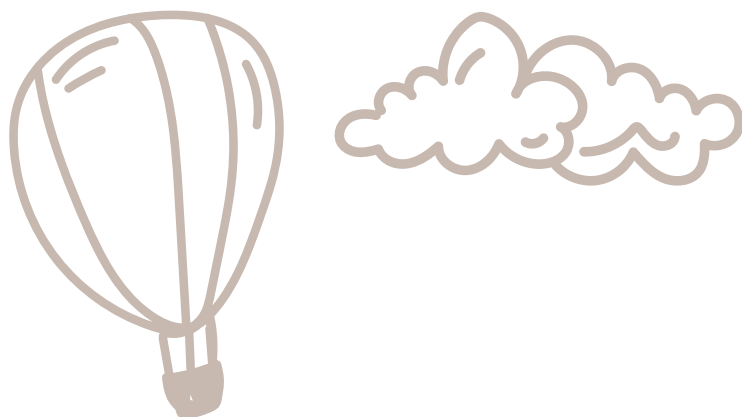
QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. As you read above, *Sobre las olas* was so well-written that it was once mistaken for Johann Strauss Jr.’s repertoire! Listen to *Sobre las olas* and *The Blue Danube*, a famous waltz written by Johann Strauss Jr. Compare and contrast the two pieces – can you tell the difference? How are they similar or different? Discuss aspects like instrumentation, tempo (speed), dynamics (volume), mood, etc.



They sound very similar to me! I was only able to tell The Blue Danube apart because I know it better. I think Sobre las olas uses percussion to create a dramatic moment. On the other and, The Blue Danube uses more strings and woodwinds to create a full sound. The Blue Danube sounds calmer and more piano, whereas Sobre las olas has more contrast in dynamics more often.

Music: 3-5(LR.5.5.1) and 6-8(LR.5.8.1)



2. Underneath the melody of Theme 1A, there is an important accompaniment that makes *Sobre las olas* distinctly a waltz! Practice playing the one heavy downbeat quarter notes and two light upbeat quarter notes with pitched or unpitched instruments you have around the classroom. If using unpitched instruments, use different instruments for downbeats and upbeats. See if you can work together as a class to recreate a Viennese-like waltz pattern that would fool people for a Strauss' waltz!

Teacher Part:

Downbeats:

Offbeats:

Music:3-5(P.7.5.4), 3-5(P.8.5.1), 3-5(P.8.5.3), 6-8(P.8.8.1) and 6-8(P.8.8.4)

LISTENING MAP

| | |
|--------------------|---|
| 0:06 — 0:26 | Introduction) The whole orchestra sets up the mood. |
| 0:29 — 0:45 | Short introduction to Waltz No.1 with the om-pah-pah motive for the first time. |
| 0:47 — 1:55 | 1A) Sweeping calming strings playing the main melody. This melody gets repeated twice. |
| 1:55 — 2:27 | 1B) Woodwinds introduce the next melody. This theme mimics a carnival and is more upbeat. |
| 2:28 — 2:31 | Short introduction to Waltz No.2 with brass instruments. |
| 2:32 — 3:02 | 2A) The melody is in smaller intervals played by strings. |
| 3:02 — 3:34 | 2B) Triumphant tutti followed by sweet echoing by the strings. |
| 3:34 — 4:38 | 2C) Large leaps with accented flute flourishes. |
| 4:38 — 5:11 | Coda) Theme 1A comes back |

QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. *Sobre las olas* is a very common music choice for quinceañera and Mexican celebrations! The waltz originated around Austria and Germany and dates all the way back to the 13th century. Watch the first video in our For Further Study page to learn the basic steps of a Viennese Waltz. Then, watch a choreographed dance at a quinceañera. How have the Viennese waltz steps change? Are they very different now? Are there any similarities? Choreograph your own steps in groups of 4-6 to the music (0:47 — 2:27).



Dance: Cn.11.1.3 (Cn.11.1.4, Cn.11.1.5) and Re.7.1.3 (Re.7.1.4, Re.7.1.5, Re.7.1.6)

Music: 3-5(Cn.1.5.1), 3-5(Cn.2.5.2) and 6-8(LR.6.8.1)

2. Using the keys in the C scale, improvise your own 8-measure waltz melody by singing or playing an instrument in your classroom. Make sure you count in 3! Write down your melody and perform for your classmates.

Start with C

Waltz Accompaniment

End with C



Music: 3-5(Cn.1.5.1), 3-5(Cr.9.5.2) and 6-8(Cr.11.8.2)



Fela Sowande

COMPOSER INFORMATION

Fela Sowande was a Nigerian musician and composer who was considered to be the father of modern Nigerian art music. He was one of the earliest advocates of indigenous African art music in the 20th century. His full name is Chief Olufela Obafunmilayo “Fela” Sowande. Born in Abeokuta, a city in southwest Nigeria, Fela grew up with music around him. His father was a priest and pioneer of Nigerian church music. His musical journey started out with him singing in the choir at church. Through church music, his father’s influence, and a church organist, Fela learned the organ, performed at his father’s church, and expanded his knowledge of composers. In his 20s, he was exposed to jazz through radio broadcasts of Duke Ellington, which led him to create jazz ensembles in Nigeria.

He was encouraged to find financial stability so, in 1934, Fela went to London, originally to study civil engineering. However, music filled his spare so much that he eventually decided to formally study music at the University of London and Trinity College of Music. During this time, he was performing as a soloist and a theatre organist for the BBC while serving as a choirmaster at the prestigious Kingsway Hall, a band leader, and an in-demand jazz pianist.

During World War II, he remained in London and worked as a musical advisor for a radio broadcast, producing a show to preserve and communicate African music, using his works as examples of properly continuing African musical traditions. After the war ended, he lectured on music for the BBC Africa Service and returned to Nigeria in 1953 to work for the Nigerian state broadcaster, NBC, and taught at the University of Ibadan. He also established the Sowande School of Music at Nsukka. In 1957, Fela won funding for an organ recital tour in the United States, and moved there permanently the year after to escape the civil war of Nigeria. He taught at Howard University, University of Pittsburgh, and Kent State University before retiring in 1982.

Fela’s music combines his grounding foundations of music education in organ works by Handel and Bach, church choral traditions, and the music of his own heritage, the West African Yoruba tribe which influenced a lot of Afro-Latin and Caribbean musical styles. He composed all types of mediums, from organ works, choral works and songs, to solo and orchestral compositions. His musical styles are recognizable by their rhythmic patterns and the underpinning of dun-dun, a type of drum.

(1905 — 1987)

PRONUNCIATION:

FAY-la shoh-WAHN-day

COUNTRY:

Nigeria





The “African Suite”, written in 1944, has five movements that blends Nigerian musical melodies, harmonies, and rhythms with traditional European orchestra techniques and textures. The last movement, *Akinla*, is well known to Canadians as it’s the opening theme to a popular radio show, *Gilmour’s Albums*!



WHAT YOU WILL HEAR



Akinla, from “African Suite”

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. This movement from the “African Suite” features a musical style in West Africa called “Highlife.” What do you think the music will sound like? Have you heard of the “Highlife” musical style before?

I have never heard of the “Highlife” musical style before. I think it will sound very chill with lots of groovy rhythms that is easy to move along to.

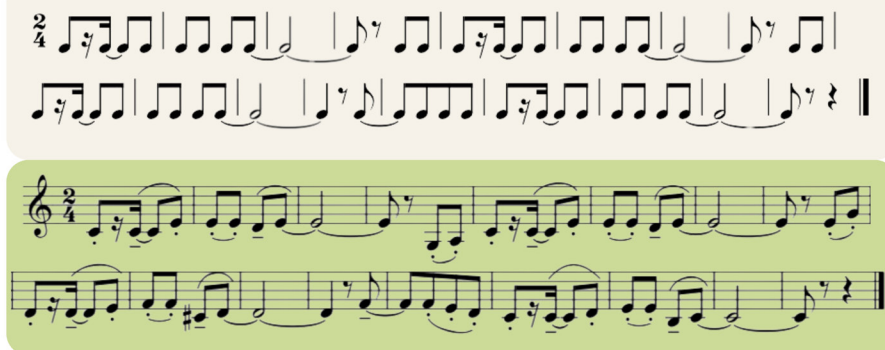
Music: 3-5(LR.5.5.1) and 6-8(LR.5.8.1)

2. The main theme of *Akinla* is repeated a lot of times and played by so many different instruments! Can you track how many times you hear the theme? You can follow the music directly or trace your finger on the visual representation of the rhythm. First, try doing it individually. Then, as a class, check your work by listening to it again and clapping when you hear the subject. Did you clap together as a class?

**Hint: You can also use our LISTENING MAP as a guide!*

Math: 3.NS.1 and 4.NS.1

Music: 6-8(LR.5.8.2)

