



Music *in* Motion!

Hannah Schendel, CONDUCTOR

Sampson Livingston, HOST

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

Contents

- 1 How to Use this Packet
- 5 Meet the Indianapolis Symphony Orchestra
- 6 Welcome to the Symphony!
- 8 About
- 10 Music Vocabulary
- 11 Music in Motion
- 36 Music Activities for the Classroom
- 48 Indiana Academic Standards Covered
- 50 Indiana Academic Standards Covered
- 52 Resources
- 53 Answer Key (Student Packet)

COMPOSERS

- 12 Arturo Marquez
- 16 Bedřich Smetana
- 20 Johann Strauss Sr.
- 24 Leonard Bernstein
- 28 Samuel Coleridge-Taylor
- 32 Antonin Dvořák

Welcome to Indianapolis Symphony Orchestra's Discovery Concerts 2026!

We are so excited you have taken the initiative to share live music and the arts with your students. The ISO is committed to providing the highest quality of educational experiences for the students of Indiana and to supporting Indiana teachers, schools, districts, and all the dedicated people that make up our shared community.

It is undeniable the positive impact the arts and arts education have on a young person's cognitive development, success in school, and even socially. Discovery Concerts are designed to be educational, often combining traditional music education with STEM and elements of social-emotional learning. At the same time, "traditional" concert environments have an reputation of being boring or unapproachable, as if there is a barrier to appreciating music and art — we hope to break down that barrier, welcoming everyone to the concert hall!

All in all, the goal is to provide a positive experience in the arts, while creating opportunities for education, personal growth, and exploration. You never know what moment will stick with a student or when it will happen — that life-changing "aha" could come from this packet, at the concert, or any time in a completely unrelated moment, and we are delighted to support that journey.

To everyone attending Discovery Concerts for the first time, welcome! And to everyone else, welcome back!



How to Use this Packet

PROMPTS

Accompanying a biography of each composer are prompts (labeled “before/during/after you listen”) to encourage active listening and engagement with your students as they hear the works on the concert for the first time.

ACTIVITIES

Included are a handful of activities in a variety of music-integrated disciplines to further explore the music and composers on the program. Feel free to use, ignore, modify, adapt, reimagine, and explore to the best benefit of your students and your classroom.

RECORDINGS

This packet contains links to recordings of the works on the program. Activities were made with these specific recordings in mind, but you may utilize any quality recording. Different recordings will have different time-stamps.

Repeated listening of the works helps students internalize the music and discover deeper layers of meaning. Consider leaving a playlist on while your students quietly work on other projects. This is a great way to hear the longer works linked in the Student Guide.

STANDARDS

These materials were created to align with Indiana Department of Education standards, grades 3-6.

MODIFICATIONS

This packet contains several activities to use in your classroom. These are generalized and may need to be modified for your students. You are the expert in judging the appropriate difficulty and procedures of lessons for your students, and we encourage you to modify as needed.

CONTACT

If you have questions, comments, or feedback about these materials, how to use them, or any of ISO’s Education and Community Programs, please contact us at education@indianapolissymphony.org.

Meet the Indianapolis Symphony Orchestra



The Indianapolis Symphony Orchestra was founded in 1930 and is the largest non-profit performing arts organization in the state of Indiana, welcoming more than 200,000 people to its concerts each season, including over 10,000 students to Discovery Concerts! The orchestra performs around 150 programs each year including traditional classics like Mozart, Brahms, and Beethoven, but also a variety of programs including the music of ABBA, One Piece, Final Fantasy, Beyoncé remixed with Beethoven, Yuletide Christmas Celebration, and full movies like Harry Potter and Star Wars – whoever you are, the ISO has something for you!

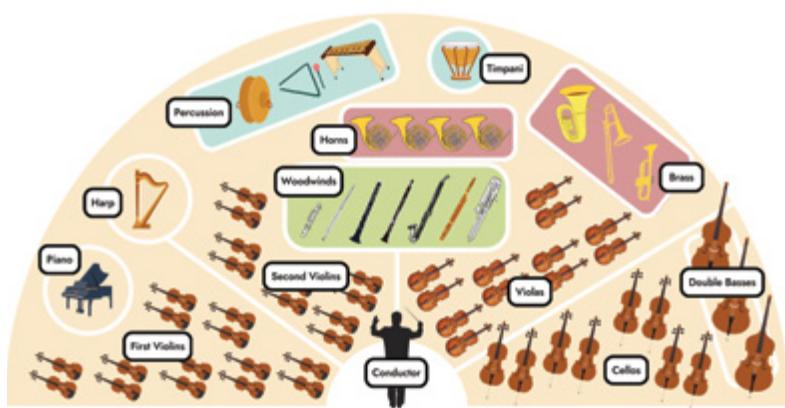
INSTRUMENTS OF THE ORCHESTRA

Percussion

The percussion family includes so many instruments that they wouldn't fit on this page! Usually in an orchestra, you will see the timpani, cymbals, bass drum, and snare drum; musicians strike, shake, or scrape these instruments and more to produce sound.

Strings

The string family consists of the violin, viola, cello, and bass. Musicians create sound on these instruments by drawing a bow across their strings causing them to vibrate, or by plucking the strings. An orchestra has more strings musicians than any other section.



Winds

The wind family is made up of the flute, clarinet, oboe, and bassoon. For the clarinet, oboe, and bassoon, musicians use air to vibrate a small, wooden reed to produce sound. The flute doesn't have a reed, but works kind of like blowing across the top of a bottle – the air itself is vibrating!

Brass

The brass family consists of the trumpet, horn, trombone, and tuba. These instruments are made of metal, and musicians "buzz" their lips in a mouthpiece while blowing air into the instrument.

Welcome to the Symphony!

Consider following a discussion of concert etiquette with the concert etiquette quiz in the student packet and / or Activity 5, "Classroom Concert".

Attending a concert is a lot like being in class – you will get more out of it by listening attentively, and you might even enjoy yourself!



Before the Concert:

- » Leave any food or drinks at school or on the bus. Only water bottles are allowed inside.
- » Make sure you use the restroom before you get on the bus. The theatre has plenty of bathrooms, but lines will be long at the concert.
- » If you need a restroom before the performance, please wait until after your school is seated so we can ensure proper seating for everyone. Students exiting the hall for any reason will need to be accompanied by a teacher or chaperone.
- » When the lights dim, that is the signal to be very quiet. The concert is about to begin!

During the Concert:

- » Just like professional athletes, the musicians of the ISO are warming up their muscles when you arrive. Some may be doing some last-minute fine-tuning of the music.
- » Applaud when the concertmaster (first chair violinist) walks out and bows. Their bow says, "Thank you!"
- » The concertmaster will turn to the orchestra and signal for them to tune their instruments. Notice all the sounds the musicians make to adjust their instruments exactly right! You can help them by being very quiet during this process.
- » Applaud again when Maestro Hannah Schendel walks out and bows to you. Your applause says, "We are excited to be here, and ready to listen!" Hannah's bow says, "Thank you, I'm happy to share music with you!"
- » Watch and listen when the orchestra plays so you don't miss anything; one great thing about live music is watching how all the musicians use their instruments!
- » The signal to applaud at the end of a piece is when Hannah drops her arms to her sides. The musicians are always glad to see smiling faces and hear warm applause when they have finished playing.

Remember

- » Concert halls are designed to amplify and move sound! The musicians can hear the audience talking just as much as the audience can hear their instruments. Help the orchestra play their best by staying very quiet.
- » But! Sometimes, Hannah or Sampson might ask the audience a question or invite you to be involved in some other way – now is your turn to speak up!
- » The musicians are people, too! They come from all over the world, from various backgrounds with uncountable unique experiences. Please be respectful and polite of all performers, staff, and musicians.
- » Discovery Concerts are fun introductions to the orchestra. There will be cheering, excitement, goofiness, storytelling, clapping, shouting, and so on, and we encourage every student to enjoy the program in their own way.

Accommodation:

- » ISO offers wheelchair access to every event in addition to a multitude of other accommodations. Please let us know in advance if you have any accommodation requests for any students, teachers, or chaperones. Additional information on accessibility can be found on the ISO Website. Hilbert Circle Theatre is a Kulture City Certified Venue.

Thank you!

These special programs could not happen without all of you – the teachers that make it all possible, and the students who make it all worthwhile. Thank you.

About

Hannah Schendel | Conductor

Hannah Schendel, is dedicated to performing and programming music that explores human experience. Recently appointed Assistant Conductor of the Indianapolis Symphony, she also serves as cover conductor with the Minnesota Orchestra. Additionally, Schendel has served as Music Director of the Wayzata Symphony Orchestra and Conductor of the Carleton College Orchestra.

An accomplished conductor and enthusiastic collaborator, Schendel has performed alongside many celebrated soloists and is in demand as a guest conductor. Schendel has recently assisted in performances with the Minnesota Orchestra, including Mozart's Requiem, the Nordic Soundscapes Festival, Puccini's Turandot, and the Composer's Institute.

A passionate advocate for contemporary and underrepresented composers, Schendel's repertoire includes works by Gabriela Lena Frank, Nkeiru Okoye, Elfrida Andrée, Lili Boulanger, Gao Hong, Cécile

Chaminade, Samuel Coleridge-Taylor, Jennifer Higdon, Chen Yi, and Stella Sung.

Ms. Schendel is committed to building bridges with diverse audiences and engaging with local communities. She is frequently invited as guest artist and clinician with schools and youth organizations, including Your Classical Minnesota Public Radio, the 2025 Northwest Suburban All-Conference Festival, and the 2024 Pennsylvania Music Educators Association Festival. Schendel has appeared on podcasts and radio interviews and has led repertoire discussions for the Lakes Area Music Festival.

Hannah Schendel studied at the University of Cincinnati College-Conservatory of Music with Mark Gibson and Joe Miller; her mentors include Johannes Schlaefli, Marin Alsop, Larry Rachleff, Kathy Romey, Jonathan Martin, and Michelle Miller Burns.



Sampson Livingston | Narrator

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

The theatre showed movies 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 about 1,500 seats in the hall.

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

If you have any questions about Hilbert Circle Theater, please contact education@indianapolissymphony.org, or check out the FAQ on the [Indianapolis Symphony Website](#).

Music Vocabulary

Beat

The pulse of music, when you tap your foot or clap along, that's the beat!

Composer

Someone who writes music; like an author that writes a story. Works of music are referred to in this document as "work", "piece", or "composition".

