

TEACHER GUIDE

A Musical Journey

CLASSROOM TO CONCERT

HUDSON VALLEY PHILHARMONIC
YOUNG PEOPLE'S CONCERT 2019

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HUDSON VALLEY PHILHARMONIC CLASSROOM TO CONCERT 2019

A Musical Journey

STUDY GUIDE & TEACHER MATERIALS

PREPARED BY KATIE KRESEK

KATIE KRESEK

TEACHING ARTIST & HOST

With an established reputation for artistic and educational excellence, Katie Kresek has received accolades around the world for her ability to engage her audience. Praised for her skilled teaching artistry, creative and original programming for children and families, and her intelligent, holistic approach to string pedagogy, Ms. Kresek continues to illuminate the world of classical music and beyond for students and concertgoers.

Ms. Kresek is the Artistic Director of Family Programs at Caramoor Center for Music and The Arts, where she curates and hosts the "Dancing at Dusk" series in addition to creating family programs for the International Music Festival. As an artistic advisor and concert host, she has collaborated on interactive programs with cellist Yo-Yo Ma and The Knights, The Harrisburg Symphony Orchestra featuring guitarist Sharon Isbin, The Key West Symphony Orchestra, and many others.

For twelve years Ms. Kresek served on the teaching artist faculty of the New York Philharmonic, whose School Partnership Program is the nation's leading orchestral partnership program for elementary schools. While at the Philharmonic, she sustained ongoing residencies in the New York City Public Schools, wrote and performed interactive concerts, and represented the faculty abroad in tours to Japan, The Philippines, and the United Arab Emirates. She is also a teaching artist for the Chamber Music Society of Lincoln Center and the Lincoln Center Education, where she has designed aesthetic education curricula for students ranging from the pre-school to the post-graduate level. As a guest facilitator, she has led workshops and programs for students and teachers at The Metropolitan Opera, The 92nd Street Y, Hunter College, CCNY, St. John's University, Bank Street College of Education, and Teachers College Columbia University. Ms. Kresek is currently completing her doctorate in music education at Columbia University.

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WELCOME TO THE HVP

DEAR TEACHERS,



It is such a pleasure to be a part of the annual Young People's Concert with the Hudson Valley Philharmonic! Your students will have the opportunity to see and hear the orchestra (perhaps for the very first time) in a relaxed and beautiful space. During the performance, we will have live video of the orchestra allowing every student to see each orchestra member and their beautiful instruments on the large screen!

This year, we perform "A Musical Journey" which includes Haydn's jubilant "London Symphony," selections from Rimsky-Korsakov's famous *Sheherazade* based on *Arabian Nights*, and Gabriela Frank's *Coquetteos*, a vibrant and bold love song for string orchestra that sounds like "a storm of guitars." As always, we feature a student concerto winner from the "Virtuoso in Progress" (VIP) competition. It is always inspiring for young students to see one of their own up on the stage!

Katie Kresek has created a guide that will offer a collection of activities for your classrooms. Katie is a master at interacting with young audiences with questions, games, and fun activities connected to the performance. These activities will keep you and your students involved and engaged, and will heighten their experience at the concert with the Hudson Valley Philharmonic.

WE LOOK FORWARD TO SEEING YOU THERE!

Christine Howlett YPC CONDUCTOR



PROGRAM • FOCUS • KEY IDEAS

HEARING A LIVE CONCERT:

Why take a trip to hear the orchestra play in live and in person? Why not just listen to a CD or watch a DVD of a concert? Well, unlike recorded music or music you might see in the movies or on television, a live performance is a unique event that only happens once. Just like going to see the Yankees or Mets play on their home field or like watching the Giants go for that kick that might win a tied game, you can literally feel the tension and excitement build as the musicians play. Also, unlike other kinds of concerts, this special concert is made just for kids!



WHY YOU ARE SO IMPORTANT:



No matter what kind of music you go and hear, the way audiences listen and participate is every bit as important as how the musicians perform. Each listener's individual imagination and energy contribute to bringing music to life! These materials will help send that message to your students as you prepare them for the concert. We even recommend creating a special "Learning about the Orchestra" space in your classroom to display the activities you complete from this study guide, or for any other materials related to your trip to see the orchestra. Remember, the Hudson Valley Philharmonic is your symphony, and we want the music and what you learn from it to be part of your classroom experience before, during, and after the concert.