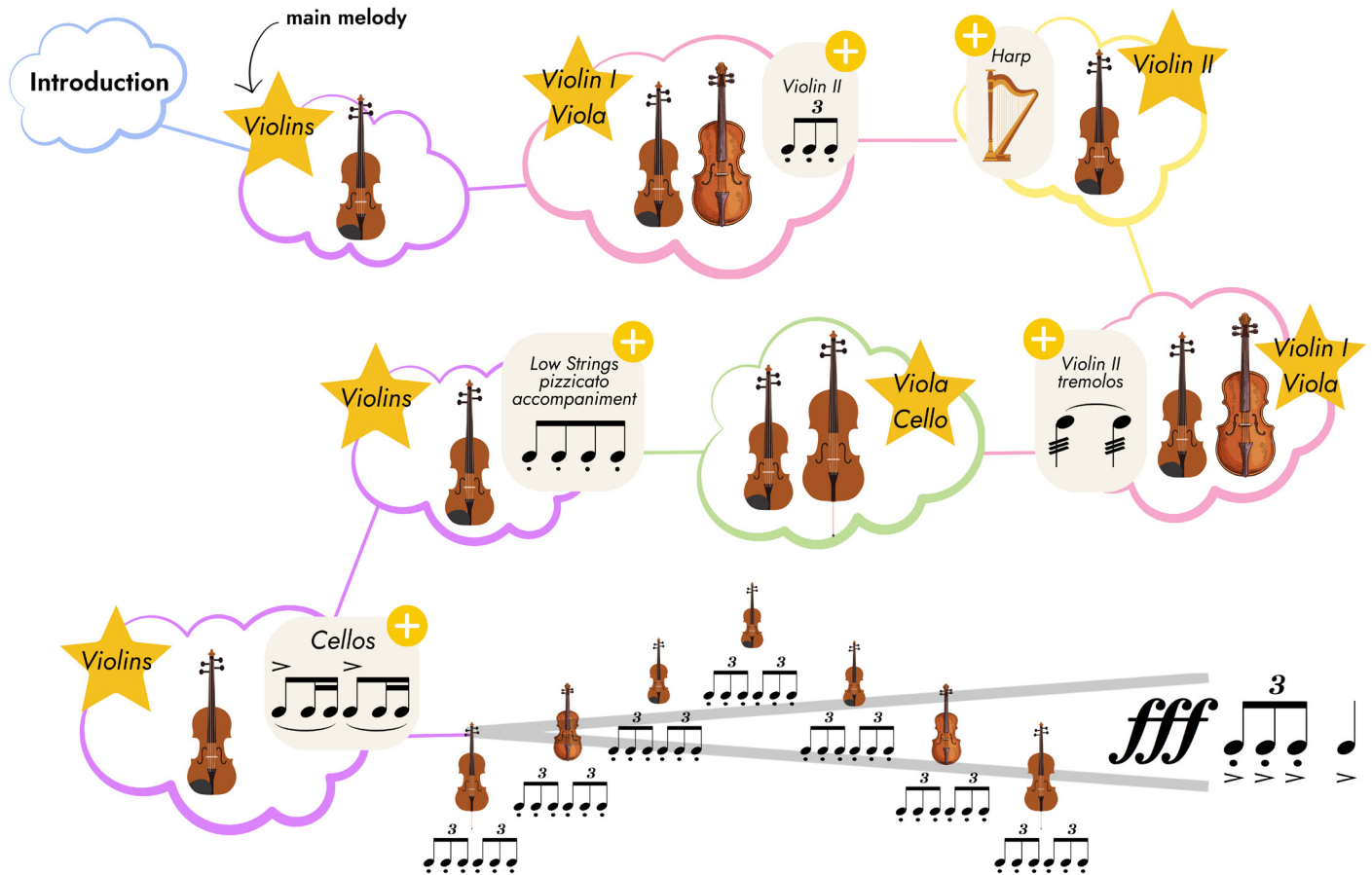


3. Using the LISTENING MAP to assist your listening session, can you identify the influences of European classical music and West African music in *Akinla*? How does Fela incorporate his own heritage into *Akinla*? Which elements of the music fit into which category? Think about the rhythm, dynamics, structure, instrumentation, articulations, tonality, techniques, etc.

The rhythm is most definitely influenced by West African music. I hear it in the syncopations. In the LISTENING MAP, I see that mostly the strings have the melody and the accompaniments change in different sections. That is classical European writing.

Ethnic Studies: ES.4.2 Music: 3-5(LR.5.5.1), 3-5(LR.6.5.3), 6-8(LR.6.8.3) and 6-8(LR.5.8.2)

LISTENING MAP



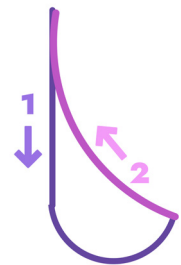
QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. *Akinla* was created over 70 years ago which samples an old traditional Nigerian folk tune. What are some folk tunes from your country? Can you recreate it for your classmates either by singing or by playing an instrument?

Music: 3-5(Cr.9.5.2)

2. Learn the movements to conduct in 2/4 flicking your wrist down and up following the graphics shown here. Conduct an excerpt of the piece (0:21 — 0:52) as a class. Then, practice conducting in different tempi — slow and fast, with your classmates clapping the rhythm to your conducting. Did they stay together? Did you cue the start and the end?

Music: 3-5(LR.6.5.1) and 3-5(P.7.5.4)



Watch the video on African traditional dance moves and learn some! After learning them, pick one and apply it to *Akinla*! Which move matches the rhythm of *Akinla* best?



Johann Strauss, Jr.

COMPOSER INFORMATION

Johann Strauss, Jr. or Johann Strauss II was an Austrian composer, known to write light music. He was born into a Catholic family in Austria. His father was a very successful violinist and orchestra leader, but wanted Johann to become a banker instead of a musician. However, this did not stop him from loving music and studying the violin secretly as a child with the first violinist of his father's orchestra! When Johann (Sr.) discovered his son stealthily practicing violin one day, he punished Johann with a whipping, saying that he was going to "beat the music out of the boy." His father eventually left his mother for a mistress, which gave Johann the opportunity to concentrate fully on a career as a composer with the support of his mother.

Johann studied counterpoint and harmony with a famous professor, Joachim Hoffman, and eventually, he made his debut as a composer in 1844 with his own orchestra to rival his father's. The critics and the press were unanimously praising his music, saying that the Strauss name will be "worthily continued in his son." Strauss composed light music, particularly dance music and operettas. For many years, his music was dismissed and was not taken seriously. However, it was widely admired by other composers like Brahms, Wagner, and Tchaikovsky.

He composed over 500 waltzes, polkas, and other types of dance music and even a ballet! In his lifetime, he was known as "The Waltz King," and was largely responsible for the popularity of the waltz in Vienna during the 19th century.

After his father's death in 1849, Johann merged their two orchestras and extensively toured in Austria, Poland, and Germany. He also accepted several commissions abroad and performed in Russia as well. In the 1870s, Johann and his orchestra toured the United States and took part in the Boston Festival, performing his now famous "Blue Danube" waltz. For more than 40 years, he directed the finest salon orchestras of 19th century Europe with a violin in one hand, a bow in the other, and inspired a dance craze to rival nightclubs today!

(1825 — 1899)

PRONUNCIATION:

YO-han Strouse

COUNTRY:

Austria





You may have heard or seen the name Strauss before. However, Johann Strauss Jr. isn't to be confused with Richard Strauss, who is a German composer. Though they share the same profession, the same surname, and they're both well known, they absolutely have no relation! Johann Strauss, Jr. wrote famous pieces such as *The Blue Danube*, *Die Fledermaus*, and *Tritsch-Tratsch Polka*. Richard Strauss wrote famous pieces such as *Also sprach Zarathustra*, *Ein Heldenleben*, and *Der Rosenkavalier*.

WHAT YOU WILL HEAR



Tritsch-Tratsch Polka, Op. 214

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. The dynamics (volume of the music) corresponds with the character of the each section of the piece. Can you put a dynamic marking on each Theme? Below are some dynamics for you to choose from. Maybe some sections are both! Work with a group and see if you agree with your classmates.

pp

pianissimo (pia-NEE-si-mo)
means very soft

p

piano
means soft

f

forte (FOR-tay)
means loud

ff

fortissimo (for-TEE-si-mo)
means very loud



crescendo (cre-SHEN-do)
means gradually getting louder



diminuendo (di-mi-nu-en-do)
means gradually getting softer

*Theme A: p with big crescendo / Theme B: f and p / Theme C: p / Theme D: f /
Coda: p then big crescendo ff ending*

Music: 3-5(LR.5.5.1) and 6-8(LR.5.8.1)

2. A polka is a lively dance in 2/4 time. As you listen to this polka, imagine yourself dancing! Are you going fast or slow? Are you twirling around or jumping up and down? Can you hear the laughter of the other dancers in the music? What would the dance look like? Pair up with a partner and come up with a sequence of polka steps from the beginning of the piece to 0:35. You can find a polka tutorial in our For Further Study page!

Music: 3-5(LR.5.5.1) and 6-8(LR.5.8.1)



LISTENING MAP

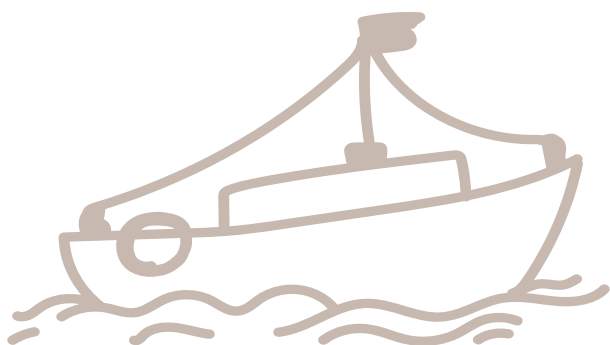
- 0:00 — 0:13** A) Theme A is a fast paced and light sweeping motion led by woodwinds with the triangle tinkling together!
- 0:13 — 0:35** B) The brass section takes over in Theme B with strong beats and accents with percussion. The strings lead us back to Theme A.
- 0:35 — 0:45** A) Theme A returns.
- 0:45 — 1:07** C) Theme C starts seamlessly with the woodwinds and strings alternating conversation. Theme C repeats!
- 1:07 — 1:18** D) The string section leads Theme D in folk-inspired tune.
- 1:18 — 1:29** C) Theme C returns.
- 1:29 — 1:40** A) Theme A returns.
- 1:40 — 2:02** B) Theme B returns.
- 2:02 — 2:12** A) Theme A returns again.
- 2:12 — end** Coda) The orchestra builds up excitement to conclude the piece!

QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. Johann Strauss Jr. had a great sense of humor. He used the title *Tritsch-Tratsch* to let the audience know that this music was to be fun and enjoyable. *Tritsch-Tratsch* often translates to “chit-chat.” How do you think the word *Tritsch-Tratsch* is reflected in the music?

I think the musicians are definitely “chit-chatting” with each other in the music! The percussion and brass is always chiming in while the strings have very busy melodies. There are many countermelodies and busy embellishments too!

