



# MUSICALYMPICS

**Concept by Music Director Daniel Meyer**

**Curriculum Designed by Steven Weiser and the  
Erie Philharmonic Education Committee**



# Table of Contents

## 1. Pre-Tests

- Grades K-2 all lessons combined
- Lesson 1 (Grades 3+)
- Lesson 2 (Grades 3+)
- Lesson 3 (Grades 3+)

## 2. CD Track Listing and Listening Guide for Teachers

## 3. Map of the Orchestra

## 4. History of the Erie Philharmonic

## 5. Lesson 1

- Lesson Plan
- Orchestra Map Exploration
- Identifying Instruments

## 6. Lesson 2 (introducing Carnegie Hall's Link Up program **The Orchestra Sings**)

- Exploring Link Up
- Beethoven in my Neighborhood

## 7. Game Break

- Maze - Grades K-2, 3+
- Word Search - Grades K-2, 3+
- Coloring - all Grades

## 8. Brief History of the Warner Theatre

## 9. Lesson 3

- Musical Characteristics

## 10. What to Expect at the Concert

## 11. Post-Tests

- Grades K-2 all lessons combined
- Lesson 1 (Grades 3+)
- Lesson 2 (Grades 3+)
- Lesson 3 (Grades 3+)

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# Pre-Test (Grades K-2)

Name \_\_\_\_\_

1. Can you name one of the instrument families of the orchestra?

2. Can you name an instrument from the orchestra?

3. Can you name an instrument that has strings?

4. Can you name an instrument that you play by using air?

# Pre-Test Lesson 1 (Grades 3+)

Name \_\_\_\_\_

1. Can you list the 4 instrument families of a symphony orchestra?

- 1.
- 2.
- 3.
- 4.

2. Can you name these instruments?



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_

3. Is this instrument from the Brass or Woodwind family?



\_\_\_\_\_

4. Is this instrument from the Percussion or String family?



\_\_\_\_\_

5. What does a string player use to create sound on their instrument?

\_\_\_\_\_

6. How do instruments from the percussion family create sound?

\_\_\_\_\_

# Pre-Test Lesson 2 (Grades 3+)

Name \_\_\_\_\_

1. Can you name another famous composer like Bach or Brahms?

\_\_\_\_\_

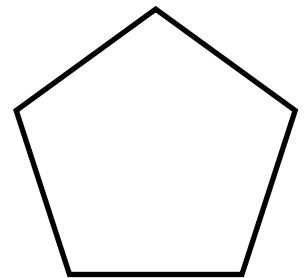
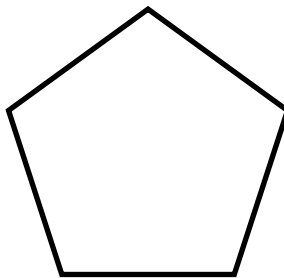
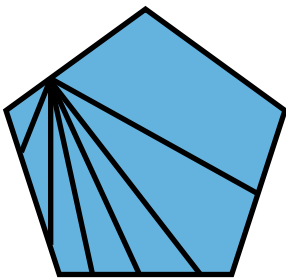
2. What are three sounds that you heard before you arrived in class today?

\_\_\_\_\_

3. What is the difference between a violin and a string bass?

\_\_\_\_\_

4. Using the white shapes below, can you draw two different variations of the first shape?



5. What things can make music sound different from one song to the next?

\_\_\_\_\_

# Pre-Test Lesson 3 (Grades 3+)

Name \_\_\_\_\_

1. What musical term defines the speed of a song?

\_\_\_\_\_

2. Does adagio mean slow or fast?

\_\_\_\_\_

3. What musical term deals with how loud or soft music is?

\_\_\_\_\_

4. Can you list three emotions that music can make you feel?

\_\_\_\_\_

# CD Track Listing

Music in bold will be performed on the in-school concert.

All other music is available for the classroom exercises.

1. **Javelin - Michael Torke**
2. **Star-Spangled Banner - Smith/Key**
3. **Olympic Fanfare, "Bugler's Dream" - Arnaud**
4. **Fantasia and Fugue in c minor - J.S. Bach (Fantasia movement)**
5. **Fantasia and Fugue in c minor - J.S. Bach (Fugue movement)**
6. **Overture to the Bartered Bride - Smetana**
7. **Olympic Fanfare and Theme - Williams**
8. **Carnegie Hall Link Up example 1 - main vocal for Ode to Joy**
9. **Carnegie Hall Link Up example 2 - main recorder for Ode to Joy, corresponds to SG8**
10. **Carnegie Hall Link Up example 3 - advanced recorder for Ode to Joy, corresponds to SG7**
11. **Carnegie Hall Link Up example 4 - generic accompaniment for Ode to Joy**
12. **Carnegie Hall Link Up example 5 - accompaniment variation #1 for Ode to Joy**
13. **Carnegie Hall Link Up example 6 - accompaniment variation #2 for Ode to Joy**
14. Musical Characteristic 1 - Beethoven, Symphony No. 9 - Movement 2
15. Musical Characteristic 2 - Beethoven, Symphony No. 5 - Movement 1
16. Musical Characteristic 3 - Beethoven, Leonore Overture No.3
17. Musical Characteristic 4 - Beethoven, Piano Concerto No. 1 - Movement 2
18. Musical Characteristic 5 - Beethoven, Symphony No. 9 - Movement 3

# CD Listening Guide

## ***Javelin* - Michael Torke**

*From composer Michael Torke:*

"I had three goals for this Atlanta Symphony's anniversary piece: I wanted to use the orchestra as a virtuosic instrument, I wanted to use triads (three-note tonal chords), and I wanted the music to be thematic. I knew I would welcome swifter changes of mood than what is found in my earlier music. What came out (somewhat unexpectedly) was a sense of valor among short flashes and sweeps that reminded me of something in flight: a light spear thrown, perhaps, but not in the sense of a weapon, more in the spirit of a competition.

When the word *Javelin* suddenly suggested itself, I couldn't help but recall the 1970s model of sports car my Dad owned, identified by that name, but I concluded, why not? Even that association isn't so far off from the general feeling of the piece. Its fast tempo calls for 591 measures to evoke the generally uplifting, sometimes courageous, yet playful spirit."

## **Star-Spangled Banner - Key/Smith**

On September 14, 1814, U.S. soldiers at Baltimore's Fort McHenry raised a huge American flag to celebrate a crucial victory over British forces during the War of 1812. The sight of those "broad stripes and bright stars" inspired Francis Scott Key to write a song that eventually became the United States national anthem.

Key's words gave new significance to a national symbol and started a tradition through which generations of Americans have invested the flag with their own meanings and memories.



# CD Listening Guide

## **Olympic Fanfare, "Bugler's Dream" - Arnaud**

"Bugler's Dream" is very well known, especially by Americans, as theme music for the Olympic Games from its use in ABC's and NBC's television coverage of the games. It is considered to be a symbol of the Olympics. Arnaud's piece is very stately, beginning with a timpani cadence that is soon joined by a distinctive theme in brass.

The musical theme of "Bugler's Dream" is based on Joseph-David Buhl's "Salut aux étendards", a typical cavalry trumpet's call, composed during Napoleon's Consulate.

