

Wichita Falls Symphony Orchestra

Young People's Concert 2022 Teacher Guide



**James N. McCoy
Foundation**



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HOW TO USE THE CURRICULUM

Note to the Teachers

Welcome, Teachers! We are so excited that you are choosing our to use our curriculum for the WFSO's Young People's Concert. This year, we are integrating technology into the curriculum by using a Virtual Classroom. Use the key below to help you navigate through the curriculum. There will be video links for almost every lesson and many instances for you to use our Spotify playlist. It may be helpful to go through the lesson and get the videos/playlist loaded before the students arrive to alleviate the need to wait on an internet connection. If you have any questions, please email education@wfso.org for assistance. Thank you and have fun!

Key

In the Curriculum



Time Needed



Materials Needed



Lesson Objectives

In the Virtual Classroom



Return to First Slide



Indicates where to click for next slides (follow directions in teacher's guide)



Link to Spotify Playlist

-In the curriculum, when you see words in red, click on the image in the Virtual Classroom.

-In the Virtual Classroom, when you see words or icons in gold, it is a reminder to check the curriculum for an activity or question prompt.

TEKS ALIGNMENT

§117.118 Music, Grade 5



Lesson #1: Intro to the Orchestra

(b)(1)(B) Distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures

(b)(1)(C) use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo, including accelerando and ritardando; dynamics; articulation; and meter, including simple and compound, to explain musical sounds presented aurally

Lesson #2: Concert Music

(b)(1)(C) use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo, including accelerando and ritardando; dynamics; articulation; and meter, including simple and compound, to explain musical sounds presented aurally

(b)(5)(C) identify and describe music from diverse genres, styles, periods, and cultures

(b)(5)(D) examine the relationships between music and interdisciplinary concepts

(b)(6)(F) justify personal preferences for specific music works and styles using music vocabulary.

Lesson #3: Concert Etiquette

(b)(6)(A) exhibit audience etiquette during live and recorded performances

(b)(6)(E) evaluate a variety of compositions and formal or informal musical performances using specific criteria

(b)(6)(F) justify personal preferences for specific music works and styles using music vocabulary.

MUSIC RESOURCES



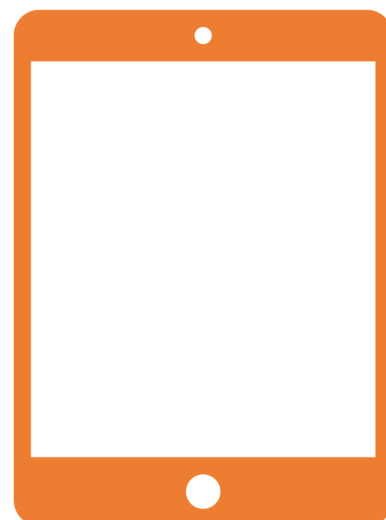
Access all of the concert music on the Spotify
Playlist—WFSO-YPC 2022

[https://open.spotify.com/
playlist/1h12RXudhztatVwvQh5o3s?
si=41f74845e8bd4f4d](https://open.spotify.com/playlist/1h12RXudhztatVwvQh5o3s?si=41f74845e8bd4f4d)



CONCERT PROGRAM

- “Hoe-down” from *Rodeo* by Aaron Copland
- *Moncayo* by Huapango
- *The Firebird Suite (1919 Version)* by Igor Stravinsky



OTHER MEDIA

Virtual Classroom

Use this link: <https://www.wfso.org/wp-content/uploads/2022/01/Virtual-Classroom-2021-22-final.pdf>

Or go to the WFSO website, click “**Educate**” then “**Young People’s Concert.**” Scroll to the bottom and click yellow button “**YPC Curriculum—Virtual Classroom**”



Books

Lee, Laura. *A Child’s Introduction to Ballet*. New York: Black Dog & Leventhal Publishers, Inc., 2007.

Levine, Robert. *The Story of the Orchestra*. New York: Black Dog & Leventhal Publishers, Inc., 2001.

LESSON PLAN #1

INTRO TO THE ORCHESTRA

Overview of Lesson #1

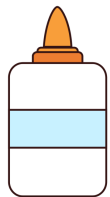
Activity #1: The Orchestra

Activity #2: The Conductor



Time needed

30 minutes per activity



Materials

Virtual Classroom

Pencil and paper

Chairs in orchestra diagram arrangement (at the end of Activity 2)



Objective

- 1) Students will visually, verbally, and aurally distinguish between instrument families in the orchestra.
- 2) Students will describe roles of conductor and concertmaster, as well as demonstrate multiple conducting patterns.