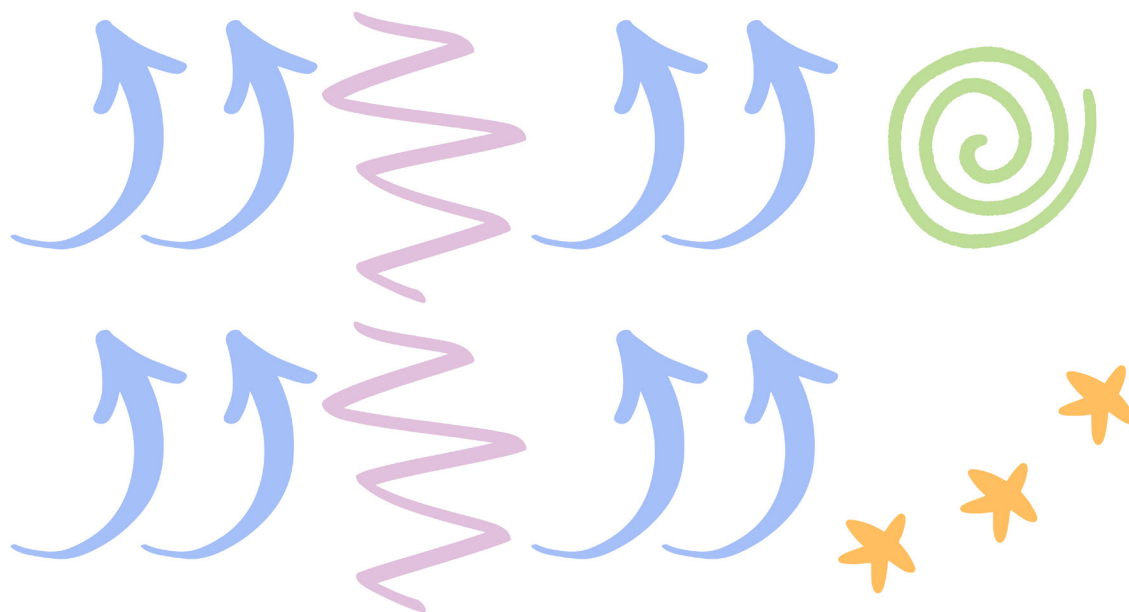
Music: 3-5(Cn.1.5.1) and 6-8(Cn.2.8.2)



2. The music of Strauss is structured very well! How many measures are in each section before you hear the music change? Use the music below to guide you in counting the measures. Do you think you can create your own LISTENING MAP using different symbols, shapes or visual representations for each section? An example of Theme A is provided below.



**Theme
A**



Math: 3.NS.1 and 4.NS.1

Visual Arts: Cr.1.1.3a (4a, 5a, 6a)



Gioachino Rossini

COMPOSER INFORMATION

Gioachino Rossini was a notable Italian opera composer in the 19th century best known for his contributions to both comedic opera and serious opera. He was born into a family of musicians in Pesaro, a small town in central Italy. His father, Giuseppe, was a slaughterhouse inspector and French horn player, while his mother was a professional singer. By the age of 6, Gioachino was playing the triangle in his father's musical group. In 1799, Giuseppe was sent to prison for a year for supporting the French revolution. Gioachino stayed with his grandmother while his mother toured various theaters in Italy.

His mother had taught him how to sing, which led to his first public solo performing at church when he was just 10 years old. He eventually entered Bologna's Philharmonic School to study composition and by the time he was 15, he was able to play a number of instruments and was earning a reasonable fortune performing publicly. He wrote his first opera, *Demetrio e Polibio*, by the time he was 16 years old.

Gioachino credited his musical style to his love for Mozart and Haydn, so much so that his colleagues in school called him "Little German." In the early 1820s, Gioachino was appointed the Director of the San Carlo Theater in Naples and held that position for 19 years. During this time, he wrote 36 operas that were filled with humor and beautiful melodies. However, he suddenly stopped writing music and for the next 40 years of his life, did not compose at all.

Gioachino's most successful and best-known works include his operas *The Barber of Seville* completed at the age of 18, and *William Tell*, his final opera.

(1792 — 1868)

PRONUNCIATION:

jua-KEE-no ro-SEE-knee

COUNTRY:

Italy





The overtures to Gioachino's operas also became famous and popular on its own. Overtures are medleys of upcoming songs in the opera without the singing, to introduce the audience to the opera's themes and properly set the mood. The "Rossini crescendo" often characterizes his overtures where a light melody increasingly builds to an explosive ending.

WHAT YOU WILL HEAR



Overture to "William Tell"



The Story of William Tell

**An animated story is available on the YouTube playlist.*

William Tell was a legendary marksman who lived in Switzerland hundreds of years ago. At this time, Switzerland was occupied by Austrians, and the district of Uri was ruled by an evil governor named Gessler, who lived in a town called Altdorf.

In the center of town stood a tall pole with Gessler's hat on top. Everyone who passed by the pole was required by law to bow down to the hat to show respect for Gessler.

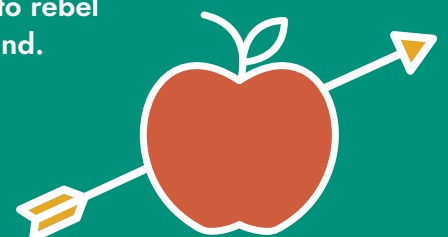
One day, William Tell traveled through Altdorf with his son, passing by the hat on the pole without bowing or acknowledging the hat in any way. The guards arrested and imprisoned William Tell and reported to Gessler that William had been disrespectful.

Gessler recognized that William Tell represented a serious threat to his position of power, as William Tell was a marksman recognized for courage and integrity.

Gessler offered William Tell his freedom if he could, with the use of a single arrow, shoot an apple off his son's head.

William Tell had only two arrows. The first shot was a perfect bull's eye hitting the apple dead center. The second arrow was for Gessler.

It is said that this brave act gave the Swiss people the courage to rebel against the Austrian oppressors and gain freedom for Switzerland.



QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. How does the composer make the music sound exciting? What types of sounds do you hear? Describe the instrumentation, dynamics, tempi and any other observations. Is it a piece of music you would choose to listen to on your own? Why/why not?

Rossini writes a lot of fast notes in the strings to create an exciting feeling. There is also a lot of percussion and brass and it gets very epic. It is most loud the whole time, but I think that is the point! It is the beginning of the opera so he wanted people to be excited. I think I would listen to it sometimes, but not all the time because it gets my heart beating very fast!

Music: 3-5(Cn.1.5.1) and 6-8(Cn.2.8.2)

2. The music you're listening to is an overture. An overture is a combination of songs without singing to introduce the opera to the audience and properly set the mood. Read the story of William Tell. Imagine that you are an illustrator and need to draw the book cover that summarizes the story. Do a show and tell with your classmates!

Music: 3-5(Cn.2.5.2) Visual Arts: Cr.1.1.3a (Cr.1.1.4a, Cr.1.1.5a, Cr.1.1.6a)

LISTENING MAP

*The excerpt you will hear starts at 8:18 in the video.

- | | |
|----------------------|---|
| 8:18 — 8:29 | A trumpet fanfare signals the start of the finale of this overture! |
| 8:29 — 8:41 | A) Theme A has the iconic staccato rhythmic motif that resembles a horse gallop. |
| 8:41 — 8:52 | B) Theme B suddenly shifts to forte and the rhythmic motif is now in a higher register with more prominent strings. |
| 8:52 — 8:59 | There is a transition with busy sixteenth notes played by the violins while the horns play a short melody. |
| 8:59 — 9:10 | A) Theme A returns. |
| 9:10 — 9:21 | C) The violins lead Theme C with fast running sixteenth notes! Everyone is playing fortissimo! |
| 9:21 — 9:42 | D) The violins continue playing sixteenth notes, but this time very delicately. The other instruments that are accompanying them are playing more legato notes. |
| 9:42 — 9:54 | C) We are back to fortissimo! |
| 9:54 — 10:05 | B) Theme B returns. |
| 10:05 — 10:11 | The same transition from earlier returns. |
| 10:11 — 10:23 | A) Theme A returns for the last time. |
| 10:23 — end | Coda) Everyone in the orchestra is playing flourishing passages to build up the climax of the piece all the way to the very end! |

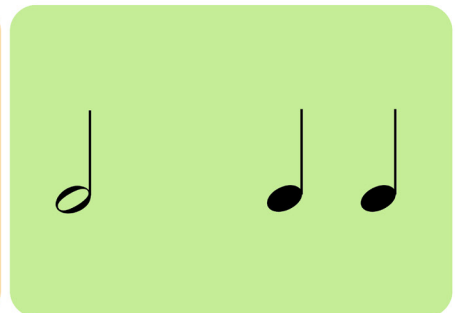
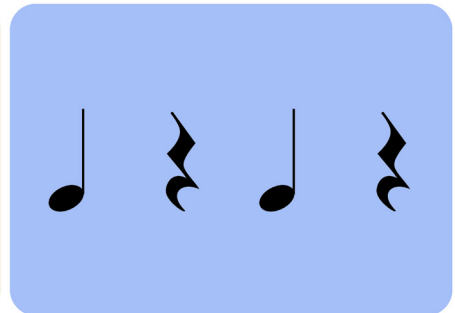
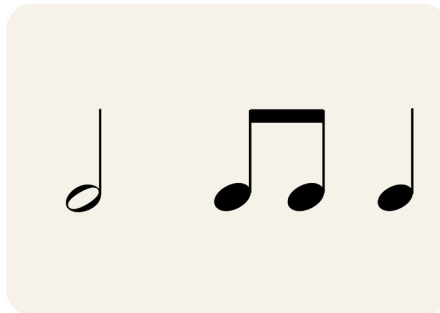
QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. Do you know of any other legends like William Tell? Are there folktales that you know or were told at home? Look up some other folktales from another country! Retell the story for your classmates along with a piece of artwork, music, or dance to accompany your story. Explain how your visual accompaniment relates to your story. For ideas, take a look at our **For Further Study** page!



Language Arts: 3.RL.2.2(4.RL.2.2), 3.SL.2.5(4.SL.2.5, 5.SL.2.5, 6.SL.2.5) Dance: Cr.1.1.3(Cr.1.1.4, Cr.1.1.5, Cr.1.1.6)
Music: 3-5(Cr.11.5.2) Visual Arts: Cr.1.1.3a(4a, 5a, 6a) and Cr.10.1.3a(4a, 5a, 6a)

Notations Used:



Music: 3-5(LR.6.5.1), 3-5(P.8.5.1), 6-8(P.8.8.1), 3-5(11.5.2) and 6-8(Cr.11.8.2)



Grab your classroom instruments and split the class into 5 groups! Assign each group to an instrument and a symbol on the video provided on our **For Further Study page. Perform the William Tell Overture with the playalong video!**



H.M. King Bhumibol Adulyadej

COMPOSER INFORMATION

His Majesty (H.M.) King Bhumibol Adulyadej was the ninth King of Thailand from the Chakri dynasty, titled Rama IX. He was born at Cambridge Hospital in Massachusetts as the youngest son of Prince Mahidol Adulyadej, the Prince of Songkla, and his commoner wife Mom Sangwan. His father was enrolled in the public health program at Harvard University, which is why H.M. was the only monarch to be born in the United States. A year later, the family returned to Thailand. Even though His father died when H.M. was less than 2 years old, it is believed that it was His father who inspired His musical passions and pursuits from an early age.