The Program

Franz Joseph Haydn: *Symphony No. 104 "London", 4. Finale: Allegro spiritoso*

Bedřich Smetana: *The Moldau, from My Homeland*

Gabriela Lena Frank: *Coqueteos, from Leyendas: An Andean Walkabout*

Sir Edward Elgar: *Cello Concerto in e minor, Opus 85, 1. Adagio-Moderato.*
Featuring the winner of the annual Hudson Valley Philharmonic Concerto Competition

Nikolai Rimsky-Korsakov: *Scheherazade, The Story of the Kalandar Prince & The Festival at Baghdad - The Sea*

PROGRAM • FOCUS • KEY IDEAS

THE FOCUS

A Musical Journey

Welcome to another exciting concert at the Bardavon with the Hudson Valley Philharmonic! We are thrilled to have you with us! Christine Howlett and the orchestra are hard at work putting together a program of music that transports us through a dazzling voyage to thrilling places: from a joyous, down-to-earth village to the magnificent rapids of a great river, on to the glorious vistas of the Andean mountains, and finally to the extraordinary adventures of the Middle East. When going on a trip, you might pack your bags to prepare for all the exciting places you'll go and things you will see. On this musical journey, we'll be preparing our minds to hear how composers *create a sense of place* through the use of indigenous sounds and folk songs, orchestration (deciding which instruments should play what), and by making choices around something called *timbre* - the qualities of a sounds that make it unique. Composers such as Gabriela Lena Frank, Nicolai Rimsky-Korsakov, Franz Joseph Haydn, Sir Edward Elgar, and Bêdrich Smetana have all created music that investigates the many ways that our imaginations can bring us around the world in song and sound.

As you delve into these materials, keep in mind how a study of international, multicultural approaches to art-making inspired by the Journey program might enliven and enrich your classroom in the months leading up to and following this special concert. These materials contain a wealth of ideas for bringing creativity and expression into your classroom, and provide multiple opportunities for you to make the activities your own, increasing their relevance to your students. The curricular connections section will be particularly useful for integrating this work in your rooms.



PROGRAM • FOCUS • KEY IDEAS

KEY IDEAS



TIMBRE: Have you ever recognized someone simply by the special sound of their voice? Was it because the voice was smooth or rough, or sounded old or young? Maybe the sound of their voice even reminded you of a rich color or flavor? Those special qualities that make up the character of a voice or musical sound are what we call *timbre*: the sweet and pure sound of an oboe, the dark, rich tone of a cello, or the piercing strength of a trumpet. Becoming aware of how the world around us is filled with these unique, one-of-a-kind sounds can help us refine and sharpen our senses, and learn to develop greater detail in how we describe and think about our environment. As we'll learn in the concert, the sounds of each instrument, person, and place are like snowflakes - each one distinctive and exceptional, and worth taking the time to notice and appreciate.

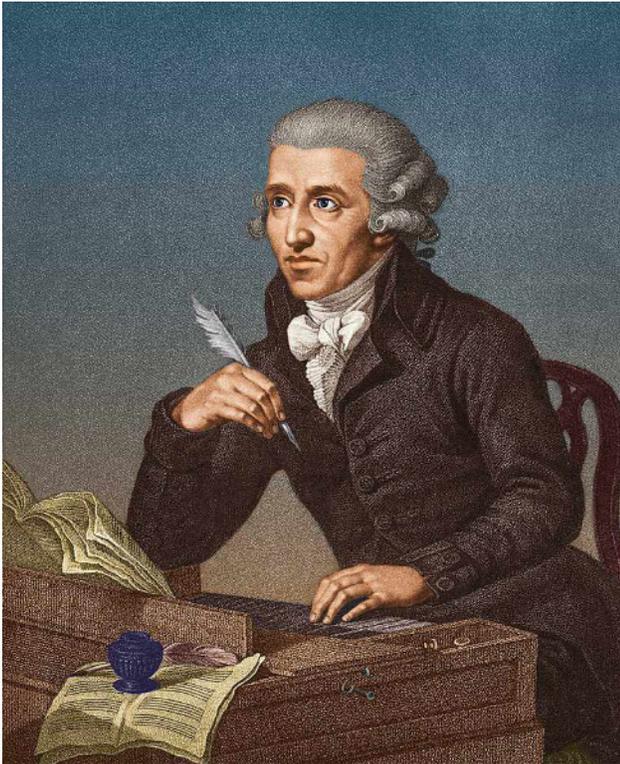
ORCHESTRATION: When you use your imagination to make a drawing, you need to decide which colors and textures you will use - should it be a crayon? A colored pencil? Maybe markers? Maybe all three?! When composers create music for the orchestra, they must make important choices about which instruments to use and when to use them, a process called *orchestration*. Composers must ask themselves questions about which instrument can best convey their intentions for their piece. They might say to themselves, "would the string family be the best choice for this mysterious part or would it sound better if the brass were playing it?" As we will learn in the concert, these choices have a dramatic impact on the music and the way it can both tell a story and create a sense of place.

