



**Grades
K–8**

Concerts for Young People

Teacher's Resource Book 2017–18

NEW JERSEY SYMPHONY ORCHESTRA

NJSO

XIAN ZHANG MUSIC DIRECTOR

NJSO Education & Community Engagement Programs

For nearly 70 years, the NJSO has proudly presented the Concerts for Young People series. As many as 15,000 New Jersey students and educators annually attend these concerts, which create wonderfully interactive and educational experiences in music for students in grades K–8.

The NJSO offers additional opportunities for K–12 students, both in and out of school. Bring the Orchestra to your school with assembly performances, clinics and masterclasses, tailored to your students' needs and presented in your classroom. The Orchestra encourages young musicians to audition for the NJSO Youth Orchestras, which draw students ages 10–18 from across the state to work with professional musicians from the NJSO and to rehearse and perform with their peers.

For additional resources and complete program information, please visit us at [**www.njsymphony.org/education-community**](http://www.njsymphony.org/education-community).

NEW JERSEY SYMPHONY ORCHESTRA



XIAN ZHANG MUSIC DIRECTOR

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"In my old school, we never got to see a real live orchestra. I can't wait to go again!"
–Concerts for Young People Patron (student)



Glossary of Terms

Brass: a family of orchestral instruments that includes the trumpet, French horn, trombone and tuba. These shiny instruments, made from metal, are among the loudest in the orchestra, and their powerful sound can be heard from far away. To produce sound, musicians playing a brass instrument buzz their lips against a cup-shaped mouthpiece.

Chord: three or more notes, played together at the same time, that create a rich sound.

Dynamics: the volume of musical sound ranging from very soft to very loud.

Fanfare: a brief burst of bright and loud of music often played by brass instruments. A fanfare is often part of a ceremony and announces the arrival of an important event or person.

Folk song: a song that anyone can sing, and that people often sing together. Folk songs come from a particular place and time, and they can be an important part of a local culture.

Instrumentation: either the particular instruments used in a piece of music or the way in which a musical piece is arranged for a composer's choice of instruments.

Melody: a featured musical line, often described as the "tune" of a piece.

Percussion: the largest of all the orchestral families. Percussion includes drums, cymbals, xylophone and timpani. A musician plays a percussion instrument by hitting it with a special mallet, striking or scraping along its surface or shaking it to make a rattle. Interestingly, the piano is considered a percussion instrument, because when a musician plays a key on the piano, it causes a hammer hidden inside the instrument to strike a string.

Polka: music with a lively rhythm, originally composed to go with a European folk dance in the 1800s.

Staccato: a musical term for notes that are short and separated from each other.

Tempo: the speed at which music is played.

Theme: the main melody (or musical idea) in a piece of music; it often returns more than once in a composition. A theme is often played by different combinations of instruments over the course of a movement or piece.

Theremin: a musical instrument invented around 1925 that produces tones electronically. The sound is controlled by the distance between the player's hands and two metal rods.

Fall 2017: Shooting for the Stars



Grades
4–8

3, 2, 1, blast off into space with the New Jersey Symphony Orchestra! Your rocket is powered by sound! Listen to the bold, booming percussion and jets of brass in Richard Strauss' *Also sprach Zarathustra*, music for explorers on the edge of a never-before-seen world.

Next, your starry journey lands on two planets: Mars and Jupiter. **The Planets**, by Gustav Holst, is inspired by the ancient Roman gods who gave the planets their names. Mars is named after the god of war, and the music alternates between a quiet tense pulse with bursts of orchestral sound like the sound of open battle. Jupiter, by contrast, is a musical portrait of a jolly god. Watch and listen as the orchestra passes melodies from section to section in this festive planetary celebration.

Now, on to another Jupiter: Mozart's "**Jupiter**" **Symphony**! A musical masterpiece, the last movement that you'll hear in the concert opens with a simple four-note theme that dives and weaves in and out of a heavenly tapestry of musical ideas. You are likely to recognize the opening chords of Beethoven's **Fifth Symphony**—they are some of the most famous in classical music! This symphony describes Beethoven's own epic journey: from fear of deafness and despair (some listeners hear those famous first chords as fate, chasing Beethoven down and knocking at his door) to a triumphant finale. Your spacecraft now powers through time, all the way up to 20th century!

Goldsmith's **Star Trek** theme uses an unusual instrument—the theremin—to make futuristic sounds, punctuated by blasts that sound like space craft hurtling into through galaxies. The theme from **Star Wars** by John Williams completes this trip, contrasting a fanfare of brass with lush strings to tell an epic tale of heroes, love and loyalty.

Meet the Composers

1. **Gustav Holst** (1874–1934) was born into a musical family, and he began composing when a nerve disease in his right arm prevented him from studying to become a pianist. Holst's work *The Planets* (which you will hear) made him famous, but he did not want fame, wishing only to write and teach music.

