

*A Musical*  
**WORLD TOUR**  
WITH THE GREENSBORO SYMPHONY



**OCTOBER 16 AND 17, 2008**  
**9:45 AM AND 11:00 AM**  
**WAR MEMORIAL AUDITORIUM**

A  Lincoln "Keep Kids in Tune" Program  
Financial Group

Welcome to the 2008 Greensboro Symphony Orchestra Music in the Middle curriculum, "A Musical World Tour."

We hope that these lesson ideas can help prepare students for the Greensboro Symphony Music in the Middle, as well as foster increased understanding and appreciation for orchestral music. Included in this packet are lesson plans and ideas. The lesson plans use ideas from the National Standards for Music Education, the North Carolina Standard Course of Study for the Arts – Grades 7, the *Facets* model for music education, and Music Learning Theory.

Please feel free to use any of these ideas that you like! The plans are purposefully loose, so that you may take the ideas and adapt them to your students' needs. You might find it useful to use part of a lesson in one class, and come back to the lesson at a later time. Please share these plans with your music education colleagues, as well as teachers in other subject areas. We have designed this program to correspond with seventh grade social studies cultural geography themes.

Your feedback works! Feedback from the 2007 elementary concert curricular materials indicated that the language in the packet was too sophisticated for elementary students, and we successfully made changes to the 2008 elementary materials. If you have ideas about our materials, or about our student concerts in general, please feel free to contact us at [education@greensborosymphony.org](mailto:education@greensborosymphony.org)!

Thank You!

Peter Zlotnick  
Education Manager  
Greensboro Symphony Orchestra

## Overview of the Program:

The “World Tour” theme brings together orchestral music from around the world. The program does not attempt to be a summation of every kind of music in the world, rather, it aims to serve as a sampler of many musical styles. Through combinations of traditional orchestral music and music of cultures from around the world, the program can serve as an introduction to new musical styles, a program representative of great classical and contemporary composers, and a connection to issues inside and outside of music.

Because the Music in the Middle program takes place early in the school year, it has the opportunity to serve as the starting point for exploration of these varied styles of music. Rather than extensive lessons culminating in a trip to the symphony, the 2008 Music in the Middle concerts aim to kick off a year of creativity and music-making for middle school students.

Some “big themes” that could be used as the basis for longer units/explorations include:

- What is “World Music,” anyway?
- What does orchestra music from around the world sound like?
- What differences are there between pieces of music *from somewhere* (the composer resided in South America, for example) and pieces of music *about somewhere*? (the composer thought of South America while writing the piece, but lived in North America)
- What instruments are used in traditional music on different continents, and how are the sounds of those instruments represented in orchestral music?
- How does music reflect and/or express place?

The music on this program was chosen to be reflective of different cultures and different parts of the world. However, teachers may certainly choose to use popular music known by the students as examples of “American” music, for ease of identification and contrast-drawing.

The included curricular CD has excerpts of much of the music on the program. Listening to the tracks on the CD can be a great jumping-off point for in-depth discussion and study of the music. Following are points that teachers may wish to use in discussion. A large world map (hanging from the wall, or projected on a screen) would be a great reference to have during these discussions.

### Track 1

Scherzo (mvt. 3) from Symphony No. 7 by Ludwig von Beethoven

- Though one of the smaller continents, Europe is a diverse continent, with many different cultures and ethnic groups. Where did Beethoven live, when did he live, and how could that have affected the music that he wrote?
- American Orchestras perform the works of European composers more frequently than works by composers from other continents, including our own. Why?
- Music from cultures outside Europe affected the music that European composers wrote. In Beethoven's Ninth Symphony, for example, there is a section in the fourth movement that includes cymbals, triangle, and bass drum. While common instruments by today's standards, these instruments were new to the orchestra in Beethoven's time. These instruments were used by Janissaries – members of Ottoman Empire armies, and through military conflict, the sounds of these instruments were associated with marching.
- This movement is characteristic of late Classical and early Romantic music in Europe. However, over the course of the 20<sup>th</sup> Century, composers in Europe wrote music that sounds very different. What did music in America sound like 200 years ago? Today?