A SENSE OF MUSICAL PLACE: Imagine the difference in the way places can sound. How might the big city sound different from the country? How is a calm, tropical beach different from the sound of your busy school gymnasium or cafeteria? What about the top of a mountain? The desert? On the journey of this program, we will learn how composers create a *sense of place* much in the way an author might create the setting in a book - with vivid language and lots of specific, detailed choices, and particularly by including musical elements that you might find in that place, whether they are literal (such as including real folk tunes or rhythmic dances) or figurative (using a slow tempo and quiet music to illustrate a calm environment, or maybe fast, exciting music to show something more active).



MEET THE COMPOSERS

MEET THE COMPOSERS AND THEIR MUSIC



FRANZ JOSEPH HAYDN (b. 1732 - d. 1809)

Franz Joseph Haydn was the most famous composer of his time. He was born in Austria. His father made carts and wagon wheels and his mother was a cook. When he was 8, he went to the big city of Vienna to sing in the choir at St. Stephen's Cathedral, and to attend the choir school. He got into quite a bit of trouble at school because he played lots of jokes and pranks, which found their way into his music. He wanted to become a composer, but had a hard time at first, until he got a job with a rich and powerful family. He had to write music for their special occasions, like parties and ceremonies, and conduct their orchestra, and so Haydn composed symphonies, operas and all kinds of other music. He became very famous and traveled all over Europe, where he was treated like a rock star! He was so inventive that he even created new musical forms, like the string quartet. He is known as the "Father of the Symphony."

GABRIELA LENA FRANK (b. 1972)

Born in Berkeley, California to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural

heritage through her music. Inspired by other composers who included indigenous folk music in their work, such as Bela Bartók and Alberto Ginastera, Frank is something of a musical anthropologist, meaning she studies the music of humans from around the world - what people listen to, play, and how it shows what is important to their society. She has traveled extensively throughout South America and her pieces often reflect her studies of Latin American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own.



MEET THE COMPOSERS



BEDŘICH SMETANA (b. 1824 - d. 1884)

Smetana was a Czech composer who pioneered the development of a musical style which became closely identified with his country, and is known in his homeland as the father of Czech music. His symphonic cycle *Má vlast* ("My Homeland"), of which we will hear one section in the concert, portrays the history, legends and landscape of the composer's native land. Smetana was naturally gifted as a pianist, and gave his first concert at the age of six. He threw himself into the musical life of the city of Prague, and did

much to develop a unique style of Czech opera. He struggled with illness and deafness later in life, but his reputation as the founding father of Czech music has endured in his native country.

SIR EDWARD WILLIAM ELGAR (b. 1857 - d. 1934)

The most famous English composer of his time, Elgar composed in the late romantic era, which was a time of tremendous focus on expressing feelings and emotions in music. His father owned a music shop, and though he took violin lessons, Elgar taught himself about music for the most part. He studied the printed music in his father's shop and often travelled with him when he went to tune pianos. He heard a lot of cathedral music and often practiced the organ. He got so good, he took over his father's job as church organist and soon became conductor of several local orchestras and bands. Elgar's most popular piece is the first of his *Pomp and Circumstance Marches*, which you have probably heard at a graduation!