ACTIVITY #1: THE ORCHESTRA



Time Needed

30 minutes



Materials

Virtual Classroom

Pencil and Paper

PROCEDURE

- 1) Open Virtual Classroom (**Click on the violin to move to slide 2**)
- 2) Ask the students what they know about symphony orchestras. Have they ever heard a symphony? In person, On the radio? On TV? How many people play in a symphony? What kind of music do they perform? (**Click on the Maestro to move to slide 3**)
- 3) Show the students the diagram of the orchestra. Do they recognize any of the instruments? What are some of the different ways the instruments are played? How do they think the instruments might produce sound?
- 4) Explain that there are four instrument families in the orchestra: **Strings**, **Woodwinds**, **Brass**, and **Percussion**. Show students the diagram of the orchestra again and see if they can identify the four instrument families. (**Click on the Maestro to move to slide 4**)
- 5) Explain how each instrument family makes sound:
 - Strings**: make sound when the strings vibrate. Musicians make the strings vibrate by rubbing a bow against them or plucking them.
 - Woodwinds**: make sound by blowing into them; most of them use a piece of wood (reed) to make the sound; the flute and piccolo used to be made of wood
 - Brass**: make sound by vibrating lips and blowing into them; most are made of brass material
 - Percussion**: make sound by hitting, tapping, or shaking; made up of pitched (distinct note can be played) or unpitched (no distinct note)

ACTIVITY #1: THE ORCHESTRA

PROCEDURE (continued)

- 5) Click on each family, then on each instrument in the family, to listen to the instruments (each instrument will take you to the corresponding DSO instrument page). **Click the Maestro on each individual family page (strings-slide 5, woodwinds-slide 6, brass-slide 7, percussion-slide 8) to take you back to the “Instrument Families”-slide 4.**
- 6) After you have listened to all of the instruments, go back to the “Instrument Families” slide (**by clicking on the Maestro on any of the individual family pages—will return back to slide 4**). **Click the Spotify logo at the top right corner.** This will take you to the WFSO YPC 2021 Spotify Playlist.
- 7) Individually on a piece of paper or as a class, have the students listen to the first 30 seconds of each of the movements of *The Firebird Suite*. Have them list the main instruments and/or instrument families that they hear for each movement.

ANSWERS

Mvt. I: double bass, trombone, cello (strings, brass)

Mvt. II: violin, flute, clarinet, oboe (strings, woodwinds)

Mvt. III: horn, flute, violin, harp, oboe (solo), cello, clarinet (strings, woodwinds)

Mvt. IV: horn, trombone, tuba, flute, trumpet, bass drum, timpani (brass, percussion)

Mvt. V: cello, bassoon, oboe, violin (strings, woodwinds)

Mvt. VI: horn (solo), harp, violins (brass, strings)

ACTIVITY #2: THE CONDUCTOR



Time Needed

30 minutes



Materials

- Virtual Classroom
- chairs arranged according to orchestra diagram

PROCEDURE

- 1) Open Virtual Classroom (**Click on the Maestro-moves to slide 9**)
- 2) Ask the students the questions on the screen: What is a conductor? What does a conductor do? What would happen if there was no conductor? What are some other names for the conductor? (**Click on the Maestro-moves to slide 10**)
- 3) Review the diagram of the orchestra. Ask the students where the conductor/maestro stands. Review where each instrument family sits in the orchestra. (**Click on the video button after discussion**)
- 4) Watch the video *Class Notes: What Does a Conductor Do?* Have the students practice the beat patterns with the video, then review them after the video is over (4/4 and 3/4). If time permits, demonstrate 2/4 conducting pattern.
- 5) **Click on the Maestro-moves to slide 11.** Ask the students: What is a concertmaster? What does a concertmaster do? (**Click on the video button after discussion**).
- 6) Practice: Choose 1 person to be the conductor, one person to be the concert master. Divide the remaining students up into instrument families. Have them practice sitting with their sections (based on the diagram), and “air playing” their instruments with the conductor. **Click on the Spotify playlist to use the concert music for inspiration!**