Arnaud was commissioned by conductor Felix Slatkin to create a piece for his album *Charge!* in 1958. For this, he wrote "The Charge Suite", published by Shawnee Press, which included "Bugler's Dream". ABC began using the composition as the theme to its coverage of the 1964 Winter Olympics in Innsbruck, Austria, and in future Olympics. It was also used as the title piece for the series ABC's *Wide World of Sports*. NBC went with an alternate theme in 1988 when it obtained the rights to the 1988 Summer Olympics in Seoul, South Korea, but brought "Bugler's Dream" back for its coverage of the 1992 Summer Olympics in Barcelona, Spain.

For the 1984 Summer Olympics in Los Angeles, California, composer John Williams wrote "Olympic Fanfare and Theme", which is played in a medley with "Bugler's Dream." It consists of Williams's arrangement of "Bugler's Dream" which is similar to Arnaud's original but with a repeat of the theme with a full orchestra, followed by Williams's composition. Williams's arrangement of Arnaud's "Bugler's Dream" as well as "Olympic Fanfare and Theme" are both commonly used in recent Olympic coverage by NBC. It is also commonly played during graduation ceremonies in the United States.

# CD Listening Guide

## **Fantasia and Fugue in c minor - J.S. Bach/Elgar**

The foundation of J.S. Bach's legacy is in his establishment of a harmonic and melodic style that is still being taught in colleges and universities. By giving each line its own beauty — through the interaction of melody, harmony, and rhythm — he transforms a simple melody into a majestic sonority of great passion and imagery. The Fantasia and Fugue was composed during his employment as organist and member of the court orchestra in Weimar, Germany. Some estimates put the date of its composition at 1723.

Elgar's orchestral transcription of the Fantasia and Fugue in C Minor came about over a casual lunch with Richard Strauss, in 1920. During their meeting they discussed the orchestration of one of Bach's works and chose BWV 537. They agreed that Elgar would score the Fugue and that Strauss would score the Fantasia. Elgar completed the Fugue in April of 1921. Hearing nothing from Strauss regarding the Fantasia, Elgar completed its scoring in June of 1922. Writing to a friend and organist, Ivor Atkins, Elgar stated, "I have orchestrated a Bach fugue in a modern way ... I wanted to show how gorgeous and great and brilliant he would have made himself sound if he had had our means."

The premier performance was given on October 27, 1921, in Queen's Hall, London, conducted by Eugene Goossens. Topolewski's setting offers the wind band the opportunity to experience Bach and Elgar at their finest.

# CD Listening Guide

## **Overture to *The Bartered Bride* - Smetana**

The Bohemian composer Bedrich Smetana is considered the father of Czech opera, a rather notable accomplishment given that Czech was not his first language. Born under Hapsburg rule, the boy was schooled first in German, and only later in life was he able to study his hereditary tongue. In fact, when he was working on his second opera, he used a German translation of the text as an aid in composition.

*The Bartered Bride*, which might more aptly be titled *The Sold Bride*, relates a comic tale of love and trickery. In brief, Marenka is in love with Jenik, but her parents plan to wed her to the son of Micha, a local landlord. Unknown to all but himself, Jenik is Micha's long-lost son. Jenik allows the marriage broker to buy him off for a high price, but exacts a condition that Marenka be wed to "The eldest son of Micha." The broker agrees, thinking that Micha has only one son, but all ends happily when Jenik's true heritage is revealed.

Overtures to operas are usually written almost as afterthoughts, but Smetana was so taken with the story that he wrote the lively prelude before beginning any other work on the opera. The result was a piece that stands alone beautifully, yet still serves as a wonderful introduction to the work that made Smetana famous.

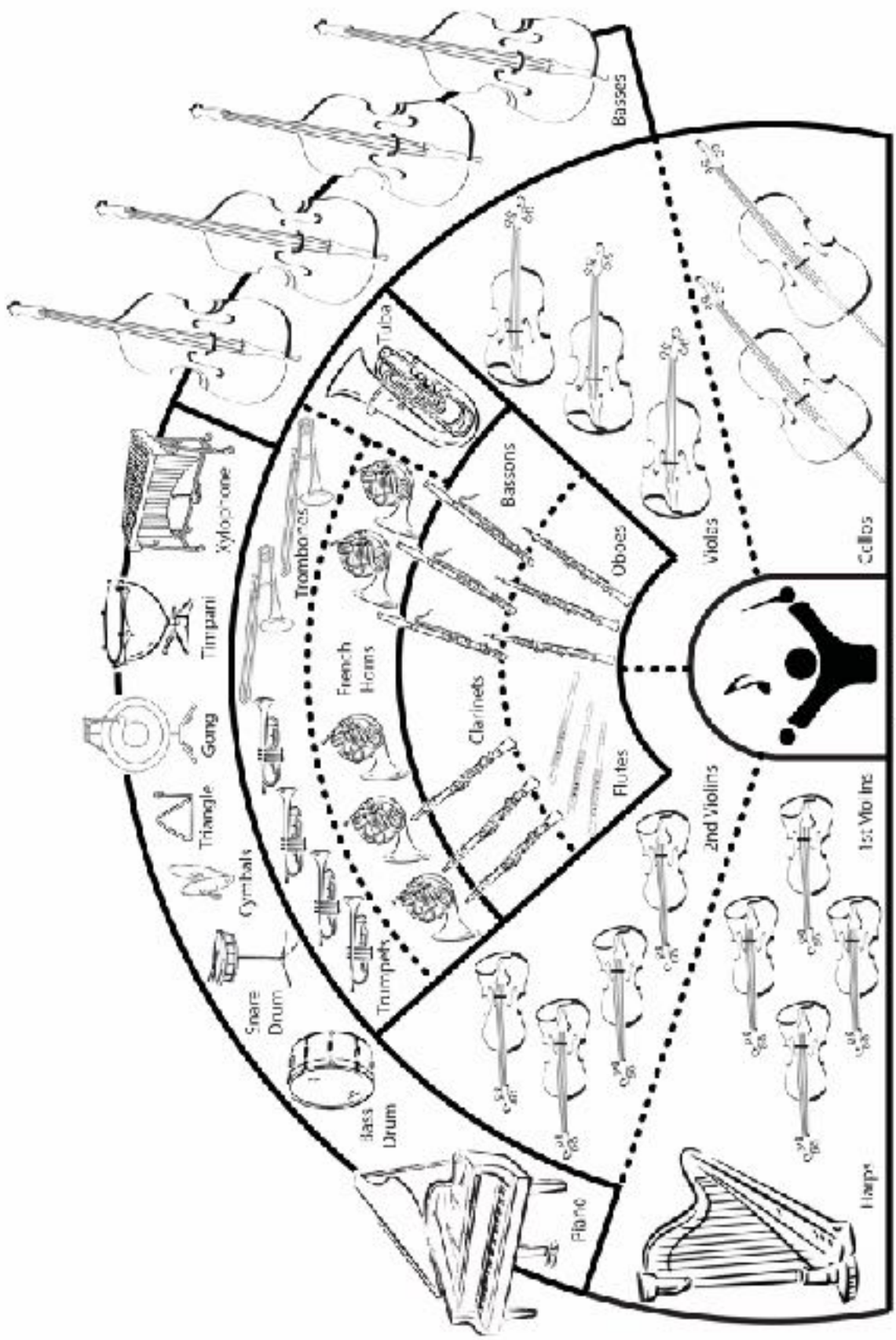
# CD Listening Guide

## Olympic Fanfare and Theme - Williams

By 1984, John Williams' film music was familiar to audiences the world over and it was only natural that the Los Angeles Olympic Organizing Committee would turn to the city's most famous composer of popular instrumental music when they decided to commission a fanfare to be used during the Games. While it was an honor to be asked to compose such a piece of music, the prospect was not without its challenges. Leo Arnaud's "Bugler's Dream" fanfare (from his "Charge Suite") had become synonymous with the Olympics since ABC began using it for its televised coverage of the Games in 1968. Any new composition would necessarily compete with the attachment listeners had developed to Arnaud's music. At the same time, the opening fanfare was to be played by herald trumpets at all of the medal ceremonies and official Olympic events, so it had to be based on the harmonic overtones these instruments were able to produce.

