

LEVEL

Exploring Orchestral Masterworks

Just as students are becoming skilled perceivers of the written word, they are also becoming skilled perceivers of music. Students who are excited by the prospect of reading their first chapter book may very well also be excited about hearing a whole piece of music and being able to follow its “story” from beginning to end. In Level 3 (fifth grade), students are able to focus on five works that are all of short to medium duration and accessible to younger listeners. These works—*Scheherazade*, *El Amor Brujo*, *Rhapsody in Blue*, *A Tone Parallel to Harlem*, and *A Lincoln Portrait*—also have the advantage of being able to connect to the Americas unit in the social studies curriculum of the New York State and New York City frameworks. The New York Philharmonic also has a library of other “whole piece” units available for study, separate from this volume.

PHOTO: Chris Lee



Focal Work

The Story of the Kalendar Prince from *Scheherazade*

by Nikolai Rimsky-Korsakov

Composers and listeners have long been attracted to the storytelling properties of music. In this unit, your students will examine the properties of effective storytelling through music that depicts a great story-teller herself—Scheherazade.

Nikolai Rimsky-Korsakov (1844–1908)

Rimsky-Korsakov was the youngest member of the “Mighty Five”—a group of composers who aimed to create a truly Russian kind of music. The only one to have academic training in composition, Rimsky-Korsakov often acted as a musical mentor to other composers, like Modest Mussorgsky, helping them to complete and orchestrate their compositions. His interest in musical experiments and his love of folk and fairytale subjects fueled his bold Russian sound, which was often tinged with an Eastern accent. Rimsky-Korsakov became a professor of harmony and orchestration at the St. Petersburg Conservatory where he spent decades teaching the next generation of Russian composers, including Glazunov, Prokofiev, and Stravinsky.

The Story of the Kalendar Prince, from *Scheherazade* (1888)

“The Kalendar Prince” is a movement from *Scheherazade*, a composition based on the *Arabian Nights* folktales. Scheherazade is the newest wife of the Sultan Schahriar, who has married many times and sworn to kill each of his wives after one night of marriage. Scheherazade saves her life by entertaining the Sultan with marvelous tales that she creates each night over 1,001 nights. Rimsky-Korsakov uses a full palette of orchestral colors to illustrate these exotic tales from the Persian Empire. In “The Story of the Kalendar Prince,” a royal prince disguises himself as a member of a tribe of wandering holy men and has adventures that are left up to our imagination.

PHOTO CREDIT: TK

LESSON 1:

What Makes a Good Story?

In this unit, students will:

- investigate the qualities of good stories and storytelling
- become acquainted with the Arabian Nights folk tales and the character of Scheherazade
- listen and respond to The Story of the Kalendar Prince by Rimsky-Korsakov

Materials:

- Level 3 CD
- stories
- a collection of Arabian Nights tales (if available)
- *My Musical Journal*
- writing materials
- Internet access (if available)

ACTIVITY 1:

What Makes a Good Story and a Good Storyteller?

Rimsky-Korsakov's *Scheherazade* is inspired by the legendary storyteller from the *Arabian Nights* folktales, also known as *The Thousand and One Nights*. Centuries after they were first told, these stories remain very popular today. Why are certain stories and storytellers so captivating?

- As a class, brainstorm the qualities of a good story. They may include ideas such as interesting characters, surprises in the plot, a vivid setting, realistic problems, and so on. Make sure to document the students' ideas.
- As a class, brainstorm the skills of a good storyteller. Ask your students to consider the elements of a good read-aloud voice (changes in inflection, pitch, speed, volume, emotion, use of pauses, and so on). You may wish to speak in a monotone voice to demonstrate an uninteresting vocal quality. Document the qualities the students have brainstormed.
- Invite a volunteer to use the qualities of a good storyteller to tell a story (factual or fictional) to the class. Emphasize that they can use different inflections to heighten the impact of the words.
- Reflect on the performances. Always focus the discussion positively on the successful elements of the storytelling. It may be helpful to let students tell their story more than once so that they can concentrate on particular aspects of good storytelling.

Reinforcement Through Read-Alouds:

Invite your students to participate in a storytelling festival. During five or ten minutes of each school day, feature a few student storytellers. Encourage the students to maximize the effect of their story by incorporating interesting vocal inflections. Try to keep this routine going for 101 days if you can!

ACTIVITY 2:

Introducing Scheherazade

Read the story of Scheherazade to your class. Use the paraphrased version included below, or read one of the many published versions of the Arabian Nights tales such as *Tenggren's Golden Tales from the Arabian Nights* (New York: A Golden Book, 1957) or *Classic Starts: Arabian Nights* (New York/ London: Sterling, 2008.)

The Story of Scheherazade

There was once a powerful King who had two sons. Shahriar was the older son and Shahzenan was the younger boy. After the King's death, Shahriar took the throne, and Shahzenan was appointed ruler of the Kingdom of Great Tartary.

After a separation of many years, Shahzenan visited his brother, the King (or Sultan). They were very happy to be reunited, but Shahriar sensed that something was bothering his younger brother. Shahzenan revealed that his wife had plotted against him with his enemies. He was left heartbroken and alone.

Shahriar was furious over the betrayal of his brother, so he vowed to seek revenge against all women. He instructed his chief minister, the Vizier, to bring him a new wife each day, who would be killed after one night of marriage.

The Vizier himself had two daughters; the eldest was named Scheherazade. Scheherazade was an educated, witty, beautiful girl who had read many interesting stories. She had a plan to help the people of the Kingdom and cure the Sultan of his evil ways.

One evening, the Vizier brought Scheherazade to the Sultan and they were married. Before going to bed, Scheherazade was crying, and requested to see her sister one last time.

Her sister, Dinarzad, was summoned and as she had been instructed, said: “Sister, if you are not too tired, please tell us one of your stories.” The Sultan gave his new wife his blessing, and so Scheherazade began her first story.

Night after night—and for one thousand and one nights—Scheherazade kept the Sultan in suspense with her colorful tales. He reformed his wicked ways and fell in love with the beautiful woman named Scheherazade.

- Based on the story you have told your students about Scheherazade, what kind of woman was she? Which characteristics helped to save her life? (intelligence, cunning, imagination, wit, etc.)
- Reflect back on the qualities of a good storyteller. Which ones would likely apply to Scheherazade? Add any new qualities you discovered from the story. Remember she intrigued her husband with her tales for one thousand and one nights!
- Brainstorm a list of feelings that Scheherazade might experience as she weaves her tales for the Sultan. How might music sound to represent these feelings? (Consider musical elements such as tempo, dynamics, instrumentation, rhythm, and melody.)
- Listen to the opening cadenza (Track 1, 0:00–0:32) from “The Story of the Kalendar Prince.” The solo violin represents the character of Scheherazade. Listen for how the musician incorporates his/her own inflection or interpretation into the music. Which moods are projected in this opening solo? How does the solo violinist create these moods through the interpretation?

ACTIVITY 3:

Imagining a Setting for *Scheherazade*

Although Rimsky-Korsakov was a Russian composer, he was influenced by an Arabic style in this piece. Because there is no specific “Story of the Kalendar Prince,” much is left to the imagination. Rimsky-Korsakov wrote:

“I meant these hints to direct but slightly the hearer’s fancy on the path which my own fancy had traveled. All I desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all four movements.”

- To introduce this colorful Persian world to your students, invite students to look online to locate some lush Persian miniatures.
- Invite students to imagine the world of *Scheherazade*. What kinds of images do the students envision? What kinds of colors and designs do they see? How might the impressions be represented in music?
- Listen to the first two minutes of the piece (0:00–1:50). Invite students to imagine a setting for the piece. Ask them to listen especially for the instruments Rimsky-Korsakov chooses. They may notice many exotic sounding instruments, such as the harp, the bassoon,

and the oboe. What sort of setting do these instrumental choices help to evoke? In what ways is the music similar or different to what the students may have envisioned above?