NIKOLAI RIMSKY-KORSAKOV (b. 1844 - d. 1908)

Nikolai Andreyevich Rimsky-Korsakov was born in the Russian town of Tikhvin. During his childhood, he enjoyed listening to Russian folk songs, church music, and opera. When he was older, Nikolai followed his brother to the naval college in St. Petersburg. While he was there, he also studied music. Rimsky-Korsakov composed his first symphony while on a navy ship. After he left the navy, Rimsky-Korsakov was asked to teach at the St. Petersburg Conservatory, which is now named after him. Rimsky-Korsakov was also one of a group of five famous Russian composers known as "The Mighty Handful" (as in five fingers). He wrote operas, choral music, chamber music, and works for piano. Along with *Scheherazade*, one of his most famous pieces is the *Flight of the Bumblebee*, from the opera *Tsar Saltan*. In the opera, this music is played when a prince disguises himself as a bee.



SUGGESTED ACTIVITIES

Unit 1: A Sense of Musical Place: River Journeys

Similar to the way an author might create a setting in a book, composers use a variety of musical devices to transport the listener to different places. In this activity, you can explore how your students might practice imagining a journey down a river.

UNIT OBJECTIVE:

- Students will use what they know about literary settings to develop the skills to imagine settings in a piece of music and explore Smetana's musical journey down the great Moldau river.
- Imagine and describe a musical journey down their own local river, The Hudson.

LEVEL: All

MATERIALS NEEDED:

- CD of Smetana's Vltava (The Moldau) provided.
- Stack of drawing paper or journal, and crayons, colorful pencils, or markers.
- A map of the Hudson Valley.
- If doing extensions, you'll need pictures from The Hudson River School of painting, and/or musical instruments of your choice.

ACTIVITY 1: WHAT COULD A MUSICAL SETTING BE?

Start with students' expertise on settings. How do writers create a sense of place in their work? Use your sample text to start off the discussion. Some questions to consider:

- How do writers create a sense of place?
- What details does the writer include?
- Other than telling the basics of a setting, what else does the writer do to communicate information about the text? What kind of special language do they use to get their point across?



SUGGESTED ACTIVITIES

ACTIVITY 2: THINKING ABOUT A RIVER JOURNEY



Brainstorm some qualities of rivers. Flowing? Calm? Rough? Wide? What else can the class think of together? From the list you create, pick a few that remind you of music. Can you imagine what the river might sound like? Try creating a soundscape using body percussion and vocal sounds to try out some of the qualities of a river. You can even turn this into a game where you ask students to make sounds that respond to your prompts: i.e. "rapids ahead!" or "oh look, it's finally calming down!"

ACTIVITY 3: A JOURNEY ALONG THE HUDSON

Have students view a map of the Hudson River Valley, and take time to look at the many different spots from the town where the Bardavon is, Poughkeepsie, all the way down to New York City. Notice the many sights they might see along the way: Bear Mountain, The Tappan Zee Bridge, Storm King State Park, and many more. Select 5-6 stops along the way, then split your class into as many groups, assigning each one a "stop" to explore and describe. Ask the groups to research some facts, and then describe the stop and imagine what the place might sound like. When you come back together as a class, put them in order of your journey from North to South. You might even imagine what the music for this journey might sound like!



SUGGESTED ACTIVITIES

ACTIVITY 4: LISTENING TO SMETANA'S VLTAVA (THE MOLDAU)



Before playing the CD/MP3, tell students that the Moldau is a river in Europe that was as important to Smetana as the Hudson is to us. Point out the seven "stops" along the way that Smetana wrote about:

- 1) The two springs at the Moldau's source, represented by the flowing sounds of clutes and the clarinet.
- 2) A hunt in the nearby forest - listen for the French Horns!
- 3) A country wedding dance.
- 4) Moonlight by the side of the river - listen for the music to become suddenly calm and quiet.
- 5) The rapids! The music will become very fast and exciting like a churning river!
- 6) After the rapids. The music becomes more melodic.
- 7) The Vyšehrad Castle. Listen for the trumpets to call out sounds fit for a royal residence!

Play the track of Smetana's Vltava (The Moldau) for students - you can even have students give a quiet thumbs up or hand-raise when they notice the music changing!

AFTERWARDS: reflect on the journey. How did the music help you to imagine these stops? What instruments stood out? Why?