Concertmaster

The first chair violinist of the orchestra; they sit the closest to the conductor, and make some important decisions about how the music is performed.

Ensemble

A group of musicians performing together. An orchestra is an ensemble, and other examples include string quartets, rock bands, church choirs, and marching bands.

Maestro

The title for the conductor, or leader of the orchestra. This person stands in front of the orchestra, and using hand gestures and facial expressions, guides the orchestra through every performance.

Meter

See "Time Signature"

Metronome

A tool used by musicians to click or beep the beat at any tempo; used to help learn rhythms and play in-time.

Opera

A dramatic work with staging, scenery, costumes, and acting, typically with singing throughout.

Overture

Instrumental music composed as the introduction to a larger work, like an opera or musical. Overtures are often performed separate from their original works on concerts.

Rhythm

The pattern of sounds and silences in music; you can think of rhythm as the way the music moves. One of the elements of music.

Syncopation

A rhythmic pattern that places emphasis in unexpected places; it can be difficult to clap to the beat along with a syncopated rhythm.

Tempo

The speed of the music, often indicated in "BPM" or, "Beats per Minute", or by Italian words like "Allegro" (Fast) or "Adagio" (Slow).

Time Signature

Indicated by a symbol at the beginning of a piece of sheet music that tells how the beat is organized. The top number represents how many beats there are in a measure, and the bottom number represents what kind of note gets one beat (4/4 time is the most common; four beats per measure, and the quarter note counts as one beat).

Music in Motion

Led by ISO Associate Conductor Hannah Schendel, Music in Motion will explore the world of rhythm and movement in music and beyond. Music can make us tap our feet, sway in our seats, or even get up and dance!

But it is not just the audience who moves — musicians move too! Whether it is the sweeping bow of a violin or the precise plucking of the harp strings, playing music requires practiced, athletic movements. Like dancers and athletes, musicians train their bodies and minds to stay healthy and in top form for every performance.

Musical selections will take the audience around the world to explore different countries and cultures and learn about rhythm and movement. Students will hear the music of Arturo Marquez as they explore traditional Cuban dance and the blend of Mexican and Latin American folk styles, they will move their feet to a march, dance along with Dance of the Comedians, and enjoy the music of West Side Story and more, all while learning to open their ears and minds to the rhythms around them!

Throughout the concert, students will learn how composers use rhythm to express emotions, tell stories, and bring people together. They will be encouraged to listen actively, move to the beat, and discover how music can connect us across cultures and continents.

We hope you enjoy the program!



Arturo Marquez

| (b. 1950)

Arturo Marquez was born in a small town in the Sonoran Desert called Álamos, in Mexico. Encouraged by his father, Marquez began to learn the violin and became interested in music at a young age. Marquez's father, also named Arturo, played in a mariachi band, so music was always part of his life and many of his early music lessons consisted of listening to the traditional songs performed by his father's quartet.

In 1962, Marquez moved with his family to Los Angeles, where he studied violin and began to compose. At 17 years old, Marquez returned to Mexico, and was named director of the Municipal Band in the town of Navojoa.

Marquez continued his study of music at the Mexican Music Conservatory, and later received a scholarship to study composition

in Paris, France. Continuing his academic success, he also became a Fullbright Scholar, which he leveraged to earn a Master of Fine Arts degree from the California Institute of the Arts.

In the 1990s, Marquez was introduced to the world of Latin ballroom dancing. The movements and rhythms of the dance led him to compose a series of *Danzones*, a mix of dance music combining Cuban and Mexican styles. One of these *danzones*, *Danzon No. 2*, is one of the most popular pieces performed on educational orchestra concerts!

Today, Marquez's music is played by orchestras all over the world, and he is known for bringing the sounds and styles of Mexican music to concert halls everywhere!

WHAT YOU WILL HEAR

))) *Conga del Fuego Nuevo*





Conga is a style of music that developed in Cuba, and in Marquez's composition, "conga" also refers to the drum that provides the rhythm throughout!



OTHER WORKS TO EXPLORE:

- » Marquez, *Danzon No. 2*, <https://www.youtube.com/watch?v=pjZPHW0qVvo>
- » Marquez, *Fandango, Concerto for Violin*, <https://www.youtube.com/watch?v=mxvuCbiVN4Y>

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN:

1. The name of the piece, "Conga del Fuego Nuevo" translates to "Dance of the New Fire". The word "Conga" is the name of a Cuban dance used often in celebrations but can also refer to a group of musicians and a kind of drum. With these definitions in mind, what do you think the music will sound like?

Students may say that the music will sound exciting and energetic, because a conga is a lively dance and a type of drum that makes strong rhythms. The title "Dance of the New Fire" may inspire thoughts about something bright, powerful, and maybe even a little wild, like a celebration. The tempo is likely to be fast, with lots of percussion and rhythmic beats that make you want to move or clap along!

2. Review vocabulary words: **Tempo**, **Beat**, and **Rhythm**. To help students hear the difference, play the first 2:30 of the piece and clap along. Explain that this is the beat, which remains consistent regardless of how complicated the rhythms get. Then, play the second section of the piece (2:30-3:24). How does the **tempo** change? How have the **rhythms** changed to reflect the new **tempo**? You may reference "Activity Two: Get to Know Rhythm" in this discussion.

This piece is in 4/4 time, and no matter how complicated the rhythms get, the beat stays the same in the first and third sections. In the middle section beginning with the trumpet solo, the tempo slows significantly, but the strong beat can still be identified (1-2-1-2 -or- 1-2-3-4). The rhythms now include longer notes and more drawn-out musical ideas, changing the feel of the music.

3. In an orchestra, every musician has an important role to play, and each instrument family performs slightly differently. As you watch the video of the orchestra perform *Conga del Fuego Nuevo*, choose an instrument family (Strings, Brass, Winds, or Percussion) and write three notes about how the composer used them in the work. Can you describe their sound? What kinds of melodies or rhythms did they play? Did their part ever stand out in the orchestra?

MUSICAL JUNKYARD

Anything that makes a sound can be an instrument! Many types of instruments can be approximated in the classroom, leading to lessons on vibration, acoustics, engineering, force and motion, and more. Stretch rubber bands over a resonant, hollow body, strike various objects with your hands or other objects, or make an oboe out of a straw; shakers and drums are easy places to begin.



WHAT TO LISTEN FOR:

Pay close attention to the percussion throughout the work – how do they help establish the groove and contribute to the motion of the piece? Also follow the melody as it moves from one instrument family to another – how does this contribute to the overall feel of the piece?

- 0:00-0:12** Quick introduction and build up to the main idea. Listen closely to the 'clave' rhythms, a hallmark of this style and present throughout the work.
- 0:13-0:41** Elements of the main theme are introduced, passing through instrument families as a 'call and response'.
- 0:42-1:40** Trumpet solo is a secondary theme; melody moves from soloist to strings and back. Meanwhile, rhythmic groove is going in the percussion.
- 1:41-1:53** Additional call and response transitional material setting up the next section.
- 1:54-2:05** Main theme returns briefly.
- 2:06-2:37** Transitional material incorporating elements of the main theme – listen for the descending, two-notes at the ends of melodic figures and phrases. The section ends by establishing a new, slower tempo.
- 2:38-3:23** Second trumpet solo, same material as the first, but presented at a much slower tempo. The theme concludes in the strings. (The trumpet player is using a straight mute!)
- 3:24-4:10** Introductory material from the beginning returns leading to a restatement of the main theme.
- 4:11-END** Coda. A quick, joyous restatement of thematic material, leading to the conclusion of the work.

QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN:

1. Did the music make you want to dance? If so, why do you think? What were some instruments that may have contributed to the feeling? What were some things about the music that may have contributed?

The quick tempo was exciting! The strong beat and rhythmic motion provided by all the percussion instruments – congas, shakers, guiro, claves, drums, and more – made the music fun and easy to move to. The fast and energetic melodies in the strings and brass made the music feel festive.

2. In the video, there are a lot of great shots of the conductor, Maestro Gustavo Dudamel, leading the orchestra. Watch the different kinds of motions he does – what parts of his body are moving? Which muscles have to move to create that movement?

The conductor does a lot of movements! Sometimes it is their whole arm, and sometimes just the flick of their wrist. The conductor would have to use the flexor carpi radialis (forearm) and flexor carpi ulnaris (forearm, wrist) muscles!

3. Thinking more about the conductor, how do his movements affect the music?

The conductor uses his right hand to let the musicians know when each beat happens; down for the first beat of a measure and up for the last beat and bigger patterns for louder music. He also uses his face and eyes to help show emotion, and his left hand to signal individual musicians and sections at various times in the music.

- o Take a look at Activity 3: Conducting!

4. (Vocabulary: **Tempo**) Musicians know how fast or slow to play based on instructions left by composers. They may write a number on the music that tells musicians how many beats happen over one minute (BPM), or they may write a tempo word like “Allegro” or “Andante”. *Conga del Fuego Nuevo* has three distinct tempo sections (0:00-2:32; 2:33-3:24; 3:25-END).

As a class, ask your students to list some fast songs they know, and some slow songs. Choose one or more to sing together at its regular tempo, then again at an unusual speed.

Ask your students: *How did singing the song at the right tempo feel? How did it change when we sang it too fast or too slow? (ex. “Take Me Out to the Ballgame” is quick, so singing it very slowly will be a good comparison; try the opposite with “Rock-a-bye Baby”).*



Bedřich Smetana

| (1824-1884)

Regarded as the father of Czech music, Bedřich Smetana was born in Litomyšl, a town east of Prague near the border between Bohemia and Moravia in modern day Czech Republic. Encouraged by his father, who was a musician himself, Smetana began to study music at a young age and gave his first public performance at only six years old!

After he finished school, Smetana moved to Prague to study composition. Failing to start a career there, he later moved to Sweden where he became a teacher and choir director.

As his career in composition took off, Smetana returned to live in Prague permanently. Shortly after moving, his first two operas were premiered at a new theater in Prague — *The Brandenburgers in Bohemia* and *The Bartered*

Bride. *The Bartered Bride* was very successful and is still one of Smetana's most famous works. Throughout his career, Smetana celebrated Czech music and worked to develop a Czech style, as such, he is well-known for his nationalistic music.

Music nationalism is when composers write music that shows pride in their country, culture, or people. They use folk songs, dances, legends, or landscapes from their homeland to inspire their music. He wrote his first nationalistic music in support of the Prague Uprising of 1848, in which he participated.