- Ask students to create drawings of their envisioned setting for *Scheherazade*. Invite students to select a specific mood to guide their drawing as well. The lines, colors, lightness/darkness, and movement of the drawing may all be informed by the selected feeling.

LESSON 2:

Telling a Musical Story

In this unit, students will:

- learn an important melody from *Scheherazade*
- listen and respond to the various interpretations of this melody in The Story of the Kalendar Prince
- create contrasting musical backgrounds for the melody
- listen and respond to how Rimsky-Korsakov builds suspense in the movement
- listen and respond to the entire movement
- create an original piece of music inspired by the character of Scheherazade

Materials:

- recorders
- Level 3 CD
- *My Musical Journal*
- writing and drawing materials

ACTIVITY 1:

Learning a Melody from *Scheherazade*

Teach your students to play this melody from “The Story of the Kalendar Prince.”

Creating Original Interpretations

- Review the qualities of a good storyteller using the brainstorming list created earlier. As students practice playing the melody on their instrument, ask them to experiment with creating different interpretations. Students may:
 - vary the tempo
 - vary the dynamics
 - incorporate pauses
 - add ornamentation or decoration (e.g., add trills or extra notes to the tune)
- Share some of the student versions.
- This melody is one of the main themes that Scheherazade uses to tell the story of the Kalendar Prince. Play the

opening four minutes of The Story of the Kalendar Prince and listen to how various instruments each interpret the melody differently:

- The bassoon introduces the melody rather plaintively. (0:32)
- The oboe repeats the melody lyrically, with harp accompaniment, which gives it an exotic, flowing quality. (1:12)
- The violins then play the theme with a detached articulation and a quicker tempo. Now the melody sounds more upbeat and lilting. (1:49)
- Next, the woodwinds play the theme with a sharper, crisper feeling. (2:20)
- The cello, oboe, and the French horn all restate small segments of the melody in a melancholy, sweet manner. (2:35)
- Discuss the student responses to the music. What are some of the musical differences the students notice as the melody repeats?

Creating Backgrounds

- Now teach your students to play the melody with a harmonic background. Divide the students into three groups, asking one group to play a low E on the recorder, while the second group plays B simultaneously. Once these two notes are being played, ask the third group to play the melody. (Students playing the long notes, or drone, should breathe whenever necessary and then resume playing.)
- If desired, select two different long notes to play simultaneously with the melody. Which note combinations does the class prefer? Why?
- Now return to the many moods of *Scheherazade* which your class brainstormed in Lesson 1. Select one of the moods and ask the class to imagine how a musical background or accompaniment could reflect this feeling. The background may consist of different textures, such as long sustained notes, rapid repeated notes or trills.
- Create several versions of the melody with different accompaniments.
- Listen to the first four minutes of the piece again, but this time, ask your students NOT to focus on the melody. Instead, they should pay attention to the backgrounds

EXAMPLE 25

Melody from *Scheherazade*

Rimsky-Korsakov

B A B A G A G F# G E G F# G F# A G F# E

Rimsky-Korsakov has created. Students can listen for the harmonies, the rhythmic patterns and the instruments heard in the background music.

- The harp accompanies the violin solo with a few rich chords.
- The cello and bass sustain long, low notes in a drone as the bassoon introduces the melody. (0:32)
- The harp, pizzicato cello, and smooth woodwind chords accompany the oboe as it repeats the theme (1:12)
- The violins are accompanied by pizzicato strings, and a few sustained woodwinds. (1:49)
- The woodwinds are supported by pizzicato string chords and strong timpani pulses. (2:20)

The Storyteller Builds Suspense

- Clap a rhythm for your students that will grab their attention. What is it about the rhythm that grabs the students’ attention? (For instance, it may be short and memorable.)
- A short, catchy rhythm is heard for the first time at 3:12 on the recording. This jolting rhythm interrupts the lyrical section which explores the first melody. As students listen, ask them to play “freeze–conduct.” They should move their arms or hands when they hear the theme, but freeze suddenly when the instruments are sustaining the same pitches. Try this for a minute or two, from 3:08–4:12 on the recording.
- How does the stop-and-go quality of the music affect the feeling of the piece? What might be happening in Scheherazade’s story as this new, catchy theme is introduced? How does this section of the music build suspense?

ACTIVITY 2:

Scheherazade: A Final Listening

A Listening Review

- Review the concepts your students have learned during their study of *Scheherazade*. They have learned about musical interpretation, setting, and mood during the unit.

They have also learned the two main melodic themes on which the entire movement is based.

- Listen to the entire piece, asking the students to select one musical element to focus on as they begin listening to the piece. They should begin by focusing on that one element, and this will lead them to notice something new in the music. Encourage them to take notes in their journal as they listen. Where does their listening lead them?
- Discuss the class responses after listening to the entire piece.

Imagining Original Scenes

- Now listen to the entire piece once again, inviting students to imagine their own scenes. We do not know the exact plot of the movement, but that does not matter. Listen and see where the music and their imagination lead them! After listening to the entire work, share some of the students' interpretations of the music. What did they envision as they listened? Always encourage the students to connect their images to what they heard in the music.

ACTIVITY 3:

Creating an Original Composition

Create an original composition inspired by the mysterious character of Scheherazade following these steps:

- Compose a new class melody as the basis for the class compositions by writing a sentence about the character (e.g., Scheherazade tells the Sultan stories).
- Repeat the sentence several times as a class until a clear rhythm has been established.
- Select a recorder note for each syllable of the sentence. Try several possibilities until the class is satisfied with the resulting melody which will represent Scheherazade.
- Ask students to select several moods to guide the composition. The ideas may be generated from the work in Activity 2.
- Decide how the melody could be varied to reflect the different moods. Vary musical elements such as tempo, dynamics, harmony, ornamentation, rhythm, instrumentation, and so on. Create at least three versions of the theme and connect them with transition material as the class composes an original musical impression of Scheherazade and her spellbinding tales.
- Create artwork and narrative text to accompany the music and share your pieces with the school community.

Listening Extensions:

Listen to the other three movements of *Scheherazade* with your students. Read them the *Arabian Nights* folktales in order to inspire their imaginations as they listen to the remaining movements.

1. The Sea and Sinbad's Ship
What mood does the music project to the students from the very beginning of the movement? How is the setting for Sinbad the Sailor evoked in the music? What do the students hear in the music that makes them respond this way?
2. The Story of the Kalendar Prince
3. The Young Prince and the Young Princess
What does the title bring to mind for the students? How might the music evoke these moods or feelings? Listen for the intimate melody, as well as the rhapsodic woodwind solos which are heard throughout the piece. There is a distinct change in the atmosphere during the dancing middle section. What might this change in texture represent?
4. Festival in Baghdad; The Sea; The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior (Shipwreck); Conclusion
Listen for the instrumentation which Rimsky-Korsakov chose throughout this movement. Which instruments do the students notice and how do they evoke the exotic setting of Baghdad? Listen for many important melodies from the previous movements, which are revisited in the finale. *Scheherazade* was challenged to constantly invent a story more exciting than the last one she told. How does Rimsky-Korsakov make the fourth movement the most exciting and suspenseful of all of the movements?



Focal Work

El Amor Brujo

by Manuel de Falla

Though originally composed for a ballet, Manuel de Falla's *El Amor Brujo* has enjoyed great success as symphonic concert music. Without a doubt, de Falla's vivid depiction of a ghost story through songs, dance music, and brilliant orchestration contribute to the popularity of this compelling masterpiece.