LESSON PLAN #2

CONCERT MUSIC

Overview of Lesson #2

Activity #1: The Composers

Activity #2: The Firebird Suite

Activity #3: Rodeo

Activity #4: Huapango



Time needed

80 minutes



Materials

-Virtual Classroom link

-Paper and pencil

-Composer biographies (page 18-19)

Materials (continued)

-Composer doodle chart (page 20)

-Composer chart—only needed if you do not have access to a Smart Board (pg. 21)

-Huapango—Compare and Contrast (pg. 22)

-A Child's Introduction to Ballet

Objectives



- 1) Students will compare and contrast the three composers of the concert music.
- 2) Students will describe and depict mood and feel of *The Firebird Suite* through words and drawings while learning the story line.
- 3) Students will learn about the story of *Rodeo* and compare and contrast the mood to *The Firebird Suite*.
- 4) Students will describe mariachi music and the huapango dance form. They will compare and contrast mariachi to a full orchestra.

ACTIVITY #1: THE COMPOSERS

Materials

Virtual Classroom

Composer biographies (pg. 18-19)

Composer doodle chart (pg. 20)

Composer chart—only needed if you do not have access to a Smart Board (pg. 21)



Time Needed

20 minutes



PROCEDURE

- 1) Open Virtual Classroom. **Click on the Firebird-moves to slide 12.**
- 2) **Click on the image of Igor Stravinsky-moves to slide 13.** Pass out the biographies and doodle charts. Divide the students into small reading groups. Have the groups pass around the composer biographies, each reading one paragraph (or one volunteer to read the whole passage). While the passages are being read, the students can engage in the listening activity by “doodling” along with the information. For example: a student might draw ballet shoes when they hear that Stravinsky wrote ballets. **Click on the Spotify image.**
- 3) After the students have read the biographies, have the students listen to a minute of each composer’s work. Have them draw what they hear in the music—a story, a feeling, etc. Be creative!
- 4) Have the students share what they drew for each composer/composition. How are the drawings similar? How are they different? Have the students compare and contrast with their peers. (**Click on the Maestro-moves to slide 14**)
- 5) Fill out the composer chart as a class. (If you do not have a Smart Board, duplicate this on a whiteboard or print a copy—pg. 21—for each student and have them fill it out individually or together).

ACTIVITY #2: THE FIREBIRD SUITE



Time Needed

30 minutes



Materials

Virtual Classroom

Paper and pencil

A Child's Introduction to Ballet

PROCEDURE

- 1) Open Virtual Classroom. **Click on the Firebird-moves to slide 12, then click the Firebird again on the next screen-moves to slide 15. Click the Spotify icon.**
- 2) Play Mvt. IV of the Firebird Suite as the students enter the room. When the piece is over, ask questions about the music: How did the music make you feel? How would you describe the music? Have them write their answers on a piece of paper.
- 3) Play Mvt. III and have the students answer the same questions on their paper. Explain to the students that music can be used to make us feel a certain way or even to tell a story. **(Click on the Maestro-moves to slide 16)**
- 4) Ask the students “What is a ballet?” What do they know about ballet? **(Click on the word ballet-moves to slide 17)** Read the definition of ballet. Explain that we can add movements to music to help us tell an even greater story than music alone. Ballet is a type of dance that uses movements to tell a story instead of words. Ask the students if they remember which composers wrote ballets? **(Click on the picture of Stravinsky-moves to slide 18)**
- 5) Using the book, read the story of the Firebird on pages 52-53. **Click the Spotify icon** to have the music playing in the background as you read. **(Click on the Firebird picture when finished-moves to slide 19).**
- 6) Discuss what other types of music they think will be played during the ballet using the questions on the slide.
- 7) If time permits, watch the Firebird and Ivan performing in the ballet **(click the video icon—cued from 5:57-13:05—end sooner if needed).**

ACTIVITY #3: RODEO



Time Needed

15 minutes



Materials

Virtual Classroom

Paper/pencils

A Child's Introduction to Ballet

PROCEDURE

- 1) Open Virtual Classroom. **Click on the Firebird-moves to slide 12, then click the cowboy hat-moves to slide 20.**
- 2) Review the biography of Aaron Copland. What do the students remember about him? Remind the students that he also wrote ballets, just like Stravinsky, but he was American and used American folk songs, so his music might sound more familiar to them.
- 3) Explain to the students that Copland's music is used a lot in commercials and movies. **(Click on the video icon)** Ask the students if they have heard this music before and where.
- 4) **Click the cowboy hat-moves to slide 21.** Have a student read the description of Rodeo. Using the book, read the story on page 69. **(Click on the Spotify icon).**
- 5) As the students listen to *Hoedown* from *Rodeo*, have the students write down how they would describe the music and how it makes them feel.
- 6) Have the students share their answers with the class. Compare and contrast their descriptions to *Firebird*.

