Dear Teachers and Parents,

Welcome to the 2019-2020 Alabama Symphony Orchestra's Young People's Concerts! This guide, developed by Dr. Rob Lyda, is designed to enhance your students’ experience at the Symphony and give you helpful lessons for your classroom both now and in the future.

How to use this guide:

- Lessons are designed to be adapted to your individual classroom. Use as many as you like; add and shorten them to your preference! Whether you are a music teacher or an English teacher, we encourage you to peruse this guide and see what is useful in your classroom.

- We’d love to see your students’ creations. Ever wonder how you can help advocate for music education in Alabama? Consider submitting your student work developed as part of the enclosed activities to the ASO! Every submission will be used in our music education advocacy efforts. Feel free to send a short video of student choreography, artwork, or even just a photograph of your students working on these lessons. Please find the form for student submission towards the end of the packet. We will send you a $1 off per ticket coupon for the 2020-2021 Young People’s Concert series!

By bringing your students to an ASO Young People’s Concert, you have shown your commitment to the arts as a vital part of a child’s education. Whatever your role in education, please consider writing to your representative, perhaps combined with a student's success story, to help advocate for arts education funding. The ASO relies on our partnerships with you to provide great educational programming.

I look forward to seeing all of you for another great year of Young People’s Concerts!

Gratefully,

Maria Wilson
Education Initiatives Manager
Alabama Symphony Orchestra
205.314.6936
mwilson@alabamasymphony.org
Alabama Symphony Orchestra Education initiatives... empower our community to celebrate and advance our symphonic culture by actively supporting the endeavor for excellence in music education. We seek to become an indispensable partner in the education of our community’s children and to create sustainable, meaningful programs and partnerships that foster strong relationships with schools and families. As Alabama's orchestra, we aspire to reach all citizens of the greater Birmingham area and the state of Alabama, truly diverse audiences reflective of our unique makeup, and to provide programming that is ever more relevant, imaginative, and exciting. Through a world-class orchestra that offers extraordinary performances, we strive to inspire in our community a life-long passion for music, learning, and creativity.

Upcoming Education Concerts

Let’s Dance Around the World

Explorer Concerts
September 25, 2019 at 9:30am & 11am | Northpark Baptist, Trussville
September 26 & 27, 2019 at 9:30am & 11am | Dawson Family of Faith
October 8, 2019 at 9:30am & 11am | Vestavia Hills United Methodist Church
October 9, 2019 at 11am, October 10 & 11, 2019 at 9:30am | Thompson High School Performing Arts Center

Dare to be Brave! Inspirational Characters of History

Young People’s Concerts
November 6, 2019 at 8:30am | Samford University Wright Center
November 7 & 8, 2019 at 9:30am | Thompson High School

Coffee Concerts
All concerts start at 11am and are presented at UAB’s Alys Stephens Center
Peer Gynt & Polovtsian Dances | November 1, 2019
Tchaikovsky’s Fourth Symphony | November 15, 2019
Tchaikovsky’s Romeo & Juliet | January 17, 2020
Tango & Flamenco! | February 14, 2020
Mozart’s 40th Symphony | April 3, 2020
Mendelssohn in Scotland | May 8, 2020

All the Stars in the Sky

Sensory Friendly Concert
September 22, 2019 at 3pm | UAB’s Alys Stephens Center

Email mwilson@alabamasymphony.org for more information or visit alabamasymphony.org

*concerts, artists, and repertoires subject to change
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Lia and Rusty Rushton
John Saxon
Wally Shirey
Katherine and Stuart Starrett
Beth Stewart
Donald and Ann Sweeney
Mr. and Mrs. Robert Wadhams
Marion F. Walker
Sarah Warren
Nicole Williams
Misty Williams
Mr. and Mrs. Melvin M. Zivitz
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Acknowledgements
Dr. Rob Lyda, music teacher at Cary Woods Elementary in Auburn, AL and Chair of The National Association for Music Education’s Council for General Music Education
Program

G. F. HANDEL: Music for the Royal Fireworks
   II. Bouree
   III. La Rejouissance: Allegro

LUDWIG VAN BEETHOVEN: Prometheus Overture

ANTONIN DVORAK: Heroisches Lied (Heroic Song)

GAETANO DONIZETTI: Don Pasquale Overture

AARON COPALND: Lincoln Portrait

JOHN WILLIAMS: Summon the Heroes

Concert will be performed without intermission
Mobile phones and other electronic devices must be set to silent/vibrate during the performance.
Meet the Artists

Kevin Fitzgerald

ASO ASSISTANT CONDUCTOR & ASYO MUSIC DIRECTOR

American conductor Kevin Fitzgerald serves as the Assistant Conductor of the Alabama Symphony Orchestra and the Music Director of the Alabama Symphony Youth Orchestra. Additionally, Kevin holds the position of Music Director of ÆPEX Contemporary Performance, a new music organization based in Michigan. A fierce advocate for contemporary music, Kevin founded ÆPEX Contemporary Performance in 2015 to promote the music of underrepresented and underperformed composers to audiences in Michigan.

In 2015, Kevin made his European debut with the Lucerne Festival Academy Orchestra in the culminating performance of their annual masterclass with Matthias Pintscher. Kevin has also appeared as a conductor at the Eastern Music Festival as a conducting fellow and participated in a masterclasses at the Cabrillo Festival of Contemporary Music with both Marin Alsop and Christian Măcelaru. Kevin has also appeared as a conductor at the Eastern Music Festival as a conducting fellow and participated in two masterclasses at the Cabrillo Festival of Contemporary Music with both Marin Alsop and Christian Măcelaru.

Kevin is a frequent guest conductor at Manhattan School of Music. He has conducted repertoire classes for the Orchestral Performance Program and was the preparation conductor for Leonard Slatkin for MSM’s April 2019 Centennial Gala Concert in Carnegie Hall. Kevin performed works of Bach, Stucky and Messiaen with the MSM Wind Ensemble.

Kevin believes that music is a vehicle for social change. In 2016, Kevin conducted an impromptu performance of Mozart’s Requiem Mass in D minor, K.626 dedicated to the victims of the Pulse Nightclub shooting in Orlando, FL. The event that became known as “Requiem for Orlando” attracted over 400 performing musicians and a full capacity audience in Ann Arbor’s Hill Auditorium: over 2,500 people. Kevin has conducted numerous other concerts benefiting humanitarian causes such as the International Rescue Committee, the refugee aid organization Freedom House Detroit, Physicians for the Prevention of Gun Violence and the Houston Area Women’s Shelter.
## Meet the Musicians

**Alabama Symphony Orchestra**

### FIRST VIOLIN
- Daniel Szasz
  - CONCERTMASTER/THE BEVERLY HEAD AND HUGH KAUL CHAIR
- Jinsong Gao
  - ASSOCIATE CONCERTMASTER
- Mayumi Masri
  - ASSISTANT CONCERTMASTER
- Yifan Zhou
  - ASSISTANT CONCERTMASTER
- Jinsong Gao
  - CONCERTMASTER/THE BEVERLY HEAD AND HUGH KAUL CHAIR
- Mayumi Masri
  - ASSISTANT CONCERTMASTER
- Yifan Zhou
  - ASSISTANT CONCERTMASTER
- Daniel Szasz
  - FIRST VIOLIN
- Mayumi Masri
  - ASSISTANT CONCERTMASTER
- Yifan Zhou
  - ASSISTANT CONCERTMASTER