EXTENSIONS - VISUAL ART AND MUSIC

- Ask students to illustrate the stops on Smetana's river journey. Arrange for a viewing so the class can share their work.
- View paintings from The Hudson River School, and make connections with the idea of illustrating a river in a way that conveys emotions and moods as well as the setting itself.
- Have students compose their own music to create a sense of setting, or a related idea like atmosphere or mood. Students can create contrasting settings such as busy city streets or quiet country fields, and consider different musical devices such as tempo, instrumentation, melody, rhythm, and timbre to realize their vision. They can use their imagined trip down the Hudson from Activity 2.



SUGGESTED ACTIVITIES

Unit 2: A Musical Tale of Adventure: The Life-Saving Art of Storytelling in *Scheherazade*.

UNIT OBJECTIVE:

- Students will explore the qualities of good stories and good storytelling, investigating what it means to captivate an audience, a reader, or listener.
- Become familiar with the Arabian Nights, also known as One Thousand and One Nights, the collection of folktales and characters that inspired Rimsky-Korsakov to compose *Scheherazade*.
- Use the ideas of timbre and orchestration to consider how instruments contribute to the characters, mood, and setting of a story.

LEVEL: 4th and 5th Grade

Simplify for younger students

MATERIALS NEEDED:

- CD of *Scheherazade*, Movement 2: The Kalandar Prince.
- A journal or other paper for writing.
- Computer/Tablet with internet access for research.
- A copy of the Arabian Nights. (optional)



ACTIVITY 1: INTRODUCING SCHEHERAZADE, THE STORYTELLER THAT SAVED HER OWN LIFE.

Bedtime stories took on a whole new meaning for a woman named Scheherazade, who used them to save her own life when she was married to an evil sultan who had a habit of murdering his brides after being married to them for only one day. Read the following story to your class, or use your own version of the Arabian Nights. There are many versions available online and in print. After reading, hold a discussion using the prompts found at the end of the story.

SUGGESTED ACTIVITIES

There was once a powerful sultan named Shahryar, who was married to a beautiful princess. He learned that his wife had plotted against him with his enemies, and so he had her put to death rather than betray him a second time. Feeling that he could no longer trust anyone, he remarried, only to have his wife murdered the next day before she could have the chance to hurt him. He did this day after day, and he became the most feared ruler in his Kingdom. Until one day he was married to Scheherazade, the daughter of his most trusted advisor, the Vizier. She was very wise and educated, and had studied and read many books and stories. Fearing for her life, she came up with a plan to cure the sultan of his evil ways.

Just before bedtime on the night of their wedding, Scheherazade asked Shahryer if she might tell him a story as a wedding present. Shahryer agreed, and became entranced as he listened to her tell a tale of a great warrior and his adventures at sea. But when she came to the most exciting part, she stopped the story, saying that she was tired and should finish it tomorrow.

Night after night, Scheherazade continued to finish one tale and start another, so that the sultan could not have her killed. She did this for one thousand and one nights, and as the sultan listened to tales of suspense, mystery, adventure, and love, his heart began to heal and he fell in love with Scheherazade, vowing never to hurt her.

QUESTIONS FOR DISCUSSION:

- How did Scheherazade save her own life? What type of person was she that helped her to do this? Can you name some character traits that she possessed based on what you've heard?
- How might she have felt as she told her stories to the sultan? What moods and emotions can you think of?

When finished with your discussion, listen to the beginning violin solo in Movement 2, The Kalandar Prince. *Consider the following questions:*

- How would you describe the sound of the violin?
- How does this violin solo sound like the character of Scheherazade?
- Why do you think Rimsky-Korsakov chose to use a violin to represent Scheherazade and not a different instrument like the timpani or the tuba?



SUGGESTED ACTIVITIES

ACTIVITY 2: WHAT MAKES A GOOD STORY, AND A GOOD STORY TELLER?



The Arabian Nights, also called *The Thousand and One Nights*, contains tales such as *Aladdin*, *The Seven Voyages of Sinbad the Sailor*, and *Ali Baba and the Forty Thieves*. These are stories that are still very popular to this day. What makes these stories endure, and how might Scheherazade have had to tell them to make them as exciting and interesting as possible?