Manuel de Falla (1876–1946)

Manuel de Falla was born in 1876 in the Spanish port of Cadiz. He studied piano with his mother, and performed with her in public by age 11. As a student at the Madrid Conservatory, he began composing and had several of his pieces performed. Upon graduating, he began writing zarzuelas, or popular Spanish folk operas. In 1905 Falla won a competition to create a "Spanish lyrical drama" with his work *La Vida Breve*, though it was not performed until 1914. (In Madrid it was a huge success.) He moved to Paris, began teaching piano, and studied the works of French and Spanish composers. When World War I began, Falla returned to Spain and began a decade of great creativity, producing works like *El Amor Brujo*, *The Three-Cornered Hat*, and a piano concerto called *Nights in the Gardens of Spain*. His later years were spent working on a gigantic oratorio, *L'Atlantida*, but the outbreak

of civil war in Spain discouraged and disgusted him, and he refused honors from the new Franco government, moving to Argentina in 1939. He continued to work on *L'Atlantida*, but it remained incomplete at his death in 1946. Falla is considered the most important Spanish composer of the twentieth century,

El Amor Brujo (1914–15)

The title of this one-act ballet translates as "Love, the Magician," and Falla's inspiration in creating *El Amor Brujo* was the life and work of a famous and beautiful Spanish Gypsy dancer named Pastora Imperio. Falla came from a region in Spain known as Andalusia, and his music evokes the music of the Andalusian Gypsies. In the story, a woman named Candelas cannot forget her dead Gypsy lover, who comes back to haunt her. Carmelo, who loves Candelas, persuades his friend Lucia to flirt with the Gypsy ghost so that

he will stop bothering Candelas. The trick works, Carmelo and Candelas proclaim their love for each other, and the ghost disappears forever.

In this unit, students will:

- investigate the nature of ghost stories
- learn recorder melodies from *El Amor Brujo*
- explore components of songs and dance music
- compose a piece for an original ghost story
- listen for musical details and plotlines in *El Amor Brujo*

Materials:

- Level 3 CD
- ghost stories

- recorders
- percussion instruments
- *My Musical Journal*
- writing materials

**ACTIVITY 1:
Introducing *El Amor Brujo***

El Amor Brujo is a musical ghost story about two lovers and a Gypsy ghost. Introduce the topic through some of the following activities:

- Discuss the components of a good ghost story. (e.g., magic, mystery, scary scenes, suspense, surprising twists, evil characters, etc.)
- Have a student tell or read a ghost story. How do you tell a ghost story in an exciting way? If you did the unit on *Scheherazade*, expand on the class's discoveries.

EXAMPLE 26

Ghost Theme from *El Amor Brujo*

Manuel de Falla

The musical score for the Ghost Theme from *El Amor Brujo* consists of five staves of music in 3/4 time. The first staff begins with a *ff* dynamic and includes notes with accents. The second staff continues the melody with a *p* dynamic. The third staff features a *ff* dynamic and includes notes with accents. The fourth staff begins with a *dim.* dynamic and includes notes with accents. The fifth staff concludes the theme with a *pp* dynamic and includes notes with accents.

EXAMPLE 27

Love Theme from *El Amor Brujo*

Manuel de Falla

The musical score for the Love Theme from *El Amor Brujo* consists of three staves of music in 3/4 time. The first staff begins with a *mf espress.* dynamic and includes notes with accents. The second staff continues the melody with a *f* dynamic and includes notes with accents. The third staff begins with a *p* dynamic and includes notes with accents.

- Read *The Gypsy Princess*, by Phoebe Gilsman (Scholastic Press, 1995). Discuss the colorful lifestyle of the Gypsies and identify the musical instruments used by the Gypsies such as violin and tambourine. Or, do a library or online research project on Gypsies.

Share the story of *El Amor Brujo*. There are four main characters—two female characters (Candelas and Lucia), and two male characters (Carmelo and the ghost of Candelas's Gypsy boyfriend):

Candelas is haunted by the ghost of her dead gypsy boyfriend. Carmelo, who is in love with Candelas, wants to get rid of the ghost, so he devises a plan: his friend Lucia will flirt with the ghost so he will become distracted and stop haunting Candelas. Fortunately, the trick works! The ghost disappears forever, and Candelas and Carmelo are free to proclaim their love for each other.

Now, have students retell this story in their own words. Have them create an atmosphere filled with suspense and drama by elaborating on the setting, characterizations, and mood.

**ACTIVITY 2:
Learning Melodies from *El Amor Brujo***

Help students learn the following three melodies from *El Amor Brujo*. The "ghost theme" (Example 26) occurs several times during the piece, as does the "love theme"

(Example 27). Please refer to the Listening Guide on pages 58–60 for details and specific occurrences.

**ACTIVITY 3:
Focused Listening Activities**

Some of the movements are songs and dances, while other movements depict specific action in the plot.

- Think of a dance song you know very well.
- What makes something a good dance song? (a good beat, a repeating melody, a particular feeling, etc.)

Before listening to Song of Suffering Love (Track 4), teach your students the short, repeating rhythmic pattern (Example 28), which accompanies this entire movement.

Now listen to the movement:

- The rhythm is persistent, but it sometimes drops out dramatically at the ends of the verses, leaving the voice alone. What is the effect of having the rhythm drop out?
- Note that this movement is called Song of Suffering Love. How does the singer project a feeling of "suffering"?
- Listen to Song of Suffering Love once again. This song segues immediately into the following movement The Apparition (Track 5). Listen carefully for the transition between the two movements. You will hear three chords in the strings, signaling the change to the subsequent movement. The Apparition lasts only 12 seconds, but it is still very powerful. What makes this music ideal for representing the appearance of a ghost?

EXAMPLE 28

Rhythmic Pattern from Song of Suffering Love

ACTIVITY 4:

Listening to *El Amor Brujo*

Listen to *El Amor Brujo* to hear how the composer uses music to tell a story, and have the students take notes in their journals as they listen.

- How does Manuel de Falla create the many moods of the story? (use of certain instruments, rhythms, sudden changes, etc.)
- Do you hear the melodies you learned?
- How do the melodies change at different moments during the piece?

As you play the CD, follow the listening guide and watch the CD player carefully, so that you can tell the students when each new movement begins!

Listening Guide for *El Amor Brujo*

(Transitions are marked with asterisks. Timings for each movement are beside the titles.)

Track 2: Introduction (0:38)

The trumpets, high woodwinds, and piano present the “ghost theme,” which represents the ghost of Candelas’s Gypsy lover (see Example 27). The orchestra punctuates the theme with brilliant flourishes.

Track 3: With the Gypsies: In the Evening (1:46)

This movement opens with a mysterious mood created by a low tremolo sound from the cello and double bass. Gradually, the other strings join while wind and brass soloists interject short melodies above the thickening background.

**** Suddenly a sweet oboe solo is heard, as if the sun is now beginning to rise, providing the transition to the next movement.****

Track 4: Song of Suffering Love (1:34)

The soprano’s song reflects Candelas’s anguish as she is haunted by the Gypsy ghost. Strong accents permeate this movement; tap along and feel the different rhythmic groupings. Listen to the way the singer accentuates the

Spanish words. Notice the word “Ay,” which is repeated, elongated, and ornamented throughout the movement. Sometimes the orchestra stops playing the steady beat for dramatic effect, allowing the singer more freedom for lines like, “My blood burns, inflamed by jealousy . . .” (0:27–0:33).

****After the final “Ay,” (1:16–1:22), listen for three chords. These chords, played by the strings, almost sound like bell tones, preparing the stage for what is about to happen next!****

Track 5: The Apparition (0:12)

This, the shortest of all the movements, evokes the appearance of the Gypsy ghost.

****Brilliant cascades of sound swirl down and up, directly into the next movement!****

Track 6: Dance of Terror (1:55)

In this dance, the muted trumpet accentuates the rhythm, as do the trills in the violin and flute (0:20). Once again the students may tap the beat to help them feel the interesting rhythmic groupings. The dance gradually becomes faster, louder, and more intense.

****The energy culminates in an upward piano glissando (1:47), and the dance melts away into nothing.****

Track 7: The Magic Circle (3:03): (Example 29).

The quiet mood of this movement is in marked contrast to the rest of the piece. The melodies themselves create a mesmerizing, circular pattern.