He briefly attended Mater Dei School in Bangkok, but in 1933, His mother took the family to Switzerland, where He continued his education at the École nouvelle de la Suisse romande in Lausanne. At the age of 7, H.M. was given His first camera, which ignited His lifelong enthusiasm for photography. He started taking general music classes privately in Switzerland, but His older brother who had bought a saxophone, sent H.M. in his place, hence, kick starting His transition into jazz. He started exploring and playing Dixieland and New Orleans jazz and learned to play clarinet, trumpet, guitar, and piano.

By the time H.M. turned 18, He started to compose his own music, the first being *Candlelight Blues*. The piece contained subtle hints of Louis Armstrong and Duke Ellington. He continued to compose even during His reign following His coronation in 1946. He started a jazz band and performed on a radio station He started at His palace. He performed with the Preservation Hall Jazz Band, Benny Goodman, Lionel Hampton, and Benny Carter.

Throughout His life, H.M. wrote over 50 compositions consisting of jazz swing, marches, waltzes, and Thai patriotic songs. He also composed anthems for the major universities in Bangkok. Each of the compositions have its own unique charm and ability to create a range of emotions. His belief that music had the power to inspired, unify, and bestow strength to the people was directly reflected in the music He composed. As His musical works gained international recognition, His Majesty eventually became the first Asian person ever to be granted an Honorary Membership of the Institute of Music and Arts of Vienna in 1964.

His Majesty will forever be remembered for His selfless and dedicated devotion to the Kingdom of Thailand and its people, in a reign that lasted over 70 years. He died at the age of 88 after a long illness. A year-long period of mourning was subsequently observed by the whole country.

(1927 — 2016)

PRONUNCIATION:

PU-me-pohn a-DOON-la-ya-dade

COUNTRY:

Thailand





H.M. King Bhumibol reigned from 1946 until his death in 2016, making him the third-longest reigning monarch in world history after King Louis XIV and Queen Elizabeth II. His reign of over 70 years is the longest reign of any Thai monarch, and the longest native rule of any Asian sovereign.

WHAT YOU WILL HEAR



Arr. Norio Maeda "Echo" from *Symphony Fantasia on the Theme of H.M. King Bhumibol Adulyadej*

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. H.M. Bhumibol Adulyadej had dedicated 5 of his songs to his wife, Queen Sirikit. *Echo* is one of "The Five Love Songs." What do you think the music might sound like? Think of the love songs or romantic melodies you know, what do those sound like?

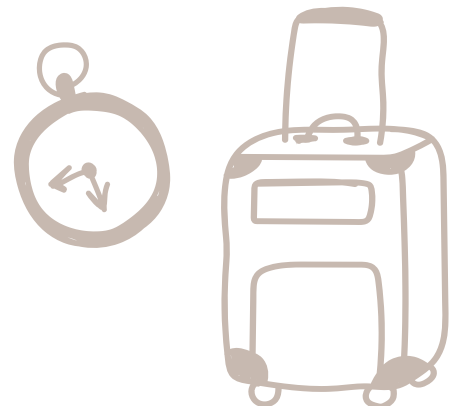
I think it will probably be a really beautiful melody that flows really well when being sung. The orchestra will probably be playing a soft accompaniment. I think it'll be very legato.

Music: 3-5(LR.5.5.1), 3-5(LR.6.5.3) and 6-8(LR.6.8.3)

2. Listen to the orchestral arrangement again. Can you identify which instruments are playing the melody and which is playing the accompaniment? How are they different in timbre and how do they complement each other?

The violins are playing the melody most of the time. The brass instruments are playing the countermelody which creates a subtle but robust and full sound to create a warm and fuzzy feeling underneath. The woodwinds also add some embellishments for elegance. They never overpower the violins so we hear the melody all the time!

Music: 3-5(LR.6.5.3), 6-8(LR.5.8.2) and 6-8(LR.6.8.3)



LISTENING MAP

**The excerpt you will hear is between 4:31 — 6:36 in the video.*

H.M. Bhumibol Adulyadej wrote this song in both English and Thai. First, listen to the English version of the song. See if you can follow along with the words in the poem.

Echo — of a sweet melody of tender love
keeps bringing memory from heaven above.

Soft lights — gliding through empty space 'yond cloudy skies,
remind me of your dear face
and lovelight in your eyes.

How — I long to be with you once again.

Hope — and pray, oh yes I do, all in vain.

Our song — of it is nothing left but the echo.
Though time is unforgiving,
I know our love will linger on for eternity.

Then, listen to it sung in Thai. Can you still hear the same melody even though it is in a different language? This song has also been arranged for many different ensembles and styles! Listen to a couple of different ones and see what stayed true to the original and what changed.



QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

- Father's Day is celebrated worldwide! However, in Thailand, this day has a special meaning. Thai Father's Day is always on December 5th and the day commemorates H.M. King Bhumibol Adulyadej's birthday. It has been observed as a national holiday since 1960. Thailand also has one of the highest numbers of public holidays in the world! Take a look at our For Further Study page article to learn more about the traditional holidays. Choose one and dive deeper into its origin and how it's changed over time.**



Ethnic Studies: ES.3.1

2. The music of the song is provided below, including the lyrics. Learn to sing part of this song.

Echo Melody & Lyrics

*F major is the key the orchestra will be playing in. Each arrangement may be in a different key.

E - cho of a sweet me - lo - dy of tender l o v e keeps bring-ing memo -

6 - ry from hea - ven a - bove. Soft lights gliding through empty space 'yond

12 cloudy skies, remind me of your dear face and love light in your eyes. How

18 I long to be with you once a - gain. Hope and pray, oh yes I do, all in

24 vain. Our song of it is nothing left but the e - cho. Though time is unfor-

30 gi - ving, I know our love will linger on for e - ter - ni - ty.

Language Arts: 3.W.3.3 (4.W.3.3, 5.W.3.3, 6.W.3.3)

Music: 3-5(LR.4.5.1), 3-5(P.8.5.3), 3-5(Cr.11.5.2) and 6-8(Cr.11.8.2)



Work together in groups to come up with different lyrics for this melody. The complete text of H.M. Bhumibol Adulyadej might give you some inspiration. What words would you write for someone you love? It can be your family, your teacher, your friends, or your pet! What subjects match the mood of this music best?



Shiuan Chang

COMPOSER INFORMATION

Shiuan Chang is an emerging composer from Taiwan, now based in New York City. His music is often inspired by the movements of things and the questions of “Who am I? Where did I come from? And where am I going?” His music has gradually been performed and recognized in the States, Europe, and Asia. Shiuan started learning piano when he was 6 and accidentally found out he could compose with piano when a girl who liked him in elementary school asked him to play a song for her.

Shiuan’s parents knew nothing about composition. They even thought that anyone who plays the piano should be able to compose! It was only until his piano tutor told his father to take him to a composition teacher who teaches at the National Taiwan Normal University that he learned more about the music repertoire and how to properly write. His teacher then sent Shiuan to New England Conservatory for college to study with Malcolm Peyton afterward.

After moving to New York City in 2016, Shiuan’s music has appeared in many venues, including Carnegie Hall, Royaumont, Berlin Philharmonic Hall, and Moscow Philharmonic Concert Hall, composing pieces ranging from solo instruments, chamber music to orchestral music and choir. In his music, you will hear some folk tunes from Taiwan, a fast-moving pace of the Big Apple influences, and sometimes the opposite — a calmness inspired by Buddhism.

Shiuan is a now full-time composer, which he has been thankful for because it is nearly impossible nowadays! In 2020, Shiuan receive an invitation to collaborate with the world-renowned contemporary dance company, Cloudgate, which he has admired and dreamed of collaborating with for many years. The result was *Sounding Light*, which appeared on tour for 12 shows in Taiwan!

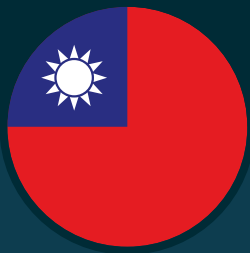
(b. 1989)

PRONUNCIATION:

she-u-an

COUNTRY:

Taiwan





This piece is you'll hear is inspired by the children's folk song *Diu Diu Deng*. Shiuan changed the name to *Diu Diu Diu Diu Dang* — yes, 4 Diu's! He changed it because the piece has a repetitive motive of the train riding motion in 4 beats and it closely mimics the piece's personality.

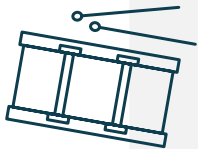
WHAT YOU WILL HEAR



Diu Diu Diu Diu Dang

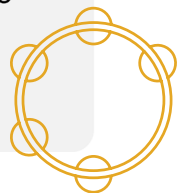
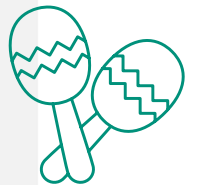
QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. Shiuan Chang's orchestration of this folk song is not a direct quote or arrangement of the children's song, but it still embodies the same imagery of the train. How is that possible? What types of sounds do you hear? Describe the instrumentation, dynamics, tempi and any other observations. Below are a list of percussion used in this piece. Do you recognize some of these instruments? Do you hear them being used?



Percussion Instruments Used

- Bass Drum
- Toms
- Snare Drum
- Temple Blocks
- Chinese Gong
- Hi-hat
- Claves
- Ratchet
- Crash Cymbal
- Rainstick
- Sand block
- Marimba
- Glockenspiel
- Log drum
- Guiro
- Woodblock
- Mark Tree
- Flexatone
- Suspended Cymbal
- Maracus
- Slap Stick
- Bongos
- Congas
- Cow Bells
- Bamboo Windchime
- Tambourine



Music: 3-5(LR.5.5.1), 3-5(LR.6.5.3), 3-5(Cn.2.5.2), 6-8(LR.5.8.2), 6-8(Cn.2.8.2) and 6-8(LR.6.8.3)

2. Pretend you didn't have any ideas about the story behind the music. Based on the same music, can you come up with a different narrative? This melody came into existence around the 19th century. Create a piece of visual artwork using materials that would only exist at that time, write a short story and explain it to your classmates. Then take 3 questions/comments in response.