### SECOND VIOLIN
- Yuriko Yasuda
  - PRINCIPAL
- Tara Mueller
  - ASSISTANT PRINCIPAL
- Karl Braaten
  - on one year leave of absence
- David Handler
- Sodam Lim
- Levon Margaryan
- Serghei Tanas
- Tara Mueller
  - SECOND VIOLIN
- Karl Braaten
  - on one year leave of absence
- David Handler
- Sodam Lim
- Levon Margaryan
- Serghei Tanas

### VIOLA
- Zakaria Enikeev
  - ASSISTANT PRINCIPAL
- Lucina Horner
- Rene Reder
- Meredith Treaster
- Kurt Tseng
- Zakaria Enikeev
  - ASSISTANT PRINCIPAL
- Lucina Horner
- Rene Reder
- Meredith Treaster
- Kurt Tseng

### CELLO
- Warren Samples
  - PRINCIPAL
- Andrew Dunn
  - ASSISTANT PRINCIPAL
- Mary Del Gobbo
- Peter Garrett
- Hellen Weberpal
- Xi Yang
- Warren Samples
  - CELLO
- Andrew Dunn
  - ASSISTANT PRINCIPAL
- Mary Del Gobbo
- Peter Garrett
- Hellen Weberpal
- Xi Yang

### BASS
- Alexander Horton
  - PRINCIPAL
- Richard Cassarino
  - ASSISTANT PRINCIPAL
- Nicholas Scholefield
- Mark Wilson
- Alexander Horton
  - BASS
- Richard Cassarino
  - ASSISTANT PRINCIPAL
- Nicholas Scholefield
- Mark Wilson

### FLUTE
- Lisa Wienhold
  - ASSISTANT PRINCIPAL
- Hillary Tidman
  - ASSISTANT PRINCIPAL
- Lisa Wienhold
  - FLUTE
- Hillary Tidman
  - ASSISTANT PRINCIPAL

### OBOE
- James Sullivan
  - PRINCIPAL
- Machiko Ogawa Schlaffer
  - ASSISTANT PRINCIPAL
- James Sullivan
  - OBOE
- Machiko Ogawa Schlaffer
  - ASSISTANT PRINCIPAL

### CLARINET
- Kathleen Costello
  - PRINCIPAL/THE SYMPHONY VOLUNTEER COUNCIL CHAIR
- Brad Whitfield
  - ASSISTANT PRINCIPAL
- Kathleen Costello
  - CLARINET
- Brad Whitfield
  - ASSISTANT PRINCIPAL

### BASSOON
- Tariq Masri
  - PRINCIPAL
- Nicholas Ciulla
  - ASSISTANT PRINCIPAL
- Tariq Masri
  - BASSOON
- Nicholas Ciulla
  - ASSISTANT PRINCIPAL

### TROMBONE
- Jay Evans
  - PRINCIPAL
- Jason Robins
  - TROMBONE
- Jay Evans
  - TROMBONE
- Jason Robins
  - TROMBONE

### TIMPANI
- Jay Burnham
  - PRINCIPAL
- Jay Burnham
  - TIMPANI
- Jay Burnham
  - TIMPANI

### PERCUSSION
- Mark Libby
  - PRINCIPAL
- Mark Libby
  - PERCUSSION
- Bill Williams
  - TUBA
- Bill Williams
  - TUBA

### HORN
- David Pandolfi
  - PRINCIPAL/THE SYMPHONY VOLUNTEER COUNCIL CHAIR
- Kevin Kozak
- Jeffrey Solomon
  - ASSISTANT PRINCIPAL
- David Pandolfi
  - HORN
- Kevin Kozak
  - Jeffrey Solomon
  - ASSISTANT PRINCIPAL
- Nina Adair
  - HARP
- Nina Adair
  - HARP
Lesson One: Lincoln Portrait: “Fellow Citizens...”

Objectives
- Students will analyze the use of themes in the “Fellow citizens...” portion of Lincoln Portrait.
- Students will define and analyze the composer’s intent in Lincoln Portrait.
- Students will create a Lincoln Portrait type composition using technology.

Duration
- One or Two 30-40 minute sessions

Academic Standards
- AL COS Music: 3.2, 3.3, 3.4, 3.5, 3.6, 3.9, 3.16, 3.17, 3.18, 4.2, 4.3, 4.4, 4.5, 4.6, 4.16, 4.17, 4.18, 5.3, 5.4, 5.16, 5.17, 5.18, 6.3, 6.16, 6.17
- AL COS Media Arts: 3.5, 3.6, 4.5, 4.8, 5.5, 5.8, 6.5
- AL COS Social Studies: 5.11
- AL COS Technology: 3.12, 3.16, 4.12, 4.15, 5.16, 6.16

Materials Needed
- R21, R22, R23, R25, R26, R27, R28
- Internet Access
- Movie Creator like iMovie
- ChatterPix
- Classroom Instruments or Technological based instruments

Media Used
Lincoln Portrait “Fellow Citizens”: 7:07 – 14:01

Lesson Vocabulary
Commissioned – To hire and pay a composer to write a piece of music to a specific purpose or person.
Composer – A person who creates musical compositions.
Composer’s Intent – Meaning or feeling of the music planned and conveyed by a composer.
Elements of Music – Melody, harmony, rhythm, form, texture and the expressive elements of dynamics, tempo, and timbre (tone color).
Expressive Elements – Elements that relate to loudness of sound (dynamics), the speed of music (tempo), and the characteristics of individual sounds (timbre).
Primary Source – Immediate, first-hand accounts of a topic, from people who had a direct connection with it.
Theme – A recognizable melody, upon which part or all of a composition is based.

Introduction
- Show the students resource R25. Have the students brainstorm possible scenarios for what is taking place.
- The pictures depict Abraham Lincoln at Gettysburg. Have the students compare and contrast the two pictures.
- Tell the students that the illustrated picture is from 1905 and was created to depict what people remembered. The second picture was discovered in 1952. It is an actual picture from Gettysburg! In fact, we know this picture was taken around noon, about three hours before Lincoln gave the “Gettysburg Address”.
- Explain that the picture is a primary source and the illustration is a secondary source. Ask the students which of the images makes history more real. Why?
Process/Activities

1. Review with students the themes learned during the previous lesson(s) on Lincoln Portrait R21, R22, and R23. Explain to the students that they will hear the themes again in the third section of the piece, “Fellow citizens...”.

2. Discuss with the students that the third section of Lincoln Portrait was written using Abraham Lincoln's speeches. Before the ability to record sound was invented, the only way a person from the past could be “heard” was by reciting their writings (speeches, journals, books, etc.). Aaron Copland decided the best way to portray and capture the essence of Lincoln was by using Lincoln's own words. Copland researched Lincoln's speeches and selected phrases from several sources. The narrations are from the Annual Message to Congress in 1862 (Narration 1 & 2), the Lincoln-Douglas debates of 1858 (Narration 3), Definition of Democracy (Narration 4) and the Gettysburg Address (Narration 5). Explain that Copland's intent was to capture the essence of Abraham Lincoln. Copland accomplished this through combining his music with Lincoln's words.