- Hold a class brainstorm on the qualities of a good story: interesting characters, plot twists, cool settings, adventures, problems to solve, mysteries, and many others. How are these qualities present in the story of Scheherazade?
- Do the same for good storytelling. Can you imagine how Scheherazade might have had to speak when telling her story? Would the sultan have reacted the same way if she spoke in a boring way? How do such qualities as different voices, volume, speed, accent, whispering, and other expressive methods impact our experience when hearing a story?
- Tell an improvised class story by sitting in a circle and having each student be responsible for one thought - they can pick up where the last student left off. How can you keep the story going and going? How do you know when it should end?

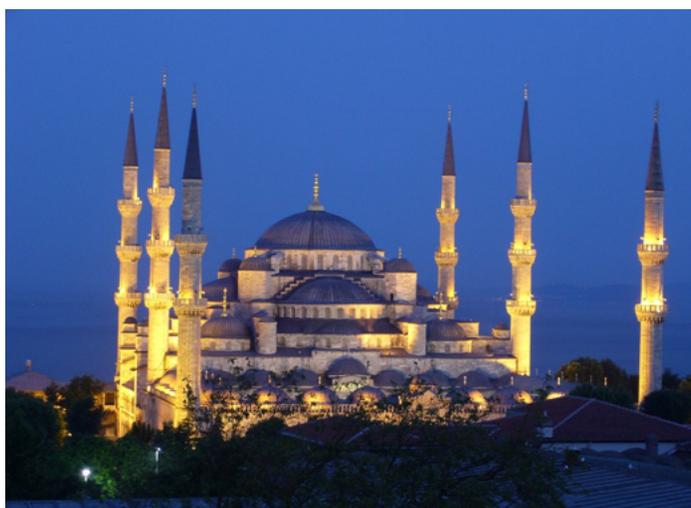
ACTIVITY 3: JOURNEYING TO THE WORLD OF SCHEHERAZADE

Using some of the same skills from Unit 1, *River Journeys*, imagine the elements of the world of Scheherazade. You may want to use the internet to research the incredible beauty of the Persia and the Islamic Golden Age. While Rimsky-Korsakov was a Russian composer, he was fascinated by this region of the world and its culture, music, and stories. Based on your research, what kinds of patterns, designs, and colors do you notice are a part of this world?

SUGGESTED ACTIVITIES

ACTIVITY 4: LISTENING TO THE KALANDAR PRINCE

While there are several versions and parts of the Kalandar's adventures, it can be fun and useful to use the music to imagine your own story of what might have happened. Some versions tell a tale of a prince who disguised himself as a member of a tribe to flee danger in his homeland, what do you imagine? Listen to the Kalandar Prince and notice the different instruments that seem to represent characters and moods in the story. For example, the movement opens with the violin as Scheherazade, and then changes to a bassoon solo, followed by an oboe, and then trumpets and trombones.



Raucous sounds from the strings follow, signaling the start of the action. With the definitions of timbre and orchestration in mind, ask students why Rimsky-Korsakov chose the instruments he chose to play in the ways that they do in order to tell a better story.



EXTENSIONS

Here are some additional resources to enhance the activities listed above.

- Online Version of The Arabian Nights at Read.Gov:
[read.gov/books/pageturner/2003juv28132/#page/2/mode/2up](https://www.read.gov/books/pageturner/2003juv28132/#page/2/mode/2up)
- The Story of The First Kalandar Prince:
www.candlelightstories.com/2009/03/27/arabian-nights-the-story-of-the-first-kalendar-son-of-a-king
- More on Scheherazade:
wiki.kidzsearch.com/wiki/Scheherazade