ACTIVITY #4: HUAPANGO



Time Needed

15 minutes



Materials

Virtual Classroom

Paper and pencil

Huapango—Compare and Contrast (pg. 22)

PROCEDURE

- 1) Open Virtual Classroom. **Click on the Firebird-moves to slide 12, then click the guitarron-slide 22.**
- 2) Ask the students: What is Mariachi Music? What instruments are used? **(Click on the Maestro-slide 23)**
- 3) Have a student read the definition of Mariachi. **Click on the video for an example.**
- 4) Review the biography of José Moncayo. What do the students remember about him? Remind the students that he was a percussionist and wrote pieces based on Mexican folk music. **(Click on the Maestro-moves to slide 24)**
- 5) Have a student read the definition of Huapango. Explain that José Moncayo took this style of dance and composed a piece of music based on the dance. He wrote a version for full orchestra (like the Wichita Falls Symphony Orchestra) and for a mariachi group, which is for less musicians. **(Click on the Maestro-moves to slide 25)**
- 6) Pass out the *Huapango—Compare and Contrast* worksheet. Play a minute from the beginning, middle, and end of each version. Have the students fill out their worksheet as the music is playing. Discuss with the class after.

LESSON PLAN #3

CONCERT ETIQUETTE

Overview of Lesson #1

Activity #1: Concert Etiquette



Time needed

30 minutes



Materials

- Virtual Classroom
- Paper and pencil



Objective

Students will demonstrate and describe appropriate concert etiquette for the symphony performance.

ACTIVITY #1: CONCERT ETIQUETTE



Time Needed

30 minutes



Materials

Virtual Classroom

Paper and pencil

chairs arranged according to orchestra diagram

PROCEDURE

- 1) Ensure all students have a blank piece of notebook paper and pencil.
- 2) Open Virtual Classroom. **Click on clapping hands icon-moves to slide 26.**
- 3) Ask the students if anyone knows what the word “etiquette” means. (**Click the word “etiquette”-moves to slide 27**).
- 4) Define **etiquette**: the rules indicating the proper and polite way to behave
- 5) Ask the students to write down at least five rules that might apply to a concert. Share the answers in small groups and/or with the class.
- 6) Ask the students why these rules might exist. Who are the rules for? Why does it matter? What would happen if these rules didn’t exist?
- 7) Watch the “Welcome to the WFSO” video. (**click the video icon**)
- 8) Ask the students about the etiquette rules that were mentioned in the video. Were there any other rules they didn’t think of?
- 9) Practice—have students take turns being the conductor, musicians, and audience (same activity as Lesson 1, Activity 2), but include the audience role—let the students know when it is appropriate to clap.

COMPOSER BIOGRAPHIES

IGOR STRAVINSKY



Stravinsky was born near Saint Petersburg, Russia on June 17, 1882. As a young boy he studied piano, music theory and composition, but was encouraged by his parents to study law. By 1905, he had abandoned his law studies and had begun studying music full time. He studied with the Russian composer Rimsky-Korsakov, composer of *Flight of the Bumblebee*. In 1909, Stravinsky saw two of his orchestral pieces performed in Saint Petersburg. This performance was heard by the world-famous dance choreographer, Sergei Diaghilev.

In the same year, Diaghilev invited Stravinsky to compose music for the Ballets Russes, a Russian ballet company he had formed in Paris. Working with Diaghilev, Stravinsky composed the music for *The Firebird*, *Petrushka*, *The Rite of Spring*, and *Pulcinella*. Stravinsky quickly became famous while working with the Ballet Russes. At the outbreak of World War II, Stravinsky sailed for America, where he became known as one of the greatest composers of the 20th century. Stravinsky died on April 6, 1971 at the age of 88, in New York, NY.