The opening fanfare consists of two sections, a triad-based ascending motive for full brass adorned by thirty-second notes from trumpets, followed by a more vigorous response from trumpets supported by an accented low brass pedal that generates additional excitement by entering on the second half of the fourth beat of each 4/4 measure. These two sections then repeat (giving the fanfare segment an A-B-A-B form). A crescendo on the final chord leads to a quiet snare drum figure, over which strings and horns state the broad, noble "Olympic Theme" with the "B" portion of the fanfare answering quietly in trumpets and woodwinds. Low woodwinds and strings, supported by horns, then present a jauntier melody, followed by a syncopated horn bridge colored by glockenspiel, before the jaunty tune returns, developed briefly over scurrying string passages. This crescendos to a reprise of the "B" portion of the fanfare. Low brass now join with percussion on the rhythmic ostinato and the orchestra sings the noble theme in full force. In the exciting coda, pieces of the "B" fanfare get passed around between horns and trumpets.

# Map of the Orchestra



Conductor



# History of the Erie Philharmonic

The history of the Erie Philharmonic began 106 years ago on November 30, 1913, when the Erie Symphonic Orchestra presented a concert of "Sacred Music." It was then a 50 piece ensemble under the direction of Franz Kohler. The concert was entirely symphonic and enthusiastically received by the Erie audience. Kohler, who had been Concertmaster and first violinist of the Pittsburgh Symphony Orchestra from 1897-1911, conducted the orchestra until 1916 when his health failed.

In 1920, following a lapse of four years and the end of World War I, the Orchestra was reorganized under the direction of Henry Vincent. As Music Director for one season, Vincent revised the orchestra under the sanction of the American Federation of Musicians so that professional and amateur musicians played together.

Under the baton of John R. Metcalf, from 1931-1947, the Orchestra reached a new level of support from the community. The Erie Philharmonic Society was created to sponsor the orchestra, and in 1947, members were paid union scale wages. In 1942, the Orchestra became one of the charter members of the American Symphony Orchestra League (now known as the League of American Orchestras).

Fritz Mahler (a nephew of the composer Gustav Mahler) was appointed Music Director in 1947 and conducted the Orchestra's first pops concert in 1950. Under the leadership of Mahler, two long-standing traditions began. In 1948 the Women's Auxiliary was formed (known later as the Friends of the Philharmonic) and the first Viennese Ball was held. In 1950 the Erie Philharmonic sponsored its first important commission for a new musical work by Erie native Peter Mennin. He composed "Concerto for Orchestra," which has established itself in the broader orchestral repertoire.

In 1953, Music Director James Sample and Orchestra President William Schuster established the Erie Junior Philharmonic, which today still serves as an important part of the Orchestra's educational activities. After Sample, the Orchestra continued under the artistic direction of John Gosling (1967-74), Harold Bauer (1974-76), Walter Hendl (1976-1990), Eiji Oue (1990-96), Peter Bay (1996-99), and Hugh Keelan (1999-2005). Daniel Meyer, the Philharmonic's 12<sup>th</sup> Music Director, was appointed in July 2007.

A milestone was reached in 1975 when the Orchestra moved to its present home, the historic Warner Theatre in the heart of downtown Erie. In November of 2013, the Orchestra celebrated its 100<sup>th</sup> Anniversary!

# Lesson 1

**Objective** - Learn about the various families of a symphony orchestra through visual and aural examples.

## **Pennsylvania State Standards - Music**

- 9.1.3.A Know and use the elements and principles of each art form to create works in the arts and humanities
- 9.1.3.C Recognize and use fundamental vocabulary within each of the arts forms
- 9.1.3.I Identify arts events that take place in schools and in communities

## **National Standards - Music**

- #5 - Reading and notating music
- #6 - Listening to, analyzing, and describing music

### **1. Outcomes - "I can..."**

1. Identify the four families of the orchestra
2. Identify how each instrument creates sound
3. Identify instruments by their picture
4. Identify instruments by their sound
5. Understand the difference between high/low, fast/slow, and loud/soft
6. Identify the proper seating of orchestra families

### **2. Activity 1 - Orchestra Map**

1. Explore the four different families of instruments
2. Listen to music from the supplied listening CD and have students point to the families of the orchestra when they hear them

### **3. Activity 2 - Identify Instruments (K-2, 3+)**

1. Using orchestra map, review instrument families
2. Draw lines from instruments to their proper family or name - use map for reference

### **4. Activity 3 - The Families**

1. Have students circle the correct instrument family on each worksheet



# Identify Instruments - Grades K-2

Draw lines connecting the name to the correct instrument!

Tuba

Flute

Violin

Drum

Triangle

Tambourine

Trumpet

Piano





# Identify Instruments - Grades 3+

Draw lines from the instruments to their proper families!

**Woodwinds**

**Percussion**



**Strings**

**Brass**

# The Families

Snare Drum, Cymbals, Bass Drum and Timpani



Woodwind

Brass

Percussion

Strings

Circle the correct family!

# The Families

Xylophone, Marimba, Glockenspiel, Chimes, Tam-tam,  
Maracas, Triangle and Woodblock



Woodwind

Brass

Percussion

Strings



Circle the correct family!



# The Families

French Horn, Trumpet, Trombone and Tuba



Woodwind

Brass

Percussion

Strings

Circle the correct family!

# The Families

Flute, Oboe, Clarinet and Bassoon



Woodwind

Brass

Percussion

Strings

Circle the correct family!

# The Families

Violin, Viola, Cello and Bass



Woodwind

Brass

Percussion

Strings

Circle the correct family!

# Lesson 2

**Objective** - Learn how to sing along with the Erie Philharmonic on Beethoven's iconic "Ode to Joy".

## 1. Activity 1 - Learning Ode to Joy

1. Prepare students to **sing** along with orchestra
2. Piano sheet music and vocal part included
3. How are melodies constructed? What are rhythmic patterns and melodic patterns? Use teacher guide 36-39

## 2. Activity 2 - Beethoven in my Neighborhood

1. Print copies for your students so that they can make their own Beethoven cut-out

# CARNEGIE HALL

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## Weill Music Institute

These lesson plans are excerpts from Carnegie Hall's Link Up program, which will serve as our main curriculum beginning in the 2020-21 season.