Music: 3-5(Cn.2.5.2) and 6-8(Cn.2.8.2) Visual Arts: Cr.1.1.3a (4a, 5a, 6a) and Cr.2.1.3a (4a, 5a, 6a)

Language Arts: 3.SL.3.2 (4.SL.3.2, 5.SL.3.2, 6.SL.3.2) and 3.W.3.3 (4.W.3.3, 5.W.3.3, 6.W.3.3)

LISTENING MAP

*The excerpt you will hear starts at 2:35 in the video.

Listen to the children’s version that includes both Chinese and English lyrics.
An animated version is linked in the For Further Study page.



A train is chugging in to a tunnel
where the water drips down
Makes a sound like a “Diu Diu”
Sound like a coin
when it’s flipped up and drops to the floor

Now listen to the orchestrated version by Shiu-an Chang. The excerpt starts with a short introduction. After that, see if you can hear the melody and follow the different instruments that play them!



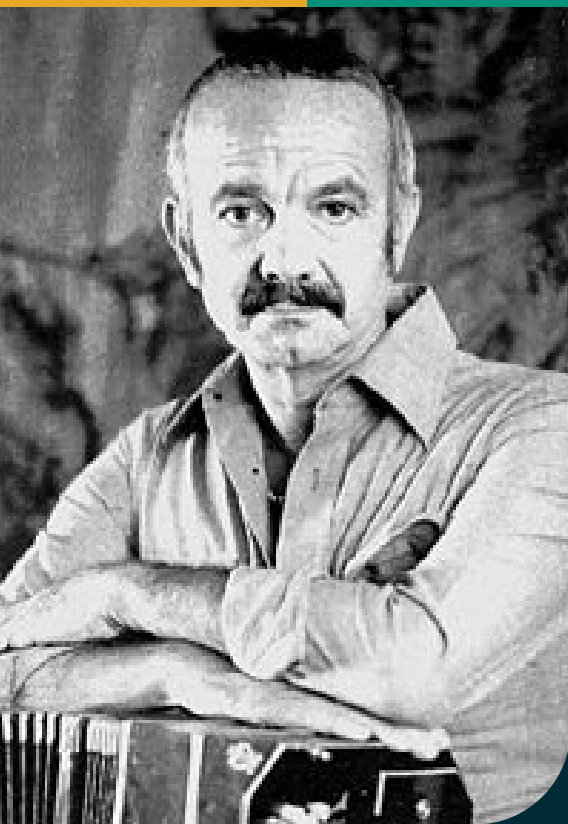
QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. Now it’s your turn to be the composer! If you had to write a piece to reflect an image of a train, what would it sound like? Describe some characteristics it would have. Think about details such as tempo, dynamics, articulations, instrumentation. Would you use special effect or non-traditional instruments? Share them with your class and see if you have any similar ideas!
- I think it would be a moderate tempo because the trains I’ve been on aren’t very fast. There would be a lot of rests because of all the stops for all the different subway stations. I think it would be really cool to have strings screeching like the trains do when they’re trying to stop too!*
- Music: 3-5(LR.6.5.3), 6-8(LR.5.8.1) and 6-8(LR.6.8.3)
2. The Taiwan High Speed Rail is the high-speed railway of Taiwan consisting of one line that runs along the west from Taipei to the southern city of Kaohsiung. If you had to measure the distance, how many of each instrument would you have to stack end on end to get from Taiwan to Kaohsiung? See chart below. Depending on your grade level, feel free to leave certain boxes blank for your students to solve.

| Distance from Taipei to Kaohsiung | MEASUREMENT | LENGTH |
|--------------------------------------|-------------|-----------|
| | Feet | 1,148,294 |
| | Meters | 350,000 |
| | Miles | 217 |
| | Kilometers | 350 |

**Note: A violin is approximately 23 inches in length, a double bass is approximately 72 inches in length, a harp is about 6 feet tall.*

Math: 3.M.2, 4.M.2, 5.M.1, and 6.GM.1



Astor Piazzolla

COMPOSER INFORMATION

Astor Pantaleón Piazzolla was an Argentine tango composer and bandoneon player, considered to be “the world’s foremost composer of Tango music.” He was born in Mar del Plata, Argentina to immigrant Italian parents. When he was 4, Astor and his family moved to New York City where he spent most of his childhood. His parents worked long hours so from a young age, he would often keep himself entertained by listening to his father’s record collection which included tango orchestras of his homeland as well as jazz and classical music. Astor began playing the bandoneón when he was 8 after his father spotted one in a pawn shop.

Astor wrote his first tango, *La Catinga*, when he was 11. A couple years later, he returned to Argentina where he began to play in a variety of tango orchestras. He moved to Buenos Aires and worked as an arranger and a pianist. The famous pianist Arthur Rubinstein who was living in Buenos Aires at the time suggested that he study with Argentine composer Alberto Ginastera. Although he favored the tango, he gave it up temporarily to explore other styles with influences by Stravinsky, Bartók, and Ravel.

Astor won a grant from the French government to study in Paris with the legendary French composer and conductor Nadia Boulanger. After studying with her for a time, Piazzolla had composed a number of less-than-inspired works for Boulanger, prompting her to ask him what kind of music he loved to write. After playing one of his tangos for her, she said that this was the music he should be writing—the music from his heart and not from his head.

After his return in 1955, he formed Octeto Buenos Aires to play tangos and never looked back. He revolutionized the traditional tango into a new style known as *nuevo tango*, by mixing elements from jazz and classical music. It is distinct from traditional tango by the use of extended harmonies and dissonance, the use of counterpoint, and ventures into extended forms. He also introduced new instruments that were not used in traditional tangos like flute, saxophone, electric instruments, and full jazz/rock drum kit. Throughout his life, Astor wrote around 3,000 pieces and recorded around 500.

(1921 – 1992)

PRONUNCIATION:

AS-tor pia-ZO-lah

COUNTRY:

Argentina





Astor Piazzolla is fluent in 4 languages: Spanish, English, French, and Italian!
How many languages can you speak?

WHAT YOU WILL HEAR



Oblivion

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. Oblivion has been described as ‘haunting’ and ‘atmospheric.’ Do you agree? How does Astor Piazzolla create this mood with his music? What types of sounds do you hear? What instrument families does he use?

I hear the strings play eerily in the background and playing sweeping accompaniments. The melody is also very melancholy in nature. There is no percussion that makes a strong rhythm so the strings can create a very soft legato sound.

Music: 3-5(LR.6.5.3) and 6-8(LR.6.8.3)

2. Let’s discuss! How do you define tango and nuevo tango? How is it different from classical music? Can the two be combined? What makes tango so important to Latin culture? Does it have anything to do with the history of where it originated and how it became prominent? Check our For Further Study page for some suggested readings.



Tango was originally the music of the slaves in the late 18th century in Argentina. Although tangos were banned, the tango we know now are a representation of Argentina’s unique diverse cultures in dance and music. Nuevo tango was popularized by Astor Piazzolla when he juxtaposed jazz and classical elements with tango. There are now a number modern composers that mix classical music structures with tango rhythms. Check out Pedro Giraudo — he won the 2018 Latin GRAMMY Award for Best Tango Album!

Geography: GHW.6.3 Language Arts: 3.RL.2.1 (4.RL.2.1, 5.RL.2.1, 6.RL.2.1) and 3.SL.3.2 (4.SL.3.2, 5.SL.3.2, 6.SL.3.2)

LISTENING MAP

*The piece starts at 1:20 in the video.

Because Oblivion is written in the nuevo tango style, each version you hear may vary a little! Use the first video to establish the main structure.

- 1:19 — 2:46** A) Theme A is a lyrical and melancholy tune with a somber accompaniment. It is played with long held notes.
- 2:47 — 3:33** B) Theme B is not very contrasting, but it is less intense. It isn't as slow moving.
- 3:34 — 5:05** A) Theme A returns.

Listen to other arrangements of Oblivion. Can you still hear the same structure? Does the melody stay the same? How is played differently?



QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. After your first listen, how would you describe the overall mood of this piece? What elements in the music makes it feel that way? How can we change the character? If you were one of the arrangers, how would you arrange it differently? Listen to some of the arrangements for inspiration. Think about instrumentation, tempi, dynamics, articulation, etc.

I think it sounds very beautifully nostalgic in this arrangement. However, I think if the cello played the melody with more range from low to high and a lot of freedom, it would give the music more of the nuevo tango style!

Music: 3-5(LR.5.5.1) and 6-8(LR.5.8.1) Language Arts: 3.SL.2.5 (4.SL.2.5, 5.SL.2.5, 6.SL.2.5)

2. The tango is more than just another dance form! It embodies a national soul and symbolizes a culture. Can you think of another type of dance form that is more than just another dance form? These dances can be found all around the world! Once you've identified some, explore how those dance forms have changed over time. Discuss in groups and share what you've learned with one another.

Waltz — Austria, Polonaise — Poland, Trepak — Russia, Lion Dance — China, Mambo — Cuba, Czardas — Hungary

Ethnic Studies: ES.3.1 Language Arts: 3.RL.2.1(RL.2.1, 5.RL.2.1, 6.RL.2.1), and 3.SL.2.1(4.SL.2.1, 5.SL.2.1, 6.SL.2.1)



Zequinha de Abreu

COMPOSER INFORMATION

José Gomes de Abreu, better known as Zequinha de Abreu, was a Brazilian musician and composer. Zequinha was born in Santa Rita do Passa Quatro in São Paulo. By the age of 5, he already showed a passion for music and was learning to play simple melodies on a harmonica that was gifted to him. He started his formal musical studies when he was 7 and even organized a little band with his school classmates. By the age of 10, Zequinha was playing the flute, clarinet, and ocarina. He was also writing tunes for his first band.

His mother wishes for him to become a priest so he entered the Episcopal Seminary. While he was at the seminary, he was able to continue his musical studies, taking harmony and conducting classes. One day, he decided that wasn't enough. He wanted to fully become a musician and ran away from the seminary to go back home. That day, he composed the valse *Flor da Estrada*. By the age of 17, he was directing his first orchestra and soon became known as the best in the region. He performed at dances, parties, and accompanied silent films.

Once he was back, he formed a band and an orchestra, which both turned out to be quite successful! In 1911, one of them even earned second place at a contest. At this time, he was also a politician, but yet, he was composing more than ever. By 1915, he had written nearly 100 compositions, including choros, marchinhas, valsas, tangos, and several other genres.