3. Using resource R26, R27, and R28 read aloud the individual narrations for Lincoln Portrait. After reading each narration aloud, use the timings provided to listen to the narration of Lincoln Portrait. Discuss how the words are enhanced by Copland's music. Ask the students to discuss how Copland frames the words with music (e.g. use of tempo, dynamics, themes, etc.). Also, listen for themes (fatality, Springfield Mountain, and Camptown Races) from the first two sections of Lincoln Portrait.

4. Listen to the entire “Fellow citizens...” section (7:07 – 14:01) of Lincoln Portrait. The first thing heard when this section starts is the gong and brass. Ask the students why they think Copland decided to start this section with such emphasis? As you listen, keep a tally of how many times the fatality theme, Springfield Mountain theme, and the Camptown Races theme is heard.

5. Share the tally results and answer any questions the students may have. Explain that Lincoln Portrait has been narrated by many different actors, politicians, and celebrities. Lincoln Portrait has been used when the country has faced times of mourning, like September 11, and also in times of celebration. Ask the students why they think Lincoln Portrait has been used as a piece to represent and uplift the American spirit?

6. Tell the class that they are going to create a piece similar to the “Fellow citizens...” section of Lincoln Portrait.

7. Have the student break into groups. Some of the students will be composers and some will conduct research and record narration.
   - Group 1 – Student will use resources R13, R14, R15, and/or R24 to compose a theme. This theme should bind together the narration. Once finished, the students will record their theme.
   - Group 2 – Students will research a famous American. They will collect a picture and short quote from their famous American. The students will use ChatterPix to record themselves saying the quote while the app animates the picture. The quotes must be short because ChatterPix will only allow an animated movie to be 30 seconds. Before the student reads their quote, they need to say, “This is what he/she said, this is what _______ said.”

8. Once all the groups are finished working, watch the videos. Use a program or app like iMovie to combine the animated quotes and music files together. Ask the students to come up with a final form for the overall piece.
Reflection/Assessment
● Students will be able to discuss how Copland’s music enhances the narration during the “Fellow citizens...” section of Lincoln Portrait.
● The students will be able to identify recurring themes in the “Fellow citizens...” section of Lincoln Portrait.
● The students will be able to create their own Lincoln Portrait type piece of music.

Extension Activities
1. Compare and contrast different versions of Lincoln Portrait. For instance, this version https://bit.ly/2YnwmXu, starting at 2:06 features former Presidents and First Lady Nancy Reagan reading the narration. How is the tone of the narration different?
2. Work with your history teacher to create a presentation using primary sources about the Civil War in Alabama. Search the online Alabama Archives to find photographs.
3. Have students work with the art teacher to research Abraham Lincoln and create art portraits that capture his essence.
Lesson Two: Lincoln Portrait: Lento and Subito Allegro

Objectives
- Students will explore the life of Abraham Lincoln.
- Students will analyze Copland’s intent to portray the essence of Abraham Lincoln in Lincoln Portrait.
- Students will analyze how Copland altered popular songs from the 1800s for thematic material in Lincoln Portrait.
- Students will alter a folk song to create a theme.

Academic Standards
- AL COS Music: 3.2, 3.3, 3.4, 3.5, 3.6, 3.9, 3.16, 3.17, 3.18, 4.2, 4.3, 4.4, 4.5, 4.6, 4.16, 4.17, 4.18, 5.3, 5.4, 5.16, 5.17, 5.18, 6.3, 6.16, 6.17
- AL COS Social Studies: 5.11

Materials Needed
- R20, R21, R22, R23, R24
- Internet Access
- Classroom Instruments or Technological based instruments

Media Used
Abraham Biography: https://bit.ly/2Q2efX4

    Lento – 0:00 – 4:03
    Subito Allegro – 4:04 – 7:06

Lesson Vocabulary

Commissioned – To hire and pay a composer to write a piece of music to a specific purpose or person.
Composer – A person who creates musical compositions.
Composer’s Intent – Meaning or feeling of the music planned and conveyed by a composer.
Elements of Music – Melody, harmony, rhythm, form, texture and the expressive elements of dynamics, tempo, and timbre (tone color).
Expressive Elements – Elements that relate to loudness of sound (dynamics), the speed of music (tempo), and the characteristics of individual sounds (timbre).
Folk Ballad - A song that is traditionally sung by the common people of a region and forms part of their culture.
Lento – At a slow tempo.

Introduction
1. Explain to the students that they are going to learn about a musical portrait written to capture the essence of Abraham Lincoln. Using a popcorn technique ask the students to call out words that would best represent the Abraham Lincoln’s character.
2. Discuss with the students the following facts about Aaron Copland and Lincoln Portrait:
   - Aaron Copland is often referred to as the Dean of American music. He is credited with creating the American sound in classical music.
   - Aaron Copland was commissioned to write the piece in 1942 to “mirror the magnificent spirit of our country”.
   - The piece was meant to be one of several musical portraits featuring prominent Americans.
   - Lincoln Portrait is one of Copland’s most performed works.
   - Lincoln Portrait has been performed for many different occasions to celebrate the spirit of America.
13. Lincoln Portrait was to be performed at President Eisenhower’s Inauguration in 1953 but was removed when a Representative from Illinois objected.

3. Lincoln Portrait has three sections: (1) Lento, (2) Subito Allegro, and (3) “Fellow citizens”. Copland composed each section to capture characteristics of Lincoln and the country. Show the students resource R21. Tell the students that Copland wrote a recurring rhythmic pattern that is found throughout the piece.

Play the 0:00 – 0:38 of Lincoln Portrait: https://bit.ly/2Oj3hwU. Ask the students what instruments they hear play the rhythmic pattern.

4. Using resource R21 explain to the students that Copland used the rhythmic figure to develop into the first theme of the piece. The theme is played by the bassoons starting at 0:38. Teach the students the theme.

Explain to the students that Copland composed this theme and rhythmic pattern to represent Lincoln’s fatality. This theme will be heard throughout Lincoln Portrait. Play 0:38 – 4:03.

5. Ask the students what it means to borrow something. Are there different meanings for the word borrowing? Are there times when borrowing is not a good thing? Show the students resource R22. Explain to the students that Aaron Copland borrowed two songs from the 1800s to make the piece authentic. The first piece is a folk ballad from the 1830s called Springfield Mountain. Teach the students the song using R22.

6. Explain to the students that Copland altered the melody of Springfield Mountain to represent Lincoln’s gentleness and simplicity of spirit. The theme is played by the clarinet at 2:46. Play 2:46 – 3:44 and discuss with the students how the melody of Springfield Mountain is altered.

7. Tell the students that in the second section, Subito Allegro, Copland borrowed another song from the 1850s called Camptown Races. Using resource R23 play the two versions of Camptown Races. Compare and contrast the two versions. Explain to the students that they will hear portions of the melody of Camptown Races several times throughout this section.