We highly recommend that if you have limited time to prepare for these Youth Concerts that you focus solely on this lesson so your students are able to sing along with the Erie Philharmonic.

Please do not hesitate to reach out to us with questions and concerns as you utilize these new materials.

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814.455.1375, ext. 17

## Melodies Are Made of Patterns

**Aim:** How are melodies constructed?


**Summary:** We establish an understanding of musical patterns and find them in the Link Up melodies.

**Materials:** Link Up Digital Media


**Standards:** National 1, 2, 4, 7; NYC 1, 2, 3, 5

**Vocabulary:** contour, form, pattern, phrase


### Tom Introduces Melodies

- Watch  Repertoire Overview.
- Discuss the ideas and vocabulary introduced by Tom.
  - *What should we remember?*
  - *What should we do next?*

### Rhythmic Patterns in the Link Up Repertoire

- Sing and review the melody for “Ode to Joy” on SG7.
- Look at the  “Ode to Joy” rhythmic patterns on page 38.
- Establish a steady beat by tapping your knees. Through call and response, have students echo the “Ode to Joy” rhythms on neutral syllables, such as *bah, ta, or ti*.
- For an added challenge, echo rhythms from “Come to Play” and other Link Up melodies.
- **Name That Pattern:** Show several patterns on the board. Chant a single pattern and have students hold up the number of the pattern performed. You may also have students take turns leading this activity.
- **Be Your Own Beethoven:** Have students arrange and perform their own rhythmic patterns on page 38.

### Melodic Patterns in the Link Up Repertoire

- Every melody has patterns of shapes or contour. Look at the  “New World” Symphony melodic patterns on page 39. Find these patterns by noticing when the melody moves up, down, up and down, or stays the same.

### Literacy Link

What events, ideas, or memories in Beethoven’s life might have provided the inspiration for “Ode to Joy”?



*Ludwig van Beethoven:*

*Musical Pioneer* by Carol Greene (ISBN-13: 978-0516442082) allows us to look into Beethoven’s life, from his childhood to his professional successes and challenges. It includes photographs of important places and people in his life, drawings, and portraits.

Using the Beethoven cut-out on SG18, have students take pictures of Beethoven in your classroom or in their own neighborhoods. Share your photos with Carnegie Hall at [linkup@carnegiehall.org](mailto:linkup@carnegiehall.org) or in the Carnegie Hall Link Up Facebook group.



- Establish tonality by simply singing from scale degree 5 down to 1 (G–F–E–D–C) on a neutral syllable such as *bum*.
- Echo the “New World” Symphony patterns on page 39 in order on a neutral syllable. When students are comfortable singing patterns on a neutral syllable, you may choose to use solfège or note names.
- **Name That Pattern:** Sing a single pattern and have students hold up the number of the pattern performed. You may also have students take turns leading this activity.
- For an added challenge, have students find more melodic patterns in “Ode to Joy,” “New World” Symphony, and other Link Up repertoire.

### Patterns in Form: Decoding “Ode to Joy”

- Sing and review the “Ode to Joy” melody on SG7.
  - *A phrase is a short musical segment with a specific melodic contour and rhythm.*
  - *How many phrases are there in this melody? (4: A–A–B–A)*
  - *Where do the phrases begin and end? How do you know?*
- Using the 🎧 “Ode to Joy” Form and Contour Patterns on page 39, examine each phrase.
  - *Where do the phrases begin and end?*
  - *How can rhythmic and melodic patterns help us identify phrases?*
- Write down or notate any additional patterns your students observe.
- Listen to 🎧 Track 7 “Ode to Joy” (vocal part) to confirm your observations.

### Ode to Joy (Lens: Contour)

A	Going up then	going down then	going up then	step back down
A	Going up then	going down then	going up then	further down
B	This part jumps a-	round a-round, it	steps ri-ight up then	jumps back down
A	Going up then	going down then	going up then	step back down

### Ode to Joy (Lens: Solfège)

A	Mi mi fa so	so fa mi re	do do re mi	mi re re
A	Mi mi fa so	so fa mi re	do do re mi	re do do
B	Re re mi do	re mi fa mi do	re mi fa mi do	do re so
A	Mi mi fa so	so fa mi re	do do re mi	re do do



# Teacher Guide

## Melodies are Made of Patterns

### Rhythmic Patterns from “Ode to Joy”

1 2 3 4

### Rhythmic Patterns from “Come to Play”

1 2 3 4

Create your own rhythm patterns by arranging the rhythms from “Ode to Joy” or “Come to Play” in any order that you like. Write your new arrangement in the boxes below:

1 2 3 4

Now, perform your arrangement by clapping, saying, or playing the rhythms above.



## Melodies are Made of Patterns

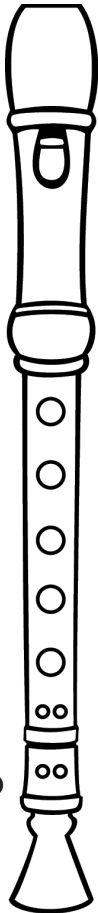
### “New World” Symphony Melodic Patterns

1 2 3 4

### “Ode to Joy” Form and Contour Patterns

<b>Phrase A</b>	<p>Go - ing up then go - ing down then go - ing up then step back down</p>
<b>Phrase A</b>	<p>Go - ing up then go - ing down then go - ing up then fur - ther down</p>
<b>Phrase B</b>	<p>This part jumps a - round a - round it steps ri - ght up then jumps back down</p>
<b>Phrase A</b>	<p>Go - ing up then go - ing down then go - ing up then step back down</p>

# SOPRANO RECORDER FINGERING CHART



Left Hand {  
 1st Finger  
 2nd Finger  
 3rd Finger

Right Hand {  
 1st Finger  
 2nd Finger  
 3rd Finger  
 4th Finger (little finger)

Thumb

- : Hole open
- : Hole closed
- ◐: Half hole

<b>C</b>	<b>C#</b>	<b>Db</b>	<b>D</b>	<b>D#</b>	<b>Eb</b>	<b>E</b>	<b>F</b>	<b>F#</b>	<b>Gb</b>	<b>G</b>	
<b>G#</b>	<b>Ab</b>	<b>A</b>	<b>A#</b>	<b>Bb</b>	<b>B</b>	<b>C</b>	<b>C#</b>	<b>Db</b>	<b>D</b>	<b>D#</b>	<b>Eb</b>
<b>E</b>	<b>F</b>	<b>F#</b>	<b>Gb</b>	<b>G</b>	<b>G#</b>	<b>Ab</b>	<b>A</b>	<b>A#</b>	<b>Bb</b>	<b>B</b>	<b>C</b>

# Ode to Joy



## Recorder Notes Needed:

D, E, F#, G, A

Ludwig van Beethoven

Allegro

*1* *4* *p*

Joy - ful as we join in sing - ing,  
Joy - ful in the songs we're sing - ing,

7  
An - thems old yet strong and bright\_ Near and far to  
Joined in mu - sic and in word\_ With the pow - er

10  
all we're bring - ing Voi - ces filled with hope and light.\_  
that we're bring - ing As one voice we will be heard.\_

13  
Sing - ing brings us all to - ge - ther When our\_\_ voi - ces

**Recorders may play the high A.**

16  
would be small. Gives\_\_ us pow - er un - di - vi - ded

19  
Now u - ni - ted one and all. Sing - ing brings us

22  
all to - ge - ther When our\_\_ voi - ces would be small. Gives\_\_

25  
\_ us pow - er un - di - vi - ded Now u - ni - ted one and all.