In 1874, Smetana became fully deaf, but continued to compose music, including one of his most famous works, *Má Vlast* (My Fatherland).

The Bartered Bride

The Bartered Bride is a comic opera set at a country fair in mid-nineteenth century Bohemia. The main characters include the elder son of a wealthy farmer, his buffoon of a stepbrother and a lovely young woman whose parents are seeking the help of a marriage broker to find her a suitable husband.

The “Dance of the Comedians” takes place in the third act during a scene at a wedding in which a troupe of circus performers is giving a preview of their act to be presented in an evening performance at the fair.

WHAT YOU WILL HEAR



“Dance of the Comedians”
from *The Bartered Bride*





Smetana lived during the 1800s when many European nations were fighting for independence and cultural identity. In the Czech lands (then part of the Austrian Empire), artists like Smetana used music, literature, and art to express pride in their culture. This is called “Nationalism” in music.

OTHER WORKS TO EXPLORE:

- » Smetana, “The Moldau” from *Má Vlast* – <https://www.youtube.com/watch?v=l6kqu2mk-Kw>
- » Smetana, String Quartet No. 2 – <https://www.youtube.com/watch?v=fQhC0EfLFB0>

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN:

1. Smetana was born near Prague, Czech Republic but moved to Sweden to start his career, eventually returning to Prague. Find Czech Republic and Sweden on a map of Europe. Assuming Smetana didn’t take a boat at any point, what is the fewest number of countries he would have traveled through to get to Sweden? What are those countries? (use a map of modern Europe)

Smetana would have had to travel through at least four other countries on his way to Sweden from Czech Republic: Czech Republic > Poland > Belarus > Russia > Finland or Norway > Sweden.

2. Based on the title of the piece, “Dance of the Comedians”, and the story of *The Bartered Bride*, what do you think the music will sound like? Think about what comedians do – how do you think their music might sound?

I think the music might sound fast and fun. Comedians are supposed to make people laugh, so the music could be kind of silly.

3. While listening, close your eyes and imagine a scene on stage. What do you see? Are people dancing, chasing, running around, spinning, or acting silly?



MUSICAL SIMON SAYS

In a group, choose one student to be the leader. The leader picks three sounds and a movement to go with each sound. Sounds may be a clapped rhythm, short melody, or anything produced around the classroom (and instruments, if you have them). The leader will switch between sounds in the style of Simon Says while the group moves in response. If someone makes a mistake, they’re out!

WHAT TO LISTEN FOR:

Listen closely to the low strings playing an “oom-pah” bass line – Can you hear it clearly? How does it contribute to the dancelike feeling of the piece? See if you can hear where all of the themes recur throughout the work; you may also discuss rondo form (there is a prompt in the Dvorak section).

0:00-0:04 A three-note proclamation to let us know the piece is starting! This was a common technique in the Classical Era to get the audience to quiet down. This idea returns a few times.

0:05-0:20 Main Theme (A), a 10-measure melody in the strings, repeated once.

0:21-0:32 Quick, repeated transition to secondary theme.

0:33-0:59 New theme (Theme B) presented as an oboe and bassoon duo, then handed off to the flute and clarinet; repeated once.

1:00-1:11 Same transitional material as 0:21, repeated once.

1:12-1:58 New theme (Theme C), a repeated eight-measure trumpet solo. The solo is answered by the strings and repeated.

1:59-2:06 Same transitional material as 0:21, not repeated.

2:07-2:55 A more relaxed melody is presented in the winds and eventually handed off to the strings; this a new theme (Theme D).

2:56-3:10 Primary Theme A returns.

3:11-3:17 Same transitional material as 0:21, not repeated.

3:18-3:51 Transitional material containing elements of various themes.

3:52-3:59 Same transitional material as 0:21, ending abruptly with a Grand Pause in this performance!

4:00-4:30 Main Theme (A) returns and is expanded into a dramatic transition, ending with the three-note proclamation from the beginning.

4:31-END Transitional material containing elements of various themes and culminating as a dramatic coda and conclusion of the dance.

QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN:

1. Why do you think Smetana chose such fast rhythms and bouncy melodies for this dance? Without seeing the characters or set, do you think Smetana did a good job of showing us the scene using music?

He chose fast rhythms and bouncy melodies because they make the music feel playful and fun. The style makes it easy to imagine the comedians and the celebratory scene, even without seeing it on stage.

2. Read the description of *The Bartered Bride* and think back to the scene you imagined when listening to *Dance of the Comedians* for the first time. Choose one of the characters or imagine a whole new character that might have been at the wedding. Write a short paragraph about that character and how they might have felt watching the circus comedians perform.
3. Like the great Classical Composer, Ludwig von Beethoven, Smetana went completely deaf but continued to compose music. How do you think that influenced his creativity or determination? Think about yourself and other people in your life, friends, family, teachers, role models; how have any of them overcome adversity in their lives? Can a difficult situation sometimes help people discover strengths they didn't know they had?





Johann Strauss Sr.

| (1804-1849)

Johann Strauss Sr. (1804-1849) was an Austrian composer and conductor famous for his dances and waltzes. Strauss had a challenging childhood, leading to being apprenticed to a local tailor. While performing his duties as a tailor, Strauss learned to play the violin and viola and began to study music seriously, eventually earning a position in a local orchestra, and later in a string quartet.

In 1824, Strauss was named conductor of a small orchestra he was working with at the time. Though, seeing the financial

success of some of the people around him running their own ensembles, Strauss decided to start his own band. For this ensemble, Strauss composed mostly dance music.

Strauss became one of the best-known composers of his time in Vienna and toured Europe with his ensemble. He is remembered as the father of the Viennese Waltz, and he is also the father of The Waltz King himself, the composer Johann Strauss Jr., Johann Strauss Sr.'s eldest son.

Radetzky March

Strauss was commissioned, or hired, to write this march for the benefit of wounded soldiers and in honor of the Hapsburg troops fighting in Italy. It was dedicated to Count Radetzky von Radetz, who had just achieved a victory at the Battle of Custoza. The composition helped to establish Strauss as a supporter

of the monarchy and bolstered his career. Like the work of other composers on this program (Dvorak, Coleridge-Taylor, and Marquez), Strauss incorporated folk melodies into this composition, channeling the national spirit of his home country and its people. *Radetzky March* remains Strauss's most popular work.

Whenever the march is performed, it is tradition for audience members to clap along! The work is played to end the famous New Year's Day concert in Vienna, with the audience encouraged to applaud the arrival of a new year – be ready to clap along on the beat when you hear ISO play it!

WHAT YOU WILL HEAR

))) *Radetzky March*





The melody of the trio section of the march is based on the folk melody, *Alter Tanz aus Wien* or *Tinerl-Lied*, which was originally in 3/4 time. Strauss converted it into 2/4 time to work as a military march!

OTHER WORKS TO EXPLORE:

- » Strauss, *Gallop*: <https://www.youtube.com/watch?v=uLHjNQGBMEo>
- » Strauss, *Vienna Fancies Waltz*: <https://www.youtube.com/watch?v=w74NhluMqng>

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN:

1. If time permits, consider doing “Activity Four: Moving to Music with Strauss” in lieu of this ‘before’ prompt.

This work is called *Radetzky March* – with a word like “March” in the title, what do you think it might sound like? Before listening, what kind of movement may be associated with marches? Where are some places you may hear a march?

2. After learning the story behind the *Radetzky March*, what emotions do you think Strauss Sr. wanted listeners to feel? What musical elements such as tempo, rhythm, or instrumentation might help create those emotions?

I think Strauss Sr. wanted people to feel happy and excited. The music sounds cheerful and powerful, like a big celebration. The quick tempo and steady beat make it feel like everyone is moving and celebrating together.



CHOREOGRAPH A WALTZ

Listen to the first 48-seconds of *Vienna Fancies Waltz* and have your students respond to the music with movement – what feels appropriate? How do you imagine people might dance to this music?

Divide the class into small groups and explain that they will choreograph a dance to fit the music. Discuss: What information is needed by a performer, and how would a choreographer relay that information? Have each group perform their dance for the class.

WHAT TO LISTEN FOR:

Radetzky March is in an “ABA” form. In this case, listen for the main theme in the first section (**A**); the trio has a much more relaxed feel (**B**); then Strauss returns to the first section (**A**). Compare Strauss’s march to an American March by John Philip Sousa or Henry Filmore – how are they similarly structured?

0:00-0:57 Short introduction followed by the first section (**A**). This is the primary theme of the composition and is passed around the orchestra and revoiced throughout.

0:58-1:02 Transition into the Trio and a new key (**B**).

1:03-1:54 Trio; this is the theme that was based on a folk song in 3/4 time. March trios usually feature a contrasting theme in a new key.

1:55-END “D.C. al Fine”: Return to the beginning (**A**) and play to the noted end. In this case, the end occurs right before the orchestra would otherwise begin the trio.



QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN:

1. Music is often played to serve a purpose beyond simply enjoying it. Read the description of *Radetzky March* and think about a place where you hear music in your daily life. Some examples could be in a store, a restaurant, a sports game, a school event, a commercial, or even at home. Describe the music you hear and explain why you think that music is used in that setting. How does it make people feel? What do you think would be different if the music wasn't there?
 - *Students may mention they hear music in the grocery store, at sporting events, on TV and in movies, and virtually anywhere! Encourage students to focus on how the music makes them feel ("Music at a sporting event gets me excited about the game!" "Video game music changes based on what is happening, and can help you know what is going on in the game."*
2. Think about ways you show or celebrate your national identity. Using one of your favorite melodies, improvise on an instrument or by singing, and create your own melody! It can be inspired by the original, or a melodic or rhythmic variation of the original.
3. John Philip Sousa, known as the "March King," was one of the most famous American composers of the 20th century. Like Strauss did for his home country, Sousa's music helped to define the American style. Listen to a recording of *The Stars and Stripes Forever* – how is this march similar to *Radetzky March*? In what ways do the two pieces sound different? What about the music makes it sound patriotic? Where have you heard *The Stars and Stripes Forever* before?