Later in life, Zequinha worked at a publishing house, Casa Beethoven, as a sheet-music demonstrator. He was also employed by the Bar Viaduto Orchestra and played in every opportunity through the city of São Paulo. He used to go door-to-door to demonstrate his songs and sell them directly to families.

In 1933, Zequinha founded the Zequinha de Abreu Band, with 25 musicians. Although he was best known for the famous choro tune *Tico-Tico no Fubá*, he also had other well-known tunes like *Branca* and *Tardes em Lindóia*. *Tico-Tico* is played in various melodic versions all over the world. Abreu died in São Paulo at the age of 54. In 1952, 17 years after his death, his life was depicted in the movie *Tico-Tico No Fubá*!

(1880 — 1935)

PRONUNCIATION:

ze-KIN-ya de a-BREW

COUNTRY:

Brazil





Zequinha's orchestra played a new composition, unnamed. It was fast-paced, jumpy, and people danced crazily for it. He commented to his bandmates that those people who were dancing were just like tico-ticos (a kind of little bird) eating corn meal. When he asked for suggestions about the song's name, his bassist Artur de Carvalho replied that he had already named it: *Tico-tico no fubá!*

WHAT YOU WILL HEAR



Tico Tico no fubá

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. Tico Tico in Portuguese refers to a rufous-collared sparrow. What do you know about the sparrow? Watch the video of the sparrow feeding on cornmeal. Can you hear the music of Zequinha de Abreu while watching this bird? How does the music reflect this image of the Tico Tico eating cornmeal? What sounds mimic the bird and persistence?

I think the melody coming back SO many times is the persistence of the bird eating cornmeal again and again and not getting enough! When it's eating, the bird doesn't really make noise, but I think the rhythm mimics the movement of their head.

Music: 3-5(Cn.2.5.2), 3-5(LR.6.5.3), 6-8(LR.5.8.1) and 6-8(LR.6.8.3)

2. If you didn't know who wrote this composer, would you know which country this music was from or what it was written for? What makes the music sound "latin" or "classical" or "jazz"? What instruments did Zequinha use in this particular piece that makes it distinct to latin music? Does the music sound like something composed for dancing? Discuss as a class how certain instruments can create an immediate association with a specific style of music!

This piece sounds like dancing Latin music because of all the percussion instruments and syncopated rhythms. It's very distinct unlike classical music. Jazz has more complicated chords and sounds more moody! Certain instruments can create an immediate association with specific origins, such as castanets to Spanish music, or the accordion in tangos.

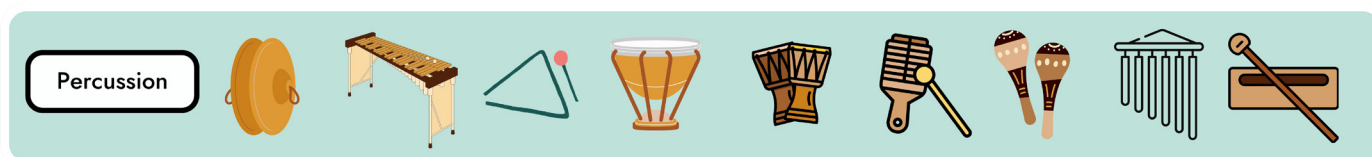
Music: 3-5(Cn.2.5.2), 3-5(LR.6.5.3), 6-8(LR.5.8.1) and 6-8(LR.6.8.3) Language Arts: 3.SL.2.1(4.SL.2.1, 5.SL.2.1, 6.SL.2.1)

LISTENING MAP

**The piece starts at 0:18 in the video.*

The best way to enjoy and follow along with Tico Tico is to listen to which instrument is playing the main syncopated melody! Listen carefully because it will switch up on you very quickly. See if you can follow along!

Here are all the orchestral instruments used in this arrangement. Can you hear all of them?



A number of years later, Aloysio de Oliveira wrote Portuguese lyrics to the piece!
Below is the loose English translation of the original lyrics.



The tico tico is here, it is here again,
the tico tico is eating my cornmeal.
If that tico tico has to feed itself,
it better eat a few earthworms at the orchard.

The tico tico is here, it is here again,
the tico tico is eating my cornmeal.
I know that it comes to live in my yard,
and that it puts on airs like a sparrow and a canary.

But please take this animal off my granary,
because it will end up eating all the cornmeal
Throw that tico out of here, from the top of the cornmeal (heap),
there is so much fruit to eat from.

I have done everything to see if I could,
Threw it canary feed to see if it ate it.
Let a cat loose, set up a scarecrow and a trap,
but it finds cornmeal to be good nutrition.



QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. After all, this piece is named after a bird that doesn't stop pecking the cornmeal! Doesn't it make you want to dance? Break into small groups and create a short dance that matches the mood of the theme.

Music: 3-5(LR.6.5.1) and 6-8(LR.6.8.1) Physical Education: 4.1.3A Dance: Cr.1.1.3 (Cr.1.1.4, Cr.1.1.5, Cr.1.1.6)



Break out into 3 groups. Once each group creates their own short dance, a representative from each group teaches the class their dance. Now, you know 3 dances to the same music. Now you can switch between dance no.1, 2, and 3!

2. The reason why Tico Tico has such a groovy rhythm that makes us want to move is because of something called syncopation! A syncopation is when we shift the natural downbeat of the rhythm. Below are some simple steps to learning a spicy new rhythm!

Make sure to clap/tap the steady beat while saying the rhythm for maximum retention!

Warm Up: On the beat rhythms

1 & 2 3 & 4

Now let's add in some off beats!

1 & 2 3 & 4

Let's learn a common syncopated rhythm:

1 & 2 &

Think short — looong — short

Now we can put it into context and practice!

4/4 2/4

**Challenge Time! Once you get the hang of it, try going a little faster. Make sure to still say the rhythm out loud while tapping the downbeats. After that, can you write your own syncopated rhythm and clap it for the class?*

Music: 3-5(P.7.5.4), 3-5(Cr.11.5.2) and 6-8(P.8.8.1)



Aaron Copland

COMPOSER INFORMATION

Aaron Copland was one of America's most important composers of the 20th century. He was an American composer, composition teacher, writer, and a conductor. He was born in Brooklyn, New York to Jewish parents who immigrated from Russia. His first experience with music came from his older sister who taught him how to play the piano.

By the time he was 17, Aaron decided he wanted to be a composer and started taking composition lessons privately in Manhattan. During this time, he attended many music performances at the New York Philharmonic and Brooklyn Academy of Music where he listened to music of contemporary and classical composers. He loved European music so much he left New York for Paris, France.

While he was in Paris, Copland studied with the legendary teacher Nadia Boulanger who broadened his taste in music. During this time, he began writing his first full-fledged pieces and soon sold his first composition. In 1925, he was commissioned to write another piece for the Boston Symphony Orchestra, *Symphony for Organ and Orchestra*, which marked the beginning of Copland's life as a professional composer. While he started out studying traditional classical music, his style of composition soon became very "American," incorporating elements of jazz to inspire a nationalist sound.

In his late 20s, he shifted his interest from jazz to popular folk music, which in turn allowed him to create a new and dynamic symphonic style. However, writing music for orchestra wasn't enough for him and he was in search of a wider audience to hear his music. He began composing music for the ballet and even the movies. He won an Academy Award for Best Score for his film score in *The Heiress*, and won a Pulitzer Prize for his ballet *Appalachian Spring*. His distinctive and masterful compositions shaped the American musical style. He is referred to by his peers and critics as the "Dean of American Composers."

(1900-1990)

PRONUNCIATION:

Cope-land

COUNTRY:

United States





Copland always pronounced the title of this ballet “RO-dee-o,” although many people seem to call it “Ro-DAY-o.” Its folk song- infused score was perfectly in sync with a spirit of nationalism during World War II, but it has stood the test of time without fading.

WHAT YOU WILL HEAR



“Hoedown” from *Rodeo*

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. While listening to the piece, can you guess what this piece was written for? What kind of event or scenario would this be suitable for? Have you heard it before? How would you describe the overall mood?

It sounds like music out of an old-school movie with people riding horses! The main theme remind me of very upbeat country dancing.

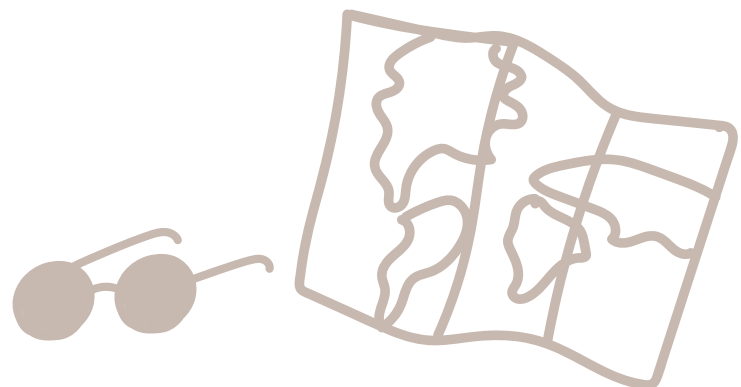
Music: 3-5(LR.5.5.1) and 6-8(LR.5.8.1) Language Arts: 3.SL.2.5 (4.SL.2.5, 5.SL.2.5, 6.SL.2.5)

2. Copland wrote his ballet, *Rodeo*, in 1942. What else was happening in the 1940s in U.S. History and/or specifically in Indiana? Discuss as a class. The article in our For Further Study page may help you!



The U.S. entered World War II in December of 1941 after Japan attacked Pearl Harbor. During most of 1942, the U.S. Navy fought Japan in the Pacific, while ground troops prepared for battle in North Africa and Europe. Indianapolis, specifically at Fort Benjamin Harrison, was a training center for the war in 1942.

Social Studies: 4.1.11 and 4.1.15



LISTENING MAP

**The piece starts at 0:32 in the video.*

- 0:32 — 0:50** Intro A) The opening tutti sets a scene of excitement! The strings and trumpets chime together.
- 0:50 — 1:11** Intro B) The accented rhythms led by the piano and wood block symbolize horses. They lead us into the first theme!
- 1:11 — 2:09** A) Theme A is an interpretation of the American folk tune “Bonyparte.” The tune is divided into two sections: an upbeat, hoppy tune and a more legato fiddle tune. They are played by woodwinds and strings. Percussion join in a little later.
- 2:09 — 2:54** B) Theme B starts off with trumpets with an off beat played by the snare drum. Then, it is followed by different instruments playing the theme: the oboe, clarinet, and violin. The sudden syncopated rhythm signals the end of the Theme B.
- 2:54 — 3:21** The transition has a familiar rhythm from Intro A, but more steady. This time, there is a big *ritardando* (slows down gradually) and leads into a long *fermata* (long pause).
- 3:21 — 3:57** A) ANNNNND, we’re back to Theme A! The piece builds up with excitement to a very dramatic *fortississimo* ending!

QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. “Hoedown” is from Copland’s ballet, *Rodeo*. Read the synopsis of the ballet below. What kind of scene do you think might match the music of “Hoedown”? What characters are there? Watch the video of the American Ballet Theatre performing a different excerpt from *Rodeo* and read the synopsis of the ballet to gain some inspiration on the setting of the story. Draw a scene inspired by this music.

Afterwards, perform a show and tell in a small group discussion. Compare your interpretation of the music with your classmates. What was different? Did you have any similar conclusions about the scene that matched the music?

Visual Arts: Re.7.1.3a (4a, 5a, 6a)

Language Arts: 3.SL.2.1 (4.SL.2.1, 5.SL.2.1, 6.SL.2.1) and 3. SL.2.5 (4.SL.2.5, 5.SL.2.5, 6.SL.2.5)

2. Bonaparte’s Retreat was directly quoted in Theme A of Copland’s “Hoedown.” The original Bonaparte’s Retreat was not a dance tune, but rather is a fiddle tune! Historically, many folk tunes were illiterate passed along via aural repetition, by memorizing and retelling them. Folk music mirrors the culture and geography of the area where they are performed — fiddle tunes, for example, exemplify the fiddling tradition of old time Appalachia.



Listen to three versions of Bonaparte’s Retreat linked in our For Further Study page. How are they similar? How are they different? Do you hear it in Copland’s “Hoedown?”

**Follow Up Question: What other stories or songs have you learned through aural tradition in your own lives? This can be church hymns, nursery rhymes, etc.*

Music: 3-5(Cn.1.5.1), 3-5(Cn.2.5.2), 3-5(LR.5.5.1), 3-5(LR.6.5.3), 6-8(Cn.2.8.2), 6-8(LR.5.8.2) and 6-8(LR.6.8.3)

Ethnic Studies: ES.3.1



There were some controversy about Copland directly quoting Mr. Stepp's performance. Why might this be insulting to the traditions and sensitivities of the Kentucky fiddling culture, given that fiddlers were expected to put their own signature touches on performances?

The Synopsiss of the Ballet *Rodeo*

The story of *Rodeo* centers around a cowgirl who was raised at Burnt Ranch, and who strives to step out of her "just one of the guys" persona. She seeks the attention of the Head Wrangler, who is, like the rest of the cowboys, infatuated with the Rancher's Daughter. Eventually she catches the eye of the Champion Roper who has just lost the Rancher's Daughter to the Head Wrangler. In a tale as old as time, the Cowgirl puts on a beautiful dress for the Hoe-Down and finally attracts the attention of the Head Wrangler. The ballet culminates with the Cowgirl and Head Wrangler locked in a Hollywood kiss in the middle of the dance.



Let's Explore Further!

1. Listen to excerpts of all the pieces and determine the meter they're in! Put them in the correct box. Do the pieces that are in duple meter have similarities to each other? What makes the piece in triple meter stand out? How can you tell them apart?

Music: 3-5(LR.5.5.1), 3-5(LR.6.5.1) and 6-8(LR.5.8.2)

2. Using the pages provided in the Student Packet, gather the relevant information about each composer and their respective countries! Learn more about their language, culture, form of government, foods, weather, holidays, and other fun facts!

Geography and History of the World: GHW.2.2 and GHW.12.1

3. Using the guides below to learn to write and say "hello" in 7 different languages of where the composers are from! You can also watch more videos on greetings in different languages in our [For Further Study](#) page.

Language Arts: 3.W.2.1(4.W.2.1)

| REPERTOIRE | DUPLE | TRIPLE |
|-----------------------|-------------------|---------|
| Starburst | ★ MIXED METERS! ★ | |
| Sobre las Olas | | ★ 3/4 ★ |
| Akinla | ★ 2/4 ★ | |
| Tritsch-Tratsch Polka | ★ 2/4 ★ | |
| William Tell | ★ 2/4 ★ | |
| Echo | ★ 4/4 ★ | |
| Diu Diu Diu Diu Dang | ★ 4/4 ★ | |
| Oblivion | ★ 4/4 ★ | |
| Tico Tico | ★ 2/4 ★ | |
| Hoedown | ★ 2/4 ★ | |

SPANISH



"hola"

OH—la

SWAHILI

"habari"

ha—BA—ri

GERMAN

"hallo"

HAH—lo

ITALIAN

"ciao"

ch—ao

THAI

สวัสดี

"sawasdee"

sa—wat—dii

MANDARIN

你好

"ni-hao"

knee — how

PORTUGUESE



"olá"

oh—LAH

4. After listening to all of the pieces, I am sure you have your favorites! Come up with an intriguing question to poll your class. Examples are "What was your favorite composer?" "How many of these countries have you been to?" "How many languages do you speak?" Make an educated guess on what your classmates would answer. Then, collect your data and present it using tables, line plots, bar graphs, or line graphs.

Math: 5.DS.1 and 6.DS.3

Quick Activities

DISCUSS IN A LITERATURE CIRCLE!

Divide the class into groups and give them 5-10 minutes of silent reading time for each composer in their Student Packet. Assign one student in each group the duty of also watching the clock. Go around the circle with each student telling what they found most interesting about the composer. Discussions are encouraged!



DRAW FROM THE MUSIC!

Make sure everyone has a blank sheet of paper and drawing utensils, anything from crayons to coloring pencils to regular pens and pencils. Play any recording of a musical selection from this packet and tell students to draw whatever the music inspires to them. (If needed, play the selection more than once to allow students to complete their drawing.)

Afterwards, have all the students sit in a circle. Go around the circle asking each student what they drew and what about the music inspired that drawing.



What To Expect At A Discovery Concert!



WHEN YOU ARRIVE:

- » Stay in line with your group as you exit your bus. One of our friendly ushers will help you find your seats!
- » Find your seats and get situated. Please wait patiently as other groups get seated as well.
- » There will be a slideshow on the stage to review your musical knowledge before the concert.
- » Locate the restrooms and use them before the performance.
- » Turn off all devices that make noise or create light. We don't want to disturb our neighbors or the musicians.
- » Watch and listen as musicians enter the stage and warm up!



DURING THE PERFORMANCE:

- » The concert begins when the concertmaster enters to tune the orchestra.
- » Listen to how the sound from the orchestra is bouncing around the hall and back to you!
- » There may be times that you are invited to move along with the music and other times, you may be asked to listen quietly in your seat!
- » Participation is encouraged when prompted, but please refrain from chitchatting while music is being performed.
- » When music is being performed, be an attentive listener and watch the movements of the performers and conductor!
- » Wait to applaud until the piece has ended. You will know when the conductor lowers their arms and turns around.
- » Please remain seated until the end of the concert.

AFTER THE PERFORMANCE

- » Show the performers you enjoyed the concert by continuing to applaud!
- » Afterwards, please stay seated for important dismissal instructions.

We love getting letters from our audience members! Reviews of the performance may be mailed to:

The Education and Community Engagement Department
Indianapolis Symphony Orchestra
32 East Washington Street Suite 600,
Indianapolis, IN 46204

WRITE TO US!

Writing a review is a great way to foster communication skills in students. There are no wrong opinions, as long as the students can explain their thoughts effectively through their writing.

Review Writing Prompt Examples:

1. Write a critique of the performance. Using musical terms, discuss what you liked or disliked about the performance.
2. Did you have a favorite part of the performance? What did you think about while listening to the music?
3. What kept your attention the most? The conductor? The clarinetist? The stage? The narrator?
4. Did you have a favorite instrument? What would you choose to play if you had the opportunity to perform in the orchestra?



Indiana Academic Standards Covered

DANCE

| | |
|--|--|
| Cn.11.1.3 (Cn.11.1.4, Cn.11.1.5) | Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community. |
| Cr.1.1.3 (Cr.1.1.4, Cr.1.1.5, Cr.1.1.6) | Develop a dance phrase that identifies and expresses an idea, story or feeling. Discuss the effect of the movement choices. |
| Pr.4.1.3 (Pr.4.1.4, Pr.4.1.5, Pr.4.1.6) | Use a variety of timing accents, durations, tempi, and rhythmic structures in dance phrases reflecting difference dance styles, genres, and a variety of cultures. |
| Re.7.1.3 (Re.7.1.4, Re.7.1.5, Re.7.1.6) | Learn dance combinations from different genres, then compare and contrast how one dance genre is different from another, or how one cultural movement practice is different from another. |

ETHNIC STUDIES

| | |
|---------------|--|
| ES.2.3 | Students investigate the origins of various ethnic and racial groups, examining the historical influence of cultural, socio-political, and socio-economic contexts on those groups. |
| ES.3.1 | Students identify and explore current traditions, rites, and norms of an ethnic or racial group(s) and how they have or are changing over time. |
| ES.4.2 | Students investigate how ethnic or racial group(s) and society address systematic oppressions through social movements, local, community, national, global advocacy, and individual champions. |

GEOGRAPHY AND HISTORY OF THE WORLD

| | |
|-----------------|--|
| GHW.2.2 | Differentiate among selected countries in terms of how their identities, cultural and physical environments, and functions and forms of government are affected by world religions. |
| GHW.6.3 | Map the spread of innovative art forms and scientific thought from their origins to other world regions. Analyze how the spread of these ideas influenced developments in art and science for different places and regions of the world. |
| GHW.12.1 | Analyze global climate change forecasts for different parts of Earth and the implications of these changes for humans. |