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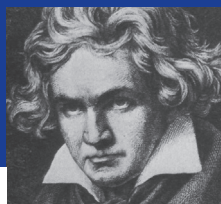
2. **Richard Strauss** (1864–1949) was a German composer who wrote music throughout his life (he started when he was 6!). After struggling to protect his family during World War II, Strauss continued to produce great music into his 80s.

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3. **Ludwig van Beethoven** (1770–1827) was a composer who blended rich chords and tones, feelings and emotion into his musical compositions. In his late 20s, Beethoven began to lose his hearing, yet he continued to compose, conduct and perform, even after becoming completely deaf.

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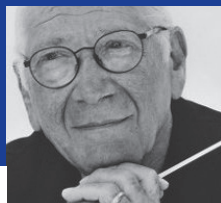
4. **Wolfgang Amadeus Mozart** (1756–91) used almost every moment of his short life to create music, composing more than 600 pieces in every musical form imaginable, and becoming a hero to fellow composers and audiences. Mozart was a child star who heard music in his head and could compose anywhere. Though he was famous and sought-after throughout his life, Mozart spent his money faster than he earned it. He died poor at the young age of 35.

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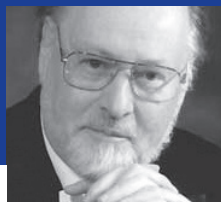
5. **Jerry Goldsmith** (1929–2004) was an American composer of music for film and television. He worked with some of the most famous movie directors in history, scoring films about killer robots, cowboys, kids with supernatural powers and space exploration.

5



6. **John Williams** (b. 1932), a living American composer, has been writing music for six decades. He composed some of the best-known movie themes in history, including those for the *Star Wars* and *Harry Potter* films.

6



The standards referenced below are from the National Core Arts Standards.

Activities: Before the Concert

Mapping the Sound of the Orchestra

Prepare students for the performance by helping them recognize the instrument families of the symphony orchestra using the link supplied in the resources. Show students each instrumental section, name the instruments that belong in each, and talk about their sound. Do students have experience with any of these instruments? Can they pick out different instrumental sounds by listening to excerpts from the pieces on this program? For an action-oriented version of this lesson, map out the orchestral seating chart in an open area of the classroom. Assign each student a musical instrument, and see how quickly the class can arrange themselves into the shape of the orchestra. Call on each section and see if they can list the instruments that make up their area. (Anchor Standard #1)

Holst's *The Planets*

Each movement of Holst's *The Planets* is named after a planet in the solar system and describes the character of the god the ancient Romans associated with that planet. Mars is called the "Bringer of War," while Jupiter is called the "Bringer of Jollity." What kind of music do students imagine would go with these larger-than-life characters? Students can research stories about these gods on the internet or in a book, or simply work from the titles of each piece. What are the sounds of war, and which instruments might best capture those? How can music convey joy or celebration? You can end this activity by listening to excerpts from the program and having students evaluate the accuracy of their predictions. How did they do? (Anchor Standard #11)

Jupiter!

While this concert explores how composers have imagined travel to the stars, today's scientists are busy making actual journeys into space. On July 4, 2016, NASA's Mission Juno successfully entered the atmosphere of Jupiter, where it spent a year in orbit, took pictures and performed experiments. Together with your class, explore some of the real-life images from this travel to another planet at www.nasa.gov/mission_pages/juno/main/index.html. According to NASA scientists, some discoveries about Jupiter include "swirling storms" at the planetary poles and "the most intense magnetic field in the solar system." What sounds or musical cues do these planetary conditions suggest? Can students make a storm using just percussion and their voices? How can music express the pull of a magnet? (Anchor Standard #1)

Activities: After the Concert

Reflecting on the Performance

Discuss the concert with your class. What do they remember best? Which pieces stood out to them, and why? How many pieces were there on the program, and who were some of the composers? Which piece was loudest, which the most exciting or sad? Did any of the music seem to tell a story? Work with students to go beyond simple statements of “I liked it” or “It was good.” Ask them to describe any images inspired by the music, or to find evocative language to describe the sounds that they heard. Are there different opinions in the class? Older students can write their own reviews, observing the conventions of print journalism. (Anchor Standard #7)

Creating in the Face of Adversity

This program features many composers who overcame adversity: illness forced Holst to give up his dream of becoming a concert pianist, so he became a composer instead, while Beethoven continued to compose even after losing his hearing. Ask students to conduct internet research on one of the featured composers, in order to describe how he persevered through challenging circumstances. Have students write a brief piece describing an episode of adversity in their own life and how they overcame it. What skills, traits or supports do students believe are necessary to surmount the challenges they or others encounter in life? (Anchor Standard #10)