8. Play the second section, Subito Allegro, for the students (4:04 – 7:06). Have the student raise their hand every time they hear a portion of Camptown Races. Discuss with the students how the two sections sound different. Explain to the students that Copland wanted the Subito Allegro section to represent the growing nation. In what ways did Copland compose the music to represent a growing country? (Sleigh bells, faster tempo, faster rhythmic passages, etc.)

9. Before moving to the third section of the piece, Copland combines portions of the Camptown Races and the melody from Springfield Mountain. Play 6:20 – 7:06. Discuss with the students how the two are combined. Some suggested questions to guide your discussion:
10. Have the students work in groups to alter a folksong melody to create a theme using R24. The melody provided on R24 is a folksong called Old Mister Rabbit. This should be an easy melody to alter for the students because it only uses the notes B, A, G and can be played easily on recorder, boomwhackers, or mallet instruments. Encourage the students to try different ways (rhythmically and tonally) to alter the melody. When finished, host a class performance.

Reflection/Assessment
- While listening to Lincoln Portrait students will be able to identify and discuss the use of Springfield Mountain and Camptown Races.
- The students will be able to discuss the ways Copland used the elements of music to convey Lincoln's character and time period.
- Students will alter Old Mister Rabbit and share their altered melodies. They will be able to discuss their intent and process of creation.

Extension Activities
1. Explore how popular musicians borrow music from other artists.
2. Discuss copyright. Have the students learn how and when it is appropriate to use other’s work. Have the students learn how and when it is not appropriate to use other’s work.
3. Explore how other music, movies, plays, or art created about Abraham Lincoln has tried to capture his essence.
4. Find other classical music pieces that have used folk or popular songs. How did the composer alter the song within the piece? An example would be Mozart's 12 Variations on “Ah vous dirai-je, Maman”. 

Lesson Three: What’s An Overture?

Objectives
- Students will learn the purpose of different types of overtures.
- Students will compare and contrast the Classical sonata-allegro form with Beethoven's Overtures to the Creatures of Prometheus.
- Students will compare and contrast the themes in Sinfonia from Don Pasquale to the arias Com’e’ gentil and So anch’io la virtù magica from the Opera.
- Students will compose themes for a class created story.

Duration
- Three or four 30-40 minute session

Academic Standards
- AL COS Music: 3.1, 3.2, 3.2, 3.4, 3.5, 3.6, 3.9, 3.10, 3.11, 3.16, 3.17, 4.1, 4.2, 4.2, 4.4, 4.5, 4.6, 4.8, 4.9, 4.10, 4.16, 4.17, 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.8, 5.17, 5.18, 6.3, 6.4, 6.5, 6.6, 6.8, 6.9, 6.16, 6.17
- AL COS Social Studies: 3.10

Materials Needed
- R8-R14 & R19
- Classroom instruments

Materials Needed in this lesson:


Overture to the Creatures of Prometheus, Op. 43:
https://bit.ly/2Oh5TLI 0:00 – 5:00

Sinfonia: 1:30 – 8:18
Com’e’ gentil: 31:52 – 33:25

Lesson Vocabulary
Aria - a long accompanied song for a solo voice, typically one in an opera or oratorio.
Composer – A person who creates musical compositions.
Expressive Elements – elements that relate to the loudness of sound (dynamics), the speed of music (tempo), and the characteristics of individual sounds (timbre).
Form – The overall organization of a piece of music.
Legato – Smooth flowing manner, without break between notes.
Overture – A piece that is performed before a ballet, opera, or Broadway musical. Overtures can either serve as a (1) a stand alone piece in sonata-allegro form, (2) a piece that sets the mood, or (3) a collection of themes heard later in the production.
Sonata-Allegro Form - A type of composition in three sections (exposition, development, and recapitulation) in which two themes or subjects are explored
Staccato – Each note sharply detached or separated from the others.
Theme – A recognizable melody, upon which part or all of a composition is based.
Introduction
● Using a popcorn technique, ask the students: What’s your favorite part of going to the movies?
● Discuss with the students why there are trailers before movies. Show the students the following two movie trailers: (1) The Lego Ninjago teaser trailer: https://bit.ly/2A7APDK and (2) The Lego Movie 2 trailer: https://bit.ly/2A7APDK.
● Compare and contrast the two trailers. You can use resource R19 to help structure your conversation. Use the following questions to guide the discussion:
  o Who are the characters?
  o What is the plot?
  o Is there any conflict in the trailer?
  o When and where is the movie set?
  o What do you hypothesize the story of each movie will be?
● Explain to the students that trailers are designed to get the audience excited and interested about upcoming movies. Ask the students to provide school appropriate examples of exciting movie trailers from their personal experiences.

Process/Activities
1. Tell the students they are going to learn about two overtures. One overture was composed for ballet and the other was composed for opera. Read aloud the resource R8 - “What is an Overture”. Check for student understanding and define any unfamiliar words. Discuss with the students the different types of overtures. Ask the students if any of the trailers they watched earlier remind them of any of the three types of overtures? The Lego Movie 2 is a collection of future scenes from the full movie. The Lego Ninjago move trailer is designed to set the tone and give an idea of the what the movie may be like.
2. Read aloud “Beethoven at the Ballet” https://bit.ly/2GqVC9w. Use resource R11 as you read the article. Due to the higher reading level, it is not recommended that students read the article alone.
3. Discuss with the students that Overture from the Creatures of Prometheus is an overture in sonata-allegro form. However, Beethoven did not follow prescribed rules for sonata-allegro form. Show the students listening resource R10. Discuss the differences between the classical era sonata-allegro form and Overture to the Creatures of Prometheus. Also, mention to the students that this overture is not a collection of themes to be heard later, but it was composed to set the tone of for the ballet.
4. Listen to the Overture to the Creatures of Prometheus (https://bit.ly/2Oh5TLi) using the listening guide. Some things to specifically listen for or discuss:
  o The opening chords create dissonance. This is meant to signify Prometheus stealing the fire.
  o The opening adagio section and oboe melody creates a sense of serenity.
  o When Exposition section starts the temp changes. Some scholars believe this is because this signifies Prometheus escaping with the fire of heaven.
  o Explore the two themes. Theme A is played by the strings at 1:23 and Theme B is played by the woodwinds at 1:50. When the themes are reintroduced during the recapitulation section are the themes different?
  o Discuss with the students how the bridge section is meant to connect the two themes.
Hypothesize why Beethoven may have decided not to compose a development section. How do the students think Beethoven would have developed themes if there had been a development section?

5. Read aloud the "Don Pasquale Synopsis" https://bit.ly/2Z94F6b. Use resource R11 as you read the article. Due to the higher reading level, it is not recommended that students read the article alone.

6. Discuss with the students that Sinfonia from Don Pasquale is an overture that introduces themes that will be heard later in the Opera. The two themes used in the Sinfonia are representative of Ernesto's (Act III: Com’e’ gentil: 31:52 – 33:25) and Norina's (Act I: So anch’io la virtù magica: 1:51: 25 – 1:55:23) later arias.