JOSÉ MONCAYO

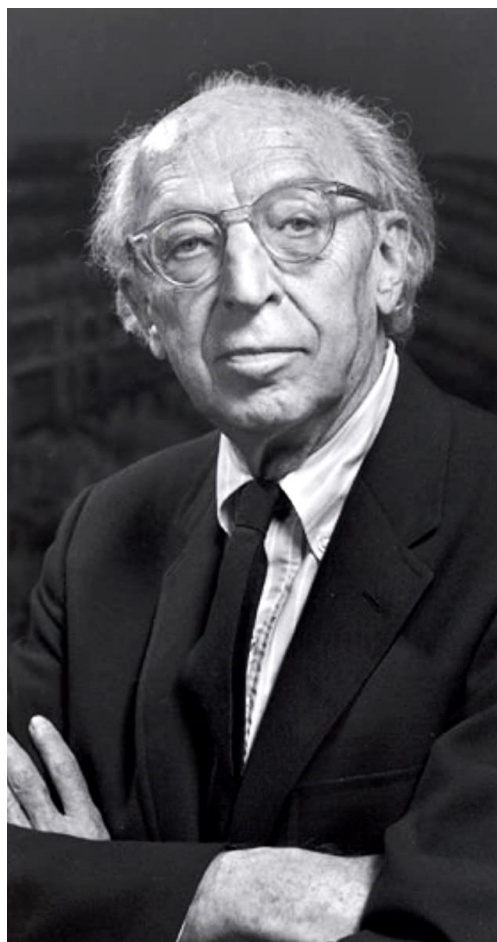


José Pablo Moncayo was born in Guadalajara, Mexico on June 29, 1912 and studied piano as a boy. He entered the Mexico City Conservatory where he continued his piano studies with Hernandez Moncayo and studied composition with Carlos Chavez. One of Moncayo's first professional jobs was as a percussionist with the Mexican State Symphony Orchestra. He later conducted the National Symphony Orchestra of Mexico City from 1949-1952. He was also invited to study with American composer Aaron Copland.

As a member of a set of people nicknamed the "Group of Four," Moncayo, along with three other composers, Galindo, Caontreras, and Ayalas, wrote music that reflected the nationalistic spirit of Mexico. Much of this music used melodies, rhythms, and harmonies drawn from the folk music of Mexico. In his famous piece, *Huapango*, Moncayo used music of the Mexican folk dances *El siquisirii*, *El balaju*, and *El avilan*. Moncayo died on June 15, 1958 in Mexico City.

COMPOSER BIOGRAPHIES

AARON COPLAND



Copland was born in New York City on November 14, 1900 and attended public schools there. An older sister taught him to play the piano, and by the time he was 15 he had decided to become a composer. In the summer of 1921 Copland attended the newly founded school for Americans at Fontainebleau, where he came under the influence of Nadia Boulanger, a brilliant teacher who shaped the outlook of an entire generation of American musicians. He decided to stay on in Paris, where he became Boulanger's first American student in composition. After three years in Paris, Copland returned to New York City.

After his return from Paris, he worked with jazz rhythms in his pieces in the mid-1920s. There followed a period during which he was strongly influenced by Igor Stravinsky's Neoclassicism, turning toward an abstract style. However, as the new media of radio, phonograph, and film scores took off, he realized he needed to blend his compositions with these new media to reach the public in a more meaningful way. From this idea, he created three American folk ballets, including *Rodeo* in 1942.

During his later years, he worked as a conductor, a teacher, and a scholar. He also traveled the world in an attempt to elevate the status of American music abroad and to increase its popularity in the US. Copland died on December 2, 1990.

Name: _____ Class: _____

Composer Doodle Chart

IGOR STRAVINSKY

JOSÉ MONCAYO

AARON COPLAND

Name: _____ Class: _____

Composer Chart

Composer	Years Lived	Country/ Nationality	Famous Piece	Something Interesting About The Composer
Igor Stravinsky				
José Moncayo				
Aaron Copland				

Name: _____ Class: _____

Huapango - Compare and Contrast

Full Orchestra

Mariachi

Instruments you hear		
Mood of the music (happy, sad, upbeat, etc). Does the mood change?		
Solos you hear (instruments playing by themselves)		
What is the same about each version?		
What is different about each version?		
What do you like about this version?		
What don't you like about this version?		
Which version is your fa- vorite and why?		