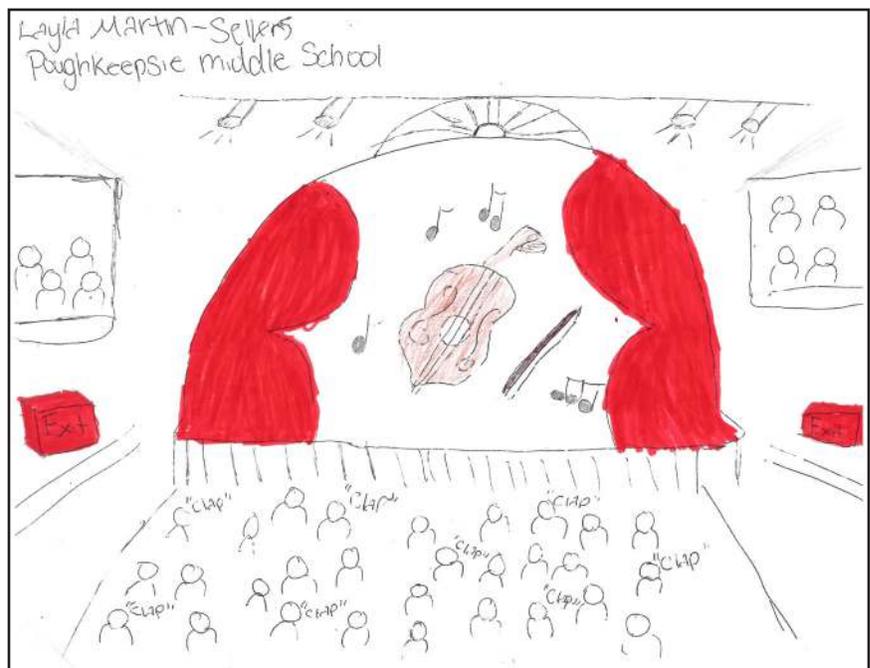
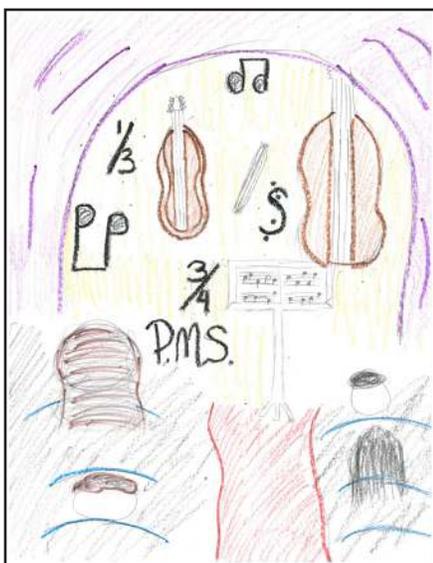
CONNECT WITH THE HVP

We want your artwork and images!

The Bardavon and Hudson Valley Philharmonic are looking for artwork by students based on their experiences with the Young People's Concert. They are also looking for images of students in the classroom learning and preparing for their visit to the theater.

Search throughout the guide for potential artwork activities. Students can put on the music and draw anything they want as they listen, or they can even draw pictures of their Teaching Artist visit!

SELECTIONS WILL BE USED IN A SLIDESHOW TO BE PLAYED AT THE CONCERT! From the moment students enter the theater they will feel a connection with the performance they are about to experience.



Please email images by March 18, 2019 - ABORMAN@BARDAVON.ORG

ADELINA BORMAN

Bardavon / Hudson Valley Philharmonic

Contact Adelina if you prefer to mail artwork to the theater

35 Market Street
Poughkeepsie, NY 12601

CURRICULAR CONNECTIONS

CURRICULAR CONNECTIONS, EXTENSIONS, and SUGGESTED TEXTS

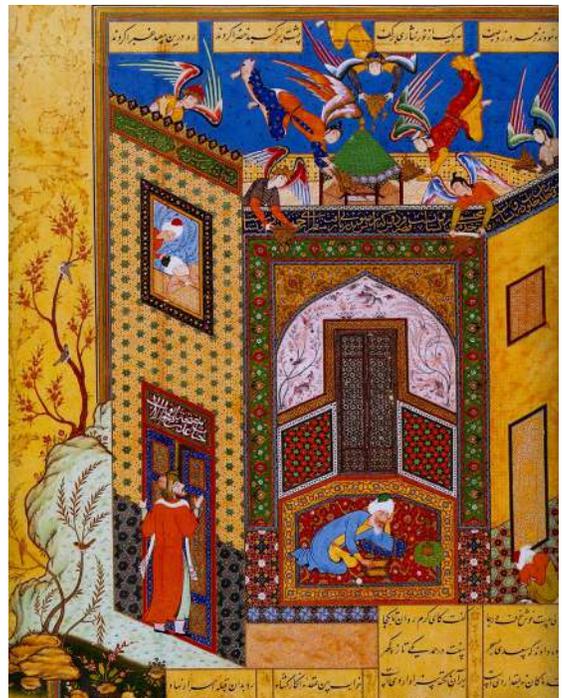
There are many areas of your curriculum in which to integrate key ideas from the program.