****At 2:09, listen for the return of the movement’s serene opening theme, played by two flutes.****

Track 8: Midnight: The Spells (0:27)

The orchestra plays twelve chords to represent the clock striking midnight. This sets the stage for Carmelo’s plan to save Candelas from the Gypsy ghost, who is haunting her.

****The music suddenly becomes rapid and urgent, providing a transition to the next movement.****

EXAMPLE 29

The Magic Circle from *El Amor Brujo*

Andante molto tranquillo Manuel de Falla

Track 9: Ritual Fire Dance: To Chase Away Evil Spirits (3:53)

Trills in the viola and clarinet accentuate the rhythm of this dance. Listen for the piano and pizzicato cello’s ostinato, which continue throughout the first section (0:00–0:57). Notice how the pulse continues through the next section, even though there is a dramatic shift in mood. Contrasts in dynamics and color throughout the second section add intensity and excitement. The opening material returns, with more trilling throughout the orchestra. Section two also repeats, gradually increasing in tempo and dynamic.

****The movement concludes with 21 aggressive repetitions of the same chord.****

Track 10: Scene (1:07)

This short movement is quite rhapsodic and characterized by an exotic and improvisatory oboe solo. The strings and trumpet play a reminiscence of the “ghost theme” from the first movement.

****Expressive flute and oboe melodies conclude the brief scene.****

PHOTO: Stephanie Barger



Flamenco dancer at a New York Philharmonic performance of Falla’s opera *La Vida Breve*.

Track 11: Song of the Will-o'-the-Wisp (1:51)

The pulse is constant throughout this song, in which the singer likens love to a will-o'-the-wisp (an unattainable goal). Don't forget to listen for the rhythmic groupings of six! The movement ends clearly.

Track 12: Pantomime (5:32)

In this movement, Carmelo's plan to have his friend Lucia flirt with the Gypsy ghost is put into play. The persistent "ghost theme" returns and Falla restates it with dramatic shifts in mood. At 0:26, the strings enter with a new quality that implies that the ghost may be weakened by Lucia's advances. Listen for the lilting "love theme" (see Example 26) played first by the expressive cello (1:30) and later by the violins (2:35). The oboe also plays the "ghost theme" later in the movement (3:44), symbolizing the success of the plan as the ghost loses his strength. At 4:35, listen for the romantic sound of a violin soloist playing the "love theme."

****At 5:15, a soft trumpet plays a fragment of the "ghost theme" for the last time.****

Track 13: Dance of the Game of Love (3:03)

Carmelo and Candelas are finally able to declare their love for one another, free of the Gypsy ghost's control. Notice the way the flute weaves around the vocal line when the voice enters (0:27).

****The orchestra takes over the movement at 2:38 and the aggressive momentum propels the dance into the finale.****

Track 14: Finale: The Bells of Dawn (1:28)

The orchestra evokes the sound of church bells pealing at dawn. As the orchestra depicts the glory of the sunrise, the soloist sings her final words: "Day is awakening! Sing, bells, sing! My joy is back!" The "love theme" is triumphant (0:42) and daybreak arrives as the piece ends.

ACTIVITY 5:

Creating a Ghost Theme

Review the ghost melody from *El Amor Brujo* on the recorder. What kind of character is Falla's ghost? (The melody is very rhythmic, repetitive, and accented so perhaps the ghost is aggressive, persistent, etc.)

Discuss with students how they feel about the ghost who haunts Candelas. Have them compose a melody, using the recorder, with the following title: "Ode to the Gypsy Ghost." You may wish to limit their melodies to a particular number of notes (8–12 or 16–24). Share and reflect on students' response to the character of the Gypsy ghost.

Listening Extensions:

Here are some examples of more works that make use of Spanish or Latin American rhythms:

Isaac Albéniz: *Suite Española*
Leonard Bernstein: *Symphonic Dances from West Side Story*
Carlos Chávez: *Sinfonía India*
Manuel de Falla: *El Sombrero de Tres Picos*
Alberto Ginastera: *Estancia*
Tania León: *Indígena*
Astor Piazzola: *Concierto para Bandoneón*

More orchestral masterpieces based on spooky or magical stories and poems:

Paul Dukas: *The Sorcerer's Apprentice*
Modest Mussorgsky: *Night on Bare Mountain*
Camille Saint-Saëns: *Danse Macabre*

Teacher Recommended Resources for Ghost Stories and Spooky Poems:

Martin, Bill and John Archambault. *The Ghost-Eye Tree*. New York: Henry Holt & Co., 1988.
Schwarz, Gladys and Crume, Vic, ed. *The Haunted House and Other Spooky Poems and Tales*. New York: Scholastic Books, 1970.
Schwartz, Alvin. *Scary Stories to Tell in the Dark*. New York: Harper Collins Publishers, 1986.
Stridh, Kicki and Eva Ericksson. *The Horrible Spookhouse*. Minneapolis: Carolrhoda Books, Inc., 1994
Stephen, Nicholas. *Enter If You Dare!* New York: Disney's Press, 1995.
Yolen, Jane. *Here There Be Ghosts*. San Diego: Harcourt Brace & Company, 1998.



Focal Work

Rhapsody in Blue

by George Gershwin

In 1924 George Gershwin created a fervor with his *Rhapsody in Blue* by combining his jazzy Broadway melodies with the instruments of the orchestra, along with a piano solo that sounds like an improvisatory brainstorm. The following lessons will take your students to the heart of Gershwin's rhapsodic spirit, and his inimitably blues-tinged melodies.

George Gershwin (1898–1937)

George Gershwin was born in Brooklyn of Russian-Jewish parents in 1898. He attended P.S. 25 and began piano studies at age 11. By 15, he was a professional song plugger on Tin Pan Alley. (In the days before radio broadcasts, song pluggers were employed by music publishers to promote their songs by singing and playing them for entertainers.) His next career move was to obtain employment as a rehearsal accompanist on Broadway, where his talent as a song composer was soon noticed. When he was 20, he was offered a composing contract with the Harms publishing company, and soon was writing successful Broadway musicals. But it was a concert piece—"Rhapsody in Blue," which he described as a jazz concerto—that made him internationally famous at the age of 26. It also gave impetus to his desire to develop as a classical composer, and he continued to pursue

composition studies until the end of his short, eventful life. Gershwin was a highly accomplished pianist with a confident understanding of blues harmony and jazz rhythm. His songs, musical comedy scores, and opera *Porgy and Bess*, form a great legacy and are a document of his time. Gershwin died, with shocking suddenness, of a brain tumor at the age of 38.

Rhapsody in Blue (1924)

In the early 1920s, jazz was still fairly new and was not considered quite "respectable." Paul Whiteman, leader of a popular New York show band, was known as the "King of Jazz," even though his band rarely played anything resembling jazz. But Whiteman had clout, and when he commissioned George Gershwin to write a jazz concerto (with Gershwin himself as soloist) the performance was heavily promoted. "I heard it as a sort of musical kaleidoscope of America," Gershwin

wrote, “of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness.” Gershwin was a superb pianist and the piece created a sensation. His recording of *Rhapsody in Blue*, by the way, still exists. The press and the public viewed the piece as a marriage between jazz and “serious music”—the first such marriage in history—and Gershwin won worldwide and lasting fame. We no longer view *Rhapsody in Blue* the same way, partly because we no longer see jazz and “serious music” as opposing forces. It is enough to say that *Rhapsody in Blue* is a brilliant and colorful work, bursting with Gershwin’s fertile, explosive creativity and confident use of jazz-inspired harmony, melody, and rhythm. In music, a rhapsody is a piece with an irregular form that has many shifts of mood and a highly charged, emotional character. These activities will give your students a hands-on experience of how changing moods relate to musical listening and performance.