# Ode to Joy



Recorder Notes Needed:

G, A

Ludwig van Beethoven

Allegro

1 4

*p*

7

10

13

*f*

16

19

22

25

# Ode to Joy

Ludwig van Beethoven

Allegro assai

from Beethoven's Symphony No. 9  
(interactive arrangement)

Voice

Joy - ful as we

Piano

*f dolce p*

10

join in sing-ing An-thems old, yet strong and bright Near and far to all we're bring-ing

Voi-ces filled with hope and light Sing-ing brings us all to-ge-ther When our voi-ces

Ode to Joy

20

would be small Gives us pow-er un - di - vi - ded Now u - ni - ted one and all.

*cresc.* *p* *cresc.* *cresc.*

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamic markings include 'cresc.' at the beginning, 'p' (piano) in the third measure, and 'cresc.' again at the end of the system.

Sing-ing brings us all to - ge - ther When our voi - ces would be small Gives us pow-er

*cresc.*

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'Sing-ing brings us all to - ge - ther When our voi - ces would be small Gives us pow-er'. The piano accompaniment maintains the same rhythmic pattern. A 'cresc.' marking is placed in the third measure of the piano part.

30

un - di - vi - ded Now u - ni - ted one and all.

*p* *sempre f*

Detailed description: This system contains the final four measures of the piece. The vocal line concludes with the lyrics 'un - di - vi - ded Now u - ni - ted one and all.'. The piano accompaniment features a 'p' (piano) marking in the second measure and a 'sempre f' (piano fortissimo) marking in the third measure, indicating a sustained increase in volume. The piano part ends with a final cadence.



Ode to Joy

Joy - ful in the songs we're sing - ing

The first system of the musical score for 'Ode to Joy'. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 4/4. The lyrics 'Joy - ful in the songs we're sing - ing' are positioned below the vocal line. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

Joined in mu - sic and in word With the pow - er that we're bring - ing As one voice we

The second system of the musical score. The vocal line continues with the lyrics 'Joined in mu - sic and in word With the pow - er that we're bring - ing As one voice we'. The piano accompaniment maintains the same rhythmic pattern as the first system, with a melodic line in the right hand and a bass line in the left hand.

40  
will be heard Sing - ing brings us all to - ge - ther When our voi - ces

The third system of the musical score, starting at measure 40. The vocal line begins with the lyrics 'will be heard Sing - ing brings us all to - ge - ther When our voi - ces'. The piano accompaniment continues with the established musical texture.

would be small Gives us pow-er un-di-vi-ded Now u-ni-ted one and all

*cresc.* *p* *cresc.*

This system contains the first three measures of the piece. The vocal line begins with the lyrics 'would be small Gives us pow-er un-di-vi-ded Now u-ni-ted one and all'. The piano accompaniment features a treble clef with a melodic line and a bass clef with a harmonic line. Dynamics include *cresc.* (crescendo) and *p* (piano).

50

Sing-ing brings us all to-ge-ther When our voi-ces would be small Gives

*cresc.*

This system contains measures 4 through 7. The vocal line continues with 'Sing-ing brings us all to-ge-ther When our voi-ces would be small Gives'. The piano accompaniment continues with a similar melodic and harmonic structure. A *cresc.* (crescendo) dynamic is present.

*rit.* -----

us pow-er un-di-vi-ded Now u-ni-ted one and all

This system contains measures 8 through 11. The vocal line continues with 'us pow-er un-di-vi-ded Now u-ni-ted one and all'. The piano accompaniment concludes the piece with a final chord. A *rit.* (ritardando) dynamic is indicated above the system.

## Beethoven in my Neighborhood

Composer and pianist Ludwig van Beethoven grew up in Germany. By the time he was 12 years old, he was earning a living for his family by playing the organ and composing original music. Eventually, he became known as one of the world's greatest pianists and one of the greatest composers of all time. He composed many of his works after he had become deaf.

If Beethoven were a guest in your neighborhood, where would you take him? **Make a Beethoven cut-out using the print-out given to you by your teacher. Take a photo with your cut-out Beethoven and show us.**

**Share your photos by emailing [linkup@carnegiehall.org](mailto:linkup@carnegiehall.org) or on social media channels using [#orchestrasings](https://twitter.com/orchestrasings), our Twitter and Instagram handle ([@carnegiehall](https://twitter.com/carnegiehall)), and our Facebook group ([Carnegie Hall](https://www.facebook.com/CarnegieHall)).**



# ACKNOWLEDGMENTS

## Scores

“Come to Play,” music and lyrics by Thomas Cabaniss. Published by MusiCreate publications. Performed by the Brooklyn Youth Chorus and Moran Katz.

“Ode to Joy” from Symphony No. 9, music by Ludwig van Beethoven. Lyrics by Thomas Cabaniss. Published by MusiCreate publications. Performed by the Brooklyn Youth Chorus and Moran Katz.

“Simple Gifts,” by Joseph Brackett, Jr. Performed by the Brooklyn Youth Chorus, Anouska Swaray, and Moran Katz.

Largo from Symphony No. 9 in E minor, “From the New World,” by Antonín Dvořák. Performed by the Philadelphia Orchestra, conducted by Wolfgang Sawallisch. Courtesy of EMI Records Ltd. Under license from EMI Film & Television Music. Play-along tracks performed by Thomas Cabaniss, Anouska Swaray, and Moran Katz.

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“Oye” by Jim Papoulis. © 2004 by Jeemakis Music (BMI). Administration by Claryl Music (ASCAP). International copyright secured. All rights reserved. Hendon Music Inc., a Boosey & Hawkes company, sole agent. Courtesy of Boosey & Hawkes. Performed by Thomas Cabaniss, Amy Justman, and Sophia Miller. Pronunciation guide spoken by Christian Figueroa.

*The Young Person’s Guide to the Orchestra* by Benjamin Britten. © 1947 by Hawkes & Son (London) Ltd. Courtesy of Boosey & Hawkes. Instrument excerpts performed by The Fountain Ensemble and narrated by Hillarie O’Toole. Theme performed by London Symphony Orchestra and Stuart Bedford. Courtesy of Naxos of America.

Finale from *The Firebird Suite* (1919 version) by Igor Stravinsky. Performed by the New York Philharmonic, conducted by Leonard Bernstein. Courtesy of Sony Music Entertainment and the New York Philharmonic. Leonard Bernstein’s performance courtesy of The Leonard Bernstein Office, Inc. Video footage courtesy of Berliner Philharmoniker, Sir Simon Rattle, conductor.

“To Make Words Sing” by Thomas Cabaniss. Lyrics by Langston Hughes, provided by Harold Ober Associates. Published by MusiCreate Publications. © 2010 MusiCreate Publications. Text by Langston Hughes © 1994 by The Estate of Langston Hughes. Performed by Thomas Cabaniss, Amy Justman, and Marte Siebenhar.