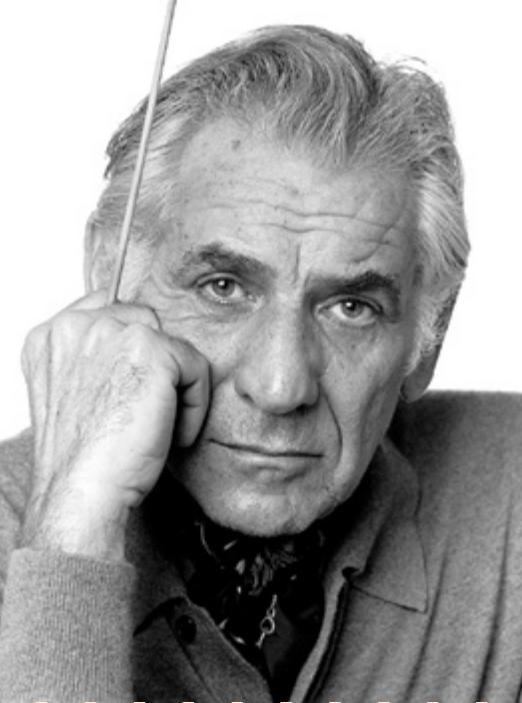
*Both pieces are upbeat, joyful, and have a steady marching rhythm that makes it easy to find the beat and move your feet. *The Stars and Stripes Forever* sounds more patriotic to me because of the big moments from the brass instruments and high energy, and it has a familiar 'American' sound.*

[The Stars and Stripes Forever](#) is played every year at Independence Celebrations all over the country, and has taken the place as an unofficial National Anthem.

FUN FACT!

ISO Pops Conductor Jack Everly conducts the National Symphony Orchestra every year at the Capitol Fourth, the Independence Day celebration on the lawn of the White House!





Leonard Bernstein

| (1918-1990)

Leonard Bernstein was one of the most famous musicians in the world, known as a composer, conductor, pianist, and teacher! His love for music began when he was young. His father sold wigs and beauty supplies, and wanted his oldest son to take over the business. Despite this, his father took him to many orchestra concerts, including a piano performance that absolutely captivated young Leonard. Eventually, Bernstein's family acquired a piano, and he couldn't stop playing it!

After Leonard (or Lenny, as all his friends called him) composed the class song for his high school graduation, he went on to study music with Walter Piston at Harvard University. He later went to the Curtis Institute of Music in Philadelphia to study piano, conducting and composition.

Lenny got his big break when he was hired to be the assistant conductor of the New York Philharmonic at 25 years old. At the last minute, with just a few hours of notice, he stepped in to conduct a concert in Carnegie Hall that was broadcasted live over the radio all across America. The audience loved him and the event made front page headlines in the newspaper. Soon after, orchestras worldwide were asking him to be a guest conductor.

When Lenny was eventually named music director of the New York Philharmonic in 1957, he was the first American to be appointed to the position. He has a passion for teaching as well! He used TV, which was brand new at the time, to bring classical music to a wider audience than ever before through his "Young People's Concerts" series on CBS. ISO's Discovery Concerts owe a lot to Lenny!

WHAT YOU WILL HEAR



Overture to "West Side Story"





In 2023, actor Bradley Cooper (Rocket Raccoon) stared in a movie about Leonard Bernstein's life called "Maestro".

OTHER WORKS TO EXPLORE:

- » Bernstein, Overture to *Candide* – <https://www.youtube.com/watch?v=422-yb8TXj8>
- » Bernstein, Divertimento for Orchestra – https://www.youtube.com/watch?v=_cWWhQ7J_HE

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN:

1. While they can exist separate from larger works, an overture is a piece of music that comes before an opera or musical, like *West Side Story*. In *West Side Story*, Bernstein uses the overture to introduce some of the themes listeners will hear throughout a full performance of the musical. If a composer wrote a musical about your life, what themes would appear in the overture? How would they reflect the parts of you that make you, you? Write down your selections in order and share them with the class.

Encourage your students to be creative. If they're having trouble, lead them with examples of things they might find a musical comparison for: having fun with friends, hobbies, favorite movie, show or game, being at school, etc...

2. The Overture to *West Side Story* includes parts of X different pieces from throughout the musical. As you listen, raise your hand when each new section of the overture starts. What stood out about those moments? How did the music change each time?

WHAT TO LISTEN FOR:

This overture features several works from throughout the musical, like a sampler platter! Consider listening to each section played by the orchestra, then compare them to a performance with vocalists.

- 0:00-0:52** "Tonight" (Quintet; "The Jets are going to have their way tonight.")
- 0:53-1:43** Balcony Scene, "Tonight"
- 1:44-2:00** Transition to "Somewhere"
- 2:01-3:50** "Somewhere", English Horn solo; Horn solo at 3:10.
- 3:51-END** "Mambo" ("The Dance at the Gym")



QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN:

1. *West Side Story* premiered in 1957. Conduct some basic research into what was going on that year and decade in the United States to get a feel for the world in which *West Side Story* was written. Then, write a paragraph on the events using appropriate transition words.
2. *West Side Story* is a retelling of Shakespeare's *Romeo and Juliet* set in 1950s New York — Given the blurb below, do you think Bernstein did a good job of retelling parts of it in the overture? Why or why not, and what elements of the music would you have done differently?

In 1950s New York City, two groups of teenagers (the Jets and the Sharks) don't get along. The Jets are from families who have lived in New York for a long time, and the Sharks are immigrants from Puerto Rico. There's a lot of tension between them as they both try to belong and feel respected in their shared community.

The Jets leader, Riff, wants to drive the Sharks, led by Bernardo, out of the city, and the groups plan to fight one another!

With the conflict as the backdrop, Tony, who used to be a Jet, falls in love with Maria, the sister of the Sharks' leader. Their love is hopeful but causes problems between the two groups. Maria convinces Tony to try to stop the fight from happening, but unfortunately, he is unsuccessful.

3. Leonard Bernstein was inspired by New York City when he reimagined Shakespeare's *Romeo and Juliet* as *West Side Story*. Think of a story you already know — how would it be different if it took place in Indiana? How might the characters, settings, or conflicts change to fit that new environment?

SONGS WITHOUT WORDS

Orchestral and other instrumental music has the power to convey deep meaning and emotion without the use of words. After you listen to the Overture to *West Side Story*, discuss with the class how Bernstein achieved telling the story. Then, listen to part of his composition, *Divertimento for Orchestra*, a work without a connected story and create a story with your class or individually to explore sequencing of ideas and writing using descriptive language.





Samuel Coleridge-Taylor

| (1875-1912)

Samuel Coleridge-Taylor, named for the poet Samuel Taylor Coleridge, was an English composer born in 1875 to his English mother, Alice, and father Daniel from the African country of Sierra Leone. Samuel's skill and interest in music was clear at an early age, and he was encouraged to join the Royal College of music at the age of 15. He began composing shortly after.

Inspired by and proud of his heritage, Coleridge-Taylor's compositions were influenced by

traditional African music, which he integrated into the classical style. He was also inspired by poetry, including that of his namesake, and became well-known for incorporating it into his music — arguably his most famous work, *The Song of Hiawatha*, uses text from Henry Wadsworth Longfellow's work with the same title. The composition was so popular, it led to three tours of the United States and later, a visit to the White House with President Theodore Roosevelt.

WHAT YOU WILL HEAR



“Danse Negre” from *African Suite*





Samuel and his wife, Jessie, named their son "Hiawatha".
Their daughter, Avril, became a composer!



OTHER WORKS TO EXPLORE:

- » Coleridge-Taylor, *Hiawatha* Overture – <https://www.youtube.com/watch?v=GElaTfvFnxU>
- » Coleridge-Taylor, Ballade for Orchestra – <https://www.youtube.com/watch?v=yIJ2HYoM9-Q>

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN:

1. **Samuel Coleridge-Taylor's father was from Sierra Leone, a small country in West Africa. How do you think a composer might be inspired by the music, stories, or traditions from their family's homeland? What sounds or rhythms do you imagine might come from a place like Sierra Leone?**

A composer might be inspired by their family's homeland because it's part of who they are. As a child, Coleridge-Taylor probably heard stories and traditional songs from his father's youth that stuck with him and inspired elements of his music. Music from Sierra Leone might include lively dances and rhythms that make you want to move. Using those sounds could help Coleridge-Taylor celebrate his heritage and share it with people all over the world.

2. **Samuel Coleridge-Taylor was inspired by the poem *The Song of Hiawatha* when he wrote his famous piece of the same name. Can you think of a book, poem, or story that inspires you, and how might you turn that inspiration into music, art, or another creative project?**

PASS THE RHYTHM

Position students in a circle around the classroom and ask, "What are some ways we can create rhythms using only our bodies? These could include – clap, stomp, snap, patting knees, or any kind of body percussion your students may come up with!"

Choose a student to be the leader. The leader will begin the activity by creating a short, simple rhythmic pattern and performing it for the class (ex. stomp-stomp-clap). The next student in the circle copies the pattern, but changes one element. Continue around the circle until every student has performed a rhythm.

For an extra challenge, set a metronome to 4/4 time and try to stay in tempo around the whole circle! (three-beat patterns will make it easier – use beat four to "pass" the rhythm.)



WHAT TO LISTEN FOR:

You will hear a reduced version of “Danse Negre” at Discovery Concerts. This performance is by the Detroit Youth Orchestra, made up of middle and high school musicians! Pay close attention, and see if you can notice the theme return throughout the work.



0:00-2:38 Primary theme area, characterized by the above theme, which is manipulated (reorchestrated, and passed around) throughout the work (the rhythmic motif in the first measure is the focus). This whole section is repeated once (the repeated material begins again at 1:20).

2:39-3:08 Dramatic, slowing transition to middle section and new key.

3:09-3:22 New key is established, quick quote of the motif as the orchestration becomes much lighter.

3:23-3:55 Middle section and secondary theme area in contrast to the syncopated, dancelike sound in the primary theme area.

3:56-4:46 Oboe solo and winds continue the secondary theme area, material repeated by the strings.

4:47-4:57 Transition to reestablish the primary thematic material (the motif returns!).

4:58-5:19 Transition/buildup back to the primary theme returns, reusing material from earlier in the work.

5:20-5:30 Joyous, full return to the primary theme, punctuated by a grand pause!

5:31-5:47 Brief return to slow, legato material. A 'fake out' before the dramatic conclusion.

5:48-END Coda, or the dramatic conclusion! One last exploration of the primary theme.

QUESTIONS AND ACTIVITIES FOR AFTER YOU LISTEN:

1. **Danse Negre** includes a lot of **syncopation** (see vocabulary); listen again to part of *Radetzky March* and compare and contrast the two works. How does the syncopation imply a different kind of movement than the more regimented melodies of the *Radetzky March*?