### Track 2

#### Outdoor Overture by Aaron Copland

- How many styles of music are associated with America? Some possibilities include jazz, gospel, blues, rock and roll, R&B, country, bluegrass, film scores...
- Other Copland compositions with which students may be familiar include *A Lincoln Portrait* and *Appalachian Spring*.
- Copland studied composition with Nadia Boulanger in Paris. How might his music have sounded different if he studied composition in Africa instead of in Europe?
- What compositions (including film scores) that students know sound like this piece?

### Track 3

#### Night of the Flying Horses by Osvaldo Golijov

- Osvaldo Golijov is a contemporary composer – he is alive and writing music for orchestra.
- Golijov's background includes many cultural influences, including klezmer (associated with Europe) and tango music (associated with South America).
- Some of Golijov's other compositions include *Last Round* for strings and *Oceana*, a full scale work for orchestra, guitars, harp, and voice.
- Listen to music in some of the styles that influenced Golijov. Modern versions:

Klezmer, by the multi-talented group the Klezmatics:  
[www.klezmatic.com](http://www.klezmatic.com)

Tango – for a great recording, try Piazzolla’s “Tango: Zero Hour.”  
Preview clips are available online at  
<http://www.amazon.com/Tango-Astor-Piazzolla-New-Quintet/dp/B00000DC7J>

#### Track 4

Colonial Song by Percy Grainger

- On the world map, where is Australia? What effect does its location (separated from other continents) have on its culture and its music?
- What cultures live in Australia? What cultures lived there 600 years ago? What might their music have sounded like? didgeridoo sound samples are available at <http://www.didjshop.com/shop1/soundscapescart.html#1>. An interesting lesson plan for didgeridoo can be found at <http://www.kinderart.com/multic/didgeridoo.shtml>
- Australia was, for a significant time, a British Colony. How might this have affected the music that people in Australia listened to and composed?
- What does Grainger’s music sound like? Percy Grainger was fascinated by recording folk tunes of different cultures and countries from around the world. Without knowing the intended continent of origin, which continent would students pick for this work?

#### Track 5

“Emperors” from *The Blue Planet: Live* by George Fenton

- What is the geography of Antarctica?
- Antarctica is important in understanding environmental issues, including the ozone layer and climate change.
- Antarctica has no permanent residents, though a rotating group of scientists and explorers live at the South Pole. Antarctica has often been represented in literature and music. Almost all of the musical representations of Antarctica are by composers who have never been to the continent. How might the composers’ distance from the place affect their music?
- An extensive list of music associated with Antarctica is available at [antarctic-circle.org/valmar.htm](http://antarctic-circle.org/valmar.htm)
- To the students’ (and teachers’!) ears, what does the piece “Emperors” have to do with Antarctica?

#### Track 6

“Dragon and Phoenix” from *Heaven Earth Mankind – Symphony 1997* by Tan Dun

- Asia is the largest continent, and is home to many different cultures. Tan Dun is a Chinese-American composer.
- Other musical styles from Asia that could have been selected for the program include (but are not limited to) Middle Eastern fusion music,

Japanese *gagaku* music, taiko drumming, Indonesian *gamelan* music, and North Indian (Hindustani) or South Indian (Carnatic) classical music. Any of these styles would be great topics for further exploration.

- What is the sound of traditional Chinese opera? Some sound examples are available at <http://www.chinapage.com/beijing-opera.html>

Not on the CD:

Concerto for African Percussion Ensemble and Orchestra by Bill Douglas

- What kinds of instruments are included in this performance? How does the inclusion of non-traditional orchestral instruments affect the sound of the piece? Does it help to establish the style? How would the piece be the same/different if traditional orchestral instruments were used to play the same melodies and rhythms?
- Bill Douglas is a Canadian composer. Not knowing that, where does it sound like the composer of this piece is from, and why?
- There are many different musical traditions in Africa. Within West Africa, the Mandingue (living in present-day Guinea) people play in ensembles with types of drums like the djembe (played with the hands) and dunun (played with sticks); the Ewe people (living in present-day Ghana) play in ensembles with (from smallest to largest) kidi, kagan, sogo, and atsimevu drums (most often played with sticks, though sometimes played with the hands). The Shona people (living in present-day Zimbabwe) play the mbira (sometimes known by the European colonial term "thumb piano"). Any of these styles would be great topics for further exploration.
- African music has had significant influence on music from many other cultures, including work songs, blues, and rock, and in contemporary music composers like Steve Reich and Gyorgy Ligeti.