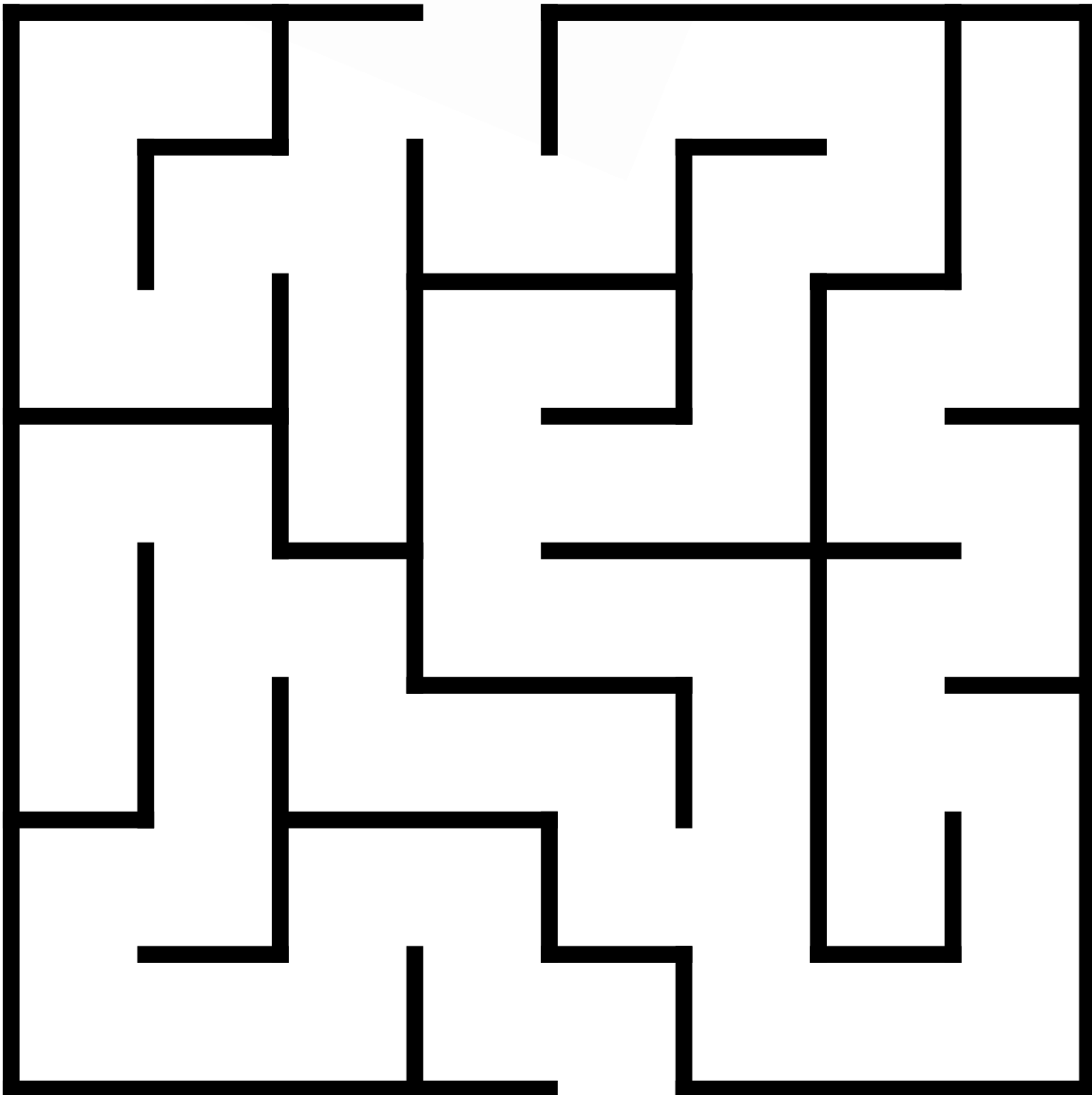
“Variations on a Shaker Melody” from *Appalachian Spring* by Aaron Copland © Copyright 1960 by The Aaron Copland Fund for Music, Inc. Copyright renewed. Boosey & Hawkes, Inc., Sole licensee. Performed By: National Orchestral Institute Philharmonic, David Alan Miller Courtesy of Naxos of America, Inc.

## Special Thanks

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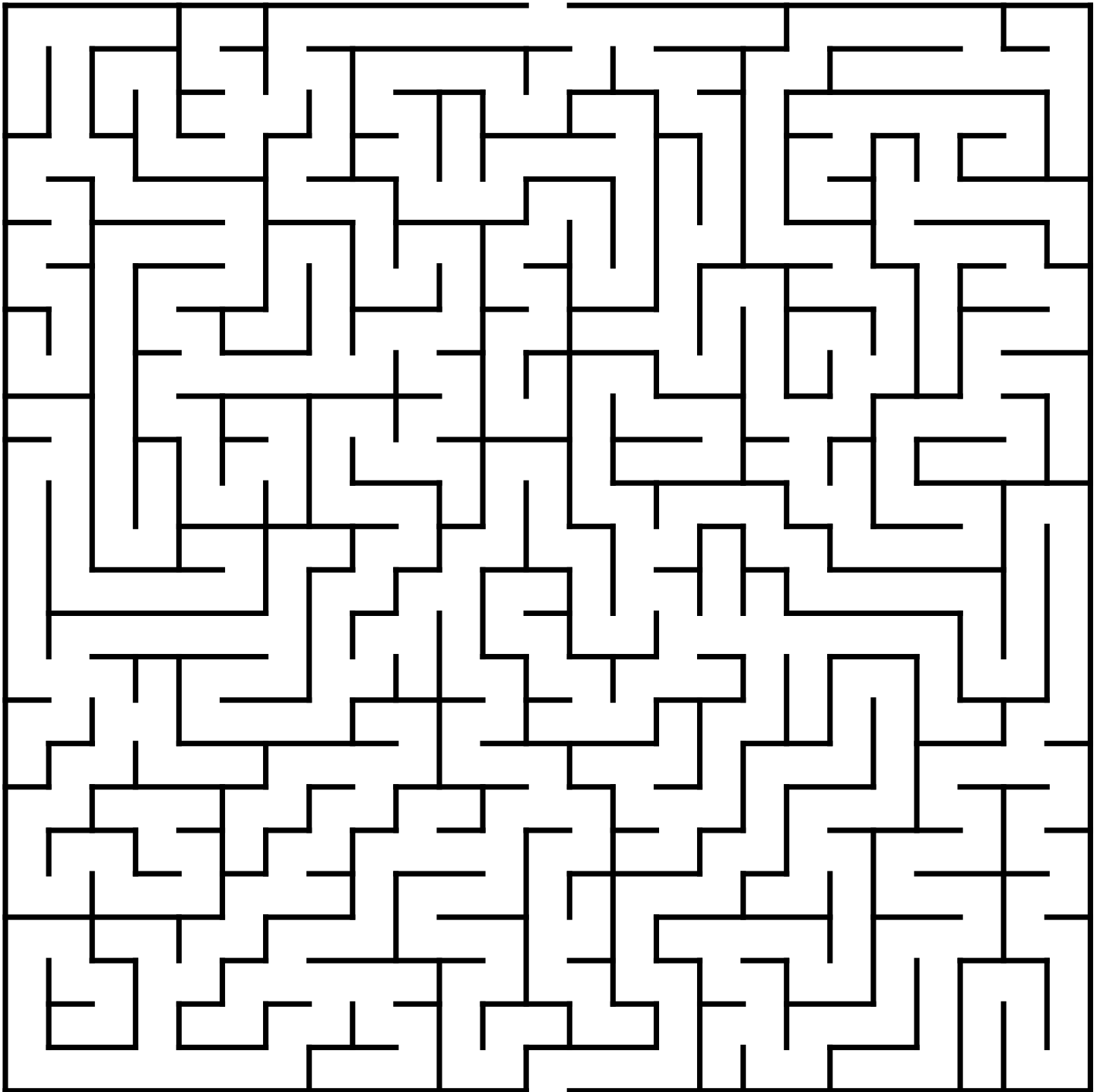
# Maze - Grades K-2

Help the Trumpet find her Drum friend!