Danse Nègre uses syncopation, which means the accents often fall in unexpected places, between the steady beats. This creates a feeling of looseness, surprise, and playful energy. The music makes you want to swing, bounce, or dance more freely, almost as if the movement is twisting and turning.

By contrast, the *Radetzky March* has a very regular, predictable rhythm. The accents fall right on the strong beats, giving the music a straight, orderly, and marching feel. The movement it suggests is steady steps, like soldiers marching together or people clapping in unison.

So, while *Danse Nègre* invites free, lively, unpredictable movement, the *Radetzky March* encourages uniform, coordinated movement.

2. Why do you think Samuel Coleridge-Taylor used such active rhythms in this piece? What feeling or message might he have wanted listeners to experience?

*The music feels like it is always moving. I think he used active rhythms in *Danse Nègre* to make the music feel exciting and full of life, like you can't stand still. I think he wanted listeners to feel the energy and spirit of the cultures that inspired him, and to show how powerful and joyful dance music can be. The rhythms make the piece feel fun, lively, and connected to traditions that use music to bring people together.*

3. "Danse Negre" from *African Suite* was originally composed for piano and later rearranged by the composer for orchestra. Listen to about a minute of the [original version](#) and listen again to the first minute of the orchestral version. How are the two different? What stands out? And, why do you think Coleridge-Taylor wanted to create a version for orchestra?

*The piano version of *Danse Nègre* sounded soft and simple because only one instrument was playing. I could hear the melody clearly, but it wasn't very loud. The orchestra version sounded much bigger and more exciting. There were many different instruments, and they made the music feel fuller and more powerful. Coleridge-Taylor probably wanted to write a version for orchestra to explore how he could use the different instruments to add emphasis and a variety of sounds that aren't possible with a solo piano.*

4. In the last question, we discussed rearranging a piece of music for a different **ensemble**. As a class or individually, choose a song you know well – how would it change if it was performed by a solo piano player, or by an orchestra? Then, pick something from the song to change: a rhythm, melody, or even lyrics! Perform the song with the change and ask: How much did the change affect the music? Do you think the change improved it?

*If *Twinkle, Twinkle, Little Star* were played by a solo piano, it would sound calm and gentle, but if an orchestra played it, the music would sound much bigger and dramatic. Different instruments could take turns playing the melody.*

For my change, I made the tempo really fast. When I performed it, the song felt more energetic instead of slow and sleepy. The change made the music feel different, and it was much more exciting to sing!



Antonin Dvořák

| (1841-1904)

Like Smetana, Antonin Dvořák was born in a small village in Bohemia, which is now part of the Czech Republic. His father was a butcher and an innkeeper, but played the zither and composed simple music. Dvořák's parents recognized his musical talent and provided him music lessons at six years old. Not long after he started lessons, he was playing the violin at his father's inn, at local churches, and in the village band.

Dvořák was sent to a special school to learn how to be a butcher when he was 12, but his teachers convinced Dvořák's parents to let him pursue a career in music.

As a young adult, Dvořák played viola in the Bohemian Provisional theater Orchestra and supplemented his income with a teaching job and composing. This was during a time when there was great interest in the national culture of Bohemia – as a result, all plays and operas were allowed to be performed in the Czech language. While he was teaching, he fell in love with one of his students, and wrote a song cycle Cypress Trees in an attempt to win her heart.

A performance of Dvořák's second string quartet caught the attention of Johannes Brahms, who encouraged a music publisher to commission Dvořák to write the first set of his famous *Slavonic Dances*. Brahms tried to persuade Dvořák to move to Vienna, an epicenter of the classical music world at the time, but Dvořák wanted to stay in his own country.

In 1892, however, Dvořák moved to America to accept a job as head of the National Conservatory of Music in New York City earning \$15,000/year – quite a lot of money at the time! During this period, he became interested in the music of black Americans after meeting Harry T. Burleigh, one of the earliest African-American composers, who introduced Dvořák to traditional American spirituals.

A year later, Dvořák wrote his ninth symphony, "From the New World," which would become one of his most popular works. *Slavonic Dance No. 8* is an exciting and captivating work that exemplifies Dvořák's style, and remains a popular work in the classical repertoire.

WHAT YOU WILL HEAR

))) *Slavonic Dance No. 8*





Check this out: Dvořák's father played the zither, a plucked and strummed string instrument similar to a harp. Hear it in action:
<https://www.youtube.com/watch?v=hyHd4rDUd5g>

OTHER WORKS TO EXPLORE:

- » Dvořák, Symphony No. 9, "From the New World" – <https://www.youtube.com/watch?v=jOofzffyDSA>
- » Dvořák, Cello Concerto, Op. 104 – https://www.youtube.com/watch?v=wBFeeOt_SGY

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN:

1. Dvořák wrote this piece in 1878, 14 years before moving to the United States in 1892. Do some basic research – what was happening in the US in the late 1800s? How many states were there in the US in 1878 and in 1892? How long had Indiana been a state when Dvořák moved to the US?

In the late 1800s, the US was recovering from the Civil War, entering into the Industrial Revolution, and immigration was booming. Benjamin Harrison was president when Dvořák moved to the US. There were 38 US states in 1878, and 44 by 1892! Indiana had been a US state for 76 years by the time Dvořák immigrated.

2. When Dvořák was hired to teach at the National Conservatory of Music in New York City in 1892, his annual salary was \$15,000. Because of inflation, \$1 in 1892 has roughly the same buying power as \$35.60 in 2025; given this information, how much money did Dvořák earn in today's dollars? ($15,000 \times 35.60 = \$534,000$) For comparison, a bricklayer in New York around the same time made about \$3.50/day – if they worked every day of the year, how much would their annual salary have been? How much is that in 2025 dollars? (*annual salary of \$1,277.50, \$45,479 in 2025 dollars*)

Take this one a step further by reversing the question – "If X ITEM costs \$ today, how much would it have cost in 1892?"

3. All of the other works on the program are written in "duple" meters, or in 2/4 and 4/4 time and easy to count along "1-2-1-2" or "1-2-3-4". Slavonic Dance No. 8 is not in a duple meter. While listening, have your students count or clap along to determine the **Meter**. Listen to *Radetzky March* or *Conga del Fuego Nuevo* again to compare how the compositions emphasize patterns of two, vs. the three-patterns in Slavonic Dance No. 8.

WHAT TO LISTEN FOR:

Dvořák uses several similar themes throughout the work, repeating, reorganizing, and connecting them to one another. On a first listen, see if you can identify all the themes! Count how many times the orchestra plays the primary theme (12 times in full!).

- 0:00-0:13** (A) Primary theme, repeated once. Whole orchestra!
- 0:14-0:22** (B) Variation of the primary theme, repeated once. Winds with minimal accompaniment performing.
- 0:23-0:32** (A) Primary theme, repeated once. Whole orchestra again!
- 0:33-0:40** (C) Secondary theme, much lighter than the primary theme, repeated once.
- 0:41-0:50** (B) Variation of primary theme returns, repeated once.
- 0:51-1:05** (D) Eight measure melody in the oboe, repeated with accompaniment growing fuller throughout the section.
- 1:06-1:15** (A) Primary theme, repeated once. Whole orchestra again!
- 1:16-1:22** (T1) Transition into a new key and the middle section of the work.
- 1:23-1:55** (L) Legato (or smooth, connected) melody in contrast to the more bombastic themes. Easier to hear the “three” feel in this section.
- 1:56-2:04** (A) Return again to the primary theme, repeated once. Whole orchestra again!
- 2:05-2:14** (B) Variation of primary theme returns, repeated once.
- 2:15-2:24** (A) Primary theme, repeated once. Whole orchestra again!
- 2:25-2:33** (C) Secondary, lighter theme returns, repeated once.
- 2:34-2:43** (B) Variation of primary theme returns, repeated once.
- 2:44-2:57** (D) Eight measure melody in the oboe, repeated with accompaniment growing fuller throughout the section.
- 2:58-3:07** (A) Primary theme, repeated once, whole orchestra.
- 3:08-3:35** (T2) Dramatic middle section quoting the themes, followed by a transition back into the legato theme.
- 3:36-3:57** (L) Legato theme returns, slowing dramatically.
- 3:58-END** (A) Very short coda, a direct quote of the primary theme.

QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN:

1. Conduct some basic research about Slavonic Dance No 8. What year was it written? How old was Dvořák when he wrote it? Another very famous composer helped Dvořák get the pieces published, who was that composer? Did you learn anything else interesting about Antonin Dvořák or his Slavonic Dances? (Notes: Wikipedia and orchestra program notes are great resources. Dvořák was commissioned for two sets of dances, Opus 46 and 72; Slavonic Dance No. 8 is part of Opus 46.)

Slavonic Dance No. 8 was written in 1878 when the composer was 37 years old. Johannes Brahms, who heard Dvořák's music at a competition, connected him with his music publisher.

2. When listening to Slavonic Dance No. 8, identify contrasting moments in the music – which parts of the work felt energetic and strong, or smooth and flowing? Did you notice any repeating patterns or themes in the music? How did those patterns help you follow the music? If you were to choreograph a dance to Slavonic Dance No. 8, how would the structure of the music help?

Some parts of the music were fast and loud and really stood out. Other parts were calmer. The strong sections made me think of jumping or sudden movements, and the smooth parts made me think of slow, flowing movements. The main theme came back a few times, which helped me follow the music. If I made a dance for this piece, I would change my movements every time the music changed.

3. Dvorak's Slavonic Dance No. 8 is highly structured, using eight measure phrases throughout, and often repeating them. The main theme (the first eight measures) is repeated throughout. Once students can comfortably recognize the main theme, listen to "[Rondeau](#)" by Jean-Joseph Mouret, which was composed in a similar way. Can you identify the main theme? What is different about the main theme compared to the other sections of the music?

The main theme is heard at the beginning of Rondeau and is repeated several times. The trumpet and organ players played together for the main theme, but only the organ played the other parts.



SEQUENCING

Composers organize ideas in their music to tell a story, convey meaning, or just to make interesting music. Dvorak's "Slavonic Dance No. 8" and Jean-Joseph Mouret's "Rondeau" use similar structures where the ideas are organized deliberately. Think of a song you know well and break it into its ideas or phrases – what would happen if you rearranged them? Is the music easier to perform? Does it lose any meaning, and why?