## Approaching Music of Different Cultures through Rhythm

### Context

middle school general music  
approx. 20 students; 1 teacher  
45 min. (segments of the lesson could be divided)

### Objectives

Students will:

1. explore rhythmic ambiguity as a compositional device.
2. listen to music of different cultures (European, American, African).
3. perform on instruments with solid sense of rhythm and meter.

### Materials

- Musical Recordings of Beethoven, African drumming, Steve Reich's *Drumming*
- CD player, amplifier, speakers
- 20 hand drums or auxiliary percussion instruments
- Chalkboard, Dry-Erase Board, or Laptop, Projector, and screen
- paper and pencils (students)

### Procedures

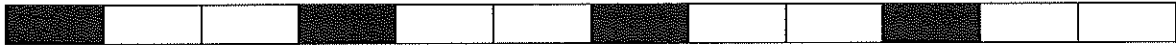
- Play recording of the Scherzo from Beethoven Symphony No. 7. Have students write three sentences describing rhythm, and its role in music. Collect. [cumulative time: 3 min.]
- Explain similarities and differences in rhythmic content and style between cultures. Play example of African drumming. [6 min.]
- Have students echo characteristic African drumming rhythm patterns (12-8 feel) vocally (neutral syllable). Transfer this to the drums. [15]
- Combine and overlap patterns with 12-8 felt in 2, 3, and 4. Moderate class discussion about rhythmic ambiguity. [23]
- Play recording of Reich's *Drumming* (opening). Pause after first duo resultant pattern is completed, and talk about what happened. Hopeful response: something about adding notes to fill in a rhythm. Possible recognition of the rhythm from earlier activity. [30]
- Have students write out the resultant rhythm graphically. Teacher can demonstrate on board with blocks. Have students then build up to this rhythm, adding a note at a time. For a challenge, advanced students can create original rhythms and do a similar process. While this is going on, listen to later sections with additive and subtractive qualities. [37]
- Have students get in pairs and play additive patterns together on drums. [42]
- While listening to Beethoven again, have students write three more sentences about how rhythm relates to a whole piece. [45]

### Assessment

- Collect both opening and closing student responses. Note changes in thinking.
- Collect written additive process diagrams.
- Listen to student chanting and playing.

### Extensions

- Study how moving rhythms out of phase creates musical interest.
- Have students take their patterns from this class, and shift them rhythmically, like in Reich's *Clapping Music*.
- Continue by studying Balinese Kecak music, which uses layered rhythmic patterns and phrases offset by a microbeat.
- Have students make patterns to layer in the Kecak style; Discuss what works well.
- Continue playing rhythms in 12-8 with different (2, 3, 4) feels, compare to classical music in 6-8 or 12-8, and swing in jazz.

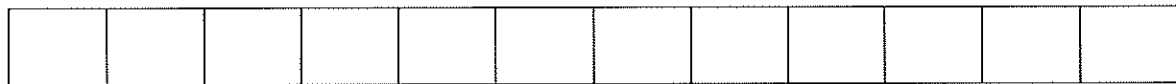


As a group, pick two patterns that you like.

Combine them, and rehearse this.



Draw in the accented notes from the combination in the blank grid above. Practice performing your new rhythm (accents only). One group member may keep the pulse going if this helps.



	4	3	2	1
layers	students played three rhythms together	students played two rhythms together	all students played the same rhythm	no one was playing anything
togetherness	all pulses were together	macrobeats sharing common divisions (i.e. 4 groups of 3 and 2 groups of 6) were together	downbeats were together	no pulses were together
creativity	students used the idea of "resultant patterns" in their compositions	students created their own beats in the style of the class examples	students combined patterns from the handout	students made no attempt to combine patterns

free response items:

Describe one thing you learned today.

What is one question that this lesson raised for you?

## About the Pre-Test and Post-Test

The Greensboro Symphony is interested in improving our Education Programs through meaningful measurement and evaluation. This packet includes a pre-test and a post-test.

Feedback from last year expressed concern that questions on the pre-test were outside of students' expected knowledge. It is absolutely fine if students do not know answers on the pre-test. In fact, if students did already know all the answers, then the curricular materials would be less useful. In order to gauge the effectiveness of our programs, we'd just like to find out what students already know.