# Maze - Grades 3+

Help the Bass Drum find his Cymbal friend!



# Word Search - Grades K-2

## Word Bank

Flute

Tuba

Piano

Music

K	L	T	P	M	Z
C	F	L	U	T	E
C	Q	S	B	B	Q
L	I	X	P	J	A
C	O	N	A	I	P
O	Y	M	Y	N	M

# Word Search - Grades 3+

## Word Bank

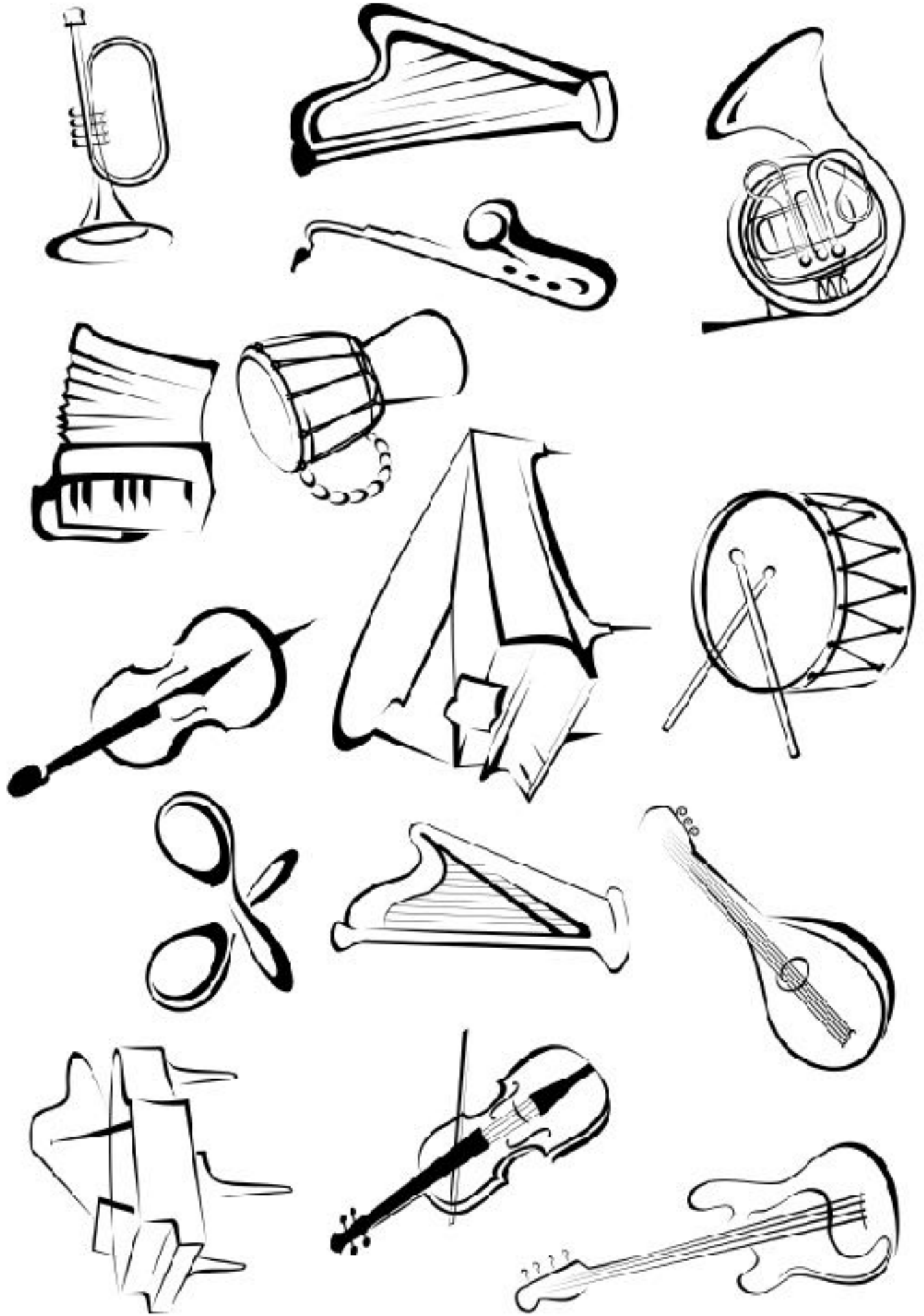
Bassoon  
Beethoven  
Cello  
Cymbal  
Music

Oboe  
Piano  
Timpani  
Trumpet  
Violin

T B L J Y I D N W K L D T  
I L E N O O S S A B D O F  
M Q A E H Z P L F I H L E  
P U F B T F L G C V A R U  
A D N I M H M P L K H B T  
N M I G D Y O W M G L R C  
I N L F U R C V F G U O Y  
Q F O A W C C M E M O H L  
Z G I T I U Z E P N B F B  
K M V S A H B E L S O Z P  
C C U K Z F T I H L E O W  
K M P I A N O F T Q O H J  
Y E J D G C R M O H U C Z



# Coloring



# History of the Warner Theatre

Since its grand opening, the Warner Theatre has established itself as a major cultural center for the region. Millions have passed by the free-standing ticket booth of solid bronze, walked through the main doors and stepped into the luxuriously gilded Grand Lobby. There they behold untold beauty of rich tapestry and French gold backed mirrors. A regal staircase with exquisite bronze banisters leads them through an archway of marble, gold gilding, and draped tapestry to the mezzanine. Czechoslovakian glass and crystal chandeliers create the soft lighting that enhances the grandeur of an edifice unmatched in stature, opulence and beauty. The beauty of this theatre is absolutely breathtaking.



The Warner Brothers commissioned the building of the Warner Theatre in 1929, appointing the world renowned Rambusch Studios in New York City to decorate the interior. Rambusch created a lavish Art Deco interior that would invite generations of theatergoers to a palace of magnificence and fantasy. Considering the quality of the design and cost of the building materials used, the theater would be virtually impossible to replace today.

The Warner Theatre opened its doors on April 10, 1931. 8,000 colored lights illuminated the ten-ton marquee that announced the feature film of the

opening evening, "The Millionaire" starring George Arliss and James Cagney. In its early history, the theater hosted various traveling shows, became an important link in the vaudeville circuits of the 1930s, and presented the "pick" of the major film releases. Bob Hope made his appearance at the theater in November 1930 telling stories while sitting on a barrel at the front of the stage.