7. Use the following link for all examples from Don Pasquale: https://bit.ly/2LDRhDT. Show the students the written notation of the two main themes - resource R9. Play excerpts from the Sinfonia of the two themes:
   - Ernesto’s Theme 1:40 – 2:20
   - Norina’s Theme 2:46 - 3:47

Compare and contrast the two themes. Use the following questions to guide your discussion:
   - Why do you think Donizetti chose to use different instruments to represent the different themes? Do you think Donizetti chose the correct instruments to represent Ernesto and Norina?
   - Highlight the differences in legato and staccato in the two themes. How do the different articulation markings impact the performance?
   - Hypothesize how the two themes are presented later in the opera.

8. Show the students the two Arias from later in the Opera.
   - Nornia - Com’e’ gentil: 31:52 – 33:25

Use resource R19 to compare and contrast the themes in the Sinfonia to the individual arias. Use the following questions to guide your discussion:
   - Are the articulation markings for the overture themes representative of the intent of the arias?
   - Are the instruments selected for the themes in the overture representative of the intent of the arias?
   - How are the themes different when presented in the aria? (Timbre, Texture, Dynamics, Tempo, etc.)
   - Which performance do you prefer and why?

9. Listen to the entire Sinfonia from Don Pasquale. Choose a method for the students to respond while listening in order to ensure they understand the two themes. For example, have the students raise their left hand when they hear Norina’s Theme and raise their right hand when they hear Ernesto’s Theme. Answer any questions the students may have.

10. Explain to the students that they are going to create a story using resource R11. The students will decide a plot, characters, theme, setting, and conflict for their story. Using R12 the students will work in groups of 4-5 to compose themes for the story they just created. Resource R12 has the beginning and ending measures of an 8-measure melody, but the student will use six cards from R13 and R14 to complete the melody. Resource R12 presents...
ostinato parts for a bass instrument and a rhythmic instrument that the student will select to go with their completed melody. There is also a line to allow the students to add additional parts. Give the student significant time to work in groups and encourage them to try different instrument combinations and melody cards. When the students have finished, present their completed theme compositions. Record the compositions and you may be able to submit them to the symphony to be played on the concert!

**Reflection/Assessment**

- Students will be able to compare and contrast sonata-allegro form to Overture from the Creatures of Prometheus using R19.
- Students will be able to compare and contrast themes in Sinfonia to the arias Com’è gentil and So anch’io la virtù magica from Don Pasquale using R19.
- Students will present their theme compositions to the class. Students should be able to discuss their intent and their creative choices when constructing their compositions.

**Extension Activities**

1. Using technology, create a movie (live action, stop motion, etc.) trailer for either Overture to the Creatures of Prometheus or Sinfonia from Don Pasquale.
2. Compare and contrast the overtures learned in this lesson to an overture from a Broadway musical.
3. The original choreography from the ballet Creatures of Prometheus no longer exists. Research the story of Prometheus and create a pantomime drama using the Overture from Creatures of Prometheus as the music track.
Lesson Four: Let’s Party! Music for Celebration

Objectives
• Students will compare and contrast two movements from a Baroque Suite.
• Students will discuss the cultural and historical significance of music for celebrations.
• Students will demonstrate, through movement, the form of Bourrée and La Réjouissance from Music for Royal Fireworks.

Duration
• One or Two 30-40 minute session

Academic Standards
• AL COS Music: 3.10, 3.11, 3.16, 3.17, 3.18, 3.19, 4.10, 4.11, 4.16, 4.17, 4.18, 4.19, 5.10, 5.11, 5.16, 5.17, 5.18, 5.19, 6.8, 6.9, 6.10, 6.17, 6.17, 6.18
• AL COS Dance: 3.1, 3.2, 3.11, 3.12, 3.15, 3.21, 4.1, 4.2, 4.21, 5.1, 5.2, 5.12, 5.21, 6.21
• AL COS Science: 5.3

Materials Needed
• R1-R7 & R19

Multimedia used in this lesson:
Mount Fuji Fireworks: https://bit.ly/2im2cmL
Music for Royal Fireworks: https://bit.ly/1BdhSZS

Lesson Vocabulary
Baroque Suite – A collection of short instrumental pieces from the Baroque time period (1600-1750); usually based on popular dances.
Commissioned – To hire and pay a composer to write a piece music to a specific purpose or person.
Composer’s Intent – Meaning or feeling of the music planned and conveyed by a composer.
Form – The overall organization of a piece of music.
Movement – individual pieces that can be performed independently, but when combined create an overall musical form.
Theme – A recognizable melody in a musical composition that all or part of the composition is based upon.
Timbre – The character or quality of a musical sound.

Introduction
• Brainstorm ways people celebrate the Fourth of July in the United States (e.g. barbeques, concerts, parades, fireworks, etc.). Ask the students if any of the ways people celebrate the fourth of July are exclusive to only the fourth of July. Ask them to theorize why they may be exclusive.
• Show the students the following videos (1) Washington, D.C. fireworks (0:00 – 1:00): https://bit.ly/2L1YyNu and (2) Mount Fuji Fireworks: https://bit.ly/2im2cmL
• Use the compare and contrast resource (R19) to discuss the two videos. Ask the following questions:
  o How were the two videos different?
  o How were the videos similar?
  o Did the music impact the way you viewed the fireworks?
  o Which celebration would you rather watch live?
• Discuss the following fireworks facts with the students:
  o Invented by the Chinese between 600 – 900 B.C.; first used in celebrations as early as 200 B.C.
  o Fireworks are just chemical reactions. Different elements produce different colors. As with any chemicals they can be dangerous not just for the explosive powers, but because of the fumes.
  o The Italians invented the aerial shell in the 1830s this allowed fireworks to be shot into the air. They also made fireworks more colorful by combining new materials in the explosions.
  o Europeans have been celebrating events with fireworks since the late 13th century.
  o Americans have been using fireworks to celebrate Independence since 1777.

Process/Activities
1. As a class, read the Handel reading resource (R1). Help the students understand any unfamiliar words. Discuss with the students the significance of using music for celebrations. Discuss how Music for Royal Fireworks was used in 1749 to celebrate the Treaty of Aix-la-Chapelle.
2. Play the Bourrée (7:40 – 9:31) movement of Music for Royal Fireworks: https://bit.ly/1BdhSZS. Discuss with the students the different types of instruments used in the performance? How do the trumpets and horns look different from modern day trumpets and horns?
4. Ask the students to compare and contrast the two movements. You can use the compare and contrast resource (R19) to guide your discussion. Use the following questions to guide your questioning:
   o Which movement was longer?
   o Which instruments were used in each movement?
   o Were there differences in tempo between the two movements?
   o Were there differences in dynamics between the two movements?
   o Were there differences in the form of the two movements?
   o Brainstorm with the students how the two movements would have enhanced the Royal celebration of the Treaty of Aix-la-Chapelle.
5. Use the listening guides provided (Bourrée – R2 & R3; La Réjouissance – R4 & R5) to discuss the form of each movement. Notice how both pieces use an ABAB form. There are differences though between the two pieces. Notice how the Bourrée movement repeats each section, but the La Réjouissance movement only repeats the first A and B sections. The form of the piece depends on the ensemble. There will always be an A and B, but each ensemble determines how much each section repeats.
6. Listen to each of the pieces of music again using the listening guides to help the students. You can either have enough copies for each students or project the listening guides.
7. Review with the students the concept of a Baroque suite. Explain that many composers during the Baroque era used dance names for the individual movements. The composers did this because they knew that most listeners would be familiar with the dances enough that they could make connections to the form of the piece. For instance, Bourrée is a French dance
that is in double time and has a quarter note anacrusis. La Réjouissance, however, was not based on a dance but instead was written to signify the rejoicing at the end of the War of the Austrian succession. However, not all Baroque suites were intended for dancing. The individual movements can be performed in isolation, but they are intended to be performed as a whole. Use resources R2 & R4 to show the students the different themes for each section of Bourrée and La Réjouissance. You may want to review the individual themes in isolation using R2 & R4.