Unusual Instruments

Holst wrote *The Planets* to include some instruments not often heard in an orchestra, such as the contrabassoon, bass clarinet, celesta, organ and many different types of percussion. Ask students to find out more about one of these unusual instruments. Are they played by orchestra members who typically specialize in another instrument? Are they challenging to play? What is unique about their construction or the sound they make when played by a skilled musician? Why would this composer have chosen this instrument for a piece about planets? (Anchor Standard #11)

Resources

Websites

Much of the music on this program can be heard—for free!—online at the Petrucci Music Library: www.imslp.org

An example of a diagram of the orchestra to use in the classroom: bit.ly/2u24WsS

A website for young people with detailed information on many composers: bit.ly/2txRgEf

Videos

A film made by young students to go with Holst's *The Planets*. bit.ly/2urqdPk

A "60 Minutes" mini-documentary that shows composer John Williams in action, recording his soundtrack for the new *Star Wars* film. bit.ly/1Rkbg6q

The *Star Trek* theme: A video of the NJSO playing with Darryl Kubian on theremin! bit.ly/1X2Mnvz

Recordings

Gustav Holst: *The Planets*/John Williams: *Star Wars* Suite. Los Angeles Philharmonic, conducted by Zubin Mehta. Decca: 2011.

W. A. Mozart: The Last 5 Symphonies. The Academy of St. Martin in the Fields, conducted by Sir Neville Marriner. Philips: 1993.

Richard Strauss: *Also sprach Zarathustra*. The Berlin Philharmonic, conducted by Herbert von Karajan. DG Imports: 1993.

Spring 2018: The Animal Kingdom



Welcome to the kingdom of the animals, where, if you listen carefully, you will hear animals fly, buzz, stampede and do the polka! In the overture to **Die Fledermaus**, composer Johann Strauss offers many different musical ideas, including music for dancing at a ball and music that imitates a bat's wings in flight. You will meet another airborne creature in Rimsky-Korsakov's "**Flight of the Bumblebee**," in which different instruments in the orchestra play short, very fast notes to imitate the vibration of a bee buzzing just by your ear. Slowing down, the Orchestra performs a piece from the ballet **Swan Lake** by Tchaikovsky. Listen for the long notes and the arcs of sound that suggest proud swans gliding smoothly on top of water. In Rimsky-Korsakov's "**Dance of the Birds**," the woodwind family of instruments chirps and coos, making the sounds of birds calling between the trees.

A famously funny composer, Leroy Anderson, composed **Waltzing Cat**, in which a jaunty waltz is periodically interrupted by meows from the string section. "**Les Toreadores**" from Bizet's *Carmen* shows off the bravery of bullfighters, and the music, rich with brass and percussion, sounds like a folksong bullfighters might sing as they strut to the arena. Percussion plays a big part once again in Stravinsky's **Circus Polka**, which was composed for a young elephant, with slow and heavy beats, like the tread of an elephant from an old-fashioned circus. Then enters a different type of bird, **The Firebird**, an imaginary creature from Russian legend. In this piece from Stravinsky's ballet, listen for instruments that sound like a giant magical bird, unfurling her red and gold wings and taking off into the sky.

The program ends with Wendel's **Under the Big Top**: an exciting romp at a fast tempo, decorated by musical effects that sound like the tricks and twirls of a live company of acrobats and clowns.

Meet the Composers

1. **Johann Strauss Jr.** (1825–99) was the son of a successful musician and conductor who did not want Johann to become a professional musician. When his father left the family, Johann followed his musical dreams and started his own orchestra at the age of 19.

2. **Pyotr Ilyich Tchaikovsky** (1840–93), a Russian composer, went to school to work for the government, but he gave up his career in order to study music at the age of 23. Tchaikovsky wrote music for popular ballets, symphonies and more.

3. **Nikolai Rimsky-Korsakov** (1844–1908) became an officer in the Russian Navy. He dropped out to compose full time and created many great works inspired by Russian themes and folktales.

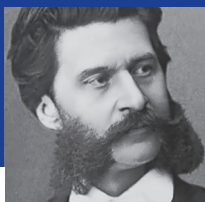
4. **Leroy Anderson** (1908–75), an American composer, wrote light, catchy music to be played by orchestras and bands. His music was often used for television shows.

5. **Georges Bizet** (1838–75) was a French composer, most famous for writing operas. He entered music school at the age of 9 and was considered a master of the piano by 14. His best-known opera, *Carmen*, uses many rhythms from Spanish music.

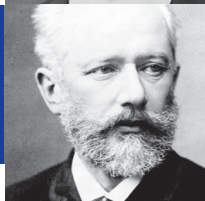
6. **Igor Stravinsky** (1882–1971) was a musical innovator. Born in Russia, he composed music that sounded so new and original that the first performance of his *Rite of Spring* actually led to a riot!