Example using "Twinkle, Twinkle, Little Star":

The song can be broken up according to the pauses in the lyrics: Twinkle, twinkle, little star, || how I wonder what you are. || Up above the world so high, || like a diamond in the sky. || Twinkle, twinkle, little star, || how I wonder what you are.

Write each line separately on the board, rearrange them, and try to sing it in the jumbled order. Draw comparisons to telling a story in the wrong order, like reading a chapter book with the chapters all mixed up.

Music Activities for the Classroom

Activity One: Opening Your Ears

STEP ONE

Bad Listeners

Explain that we're going to learn what it means to be an active listener. Pair your students and explain that one partner (the speaker) is going to tell a short story to the other (the listener). The first time through the activity, encourage listeners should be bad listeners — turn away, ignore the speaker, talk to someone else, etc.

ASK YOUR STUDENTS:

- » **ASK THE SPEAKERS:** *How did it make you feel when the listener was ignoring you? Do you think the listener understood everything you said?*
- » **ASK THE LISTENERS:** *What was your partner's story about?*

Reverse the roles and run the activity again, giving every student the opportunity to be the bad listener and the speaker.

ASK YOUR STUDENTS:

- » *What does it mean to be an active listener?*
- » *Who are some people you might practice active listening with?*
- » *What are some places where it makes sense to be an active listener?*

STEP TWO

Sounds All Around

Listening is an active process that begins by opening your ears and your mind to the world around you. Explain that it is easier to listen when you are quiet. Then, ask students to identify all the sounds they hear in the classroom as they sit quietly for a period of one minute. Create a list of sounds on the board.

Discuss and categorize the kinds of sounds they heard. Were they loud or quiet? Continuous or occasional? High or low?

Ask students to listen a second time, focusing on sounds they didn't notice the first time. Can they hear more sounds? Quieter sounds? Their own breathing or heartbeat?

Listen for a third time, this time for sounds happening outside of the classroom. Does opening the window or door change what they hear? Encourage students to be specific with their wording about what they hear, such as "car horn" or "car door slammed" as opposed to just "car."



STEP THREE

Reflection

Once all observed sounds are listed, ask your students:

- » *What changed each time we listened?*
- » *How does listening carefully help you at school? How might it help musicians and composers?*
- » *Do you think music may sound different after practicing careful listening?*

Encourage your students to continue to be careful listeners, especially as they go on to hear the musical selections for Discovery Concerts!

MODIFICATIONS:

- » One minute can be a surprisingly long time to sit in silence! Consider shortening the listening portion of the activity to 30 seconds.

EXTENSIONS:

- » **What is Music?**

Ask your students the deceptively simple question, “what is music?” Give the simple definition, “sounds organized over time,” and ask your students how they might change the definition based on their experience with this activity and music in general. Continue to reference their definition in other activities.

Activity Two: Counting and Composing Pizza Rhythms

STEP ONE

What is Rhythm?

Rhythm is the pattern of sounds and silence in music; you can think of rhythm as the way the music moves — it's what makes you want to tap your foot, clap your hands, or dance along! Some sounds are long, some are short, and together they make a pattern that may repeat or change. We hear rhythm in music, poems, and even in our everyday lives, in fact, speaking this sentence aloud has rhythm!

Explain to your students that today, they will learn how musicians read and identify rhythms, using pizza and math! Musicians rely on written symbols to know what composers want to hear in the same way readers rely on words to know what an author intended — reading music is like reading a language, but thankfully not as complicated. In this lesson, we will learn about different lengths of notes and write our own rhythms!

You may review music vocabulary words: **Beat**, **Rhythm**, **Meter**, and **Tempo**.

STEP TWO

The Metronome and the Beat

To help learn rhythms, musicians use a tool called a “metronome.” This is a device they can set to the speed of the music they are practicing, the metronome clicking or beeping on every beat and letting the musician tell if they are in time or off. Musicians will often practice difficult rhythms at slower tempos.

Open a metronome online (see “Resources” for a link; use one of the great free apps; or the music teacher may have one you can borrow); set the speed to 60 BPM. After listening for a few seconds, let your students know the setting “60 BPM” and explain that “BPM” means “Beats per Minute”.

See “Extensions” for a more drawn-out, mathematically driven approach to understanding tempo.

ASK YOUR STUDENTS:

- » *I've set the metronome to 60 BPM, or “beats per minute”. How many beats will have passed in one minute? How many beats will pass every second?*
 - *At 60 BPM, 60 beats will pass every minute, or one each second.*
- » *If I double the **Tempo** to 120, how many beats will there be in one minute?*

STEP THREE

We've Got Rhythm, and Pizza!

Review the “I’ve Got Rhythm” table in the student packet and under “Resources” with your students.

Start a metronome at 60 BPM and begin with the right column of the table (reproduced below) and read each word or sequence of words in time with the metronome.

WHOLE NOTE – “*Whole-Note-Long-Note*”

- » Draw out each word for a whole beat; lasts for four full clicks of the metronome.

HALF NOTE – “*Cheese-Please*”

- » Draw out each word for a whole beat; lasts for two full clicks of the metronome.

QUARTER NOTE – “*Slice*”

- » The word should last for one full beat / one full second at 60 BPM.

2 EIGHTH NOTES – “*Piz-za*”

- » Each syllable lasts for half of a beat; rhythmically complete the word once each beat.

4 SIXTEENTH NOTES – “*Pep-pe-ro-ni*”

- » Each syllable lasts for a fourth of a beat; rhythmically complete the word once each beat.

EIGHTH SIXTEENTH – “*Pop-sic-le*”

- » “Pop” will last for half of the beat and the syllables of “si-cle” will be quicker, lasting for the rest of the beat; rhythmically complete the word once each beat.

SIXTEENTH EIGHTH – “*Par-me-san*”

- » The syllables of “Par-me” will last for half of the beat and “san” will last for the second half of the beat; rhythmically complete the word once each beat.

Continue to practice pizza rhythms until students are able to chant the words in-time with the metronome. Create sequences for the class to practice, and to model the next step of the activity. Each of the examples below lasts for four beats, or one complete measure in 4/4 time (**Meter**).

Repeat each of these lines below a few times (or you and the class can create your own!) to practice synchronizing with the beat. Each complete beat below is separated by a dash or comma.

1. Whole-Note-Long-Note
2. Cheese-Please, Cheese-Please
3. Slice, Slice, Slice, Slice
4. Pepperoni, Pizza, Pepperoni, Pizza
5. Pizza, Pizza, Pizza, Pizza
6. Popsicle, Slice, Popsicle, Pizza
7. Parmesan, Parmesan, Pepperoni, Pizza
8. Cheese-Please, Pepperoni, Pepperoni

STEP FOUR

Be the Composer!

Review who a **Composer** is — someone who writes music, like an author writes a story. With that definition in mind, ask your students to name some composers.

- » *Composers are any of the six represented in this guide, but may be anyone who writes music, including popular musicians like Taylor Swift and Beyonce. Students may mention composers they have encountered in music class and/or composers from this guide, but the intent is for them to discover that the moniker can refer to even themselves!*

Explain to your students that it is their turn to be the composer. On a sheet of staff paper (provided in the student guide and linked in “Resources”) above three separate lines, ask your students to compose three sequences of pizza words that each make up one measure (four **beats**).

Ask your students to write out the symbols/notes to represent each of their pizza sequences (the left column of the “I’ve Got Rhythm” table). Complete a few examples with the class before setting them off on their own.

Collect some sequences from students and write them on the board (either as pizza words, or as notes) and perform them as a class.

Change the settings and have some fun with this! Explain that composers do more than just write rhythms, but control all the elements of the music they write — what are some ways we can change the performance of the pizza sequences? Some examples:

- » Change the speed of the metronome (REALLY fast or REALLY slow can be a lot of fun!).
- » Challenge your students to be an orchestra, with different groups performing different pizza sequences. Some performers could be soft, while others could be loud.
- » Get a groove going with the full class. Then, point to individual students to take an improvised pizza solo while the rest of the class keeps the groove going.
- » Change how the syllables are spoken (ex. short and choppy syllables; or, words slurred into one another).



EXTENSIONS:

STEP TWO

The end of this step is essentially an exploration of the speed equation, or $S=D/T$ (Speed = Distance divided by Time), or in this case, (Tempo = Beats/ Minutes).

Let's use math to determine the length of a piece of music! If piece is 90 measures long, metered in 4/4, and the tempo is 120 BPM, how long will it take an orchestra to perform the piece?

- » We know that there are 90 measures and that there are four beats per measure, therefore there are 360 beats in the piece (90×4); this is our "D" variable. $D=360$
- » We know that the tempo is 120 BPM, this is our "S" variable. $S=120$
- » Therefore, the unknown variable is "T", and our equation is $120=360/T$. Divide both sides by 120 to solve for T, resulting in the correct answer of "3", or "3 minutes or 180 seconds".

A more complicated example: A piece is 250 measures long, and is in 4/4 time with a tempo of 90 BPM – how long will it take an orchestra to perform the piece?

- » Using the same equation as above, the 1,000 beats that make up the piece (250×4) will take 11.11 minutes to perform, or 11:07 ($1,000/90$).

As long as two of the variables are known, you may modify musical word problems by eliminating any one of the variables. For example: if an orchestra takes 5 minutes to perform a work at 72 BPM, how many beats made up the piece?

- » $S=D/T$ or $72=D/5$; solving for D, there are 360 beats in the piece, or 90 measures of 4/4 time. Calculating in seconds as opposed to minutes can limit fractional numbers.

.....

- » Challenge students to create rhythms based on other words. Names are a great place to start, or objects around the classroom. For example, "Beth" could be , "Garbage-Can" could be  – be creative and see what everyone can come up with!
- » To integrate the adding and subtracting of fractions, reference the following to analyze or create rhythms:
 - o A measure of 4/4 time is four beats. Vertical lines on the staff indicate new measures.
 - o A whole note represents the whole measure, four beats. A half note is half of that, or two beats, and a quarter note is one quarter of the measure, or one beat. Challenge your students to determine why each note is named the way that it is (each name represents the mathematical division it receives of four beats/one measure).
 - o Use pizza rhythm sequences or find a few measures of a piece of music to analyze. Beneath each note, write the fraction that represents its value (1/8 below each eighth note, for example). Ask your students to add all of the numbers to determine how many beats of music are represented (this may be a combination of whole numbers and fractions; one measure of 4/4 time will add up to 4).