8. Explain to the students that they will be creating a dance to accompany a performance of either the Bourrée or La Réjouissance. The dance will help the students demonstrate the form of each piece. If you would like, you can find an alternate recording for the students to use to demonstrate critical listening. Review with the students that both pieces use an ABAB form. However, different performances may have different repeating sections.

   a. For reference (without repeats):
   - Bourrée - A section 20 beats; B section 32 beats
   - La Réjouissance – A section 32 beats; B section 40 beats

Reflection/Assessment

- Allow the students to perform their dances for the class. Use the following rubric to assess the students’ understanding. In order to evaluate some of the students’ movements you may need to have the students explain their intent.

<table>
<thead>
<tr>
<th>Everyone Participated</th>
<th>4 Awesome!</th>
<th>3 Great job, but...</th>
<th>2 Close, but...</th>
<th>1 Nope, try again.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Used a variety of movements</td>
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<tr>
<td>Movements demonstrated overall form</td>
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<tr>
<td>Movements demonstrated dynamic contrast</td>
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<tr>
<td>Movements demonstrated changes in timbre</td>
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</tbody>
</table>

Extension Activities

1. Find other recordings of Music for Royal Fireworks and have the students compare and contrast the recordings to the recordings provided. You can use the compare and contrast resource (R19) to guide your discussion. There are recordings with different ensembles, solo instruments, different form, etc. Have the students create a listening guide for the new recording they select.

2. Learn more about the science of fireworks from this video: https://bit.ly/2Y0n7RN. Work with a science teacher at your school to learn more about fireworks.

3. Work with your history teacher to discover other significant cultural or historical event or celebration that uses fireworks. Research if there is any special music for the celebration.

4. Brainstorm an event or celebration that music would be appropriate. Create a playlist of songs that are related but could be performed independently. Share your playlist and explain your music selections.
Lesson Five: Giving Sound to our Heroes: The Composer

Objectives

- Students will explore how the elements of music are manipulated by composers to create music.
- Students will discuss the composer’s intent in Summon the Heroes and how the elements of music were manipulated to portray his intent.
- Students will create movement statues to depict the themes in Summon the Heroes

Materials Needed

- R15-R19
- Movement Props

Duration

- Two 30-40 minute session

Academic Standards

- AL COS Music: 3.3, 3.8, 3.10, 3.16, 3.17, 3.18, 3.19, 4.7, 4.8, 4.10, 4.11, 4.16, 4.19, 4.19, 5.7, 5.11, 5.16, 5.17, 5.18, 5.19, 6.8, 6.10, 6.15, 6.16, 6.17
- AL COS Dance: 3.1, 4.1, 5.1

Media Used in this lesson:

Simone Biles: https://bit.ly/2RNeXoh
Michael Phelps: https://bit.ly/2SmIJmq

Lesson Vocabulary

Composer – A person who creates musical compositions.
Composer’s Intent – Meaning or feeling of the music planned and conveyed by a composer.
Elements of Music – Melody, harmony, rhythm, form, texture and the expressive elements of dynamics, tempo, and timbre (tone color).
Expressive Elements – Elements that relate to loudness of sound (dynamics), the speed of music (tempo), and the characteristics of individual sounds (timbre).
Form - The overall organization of a piece of music.
Harmony – The combination of pitches to produce chords and chord progressions.
Melody – Combination of individual pitches and silence into a recognizable linear structure.
Rhythm - Organization of sounds and silences in time.
Texture - How harmony and melody combine to create layers of sound.
Timbre – The character or quality of a musical sound as distinct from its pitch and intensity.

Introduction

- Show the students the following clip: https://bit.ly/2GhOJXE. Make sure to start at 0:58 to avoid a character saying, “What in the hell is that?” Discuss with the students the clip:
  o Who were the characters?
  o What was happening?
  o Where was the action happening?
  o Who is the main character?
  o What makes this hero “super”?

- Ask the students if heroes can be normal people? Show the students one of the following clips of Olympians Simone Biles: https://bit.ly/2RNeXoh or Michael Phelps: https://bit.ly/2SmIJmq

- Have the students compare and contrast the Superman clip with the clip of the Olympians.
### Process/Activities

1. Work with the students to complete the “Hero Brainstorm” (R15). This could be done as a whole class, in small groups, or individually. The lightning bolts are pointing to characteristics people look for in a hero. If working in small groups or individually, have the students share their results.

2. Read together as a class - “What Makes a Hero” (R14). Help the students understand any unfamiliar terms. Ask the students if they are familiar with any of John William’s music.

3. Discuss with the students that composers write music for many different reasons. Ask the students to think of specific examples (e.g. celebrations, movies, symphonies, church, etc.) of music written for specific events. When John Williams writes music for movies, his intent was to portray the characteristics of each character and/or place. When a composer wants to portray a certain meaning or feeling this is called the composer’s intent.

4. Show the students “The Elements of Music” visual (R16). Discuss with the students each of the elements of music. Explain that the way a composer constructs music and is able to portray their intent is by how they manipulate the individual elements of music. You can use the following clips for examples of each of the elements of music based on John Williams’ music.

<table>
<thead>
<tr>
<th>Clip</th>
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</thead>
<tbody>
<tr>
<td>Princess Leia’s Theme (Compare the Horn at 0:19 - 0:58 to the Flute 1:15 – 1:55)</td>
</tr>
<tr>
<td>Imperial March – Minor 0:00 – 0:38</td>
</tr>
<tr>
<td>Imperial March – Major 0:00 – 0:38</td>
</tr>
<tr>
<td>Princess Leia’s Theme (Compare the Horn at 0:19 - 0:58 to the Flute 1:15 – 1:55)</td>
</tr>
<tr>
<td>Imperial March – Minor 0:00 – 0:38</td>
</tr>
<tr>
<td>Imperial March – Major 0:00 – 0:38</td>
</tr>
</tbody>
</table>

5. Refer back the John Williams biography read earlier (R14). Remind the students that John Williams wrote music to portray all kinds of heroes – superheroes, average people, and Olympians. Remind the students that John Williams wrote music for the 1984, 1988, 1996, and 2002 Olympics. Ask the students what they hypothesize John William’s intent was when he wrote music for the Olympics.