LANGUAGE ARTS

| | |
|--|--|
| 3.RL.2.1 (4.RL.2.1, 5.RL.2.1, 6.RL.2.1) | Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers |
| 3.RL2.2 (4.RL.2.2) | Retell folktales, fables, and tall tales from diverse cultures; identify the themes in these works. |

| | |
|--|--|
| 3.RN.2.3 (4.RN.2.3) | Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in processes or procedures in a text, using words such as first, next, finally, because, problem, solution, same, and different. |
| 3.SL.2.1 (4.SL.2.1, 5.SL.2.1, 6.SL.2.1) | Engage effectively in a range of collaboration discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly. |
| 3.SL.2.5 (4.SL.2.5, 5.SL.2.5, 6.SL.2.5) | Explain personal ideas and understanding in reference to the discussion. |
| 3.SL.3.2 (4.SL.3.2, 5.SL.3.2, 6.SL.3.2) | Ask and answer questions about information from a speaker, offering appropriate elaboration and detail. |
| 3.W.2.1 (4.W.2.1) | Write legibly in print or cursive, leaving space between letters in a word, words, in a sentence, and words and the edges of the paper. |
| 3.W.3.3 (4.W.3.3, 5.W.3.3, 6.W.3.3) | Write narrative compositions in a variety of forms. |

MATH

| | |
|---------------|---|
| 3.NS.1 | Read and write whole numbers up to 10,000. Use words, models, standard form and expanded form to represent and show equivalent forms of whole numbers up to 10,000. |
| 3.M.2 | Choose and use appropriate units and tools to estimate and measure length, weight, and temperature. Estimate and measure length to a quarter-inch, weight in pounds, and temperature in degrees Celsius and Fahrenheit. |
| 4.NS.1 | Read and write whole numbers up to 1,000,000. Use words, models, standard form and expanded form to represent and show equivalent forms of whole numbers up to 1,000,000. |
| 4.M.2 | Know relative sizes of measurement units within one system of units, including km, m, cm; kg, g; lb, oz; l, ml; hr, min, sec. Express measurements in a larger unit in terms of a smaller unit within a single system of measurement. Record measurement equivalents in a two-column table. |
| 5.DS.1 | Formulate questions that can be addressed with data and make predictions about the data. Use observations, surveys, and experiments to collect, represent, and interpret the data using tables (including frequency tables), line plots, bar graphs, and line graphs. Recognize the differences in representing categorical and numerical data. |
| 5.M.1 | Convert among different-sized standard measurement units within a given measurement system, and use these conversions in solving multi-step real-world problems |
| 6.DS.3 | Formulate statistical questions; collect and organize the data (e.g., using technology); display and interpret the data with graphical representations (e.g., using technology). |
| 6.GM.1 | Convert between measurement systems (English to metric and metric to English) given conversion factors, and use these conversions in solving real-world problems. |

Indiana Academic Standards Covered

MUSIC

| | |
|----------------|--|
| 3-5(Cn.1.5.1) | Demonstrate and explore how personal interests and skills relate to choices when creating, performing, and responding to music. |
| 3-5(Cn.2.5.2) | Discovery, identify, and explore how music connects to other arts and humanities. |
| 3-5(Cn.3.5.3) | Recognize and describe various roles of musicians in society. |
| 3-5(LR.4.5.1) | Audiate and accurately speak or sing from notated music familiar and unfamiliar rhymes and songs with varied forms, tempi, meters, and tonalities. |
| 3-5(LR.5.5.1) | Define expressive music terms and apply them to selected musical examples. |
| 3-5(LR.6.5.1) | Use conducting and other types of movement to demonstrate rhythmic patterns and simple and compound meters |
| 3-5(LR.6.5.3) | Identify and express age appropriate music concepts including form, phrasing, expressive qualities, and timbre through movement in listening examples, singing games and/or simple folk dances. |
| 3-5(P.7.5.4) | Perform appropriately for a variety of audiences while following the cues of a conductor. |
| 3-5(P.8.5.1) | Play pitches and unpitched percussion, keyboard, string, and/or wind instruments using correct techniques for producing sound. |
| 3-5(P.8.5.3) | Play melodies, accompaniments, and ensemble parts of various styles and cultures on instruments expressively with correct rhythms, tempi, and dynamics. |
| 3-5(Cr.9.5.2) | Improvise single-line melodic and rhythmic variations of learned songs by singing and using instruments. |
| 3-5(Cr.11.5.2) | Create, notate, and perform songs in a variety of meters. |
| 6-8(Cn.2.8.2) | Compare and describe how the characteristic elements of music and the other arts can be used to depict and/or transform events, scenes, emotions, and/or ideas into works of art. |
| 6-8(LR.5.8.1) | Recall, explore, comprehend, and apply appropriate music vocabulary. |
| 6-8(LR.5.8.2) | Identify elements of music and analyze and describe how they manifest in a musical example. |
| 6-8(LR.6.8.1) | Explore the muscular sensations of time and energy through the performance of choreographed movement, including conducting, both in place and in space. |
| 6-8(LR.6.8.3) | Identify and express age appropriate music concepts including form, phrasing, expressive qualities, and timbre through movement in listening examples, singing games and/or simple folk dances. |
| 6-8(P.8.8.1) | Play accurate pitches and rhythms, as modeled and/or visually notated, in tune with a steady beat, good tone quality, and appropriate technique throughout the known range of the instrument(s). |

6-8(P.8.8.4)

Maintain pitch and rhythm accuracy, tone quality, tonal center, a steady beat, appropriate technique, and appropriate style while playing unpitched, melodic, and harmonic instruments to portray the composer's intent.

6-8(Cr.11.8.2)

Utilize both traditional and/or non-traditional notation to compose short pieces within specified guidelines and demonstrate one's knowledge of the elements of music and how they might be used to create unity or variety, tension and release, and/or balance.

PHYSICAL EDUCATION

4.1.3.A

Combines locomotor movement patterns and dance steps to create and perform an original dance.

5.3.5.A

Describe connections between body systems and their role in movement.

SOCIAL STUDIES

4.1.11

Identify and describe important events and movements that changed life in Indiana in the early twentieth century.

4.1.15

Create and interpret timelines that show relationships among people, events, and movements in the history of Indiana.

6.1.18

Create and compare timelines that identify major people, events and developments in the history of individual civilizations and/or countries that comprise Europe and the Americas.

VISUAL ARTS

Cr.1.1.3a (4a, 5a, 6a)

Combine ideas to generate an innovative idea for art-making.

Cr.2.1.3a (4a, 5a, 6a)

Create personally satisfying artwork using a variety of artistic processes and materials.

Re.7.1.3a (4a, 5a, 6a)

Compare one's own interpretation of a work of art with the interpretation of others.

Cn.10.1.3a (4a, 5a, 6a)

Create works of art that reflect community and/or cultural traditions

For Further Study

JESSIE MONTGOMERY

Can Classical Music Really Be Inclusive?

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Historical Events in 2012

<https://www.onthisday.com/events/date/2012>

JUVENTINO ROSAS

“Over the Waves” The Mexican Waltz That Conquered the World

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Easy Beginner’s Waltz Tutorial

<https://youtu.be/J6AsN4vL03g?feature=shared>

Waltz Sobre las olas – Quinceañera

<https://youtu.be/5XtBlwBzOjQ?feature=shared>

FELA SOWANDE

Who Was Fela Sowande? The Nigerian Composer Who Brought West African Influences Into Classical Music

<https://www.classicfm.com/discover-music/fela-sowande-nigerian-composer-music-life-career-african-suite/>

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<https://www.masterclass.com/articles/highlife-music-guide#2zQB0sBGnBDMvfj88pAF1z>

10 Most Incredible African Traditional Dance Moves

https://youtu.be/14xU_R1Invw?feature=shared

JOHANN STRAUSS, JR.

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<https://www.masterclass.com/articles/polka-dance-guide>

Easy German Polka Tutorial

<https://youtu.be/clbXO6Xokog?feature=shared>

Group Polka for Kids

https://youtu.be/LWT_P_j1Jlc?feature=shared

Johann Mouse — Tom & Jerry Tritsch-Tratsch Polka, Strauss Medley

<https://youtu.be/Lxj4on-NHJA?feature=shared>

GIOACCHINO ROSSINI

William Tell Overture Finale — Percussion Playalong

<https://youtu.be/sybh2cAURFk?feature=shared>

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H.M. KING BHUMIBOL ADULYADEJ

Movie of His Majesty King Bhumibol Adulyadej presented during the 2nd World Irrigation Forum

<https://youtu.be/jCykADI0B2k?feature=shared>

King Bhumibol The Great: His Legacy

<https://feastthailand.com/thai-culture/king-bhumibol/#:~:text=Born%20on%20the%205th%20December,%2C%20Incomparable%20Power%E2%80%9D%20in%20Sanskrit.>

His Majesty King Bhumibol Adulyadej and His Passion for Music

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SHIUAN CHANG

Diu Diu Deng with Animation and English Lyrics by Elena Moon Park <https://youtu.be/s7ReebLFByk?feature=shared>

ASTOR PIAZZOLA

Why is The Tango So Important To Argentina?

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We Explain How Tango Conquered the World

<https://youtu.be/zv9LD6Y9epU?feature=shared>

A Short History of Tango in Buenos Aires

<https://youtu.be/9no8IFRy6PM?feature=shared>

ZEQUINHA DE ABREU

Muppets — Chicco-ticko-tock

https://youtu.be/Gln2FW_SeBg?feature=shared

AARON COPLAND

The Note that Costs: Bernstein Celebrates Copland

<https://bernstein.classical.org/features/bernstein-celebrates-copland/>

Copland — Rodeo

<https://www.classicfm.com/composers/copland/guides/copland-rodeo/>

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Bonaparte's Retreat — Tommy Jarrell

https://youtu.be/16Xl_OtMjrl?feature=shared

Bonaparte's Retreat — William H. Stepp, 1937

<https://youtu.be/1yeQucos9-M?feature=shared>

Bonaparte's Retreat — Luther Strong, 1937

<https://youtu.be/erHRstAkRRA?feature=shared>

LANGUAGES

How to Greet People in Spanish

<https://youtu.be/SoPiuMh6lnQ?feature=shared>

Swahili in Three Minutes

<https://youtu.be/H3GU7vFNuUI?feature=shared>

German in Three Minutes

<https://youtu.be/aZJhkghsWGM?feature=shared>

6 Ways to Say Hello in Italian

https://youtu.be/gpiUMC_WYX4?feature=shared

Thai Greetings and How to Wai

<https://youtu.be/SRtsCuVqxtQ?feature=shared>

How to Say Hello in Chinese

<https://youtu.be/mpj5jf5pRzo?feature=shared>

How to Say Hello in Brazilian Portuguese

<https://youtu.be/FBYdsH1x4f0?feature=shared>

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