The "Mighty Wurlitzer" organ that once rose out of the floor into the corner of the orchestra pit provided music for Vaudeville shows and accompanied the early talking motion pictures. The organ was donated to the Western Reserve Chapter of American Theatre Organ Enthusiasts in 1969 by Warner Brothers.

In 1971, Cinemette Corporation of America bought the Warner Theatre and operated it until 1976, when then Mayor Louis Tullio heard that the chain might want to sell the Warner. The mayor saw the importance of saving the Warner from planned demolition. With assistance of the Commonwealth of Pennsylvania, he took it upon himself to negotiate a successful purchase of the building.

In 1977, the Erie Civic Center Authority was formed and given the physical and fiscal management of the Warner Theatre. With this change-over, the policy of the theatre changed as well to one that included the production of mostly live performances. In 1974, the Erie Philharmonic had its first concert at the theater and its home was secured.

# Lesson 3

**Objective** - Learn about various musical terms and definitions through the music of Beethoven (Symphony No. 9, Symphony No. 5, Leonore Overture No. 3 and Piano Concerto No. 1 - all works being performed this season by the Erie Philharmonic).

## **Pennsylvania State Standards - Music**

- 9.1.3.A Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.3.C Recognize and use fundamental vocabulary within each of the arts forms
- 9.3.3.A Recognize critical processes used in the examination of works in the arts and humanities.
- 9.3.3.B Know that works in the arts can be described by using the arts elements, principles and concepts

## **National Standards - Music**

- #5 - Reading and notating music
- #6 - Listening to, analyzing, and describing music
- #7 - Evaluating music and music performances

## **1. Outcomes - "I can..."**

1. Identify steady versus changing tempi
2. Identify loud/forte versus soft/piano sounds
3. Understand the difference between various moods and emotions created by music

## **2. Activity - Identifying Musical Characteristics (K-2, 3+)**

1. Have students listen to **CD tracks 14-18**
2. While listening, students should check off appropriate box when the music sounds loud or soft, fast or slow, and happy or sad
3. Some songs might be both loud and soft - use this a point of discussion in how music can portray countless different emotions
4. Explain to students the Italian terms that correspond to certain musical terms
  1. Fast - allegro
  2. Slow - andante
  3. Loud - forte
  4. Soft - piano

# Musical Characteristics Grades K-2, 3+

As you listen to each song, put a check mark in the box to show whether the song is fast or slow, loud or soft, and happy or sad.

Listen carefully...songs might be able to get more than one check mark!

	FAST	SLOW	LOUD	SOFT	HAPPY	SAD	CHANGES?
1							
2							
3							
4							
5							





# What to Expect at the Concert

## **See an orchestra**

What is an orchestra? An ensemble of people who play string instruments such as violins, violas, cellos, and basses. Also expect to see flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, a tuba, timpani, drums and other percussion, and maybe even a harp. The conductor is the leader of this group of players. He or she will communicate to the players the meaning of the music score, having musicians play louder or softer, faster or slower, smooth or choppy.

## **Be in a large room with lots of other people**

Talk quietly with your neighbor until the concertmaster comes on to tune the orchestra. Then settle back in your seat and prepare to listen!

## **Sit quietly and listen to the music**

Listening to an orchestra is different from listening to other types of music. It is fine to tap your toes or move your fingers in time with the music. Remember though that others are watching and listening with you and you shouldn't do anything that would disturb their chance to watch and listen too!

## **Applaud at the end of the piece**

How do you know when that is? Sometimes you will have a printed program that tells you and sometimes the conductor will tell you if the piece has more than one part (or movement). Usually you don't applaud between the movements (that would be like thinking that the story is over after one chapter of the book!). The best way to know when a piece is over is to watch the conductor and when he or she puts their arms down and turns around, that's the time to applaud. Many times the music itself will tell you when it is time, too!

## **Listen for different things**

The person who wrote the music is making an individual statement. His or her piece won't be like any other. Try to figure out what makes the particular piece special. Is it because it is loud or soft? Is it because of the fast or slow notes? Does it make you feel happy, sad, angry, or excited? What message do you think the music is sending? Think about it, but please don't discuss it with your friends until after the concert. Also, listen to the sounds of the instruments. Sometimes certain instruments have the melody and others just accompany them. Try to find out who has the melody at every moment of the piece. Notice how different the oboe sounds when it plays with the violin. Listen for how each instrument sounds solo and in combination with others.

## **Have a good time!**

Music is fun all by itself. Let it make you think of things. Let it make you feel emotions. Make up a scene or story in your mind as you listen and see how it changes with the music. Don't just sit there – think about it and you will enjoy the concert even more!

# Post-Test (Grades K-2)

Name \_\_\_\_\_

1. Can you name one of the instrument families of the orchestra?

2. Can you name an instrument from the orchestra?

3. Can you name an instrument that has strings?

4. Can you name an instrument that you play by using air?

# Post-Test Lesson 1 (Grades 3+)

Name \_\_\_\_\_

1. Can you list the 4 instrument families of a symphony orchestra?

- 1.
- 2.
- 3.
- 4.

2. Can you name these instruments?



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_

3. Is this instrument from the Brass or Woodwind family?



\_\_\_\_\_

4. Is this instrument from the Percussion or String family?



\_\_\_\_\_

5. What does a string player use to create sound on their instrument?

\_\_\_\_\_

6. How do instruments from the percussion family create sound?

\_\_\_\_\_

# Post-Test Lesson 2 (Grades 3+)

Name \_\_\_\_\_

1. Can you name another famous composer like Bach or Brahms?

\_\_\_\_\_

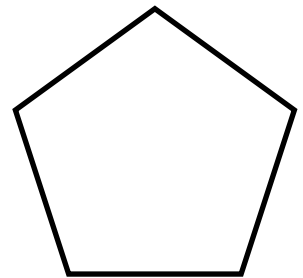
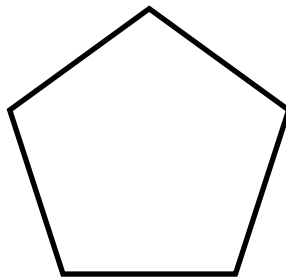
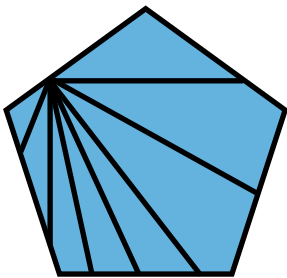
2. What are three sounds that you heard before you arrived in class today?

\_\_\_\_\_

3. What is the difference between a violin and a string bass?

\_\_\_\_\_

4. Using the white shapes below, can you draw two different variations of the first shape?



5. What things can make music sound different from one song to the next?

\_\_\_\_\_



# Post-Test Lesson 3 (Grades 3+)

Name \_\_\_\_\_

**1. What musical term defines the speed of a song?**

\_\_\_\_\_

**2. Does adagio mean slow or fast?**

\_\_\_\_\_

**3. What musical term deals with how loud or soft music is?**

\_\_\_\_\_

**4. Can you list three emotions that music can make you feel?**

\_\_\_\_\_