In this unit, your students will:

- sharpen their aural awareness of mood
- create an original, rhapsodic story
- compose an original rhapsody
- listen to Gershwin’s *Rhapsody in Blue* for the keys to its rhapsodic and improvisatory nature

Materials:

- Level 3 CD
- large sheets of paper
- excerpt of a story with changing moods
- writing materials
- *My Musical Journal*

ACTIVITY 1:

Exploring Changing Moods

- Can you think of a time when your mood suddenly changed? Share personal experiences. Can you demonstrate the mood change with your voice?
- Read your class an excerpt of a story such as *Luba and the Wren* by Patricia Polacco (Penguin Putnam Books, 2002) that has sudden mood changes. Emphasize shifts in mood with changes in volume and expression.
- What moods do the students hear? What clues do they hear in your voice?

ACTIVITY 2:

Writing a Rhapsodic Short Story

Students will now employ changing moods in creative writing. In partners, in groups, or as a whole class, have students create a short story in which:

- The characters are excited about something that they hope to do;
- Something unexpected takes place and prevents them from doing it;
- The characters must find a new solution to accomplish their goal, which they do, triumphantly!

Share the stories aloud and discuss, emphasizing the following questions:

- How could you tell that the characters were excited?
- Were there any sudden shifts in the story? If so, how did the writers convey these shifts?
- What kinds of things did the characters do to find their new solution?

These stories will serve as the basis for the students’ own musical compositions.

ACTIVITY 3:

Listening for Shifts of Feeling in the Opening of *Rhapsody in Blue*

Listen to the opening of George Gershwin’s *Rhapsody in Blue* (Level 3 CD, Track 1; 0:00–4:15). Have students listen for the sudden shifts in feeling, and have them take notes in their journals. They may need to listen a few times to take in all the details.

Listening Guide for the Opening of *Rhapsody in Blue*

00:00–00:48

You will notice that the piece begins with its famous clarinet “yawn,” where a solo clarinet scoops up from a low note to a high note into a bluesy section that goes on until the trumpet picks up the tune again at 0:48, still with the bluesy feel.

1:00–1:08

The orchestra plays the tune in a much more forceful way. This sudden shift in tone and mood epitomizes the piece’s irregular form.

1:08–2:23

No sooner have we encountered this louder set of orchestral forces than the piano goes solo at 1:08 and playfully seems to improvise with the first melody. Students may notice that the tempo is never constant; it switches from faster to slower to faster throughout—another way that

Gershwin frees up the rhythm of the piece and adds to its rhapsodic nature.

2:23–2:53

The piano begins to pick up steam at about 3:07 and continues right up until the entrance of the orchestra again at 3:43.

2:53–3:22

The orchestra enters with a faster, brassy version of the opening clarinet melody.

ACTIVITY 4:

What Musical Elements Make Something Rhapsodic?

Brainstorm musical possibilities for portraying the three parts of the student’s rhapsodic story from Activity 2.

How can music show:

- excitement?
- something surprising or unexpected and possibly frustrating?
- a resolution or triumph?

Things to consider for each section:

- What tempos should be used?
- Which pitches should be used for each section?
- How can rests (silences) be used for dramatic effect?
- How could additional percussion enhance certain effects?

Make a chart with all of these ideas.

ACTIVITY 5:

Create a Short Rhapsodic Piece That Uses Elements of Jazz Style

As a class or in small groups, have your students compose a rhapsody. Have them refer to the ideas listed in your chart, paying special attention to the sudden shifts of mood, to help create melodic and rhythmic ideas with recorders and percussion instruments. Have them assemble the ideas for maximum contrast. Then have students rehearse their rhapsodies and record them.

ACTIVITY 6:

Listening to *Rhapsody in Blue*

After your students have created their pieces, they are ready to listen to the entire *Rhapsody in Blue*. As students listen, have them take notes in their journals, with special emphasis on the changes in mood throughout.

ACTIVITY 7:

Extending Your Work Into Your Curriculum

To extend your work on *Rhapsody in Blue* into other areas of the curriculum, try one or more of the following simple activities:

- Gershwin’s *Rhapsody in Blue* conveys a “blue” feeling. Discuss how colors impact on the way we feel. Which words or feelings come to mind when you see or think of different colors? *Hailstones* and *Halibut Bones* is a book of poetry about colors by Mary O’Neill (Bantam Doubleday Dell, 1989). Read the poems to the class. Discuss how these poems reflect the feelings colors can transmit. Encourage the class to create original poems about colors.
- Langston Hughes wrote “Bound No’t’h Blues,” “Po’ Boy Blues,” “Homesick Blues,” “Wide River,” and “Night and Morn,” in the style of African-American folk songs known as “the blues.” The poetic pattern is one long line which is repeated, and a closing line to rhyme with the first two. Sometimes the second line is slightly changed in its repeat. Share these poems with your class. Point out the poetic pattern and discuss the theme of being in trouble, hungry, disappointed, or friendless. Encourage your students to try their hands at writing blues poetry.
- Play spirituals for your class. Compare and contrast the spirituals with the blues. Point out that spirituals are group songs; the blues are usually sung by one person. Emerging from the pain and despair of slavery, spirituals are about escape, freedom, and going to heaven. The blues, on the other hand, are usually about being in the midst of trouble.

Listening Extensions:

Further your students’ knowledge of rhapsodies by listening to some of these famous works. What kinds of shifts and changes do you hear?:

Emmanuel Chabrier: *España, rhapsodie pour orchestre*
 Claude Debussy: *Première Rhapsody*
 Georges Enescu: *Romanian Rhapsody*
 Franz Liszt: *Hungarian Rhapsody No. 2*;
 Queen: *Bohemian Rhapsody*
 Sergei Rachmaninoff: *Rhapsody on a Theme of Paganini*
 Maurice Ravel: *Rapsodie espagnole*

Deepen your students’ understanding of Gershwin’s blues influence with some of these compositions:

W.C. Handy: *St. Louis Blues*
 Louis Armstrong and His Hot Five: *West End Blues*; *Tiger Rag*
 Dave Brubeck: *Blue Rondo alla Turka*
 Duke Ellington: *Diminuendo in Blue* and *Crescendo in Blue* from the album *Ellington at Newport*



Focal Work

A Tone Parallel to Harlem

by Duke Ellington/Wynton Marsalis

In *A Tone Parallel to Harlem*, Duke Ellington weaves a complex tapestry of 20th-century American music by using traditional symphonic procedures as well as jazz devices, which include call and response, chorus structure, improvised breaks, and dance grooves. All of these techniques combine to take the listener on a guided tour of Ellington's beloved neighborhood, Harlem. In this unit, students will create their own "musical journey."

Duke Ellington (1899–1974)

Edward Kennedy Ellington was born in 1899 in Washington, D.C., began studying piano at age 7, and made his professional debut at 17. He moved to New York in the 1920s and began playing with a ten-piece band called the Washingtonians. Soon he was leading the band, showing great ability at administration and organization. In 1927 the band took up residence at Harlem's glamorous Cotton Club. A major hit, "Mood Indigo," brought Ellington worldwide fame, and in 1932 the band left the Cotton Club and began recording and touring widely. This was the beginning of Ellington's most creative period. Duke Ellington is considered the most important composer in jazz history. Ellington was also a wonderful jazz pianist, but his real interest was his band, and he featured his sidemen much more than he did his own playing. The unique virtuosity of soloists like Johnny Hodges and Bubber Miley was an inspiration to

Ellington, who perfectly tailored his compositions to suit their playing styles. He achieved a rare complexity and harmonic sophistication in works like "Sophisticated Lady" and "Cotton Tail." Later he explored extended compositions and complex forms in longer works like *Creole Rhapsody* and *Harlem*. He also wrote stage works, film scores, and orchestral suites. He lived to the age of 75.