As with all of the materials in this packet, use of the pre-test and post-test is voluntary. It would help us improve the quality of our programs if you could administer the pre-test prior to using the curricular materials, and administer the post-test after using materials and attending the concert. We have included a simple form for submitting information. The data reporting sheet ensures that all student information remains confidential.

For the pre-test, students write their own definitions (if possible) of different types of musical styles. The post-test uses a parallel-forms design. Also included is a listening assessment, utilizing music from the concert, found on the included compact disc. For reliability reasons, we ask that listening example #1 be the first minute of the Beethoven *Scherzo*, example #2 be the second full minute of Grainger's *Colonial Song* and example #3 the first minute of the Golijov *Night of the Flying Horses* track.

Thank you for your help in improving the quality of our programs!

**Music in the Middle Pre-Test**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

What are the seven continents?

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For each continent that you named, describe the music you think of:

Continent:

What the music is like:

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Who is your favorite composer? \_\_\_\_\_

**Music in the Middle Post-Test**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

What are the seven continents?

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For each continent that you named, describe the music you think of:

Continent:

What the music is like:

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Who is your favorite composer? \_\_\_\_\_

## Music in the Middle Listening

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Listen carefully to the pieces of music that your teacher plays. From the list of possible pieces, choose the one that sounds most like what you hear. After that, write why you think it is that piece.

### Possible Pieces:

*Night of the Flying Horses* by Golijov

*Outdoor Overture* by Copland

Scherzo from Symphony No. 7 by Beethoven

"Emperors" from *The Blue Planet: Live!* by Fenton

*Colonial Song* by Percy Grainger

"Dragon and Phoenix" from *Symphony 1997* by Tan Dun

*Concerto for African Percussion Ensemble and Orchestra* by Douglas

### First Listening Example:

Piece: \_\_\_\_\_

Reason: \_\_\_\_\_

\_\_\_\_\_

### Second Listening Example:

Piece: \_\_\_\_\_

Reason: \_\_\_\_\_

\_\_\_\_\_

### Third Listening Example:

Piece: \_\_\_\_\_

Reason: \_\_\_\_\_

\_\_\_\_\_

## Data Reporting Sheet

School: \_\_\_\_\_

Number of Students in Class: \_\_\_\_\_

### Pre-Test

How many students could already name all seven continents? \_\_\_\_\_

How many students were able to describe music related to each continent? \_\_\_\_\_

Which composers were the most popular? \_\_\_\_\_

\_\_\_\_\_

### Post-Test

How many students could already name all seven continents? \_\_\_\_\_

How many students were able to describe music related to each continent? \_\_\_\_\_

Which composers were the most popular? \_\_\_\_\_

\_\_\_\_\_

### Listening Assessment

How many students correctly identified the Beethoven Scherzo? \_\_\_\_\_

What were the most popular reasons given? \_\_\_\_\_

\_\_\_\_\_

How many students correctly identified *Colonial Song*? \_\_\_\_\_

What were the most popular reasons given? \_\_\_\_\_

\_\_\_\_\_

How many students correctly identified the Golijov? \_\_\_\_\_

What were the most popular reasons given? \_\_\_\_\_

\_\_\_\_\_

Please fax this sheet to Peter Zlotnick, Greensboro Symphony, (336) 335-5580,  
or scan and send via email to [education@greensborosymphony.org](mailto:education@greensborosymphony.org)

## Teacher Comments

Of the materials included in this folder, please describe how useful you found the following (1 = not useful, 6=very useful)

Concert at the War Memorial Auditorium

(not useful)					(very useful)
1	2	3	4	5	6

Glossy Brochure

(not useful)					(very useful)
1	2	3	4	5	6

"Continents" Discussion Ideas

(not useful)					(very useful)
1	2	3	4	5	6

"Rhythm" Lesson Ideas

(not useful)					(very useful)
1	2	3	4	5	6

Curricular CD

(not useful)					(very useful)
1	2	3	4	5	6

What would you like to have in future curricular materials that was not included?

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In the concert itself, what was the strongest component? \_\_\_\_\_

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In the concert itself, what was the weakest component? \_\_\_\_\_

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