Activity Three: Conducting

STEP ONE

Who is a Maestro?

Ask your students to think about leaders in their everyday lives. Who are those people, and what do they do to lead?

In front of the orchestra, the **Maestro**, or “conductor” is the musician who leads the ensemble and has mastered all the music to be performed in a concert. The maestro is in charge of making sure everyone in the orchestra plays the same speed, and makes decisions about how the music should feel. They might ask, “are the trumpets too loud?” Or “is this movement fast enough?” The maestro gives musicians feedback at rehearsal before the big concert, and if a musician has a question about the music, the maestro has the answer!

STEP TWO

Learn to Conduct

The ISO has around 75 musicians playing at the same time. To keep them all together, the musicians must follow the maestro. Today, we’re going to learn to conduct a “two pattern”, or, two beats per measure. To do this, a conductor must have a way to communicate without speaking which beat is number 1 and which beat is number 2.

As a general rule, the first beat of a measure is always a downward motion, and the last beat of the measure is an upward motion.

Play Marquez’s *Conga del Fuego Nuevo* for about 30 seconds starting at 0:42 (trumpet solo); find the beat and clap or tap along with your students. Once the beat is established, count with the class “1-2-1-2...” following the beat.

Explain that conducting a two pattern is not much more difficult than clapping along. The first motion showing beat 1 is down, and the second motion showing beat 2 is up. Play part of *Conga del fuego Nuevo* again and conduct along with your students.

STEP THREE

Other Characteristics

Explain that the conductor also has to help the musicians with things like volume, emotion, and style.

To give information about volume, the conductor changes the size of their pattern. Ask your students to speculate if a larger or smaller pattern would mean louder (*larger!*), and why they think so.

To relay emotion and style to the musicians, the conductor might change their facial expressions. Ask your students to show how they would relay emotions to their musicians. Some examples:

- » What face would you make to help the musicians know to the music is supposed to sound...
 - o ...happy? ...sad? ...angry? ...frantic? ...scary?

STEP FOUR

Be an Orchestra!

Choose one student to be the maestro. Then, perform a piece of music as a class or get a steady groove going using body percussion or pizza rhythms. The maestro should use some or all of the methods in the previous steps to conduct their classmates, who should respond like an orchestra – big pattern = louder, faster tempo = class speeds up, etc.

EXTENSIONS:

Learn three-, and four-patterns with your students. Then, play other works from the program and identify the **meter** of each while conducting with your students.

If your school has an orchestra or band, partner with the conductor to give students an opportunity to conduct an actual **ensemble!**



Maestro Schendel conducting

Activity Four – Moving to Music with Strauss

STEP ONE

Moving to Music

Explain to the class that they are going to hear a piece of music from the composer Johann Strauss. Remind them to open their ears and listen actively as they hear the music, and think about ways in which they could move to reflect the music.

Without sharing the name of the piece, listen to the first minute or more of Strauss's *Radetzky March*. Ask your students:

- » *What did you hear? What did the music sound like?*
 - o There are no wrong answers; you may steer the conversation toward movement and descriptive words. Encourage your students to incorporate music vocabulary whenever possible!
- » *What did the music make you think about or wonder?*
- » *Can you imagine a movement that would fit well with the music?*
 - o This is a march, so "marching" is a good answer, but any imagined movement that fits, works!

Explain to the class that you're going to use verbs and adverbs to describe motions that work with the music.

STEP TWO

Review Parts of Speech

Verbs: Action words that describe what a subject is doing; today the focus is on words that describe movement. Review different movement words with your students and write them on the board. Words may include march, walk, run, skip, jump, roll, hop, etc.

Adverbs: Words that modify or change the meaning of verbs, adjectives, or other adverbs, often ending in "-ly". Adverbs answer the questions: When? Where? How? Today's lesson focuses on "How?".

In a separate column on the board, create a list of adverbs that could modify the movement verbs. Adverbs may include happily, lazily, quickly, suddenly, smoothly, quietly, etc.

Ask your students to write 2-3 sentences using verbs and adverbs on the lists to describe how they might move to *Radetzky March*. (ex. "The class quietly walked." "The teacher loudly clapped.") Ask your students to share with the class and write a few on the board, creating a list of varied movements.

STEP THREE

Demonstrations

Explain to the class that you're going to reenact some of the described movements while listening to music. Play the recording of *Radetzky March* again and perform the verbs and adverbs; point to one of the descriptive movement sentences and a student or students (or whoever the sentence is about!) to perform the movement. Continue until the piece is over.

Play another work by Strauss:

- » *Gallop*: (<https://www.youtube.com/watch?v=uLHjNQGBMEo>)
- » *Vienna Fancies Waltz*: (<https://www.youtube.com/watch?v=w74NhluMqng>)

While listening to these works, encourage your students to move naturally with the music, then, using verbs and adverbs, write sentences describing the movements. While listening to the works again, call on students to perform their sentences.

STEP FOUR

Reflection

Today, we listened to three different pieces of music from the same composer — a march, a waltz, and a gallop. Ask your students to recall the motions they performed with each piece:

- » *What was the same? Different?*
- » *What elements of the music contributed to the motions?*

EXTENSIONS:

- » *Incorporate other pieces of music, not necessarily orchestral.*
- » *Reverse-engineer the lesson — use body percussion or other instruments to create music to go with movements described by your verb and adverb list.*
- » *As a class or individually, examine a painting or other work of visual art that implies movement. Using verbs and adverbs, ask your students to write a 3-4 sentence story about the painting that describes its implied action. Have students share their stories with the class.*

MODIFICATIONS:

- » *Movements may include hands, heads, or feet only, or purely descriptive (instead of the students performing movements, write a short story about a character performing them).*

Adapted from The Detroit Symphony Educational Concert Series Guide

Activity Five – Classroom Concert

Pair with a discussion of the Concert Etiquette tips on page 6.

STEP ONE

What to Expect

Explain to your students that they will soon attend a concert at the Hilbert Circle Theatre featuring the Indianapolis Symphony Orchestra. Ask your students: *Have you ever been to an orchestra concert? What might you expect during the field trip?* Then, review the concert etiquette tips on page 6.

STEP TWO

Rehearsal

Explain that the class will roleplay the beginning of an orchestra concert. Choose individual volunteers to play the role of the Stage Manager, The Concertmaster, and The Maestro, then divide the remainder of the class into two groups: The Orchestra and The Audience.

STAGE MANAGER:

This is a really important job that always happens behind the scenes! Their job is to make sure everything happening on and around the stage other than the music goes right at a concert. *What do you think the stage manager's jobs might include?*

The Classroom Concert Stage Manager will be responsible for the lights – turn them off before the concert, and back on when the concert is ready to begin. They will also cue the Concertmaster and Maestro to enter. The Stage Manager may invite the audience to enter quietly and take their seats at any time.

THE CONCERTMASTER:

Their job will be to enter at the right time (after the audience is seated and the lights turn on), take a bow, then tune the orchestra (try singing the same pitch together; an orchestra tunes to the note “A”). They will then sit to join the orchestra.

THE MAESTRO:

Maestro’s job is to enter the stage at the right time (after the Concertmaster sits), take a bow, and cue the orchestra. Remind the audience that the music is finished when the Maestro lowers their hands to their sides; this is also the cue for applause for the audience. The Maestro should take a bow at the end of a performance.

THE ORCHESTRA:

These students will sit ‘on stage’ and may create noise as if they were warming up or practicing their instruments. Their cue to settle down is when the Stage Manager turns the lights back on. Once the concert begins, they will choose an instrument to mime while the music (below) plays.

THE AUDIENCE:

Have these students stand outside or in the back of the classroom until the Stage Manager is ready for them to enter. They should enter quietly and applaud at the correct moments – entry of the Concertmaster, entry of the Maestro, and end of the music.

STEP THREE

The Concert

Play the end of one of the musical selections from Discovery Concerts. Have the orchestra and conductor mime along while the audience sits quietly and holds their applause until the music is over and the Maestro takes a bow. Change roles and have another concert!

STEP FOUR

Reflection

Review any questions the students had at the beginning of the activity – were they answered? Do students have any new questions after experiencing the concert? Have students complete the Concert Etiquette Quiz in the Student Packet and review the answers as a class.



Indiana Academic Standards Covered

MUSIC STANDARDS GRADES 3-5

Cn.1.5.1 Demonstrate and explore how personal interests and skills relate to choices when creating, performing, and responding to music.

Cn.1.5.2 Identify and practice life skills developed in music studies and activities, such as cooperation, effort, perseverance, and respect, that transfer to other disciplines and contexts.

Cn.2.5.1 Discover, identify, and explore how music connects to language arts, mathematics, and/or science.

Cn.2.5.2 Discover, identify, and explore how music connects to other arts and humanities.

Cn.3.5.1 Identify, explore, and perform music associated with historical periods and connect to state, regional, and national events.

Cn.3.5.2 Compare and contrast contemporary American music with various world cultures through live or recorded authentic performances.

Cn.3.5.3 Recognize and describe various roles of musicians in society.

Lr.5.5.2 Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply these criteria to performances.

Lr.6.5.1 Use conducting and other types of movement to demonstrate rhythmic patterns and simple and compound meters.

Lr.6.5.2 Demonstrate changes in melodic contour and simple harmonic progression through movement.

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.

Cr.9.5.1 Improvise independently and cooperatively successive melodic phrases to create a song.

Cr.9.5.2 Improvise single-line melodic and rhythmic variations of learned songs by singing and using instruments.

Cr.11.5.1 Plan, notate, and perform rhythmic speech compositions with text, including performance indicators such as tempo and dynamics.

Cn.1.8.1 Identify and demonstrate individual preference for music that is performed, created, and/or listened to in daily life.

Cn.1.8.2 Identify various uses of music in daily life and describe the characteristics that make music suitable for a specific use.

Cn.2.8.1 Describe and explore how the study of music applies to language arts, mathematics, and/or science.

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, or ideas into works of art.

Cn.2.8.3 Apply music for learning and recalling knowledge and information in other disciplines.