A Tone Parallel to Harlem (1951)

In 1950, fresh from a European tour with his band and inspired by triumphs abroad, Duke Ellington wrote an ambitious 15-minute piece called *Harlem*. The work was commissioned by Arturo Toscanini for the NBC Symphony Orchestra. Ellington was honored in September of that year with an invitation to the White House, where he presented President Truman with a manuscript copy of the new piece. *Harlem* was set to premiere at an NAACP benefit in 1951 at the Metropolitan Opera house. Ellington

PHOTO: Courtesy of New York Philharmonic Archives

wrote to the President that the proceeds of *Harlem* would be used "to help fight for your civil rights program—to stamp out segregation, discrimination, bigotry, and a variety of other intolerances in our own American society." Ellington's composition paints a picture in sound of a stroll through crowded, bustling *Harlem*. You may hear echoes of the Spanish and West Indian neighborhoods; a church scene (Ellington wrote that "Harlem always had more churches than cabarets"); and references to Harlem's many heroes and civil rights leaders. Like Gershwin's *Rhapsody in Blue*, *Harlem* is cleanly organized, free-form, and crowded with ideas and impulses. Also like the Gershwin work, it has been called a miniature masterpiece.

In this unit, your students will:

- create a musical motive
- listen to Ellington's musical journey
- create a musical journey through their own neighborhood

Materials:

- Level 3 CD
- large sheet of paper
- recorders
- percussion instruments
- *My Musical Journal*

ACTIVITY 1:**Creating a Neighborhood Journey**

Discuss the neighborhood or community of your school:

- List some names people use to refer to your neighborhood. Agree upon a one or two-word name for your neighborhood, and write it down as a title on a large sheet of paper.
- Close your eyes and take a moment to imagine yourself on a journey through your neighborhood. What are some of the different and interesting places in the neighborhood?
- From students' observations, identify two or three main parts of your neighborhood, and give each section a descriptive title, such as:

Park Slope

- 7th Avenue Shops and Restaurants
- Prospect Park
- Brownstones and Trees

Brainstorm each of these sections:

- What do you see in this location?
- What kinds of sounds or music might you hear?
- What activities are taking place?
- What is the flavor, or mood, of the neighborhood?
- Record your observations on your sheet of paper.

The above example might yield a list like this:

Park Slope

- 7th Avenue Shops and Restaurants
 - the toy store
 - the fruit and vegetable stand
 - the Greek restaurant
- Prospect Park
 - dogs barking
 - boom boxes
 - soccer
- Brownstones and Trees
 - birds chirping
 - people talking on stoops
 - the ice cream truck

ACTIVITY 2:**Creating a Neighborhood Motive**

In *A Tone Parallel to Harlem*, Ellington makes use of a short musical theme called a motive, which he describes as "pronouncing the word 'Harlem.'" This is the first sound you hear, played by a muted trumpet. Listen to this motive on the recording, and then play it on your recorders (see Example 30, next page).

Have students create their own neighborhood motive:

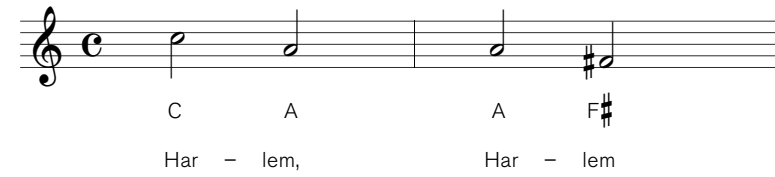
- Go back to the title you chose for your neighborhood. Say the title together, and clap on each syllable:

/ /
PARK SLOPE

- How many syllables does the name have?
- When you say it, on which syllables does your voice rise or fall in pitch?
- Using a recorder or another melody instrument, choose one pitch or one note for each syllable (see Example 31, next page).
- Have groups speak the name of their neighborhood.
- Next, have students "play" the name on the recorder. This pattern will become the theme for your piece, so experiment with note length and rhythm until you get the motive to sound just the way you want it.

Congratulations! You've just created your own neighborhood motive!

EXAMPLE 30



ACTIVITY 3:
A Musical Tour of Harlem

Listen to *A Tone Parallel to Harlem* (track 16), and give your students a “guided tour” by sharing some of Ellington’s evocative descriptions of the different sections as the music plays.

Some of Ellington’s Descriptions

- Pronouncing the word “Harlem”
- 110th street, heading north
- Intersection further uptown
- Upbeat parade
- Jazz spoken in a thousand languages
- Funeral
- Counterpoint of tears
- After church promenade
- March onward and upward

As students listen, have them take notes in their journals about tempo, dynamics, orchestration, and any other observations.

- How does Ellington’s music give us a sense of the different places in his neighborhood? (e.g., He uses slow music for a funeral, loud dynamics for the “March onward and upward”.)

ACTIVITY 4:
Creating Your Musical Journey

Divide into small groups, one for each of the major sections of your neighborhood:

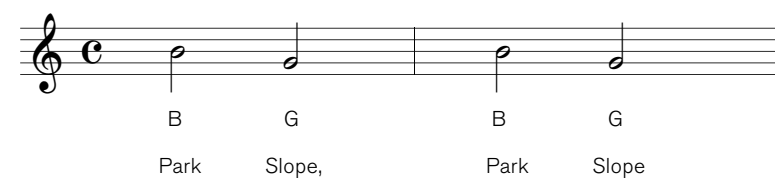
- Go back and look at the ideas written about the sounds and music of your section of the neighborhood.
- Compose melodies and rhythms that describe each of the sections on your list. Include your “neighborhood motive” in at least one of these melodies.
- Share your compositions with the rest of the class. Now, put all the group work together, and you will have a musical journey through your neighborhood! Practice, rehearse, and record it.

ACTIVITY 5:
Harlem Revisited

Listen to *A Tone Parallel to Harlem* once again. Compare and contrast your neighborhood journey with Ellington’s. What does his music tell us about his neighborhood?

For additional activities exploring the jazz elements of Ellington’s Harlem, see New York Philharmonic Special Editions for Teachers, Vol. 1.

EXAMPLE 31



New York Philharmonic Music Director Emeritus Kurt Masur with Wynton Marsalis and the Lincoln Center Jazz Orchestra

Further Work for Connecting to Your Curriculum:

- Read Walter Dean Myers picture book, *Harlem* (Scholastic Press, 1997). Discuss the vivid images of *Harlem* in this book.
- Compare the reflections of other writers: James Baldwin’s *Harlem—Then and Now*, Rudolph Fisher’s *This Mus’ Be Harlem*, and Langston Hughes’s *Harlem*.
- Since the final sections of *Harlem* represent Ellington’s feelings about the civil rights struggle in America, you may want to explore some stories relating to the Civil Rights Movement.
- Discuss the stories and other images of the Civil Rights struggle in America. Read *The Other Side* by Jacqueline Woodson, *White Socks Only* by Evelyn Coleman, and *Freedom Summer* by Deborah Wiles. Try to imagine what a “sound track” to these stories might sound like. Experiment with improvisation by having someone from the class read the story aloud, while someone else from the class accompanies the storyteller using a melody or rhythm instrument.
- Use these Historical Fiction picture books to get a better sense of the Civil Rights struggle in America; choose a specific picture and discuss how music could capture the scene:

- McWhorter, Diane. *Dream of Freedom*. New York: Scholastic Nonfiction, 2004.
- Shore, Diane Z. and Jessica Alexander. *This Is the Dream*. New York: Harper Collins Publishers, 2006.
- Swain, Gwenyth. *Riding to Washington*. Chelsea, MI: Sleeping Bear Press, 2008.

Listening Extensions:

Further your students’ knowledge of jazz and blues in orchestral music by listening to some of the following examples.

- Duke Ellington: *Three Black Kings*; *Black, Brown and Beige*; *Nutcracker Suite*
- George Gershwin: *An American in Paris*; *Piano Concerto*; *Rhapsody in Blue*
- Wynton Marsalis: *Blood on the Fields*

PHOTO: Courtesy of New York Philharmonic Archives



Focal Work
A Lincoln Portrait
by Aaron Copland

Abraham Lincoln has been a favorite subject for portraits, from the famous pictures on American currency to Walt Whitman’s stirring poem, *O Captain! My Captain!* Aaron Copland’s *A Lincoln Portrait* portrays Lincoln through an ingenious three-part form: the first gives the listener a sense of Abraham Lincoln the man, the second part evokes Lincoln’s times, and the third part “draws a simple but impressive frame about the words of Lincoln himself.”