6. Explain to the students that John Williams wrote a piece for the 1996 Olympics titled Summon the Heroes. The piece was written to commemorate the 100th anniversary of the modern Olympic games. Williams conceived the piece as a concert overture with four sections - (1) Fanfare, (2) Prologue, (3) Flags, and (4) Parade. Each of the sections of the piece represents events, physicality of the games, and the emotion of competition. The middle section, Prologue,
features a trumpet solo that is meant to represent the long training and sacrifice of each Olympian. The piece was dedicated to Tim Morison, former principal trumpet with the Boston Pops Orchestra.

7. Show the students the Summon the Heroes Listening Guide (R17). Discuss with the students the form of the piece. Play the piece for the students using the following clip: https://bit.ly/2GjjlrR. Help the students follow along with the listening guide. After listening, question the student about Williams’ use of the elements of music to portray different ideas. Refer back to earlier discussion about composer’s intent.

8. Ask the students how many times they see the word theme on the listening guide. Explain to the students that a theme is a recognizable melody. The theme is usually the part that the listener remembers. Explain that there are two main themes in Summon the Heroes. Play the two themes for the students.
   - Theme A: 0:19 – 0:37
   - Theme B: 2:33 – 2:46

Have the students use appropriate musical terminology to compare and contrast the themes. Discuss with the students the difference between the two themes and the trumpet solo. Use the compare and contrast column resource to (R19) guide the students’ discussion.

9. Show the students the following pictures: (1) https://bit.ly/2JH0w45 and (2) https://bit.ly/2XTUQwr. Explain to the students that one way you know something is or has been important to a specific culture is if they create art or music about the subject. Discuss with the students the importance of the ancient Olympic games.

10. Have the students work in groups of four to create Olympic style statues depicting various events. Have some of the students depict Theme A and some depict Theme B. Refer to the compare and contrast resource (R19) from earlier to guide the students’ creative process.

You may want to either (1) play the entire piece and have the students freeze when their theme is not playing or (2) only play the Flags (2:06 – 4:33) and Parade (4:34 – end) sections. The students can use movement props if needed. At the conclusion of the activity have the students provide feedback and ask what their intent was in creating their group movement statue.

**Reflection/Assessment**
- Students will demonstrate their understanding of the different themes in Summon the Heroes by creating movement statues that only move when their assigned theme is played.
- Students will be able to use appropriate musical terminology when listening to and discussing Summon the Heroes.

**Extension Activities**
1. Compare and contrast the ways other movie composers manipulate the elements of music in their film scores.
2. Research Olympic events. Have the students work in groups to create a presentation about famous Olympians.
3. Investigate the training an Olympic athlete must undergo to compete. Research the training a symphony musician must undergo to perform. What are the similarities and differences between the two?
4. Collaborate with the Art teacher at your school to create Greek inspired Olympic art work.
Submit Student Work from these Lessons to the ASO!
We’d love to see what your students have created!
to accompany all lessons

Instructions: Complete the information below, enclose student work, and mail to:

Education Department
Alabama Symphony Orchestra
3621 6th Avenue South
Birmingham, AL, 35222

School, Group, or Family name: ________________________________________________

Address: ________________________________ ______________________________________

Contact name: ______________________________________________________________

Contact email: _______________________________________________________________

Phone: _________________________________________________________________________

Any Comments?
We Want to Hear from You!

Now that you've seen an ASO Concert, write us a letter and tell us about your experience. You can write your own letter or use this sheet as a guide. Send your letters to:

Alabama Symphony Orchestra
Attn: Education
3621 Sixth Avenue South
Birmingham, AL 35222

Date ________________

Dear Alabama Symphony Orchestra,

I just came to see a Young People's Concert called ________________________________.

One thing I liked about the concert was ___________________________________________

____________________________________________________________________________

____________________________________________________________________________

____________________________________________________________________________

My favorite piece of music you played was ________________________________

____________________________________________________________________________

____________________________________________________________________________

Something new that I learned was ________________________________________________

____________________________________________________________________________

____________________________________________________________________________

____________________________________________________________________________

If I could play an instrument in the orchestra, I would play the ________________________.

Sincerely,

Name __________________________________

Address __________________________________

Date ________________
George Frideric Handel was a **Baroque** (1600-1750) composer born in Germany. Although he was born in Germany, Handel lived the majority of his life in England. Handel moved to London in 1712, adopted England as his home, and officially became an English citizen in 1727. Handel wrote music for every genre of the Baroque era.

Handel’s suite, *Music for Royal Fireworks*, was **commissioned** by King George II to celebrate the signing of the Treaty of Aix-la-Chapelle in 1748. King George’s only request was that the piece didn’t include any string instruments. Handel wrote *Music for Royal Fireworks* for a large wind band of 24 oboes, 12 bassoons, a contrabassoon, 9 natural horns, 9 trumpets, 3 pairs of kettledrums, and side drums. He later rewrote the piece for orchestra.

Handel’s *Music for Royal Fireworks* was a hit! The rehearsal drew a crowd of 12,000 people and caused a traffic jam in London. The actual party had a few problems. In addition to the music, King George had also arranged for special decorations to be made for the celebration. The celebration also included 101 cannons. The fireworks caught the decorations on fire and burned to the ground! A few stray fireworks caught a woman’s clothes on fire, burned one solider, blinded another soldier, and one cannon blew off the hand of a solider. Luckily, the music didn’t harm anyone!

*Music for Royal Fireworks* is a **Baroque suite**. A suite is a collection of short instrumental pieces usually based on popular dances. *Music for Royal Fireworks* has five **movements**: I. Overture, II. Bourrée, III. La Paix (The Peace), IV. La Rêjouissance (The Rejoicing), and V. Minuet I and Minuet II.
Bourrée
from
Music for Royal Fireworks

A

B

R2
La Réjouissance
from
Music for Royal Fireworks
First Time - Brass, Strings, and Drum
Second Time - Wind Instruments

First Time - Trumpets, Strings, and Drum
Second Time - All Instruments

All Instruments
Longways Set

Circle

Concentric Circles

Inward

Contrary Moving Concentric Circles

Outward

Counter Clockwise Circle

Free Choice

Make up your own movement.

Clockwise Circle
Left Shoulder Pass

Scattered

Similar Motion Concentric Circles

Locomotor Movement

Right Shoulder Pass

Non-Locomotor Movement

Right Hand Pass

Free Choice

Make up your own movement.

Left Hand Pass
What is an Overture?

Usually, when you go to the movies the first thing you will watch are previews. The previews help people know when to stop talking, find their seat, and get ready for the movie. The previews tell you just enough about an upcoming movie to make you want to come back. Sometimes the previews might be the best thing about seeing a movie!

What if, instead of telling you about an upcoming movie, the previews told you about the movie you were about to see! When people attend a performance like operas, ballets, or Broadway musicals there is an overture before the show starts. An overture can serve either as a (1) stand alone piece in sonata-allegro form, (2) a piece that sets the mood, or (3) a collection of themes that will be heard later in the production. In a way, an overture is like a movie preview.

### Heroic Themes

A **theme** is a recognizable melody in a musical composition. Themes can represent a person, place, time period, or thing. In opera, the theme will usually be an aria that is later sung by a character. In ballet, a theme may represent a certain dance. Composers of **film scores** use themes in movies to represent favorite heroes, places, time periods, and even galaxies far, far away.