Cn.3.8.1	Identify, describe, and perform the distinguishing characteristics of musical works from a variety of genres, styles, historical periods, and cultures.
Cn.3.8.3	Compare and contrast, in various cultures and historical periods, the functions of music, the roles of musicians, and the conditions under which participation in music typically occurs.
Lr.4.8.1	Audiate and recognize age-appropriate pitch and rhythm patterns, motifs, and known melodies from movement, gesture, traditional, or nontraditional notation.
Lr.5.8.1	Recall, explore, comprehend, and apply appropriate music vocabulary.
Lr.5.8.2	Identify elements of music and analyze/describe how they manifest in a musical example.
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.
Lr.6.8.3	Identify and express age-appropriate music concepts including form, phrasing, expressive qualities, and timbre through movement and conducting in listening examples, singing games, and/or simple folk dances.
Cr.9.8.1	Improvise short, unaccompanied rhythms and melodies with consistent style, meter, and/or tonality.
Cr.10.8.1	Use movement, gesture, traditional, and/or non-traditional music notation to demonstrate pitch and rhythm patterns, motifs, and short melodies that are aurally perceived and/or audiation.

DANCE STANDARDS

DA:Cr1.1.3 (a)	Experiment with a variety of self-identified stimuli for movement.
DA:Cr1.1.3 (b)	Explore a given movement problem in small groups. Select and demonstrate a variety of solutions.
DA:Cr1.1.4 (a)	Identify ideas for choreography generated from a variety of stimuli.
DA:Cr2.1.3 (a)	Identify and explore different choreographic devices to create simple movement patterns and dance structures.
DA:Cr2.1.3 (b)	Develop a dance phrase that identifies and expresses an idea, story, or feeling. Discuss the effect of the movement choices.
DA:Re8.1.3 (a)	Identify feelings, stories or ideas through movement or gesture. Explain how the main idea is communicated with context cues.
DA:Cr1.1.6 (a)	Develop movement sequences that reflect similar or contrasting ideas generated from a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and using choreographic principles.

Indiana Academic Standards Covered

VISUAL ARTS STANDARDS

VA:Cr1.1.5 (a)	Combine ideas to generate an innovative idea for artmaking.
VA:Cr2.1.3 (a)	Create personally satisfying artwork using a variety of artistic processes and materials.
VA:Re7.2.3 (a)	Determine messages communicated by an image.
VA:Re7.2.4 (a)	Analyze components in visual imagery that convey messages.
VA:Cn10.1.4 (a)	Create works of art that reflect community and/or cultural traditions.

ENGLISH & LANGUAGE ARTS STANDARDS

3.CC.1 (4.CC.1, 5.CC.1, 6.CC.1)	Engage effectively in a range of collaborative 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.CC.2 (4.CC.1)	Explore ideas under discussion by drawing on readings and other information.
3.CC.5 (4.CC.2, 5.CC.2, 6.CC.2)	Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
3.CC.6 (4.CC.5, 5.CC.4, 6.CC.4)	Use appropriate language to report on a topic or text, or provide a narrative that organizes ideas chronologically using major points of information. Use appropriate facts and relevant, descriptive details, speaking at an understandable pace in a clear and concise manner.
3.W.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.6 (4.W.5, 5.W.5, 6.W.5)	Conduct research on a topic.
3.W.7 (4.W.6, 5.W.6)	Demonstrate command of English grammar and usage, focusing on: (Verbs and Adverbs)

MATHEMATICS STANDARDS

PS.1	Make sense of problems and persevere in solving them.
PS.2	Reason abstractly and quantitatively.
3.CA.7 (4.CA.8)	Solve real-world problems involving whole number multiplication and division within 100 in situations involving equal groups, arrays, and measurement quantities.
4.CA.7	Add and subtract mixed numbers with common denominators
5.CA.9	Add, subtract, multiply, and divide decimals to hundredths, using models or drawings and strategies based on place value or the properties of operations. Describe the strategy and explain the reasoning.
5.CA.10	Solve real-world problems involving addition, subtraction, multiplication, and division with decimals to hundredths including problems that involve money in decimal notation.
6.NS.4	Solve real-world problems with positive fractions and decimals by using one or two operations.



SOCIAL STUDIES STANDARDS

3.G.1 Use labels and symbols to locate and identify physical and political features on maps and/or globes.

6.G.1 Demonstrate a broad understanding of the countries and capitals of Europe and the Americas.

PHYSICAL EDUCATION STANDARDS

3.1.1.B (4.1.1.B, 5.1.1.B) Applies mature patterns in locomotor skills in a variety of activities.

3.1.3.A (4.1.3.A, 5.1.3.A) Performs teacher selected and developmentally appropriate dance steps and movement patterns.

3.2.1.A (4.2.1.A, 5.2.1.A) Recognizes the concept of open spaces in a movement context.

3.2.2.A (4.2.2.A, 5.2.2.A) Recognizes locomotor skills specific to a wide variety of physical activities.

Resources

LINKS TO ONLINE RESOURCES:

Blank Staff Paper:

<https://static.musictheory.net/pdf/blank.pdf>

Hilbert Circle Theatre Kulture City Guide:

<https://venue.kulturecity.org/venues/inidanapolis-symphony-orchestra>

Indianapolis Symphony Orchestra Accessibility Information:

<https://www.indianapolissymphony.org/visit/hilbert-circle-theatre/accessibility/>

Indianapolis Symphony Orchestra Website:

<https://www.indianapolissymphony.org>

Metronome Online:

<https://www.musicca.com/metronome>

Straw Oboe Activity:

<https://www.exploratorium.edu/snacks/straw-oboe>

Zither (Instrument) Example:

<https://www.youtube.com/watch?v=hyHd4rDUd5g>

LINKS TO MUSICAL SELECTIONS:

Bernstein, Overture to "West Side Story"

<https://www.youtube.com/watch?v=yOLBe-Tshks>

Bernstein, Overture to Candide

<https://www.youtube.com/watch?v=422-yb8TXj8>

Bernstein, Divertimento for Orchestra

https://www.youtube.com/watch?v=_cWWhQ7j_HE

Coleridge-Taylor, "Danse Negre" from African Suite

<https://www.youtube.com/watch?v=Cu0Ok133rRM>

Coleridge-Taylor, Hiawatha Overture

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

Coleridge-Taylor, Ballade for Orchestra

<https://www.youtube.com/watch?v=yJ2HYoM9-Q>

Dvořák, Slavonic Dance No. 8

<https://www.youtube.com/watch?v=Tjh34AzCow>

Dvořák, Symphony No. 9, "From the New World"

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

Dvořák, Cello Concerto, Op. 104

https://www.youtube.com/watch?v=wBFeeOt_SGY

Marquez, Conga del Fuego Nuevo

<https://www.youtube.com/watch?v=lpZ-1yOsail&list=PL5iITH9IKrD3wb3cINjCauYQuSTnhbcL>

Marquez, Danzon No. 2

<https://www.youtube.com/watch?v=pjZPHW0qVvo>

Marquez, Fandango, Concerto for Violin

<https://www.youtube.com/watch?v=mxvuCbiVN4Y>

Mouret, "Rondeau"

<https://www.youtube.com/watch?v=WZQG-DZy7uY>

Smetana, "Dance of the Comedians" from The Bartered Bride

<https://www.youtube.com/watch?v=gu7gZvmgrCc>

Smetana, "The Moldau" from Má Vlast

<https://www.youtube.com/watch?v=l6kqu2mk-Kw>

Smetana, String Quartet No. 2

<https://www.youtube.com/watch?v=fQhC0EfLFBo>

Strauss, Radetzky March

https://www.youtube.com/watch?v=eab_eFtTKFs

Strauss, Gallop

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

Strauss, Vienna Fancies Waltz

<https://www.youtube.com/watch?v=w74NhluMqng>

Sousa, The Stars and Stripes Forever

<https://www.youtube.com/watch?v=a-7XWWhvlpE>

I've Got Rhythm

Pizza Rhythms

	Whole Note	Whole note, long note
	Half Note	Cheese please
	Quarter Note	Slice
	2 Eighth Notes	Piz-za
	4 Sixteenth Notes	Pep-pe-ro-ni
	Eighth Sixteenth	Pep-sicle
	Sixteenth Eighth	Par-me-san

15

Answer Key (Student Packet)

CROSSWORD:

- Marquez – Composer whose music is influenced by Mexican and Cuban music and dance.
- Maestro – Italian title given to the leader, or conductor, of the orchestra.
- Smetana – Worked to develop a Czech style of music, and is considered the father of Czech music.
- Dvořák – He moved to New York in 1892 to work at the National Conservatory of Music making a lot of money.
- Bernstein – He was appointed as the Music Director for the New York Philharmonic in 1957.
- Romantic – Strauss, Dvořák and Smetana were all composers from this musical time period.
- Longfellow – Poet whose work inspired Samuel Coleridge-Taylor to write *The Song of Hiawatha*.
- Strauss – He wrote a famous march that is played every year in Vienna to celebrate the arrival of the new year.
- Shakespeare – Bernstein's musical *West Side Story* was inspired by *Romeo and Juliet*, a play by what author?
- Lenny – Nickname given to Bernstein by his friends.

TRICKY TIMELINE:

- 1804-1849 – Johann Strauss Sr.
- 1824-1884 – Bedřich Smetana
- 1841-1904 – Antonín Dvořák
- 1875-1912 – Samuel Coleridge-Taylor
- 1918-1990 – Leonard Bernstein
- 1950-present – Arturo Marquez

MUSICAL MAP:

1. The country in which Arturo Marquez was born: *Mexico*
2. The city in which Leonard Bernstein conducted a Philharmonic: *New York City*
3. The country Samuel Coleridge-Taylor's father was from: *Sierra Leone*
4. The modern-day country in which Dvořák and Smetana were born: *Czech Republic*
5. European country in which Arturo Marquez studied composition: *France*

MUSICAL MATCHING:

- Arturo Marquez > *Conga del Fuego Nuevo*
- Bedřich Smetana > "Dance of the Comedians" from *The Bartered Bride*
- Johann Strauss Sr. > *Radetzky March*
- Leonard Bernstein > Overture to *West Side Story*
- Samuel Coleridge-Taylor > "Dance Negra" from *African Suite*
- Antonín Dvořák > Slavonic Dance No. 8 in G Minor

CONCERT ETIQUETTE QUIZ:

1. Quietly.
2. Clap.
3. Practice good listening skills.
4. I enjoy something in the program.
5. Sit quietly and wait to be dismissed.



THANK YOU
TO ALL OF OUR SPONSORS!

— TITLE SPONSOR —



— PREMIER SPONSOR —



— SUPPORTING SPONSORS —



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