Aaron Copland (1900–1990)

One of America’s great artists, Brooklyn-born Aaron Copland earned the title “Dean of American Composers” for his influence on generations of American composers and his ability to create sounds that evoke the beauty of the American landscape. Copland skillfully combined American folk themes with modern composition techniques, such as polyrhythms (the simultaneous sounding of two or more rhythms), percussive orchestration, and striking harmonies. In this way, he achieved a distinct American style of composition. Copland was a close friend and mentor to Leonard Bernstein, who performed dozens of his works with the New York Philharmonic, including music commissioned for the opening of Philharmonic Hall, now Avery Fisher Hall, in 1962.

A Lincoln Portrait (1942)

During World War II, Aaron Copland produced four of the most emblematic works of American music: *Rodeo*, premiered in 1942; *Fanfare for the Common Man*, premiered in 1943; *Appalachian Spring*, premiered in 1944; and *A Lincoln Portrait*, premiered in 1942. He composed this last work as part of a group commission, with other composers providing portraits of New York Mayor Fiorello LaGuardia and author Mark Twain. All three were premiered by the Cincinnati Symphony Orchestra. The immediate popularity of Copland’s portrait made it clear that the words and character of the president who saw the nation through the Civil War were a balm and an inspiration to the generation fighting World War II. Copland compiled the text himself, having realized that “no composer could possibly hope to match in purely musical terms the stature of so eminent a figure.” *A Lincoln Portrait* has been performed on countless important

PHOTO: Courtesy of New York Philharmonic Archives

occasions, with an array of narrators, ranging from James Earl Jones and Barack Obama to Aaron Copland himself.

In this unit, your students will:

- reflect on Abraham Lincoln
- learn melodies from the period
- study Aaron Copland’s musical portrait and his method
- compose a musical portrait of a great American

Materials:

- Level 3 CD
- biography of Abraham Lincoln
- recorders
- percussion instruments
- *My Musical Journal*

ACTIVITY 1:
Who Was Abraham Lincoln?

Use the following clues to play a game of “Who Am I?” Have the students listen to all the clues before they guess who the famous person is:

- I am considered a great American.
- I was six feet four inches tall.
- I was born in Kentucky, raised in Indiana, and lived in Illinois.
- I was a quiet and melancholy man.
- I was a champion of democracy, and I spoke out against slavery.
- I was the sixteenth President of the United States of America.
- You can own a portrait of me for only a penny or a five-dollar bill.

At what point did students realize that you were talking about Abraham Lincoln? What additional facts do students know about Abraham Lincoln? If desired, supplement the class’s knowledge with a biography or an informative book on Abraham Lincoln and his times (e.g., Ann McGovern’s

EXAMPLE 32

Tunes from *A Lincoln Portrait*

(flute; mm. 1–2) (horn; mm. 51–53) Aaron Copland

p
B B A A A B G B A G D B A

PHOTO CREDIT: TK



Abraham Lincoln

If You Grew Up with Abraham Lincoln, Barbara Cary’s *Meet Abraham Lincoln*, or Judith St. George’s *Stand Tall, Abe Lincoln*).

ACTIVITY 2:
Lincoln’s Personality

In the first section of *A Lincoln Portrait*, Copland portrays “something of the mysterious sense of fatality that surrounds Lincoln’s personality [and also] something of his gentleness and simplicity of spirit.” Which instruments and what kind of music would best portray these qualities? To hear how Copland does it, listen to Track 17.

Copland’s strong, dignified rhythms and his open, ascending melodies play important roles during this first section. Have your students learn the melodies below from *A Lincoln Portrait* (see Example 32). Listen to the first three minutes again, and notice these melodies.

ACTIVITY 3:
Lincoln’s Times

In the second section of *A Lincoln Portrait*, Copland evokes Lincoln’s time period by quoting melodies from two popular songs of Lincoln’s day: “Camptown Races” and

EXAMPLE 33

Camptown Races

Stephen Foster

G G E G A G E E D E D
 G G E G A G E D E D C
 G G E G G A G E E D E D
 G G E G G A A G G E D E D C
 C C E G C A A C A G G
 G G E E G G A G E D E F E D D C

“Springfield Mountain.” Have your students sing or play these melodies (Examples 33 and 34).

Listen to the second section of *A Lincoln Portrait*, Track 18. Have students raise their hands whenever they recognize parts of the melodies they have learned. One of the clearest examples occurs at 5:05, when the clarinet plays the chorus of “Camptown Races.”

ACTIVITY 4:
Lincoln’s Words

In the final section of *A Lincoln Portrait*, Copland depicts Abraham Lincoln by musically setting a text, which is spoken by a narrator. Read portions of the text to your students.

“Fellow citizens, we cannot escape history.”

That is what he said,

That is what Abraham Lincoln said:

EXAMPLE 34

Springfield Mountain

New England Folk Song

D G B D D C B A D F# A
 On Spring - field Moun - tain there did dwell _____ A love - ly
 D D E F# G D G D G B D D C B
 youth, I knowed him well. _____ Too noo de noo, too noo de
 A D F# A D D E F# G D G
 nay, Too noo de noo, too noo de noo. _____

“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:

He 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 resolve that these dead shall not have died in vain; 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.”

What kinds of information does this verbal portrait include (physical descriptions, biographical information, personality traits, quotes, Lincoln’s perspectives, etc.)? What instruments and what kind of music would best

Trumpet Melody from *A Lincoln Portrait*

Aaron Copland

highlight the meaning of various sections? Experiment by having students add melody or percussion instruments to a reading of the text.

Listen to the third part of *A Lincoln Portrait* (Track 19), and notice how Copland uses the orchestra to highlight and punctuate the words. For example, he uses strong rhythms and low-pitched chords to accompany “It is the eternal struggle between two principles, right and wrong, throughout the world. . .” (2:34–3:11). At 3:12, Copland makes a dramatic dynamic shift from loudest to softest volume to set up the phrase “Lincoln was a quiet man.” At 5:16, an open-bell trumpet begins to play a melody as the narrator quotes from the Gettysburg Address.

What is Lincoln discussing at this moment? Why do you think Copland decided to underscore these words with a solo trumpet? Discuss other ways Copland uses the orchestra to highlight the text. How are his choices similar to or different from your text-setting experiments?

Finally, listen to the entire *A Lincoln Portrait*. How do all of the sections combine to paint a complete picture of Abraham Lincoln?

ACTIVITY 5:
Portraying a Great American

Copland wrote *A Lincoln Portrait* after he had received a commission to compose a musical portrait of a great American. What makes someone a great American? Create a list of great Americans. Remember to distinguish greatness from celebrity, and remember that many great Americans may not be famous at all. (Students will likely recall some heroes from their study of *Fanfare for the Common Man* in Level 2, Unit 5.) Be sure to include great

Americans from your regular curriculum.

Choose one person from your list, and have students imagine the following scenario: you are a composer who has been commissioned to compose a musical portrait.

Like Copland, you want to present:

- aspects of your great American’s personality
- his or her time period
- his or her words

What instruments would best portray these three different attributes of your great American? In what order would you put the three attributes?

ACTIVITY 6:
Creating a Musical Portrait

Research your great American’s life and times, personality, and words. Discover what music was popular in your chosen subject’s time and what music he or she liked.

Using quotes and contextual information, create a text for your portrait. Break your class into groups and assign each group a different section of your text to set to music. Let the groups share their music with the class, then combine, revise, and refine the individual group work to create a unified portrait, which the entire class can perform.