### Quick Facts

A theme is a recognizable melody in a musical composition. Themes can represent a person, place, time period, or thing. In opera, the theme will usually be an aria that is later sung by a character. In ballet, a theme may represent a certain dance. Composers of **film scores** use themes in movies to represent favorite heroes, places, time periods, and even galaxies far, far away.

### Don Pasquale (1843)

- Gaetano Donizetti (1797–1848)
- Italian Opera Buffa
- Three Acts
- Story of Don Pasquale’s search for a wife so he can have an heir to his fortune.
- This overture is a collection of themes.

### Creatures of Prometheus (1801)

- Ludwig van Beethoven (1770-1827)
- Ballet
- Two Acts
- Story of Prometheus bringing humans the light of humanity through the Arts.
- This overture is in sonata form.
Sinfonia from Don Pasquale Gaetano Donizetti (1843)

Ernesto’s Theme

Norina’s Theme
Classical Era Sonata Form

**Introduction**

**Exposition**
- Theme A
- Bridge
- Theme B
- Closing Section

**Development**
- Tension
  - Frequent modulations.
  - Fragments of themes and motives.
- Transition
  - Moves from instability back to the tonic.

**Recapitulation**
- Theme A
- Bridge
- Theme B
- Closing Section

**Coda**
- A short section to bring closure in the tonic.

---

Overture to the Creatures of Prometheus

**Introduction**

(0:00 - 1:23)
- Beginning chords set the tone.
- Oboe melody that leads to...

**Exposition**

(1:24 - 2:58)
- Theme A
- Bridge
- Theme B
- Closing Section

**Recapitulation**

(2:59 - 4:35)
- Theme A
- Bridge
- Theme B
- Closing Section

**Coda**

(4:36 - end)
- Transition and Closing Section
Elements of a Story

Graphic Organizer

What's the story?

Plot
Characters
Theme
Conflict
Setting
Choose Your Own Adventure

Melody

Bass

Rhythmic Part

What other part do you want to add? Write it here.
Free Card!
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<th>G</th>
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### Free Card!

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</tbody>
</table>

| A   | A   | A   | A   | A   |

| A   | A   | A   | A   | A   |

| G   | A   | G   | A   | G   |

| A   | A   | G   | E   | C   |

| A   | A   | A   | A   | A   |

| A   | A   | A   | A   | A   |
What makes a hero?

What makes a hero? Is it a cape, a secret power, or a special emblem? While a super costume and super natural abilities are cool they are not required to be a hero. A hero can be normal everyday people like you. Teachers, doctors, firefighters, neighbors, parents, and friends can all be heroes. The only requirements to be a hero are courage, determination, achievements, and noble qualities. People admire heroes, because we can all be heroes.

Throughout time people have told stories, made movies, written music, and created art to capture the spirit of our heroes. We often look to our heroes for an example of who and what we can be. Think about your favorite super hero. Besides a cool costume or super power, what do you admire the most about them?

Remember you can be a hero by having courage and determination, being honest, and above all else being kind.

John Williams (b. 1932)

Have you ever wondered how heroes got their theme songs in movies and television? John Williams (b. 1932) is an American composer and conductor. Williams is best known for his compositions for television and movies. Some of Williams best known film scores are for Star Wars (Episodes I – IX), Jaws, E.T., Jurassic Park, and Schindler's List. Williams has also been asked to compose music for the 1984, 1988, 1996, and 2002 Olympic games and the inauguration of President Barack Obama. When movie directors, event planners, Olympians, or Presidents need to capture the heroic spirit of a character, time, place, or event, they contact John Williams.
Hero Brainstorm

National Heroes

Local Heroes
It feels good to hold a pen or pencil in your hand and dirty up paper.”
—John Williams

Expressive Elements

Elements that relate to loudness of sound (dynamics), the speed of music (tempo), and the characteristics of individual sounds (timbre).

Melody

Combination of individual pitches and silence into a recognizable linear structure.

Harmony

The combination of pitches to produce chords and chord progressions.

Texture

How harmony and melody combine to create layers of sound.

Rhythm

Organization of sounds and silences in time.

Form

The overall organization of a piece of music.
Summon the Heroes (1996)
John Williams (b. 1932)

Fanfare
0:00 - 1:15
- Theme A
- Antiphonal Brass and Percussion

Prologue
1:16 - 2:20
- Trumpet Solo

Flags
2:21 - 4:49
- Fanfare Theme A
- Strings Theme B

Parade
4:50 - end
- Fanfare Theme A
- Modulation in a new key
- Brass Theme A
- Coda

R18
Use this chart to compare and contrast two different ideas.

| A: _____________________________ | B: _____________________________ |
Abraham Lincoln

3 - 2 - 1

As you read, list key terms in this box:

3
Facts you learned.

2
Questions you still have.

1
Thing you thought was the most interesting.

1.

2.

3.

1.

2.

1.
Recurring - rhythmic figure

A - bra - ham

A - bra - ham, ________ what is to come?

Heard first at measure 8 by the
Lincoln Portrait (1942)
Aaron Copland

Lento

Springfield Mountain - Folk Ballad

On Springfield mountain There did dwell A lovely youth.
I loved him/her well. Tooroodee loo, Tooroodee loo,
Tooroodee loo, Tooroodee loo.

Springfield Mountain - Clarinet at measure 38
Meant to show Lincoln’s “Gentleness and simplicity of spirit.”
Lincoln Portrait (1942)
Aaron Copland

Subito Allegro
4:04 - 7:06

“Horse Drawn Carriage”

Camptown Races (1850)

Copland’s Melody
Create Your Own Theme

Use the melody below to create your own theme!

Change the notes or rhythms to create a theme that sounds good to you.

Old Mister Rabbit, You've got a mighty habit of jumping in the garden and eating all my cabbage.
Lincoln at Gettysburg

1863


“Fellow citizens, we cannot escape history.” That is what he said. That is what Abraham Lincoln said. “Fellow citizens, we cannot escape history. We of this congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down in honor or dishonor to the latest generation. We, even we here, hold the power and bear the responsibility.”

He was born in Kentucky, raised in Indiana and lived in Illinois. And this is what he said. This is what Abe Lincoln said. “The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty and we must rise with the occasion. As our case is new, so we must think anew and act anew. We must disenthrall ourselves and then we shall save our country.”
When standing erect, he was six feet four inches tall, and this is what he said. He said: “It is the eternal struggle between two principles, right and wrong, throughout the world. It is the same spirit that says ‘you toil and work and earn bread, and I’ll eat it.’ No matter in what shape it comes, whether from the mouth of a king who seeks to bestride the people of his own nation, and live by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle.”

Lincoln was a quiet man. Abe Lincoln was a quiet and a melancholy man. But when he spoke of democracy, this is what he said. He said: “As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this, to the extent of the difference, is no democracy.”
Abraham Lincoln, sixteenth president of these United States, is everlasting in the memory of his countrymen. For on the battleground at Gettysburg, this is what he said: He said: “That from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion. That we here highly resolved that these dead shall not have died in vain, and that this nation, under God, shall have a new birth of freedom and that government of the people, by the people, and for the people shall not perish from the earth.”