7. **Robert Wendel** (b. 1951) was a talented young pianist, but his hands were too small for him to pursue a career on the keyboard, so he turned to conducting and composing. A native of Connecticut, he has conducted at Radio City Music Hall and at many public ceremonies honoring the US Armed Forces.

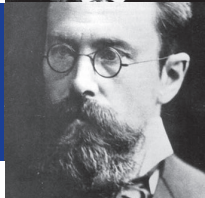
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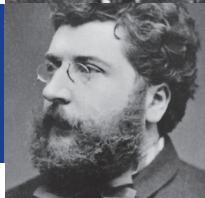
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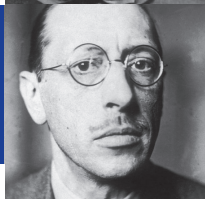
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The standards referenced below are from the National Core Arts Standards.

Activities: Before the Concert

Animals in the Orchestra

Do students know the sounds of the different orchestral sections? Work with your class to make a list of the different instrument families and to place them onto a map of the symphony on stage. Many of the pieces on this program show off the sound of a particular musical family. How do the composers on this program use the different orchestral sections to evoke different animals? Play musical excerpts from this program, and ask students to compare Strauss' fluttering bat with Rimsky-Korsakov's bee, or Tchaikovsky's swan with Stravinsky's elephant. Which sections are used to describe which animals? (Anchor Standard #7)

Rhythms

Many of the pieces on this program use rhythm and tempo to mimic the sound or appearance of the animals they portray. Play a basic rhythm game with your students, using your hands to clap and pass a rhythm back and forth between a leader and the rest of the class. If a leader claps a rhythm, can the class clap it back? What if the rhythm is longer, or irregular? Can students slow a rhythm down and then see how fast they can clap it? What rhythm would students use to convey the beating of a bee's wings? What about the tread of a circus elephant, or the flight of a magical bird? (Anchor Standard #1)

What does a conductor do?

At every orchestra performance, students will see a conductor. But why? Watch this video with your class to get a basic introduction to the role of a conductor: bit.ly/2rUeK5Q

Have students follow along with the basic conducting motions. Afterwards, discuss with the class: why does an orchestra need a conductor? What are some of the jobs a conductor is doing during a musical performance? What does a conductor do with each of their hands, and why are these gestures so important? (Anchor Standard #1)

Activities: After the Concert

Concert Reflection

Have students reflect on the concert. What words would they use to describe what they heard? Which piece stood out to them and why? Which piece was most exciting? Was any of the music funny? Did they recognize any of the pieces? The concert is called Pandamonium: Music from the Animal Kingdom. Which pieces most clearly described an animal with musical sound? Students can write down or illustrate their impressions. (Anchor Standard #9)

Vocabulary of Music

Can students remember some of the musical vocabulary words they heard used on stage during the concert? Some key terms used to talk about the compositions on this program include: chromatic scale, overture, waltz, rhythm and tempo. Have the class work together or in smaller groups to create a dictionary that explains what these words mean. You can offer a musical quiz to the class, playing a piece from the program in the classroom and challenging students to identify an example of these musical terms. Can students find or bring in examples of these musical concepts in the contemporary music that they listen to? (Anchor Standard #7)

Musical Animals

Many of the pieces on this program use instruments to imitate how an animal moves. Rimsky-Korsakov's bee is evoked by the buzz of beating wings, Tchaikovsky's swan glides and Stravinsky's elephant lumbers heavily. Ask students to identify an animal with a distinctive style of motion—like a fish, or a panther or an ostrich, for example. How would students describe how this animal moves, or its physical qualities? What sound does this animal make when it moves or calls? What instrument(s) would a student choose to represent or portray this animal, and why? (Anchor Standard #1)

Resources

Orchestra Diagram

A diagram of the orchestra to use in the classroom: bit.ly/2u24WsS

Websites

Much of the music on this program can be heard—for free!—online at the Petrucci Music Library: www.imslp.org

A quiz that tests your ability to identify the animal portrayed in a piece of classical music: bit.ly/2uvGfYf

Free coloring pages, instrument sheets and word games about the orchestra: bit.ly/29H626M

Videos

Watch seven amazing (and amazingly fast!) versions of Rimsky-Korsakov's "Flight of the Bumblebee": bit.ly/2t8lihl

Igor Stravinsky conducts the finale of *The Firebird*: bit.ly/2u1YAes

A vintage cartoon set to the Leroy Anderson's *The Waltzing Cat*: bit.ly/2urZUst

Recordings

Stravinsky Conducts Stravinsky. Sony/CBS: 1988.

Leroy Anderson Greatest Hits, composed and conducted by Leroy Anderson. Sony Masterworks: 1992.

Tchaikovsky: *Swan Lake*. The Philadelphia Orchestra, conducted by Wolfgang Sawallisch. EMI Classics: 2004.

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