William Warfield narrating *A Lincoln Portrait* with Leonard Bernstein conducting the New York Philharmonic

The following books are effective resources for researching your class portraits:

- Burgan, Michael. *George Washington*. Minneapolis: Compass Point Books, 2002.
- Davidson, Margaret. *Helen Keller*. New York: Hastings House, 1971.
- Farris, Christine King. *My Brother Martin: A Sister Remembers Growing Up with the Rev. Dr. Martin Luther King*. New York: Simon & Schuster Books for Young Children, 2003.
- Giblin, James Cross. *Thomas Jefferson*. New York: Scholastic, 1994.
- Grimes, Nikki. *Barack Obama, Son of Promise, Child of Hope*. New York: Simon and Schuster Books for Young Readers, 2008.
- Marzollo, Jean. *Happy Birthday, Martin Luther King*. New York: Scholastic, Inc., 1993.
- Tufankjian, *YES WE CAN*. New York: PowerHouse Books, 2008.
- Longfellow, Henry Wadsworth; Ted Rand, illustrator. *Paul Revere’s Ride*. New York: Dutton Children’s Books, 1996.
- Petry, Ann. *Harriet Tubman, Conductor on the Underground Railroad*. New York: Harper Trophy, 1996.
- Ringgold, Faith. *If a Bus Could Talk: The Story of Rosa Parks*. New York: Simon & Schuster Books for Young People, 1999.
- Ryan, Pam Munoz. *Amelia and Eleanor Go for a Ride*. New York: Scholastic Press, 1999.
- Sawyer, Kem Knapp. *Eleanor Roosevelt*. New York: DK Publishing, 2006.

Listening Extensions:

The following orchestral masterworks are all examples of musical portraiture of actual people:
Ludwig van Beethoven: *Overture to Egmont*, Op. 84
Edward Elgar: *Enigma Variations*
Richard Strauss: *Ein Heldenleben (A Hero’s Life)*

Beethoven’s *Egmont* was inspired by Lamoral, Count of Egmont, Prince of Gavere, a 16th century nobleman and general who was condemned to death for standing against oppression. In *Enigma Variations*, Elgar wrote a theme and variations where each variation was a depiction of a close friend of his, but because the titles were coded, people had to listen and try and figure out the identity depicted in each portrait. Strauss’s *Ein Heldenleben* is a musical self-portrait in which he depicts his own heroic battles, triumphs, relationships, and accomplishments.

For more symphonic depictions of American life, folklore, history, and landscapes, listen to:

- John Adams: *The Dharma at Big Sur*; *On the Transmigration of Souls*
- Samuel Barber: *Knoxville, Summer of 1915*
- Ornette Coleman: *Skies of America*
- Aaron Copland: *Appalachian Spring Suite*; *Billy the Kid*; Suite from *The Tender Land*; *Rodeo*
- Antonin Dvořák: Symphony No. 9, *From the New World*
- Ferde Grofé: *Grand Canyon Suite*
- Charles Ives: *Three Places in New England*
- Mark O’Connor: *Americana Symphony*
- William Schuman: *New England Triptych*
- William Grant Still: *Old California*
- Joan Tower: *Sequoia*; *Made in America*

PHOTO: Courtesy of New York Philharmonic Archives



As students are able to hear whole musical pieces in their third year of the *Pathways to the Orchestra* curriculum, you can offer them the opportunity to synthesize their understanding through composing a complex piece of their own. This can occur throughout the year, or toward the end, after the preceding units are complete. The following are projects that teachers have completed with success in their own classrooms. In all cases, you have the opportunity to help students document and reflect on their own work, especially through the creation of an audio recording for reproduction and distribution to all participating students and teachers.

Greatest Hits: students were asked to name their favorite musical qualities or ingredients from the works they studied throughout the year. Based on these qualities, students composed a piece for recorders that “had it all.” These qualities (memorable theme, climax, sudden jumps, repetition, quiet ending) were placed in a sequence and edited. The final piece was notated, a piano accompaniment was added, and the result was recorded and performed.

Graduation Theme: students discussed their feelings about leaving their elementary school settings and composed a piece based on those feelings. Students composed in small groups, each group responsible for a small part of the melody. An editing process ensued, a title was decided upon, a piano accompaniment was added, and the result was performed at the school graduation.

Class Melody: at the beginning of the year, students decided to compose a melody that would be their theme throughout the year. The theme began as a short, almost motivic idea, and as the year progressed it was developed and embellished.

Style Experiment: excited by the jazziness of *A Tone Parallel to Harlem*, students composed a jazzy piece of their own, employing several jazz elements and adding percussion to their basic recorder melodies.

These are only a few of the many ideas that teachers have employed, but they are included here to start a conversation between music specialists (such as Teaching Artists or music teachers) and classroom teachers about how you think you might best help students synthesize their learning during the year. Audio examples of past

PHOTO: MICHAEL DIVIIO

Obama's Theme

BCD _____
A _____
ABC _____ DD _____ DD
C _____ AB _____

(Helping the U.S.)

BAG BAG EA
EA _____ B _____ D (repeat)

(Family)

E _____ FG B _____ A (repeat)
Percussion
C _____ DB A _____ G (repeat)

(Travel)

GGAABBAA
GGAABBAA (repeat 5X)
Whistle Blows

(Peace)

Cymbal Crash
Blanca and Jeffrey Solo
DGFG _____ (repeat 2X)
GABG _____ (repeat 2X)
G _____ E _____ (repeat 2X)

(Final Obama Theme)

BCD _____
A _____
ABC _____ DD _____ DD
C _____ AB _____
Cymbal crash

Classroom compositions are often created in sections by small groups who focus on various aspects of the topic

years' final projects are available upon request from the New York Philharmonic Education Department.

These projects are the perfect opportunity to explore the rehearsal and performance process of the orchestra. Teaching Artists or music teachers can assist in helping students perfect their renditions of their Final Projects to the level appropriate for the occasion. Helping students document their process and their creative work will be helpful in assessing the musical learning that

has transpired. It will also be useful in the evaluation and assessment of the curriculum as it is practiced in the classroom. Appropriate questions can be developed by teachers and their musician partners, perhaps including inquiries into how the study of particular musical works impacted on students' compositions and the process they undertook to reach their final goals.

Glossary

accent	the stressing of particular notes or sounds	pizzicato	the plucking of strings rather than bowing
arco	use of the bow in playing a stringed instrument	pulse	steady beats that appear in a very regular, predictable way
cadenza	a virtuosic passage for the soloist in a concerto	rhapsody	a piece with an irregular form and a highly charged emotional character
chord	a combination of two or more notes that blend together to form one sound	rhythm	patterns of sounds and silence in a piece of music
concerto	a piece for one or more soloists accompanied by orchestra	staccato	short, disconnected, or choppy manner of playing notes
conductor	leader of the orchestra	symphonic	in this context, the same as "orchestral," usually a large scale piece of orchestral music
crescendo	increasing in volume	syncopation	displacement of the regular metrical accent in music
diminuendo	decreasing in volume	tango	a ballroom dance of Latin American origin
dissonance	a clashing or discordant musical interval	tempo	the fastness or slowness of a piece of music
dynamics	the loudness and softness of musical sounds	texture	the feeling or character of a passage of music determined by the combination of its sounds
glissando	a rapid sliding up or down on the musical scale	theme	the main idea in a piece of music
harmony	multiple musical sounds occurring simultaneously	timbre	the distinctive quality of a sound
imitation	the repetition of a theme or phrase	trill	rapid alternation of two adjacent musical notes
jazz	American music developed from ragtime and blues, generally with syncopated rhythms and improvisation	virtuoso	a musician of exceptional skill
legato	smooth and connected manner of playing notes	variation	an alteration or new version of a theme
melody	the tune of a piece of music		
meter	predictable pattern of strong and weak beats		
motive	a recurrent phrase that is developed throughout a piece of music		
orchestra	a group of musicians playing a variety of instruments		
orchestration	the choices that a composer makes in the use of musical instruments in a piece		
philharmonic	literally, "loving harmony" or "loving sound"		