Language Arts

The focus on a journey brings up all sorts of connections with travel, adventure, and storytelling. In each of the units, there are opportunities to focus on many kinds of writing, speaking, and telling. You might consider the following with your class:

- Imagine yourself as Scheherazade, in which telling a story means saving your life. What story would you tell and how?
- Write a poem inspired by the Arabian Nights, Scheherazade, or the art of the Islamic Golden Age.
- Read some of the other tales in the Arabian Nights, such as Aladdin, Sinbad, or Ali Baba.
- Read Andean poetry, and explore other literary aspects of Andean culture at www.andes.org
- Write poems inspired by the river journeys of Bêdrich Smetana's Vltava (The Moldau).

Additionally, students can research the biography of any of the composers for a report or project.



Social Studies

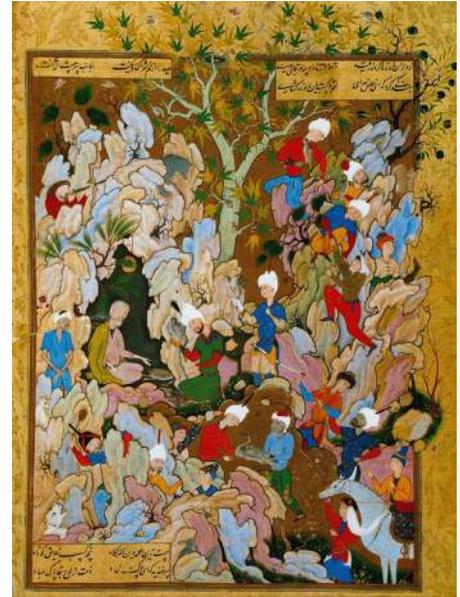
A Musical Journey explores the cultures of the Andes, Persia, and Czechoslovakia (specifically the Moldau), opening up rich possibilities for cultural studies. Students might learn about the geographical locations of these stops along the journey by looking at maps to see where they are located, and learning about the traditional ways people live, dress, work, play, and express themselves in their art. Some resources include:

- www.andes.org
- www.britannica.com/place/Vltava-River
- kidspast.com/world-history/persian-empire/

CURRICULAR CONNECTIONS

Visual Arts

- Have students create their own Persian Miniatures based on this ancient tradition. A Persian miniature is a small painting on paper, whether a book illustration or a separate work of art intended to be kept in an album of such works called a muraqqa. You can see more at:
www.iranchamber.com/art/articles/history_iranian_miniature.php
- Explore the intricate patterns of Islamic art at
www.ducksters.com/history/islam/art.php
- Try some Islamic crafting by making mosaics in the style of this colorful and geometrical art form. You might use colored paper to create "tiles" or draw them. More resources can be found at:
kidworldcitizen.org/islamic-art-lesson-for-kids/
- Illustrate your Hudson River Journey from Unit 2.
- View and study the works of the Hudson River School of painting, by such artists as Frederic Edwin Church and Thomas Cole. You can even see some of these works locally at the Frances Lehman Loeb Art Center at Vassar College. More information at fllac.vassar.edu
- Illustrate Smetana's River Journey from The Moldau.
- Explore Andean culture through its many arts and crafts. More information at study.com/academy/lesson/art-culture-in-the-andes.html



CURRICULAR CONNECTIONS

Science and Technology

- Students might create a podcast or video blog about their trip to the Hudson Valley Philharmonic.
- Students can record their own compositions inspired by the program.
- Students may also want to study the physics of an instrument and undertake a project related to sound waves, string length, frequency, and pitch.



Extensions for Music Educators



- Learn a piece by one of the program's featured composers in a band, orchestra, or chamber ensemble.
- Listen to other movements of Scheherazade or the Haydn Symphony, no. 104.
- Look for arrangements of themes from any of the pieces on the program to play in ensemble.
- Students might listen to Gabriela Lena Frank's piece and experiment with their own compositions for string ensemble, or with finding a new palette of ideas for what a string instrument can do.

LISTENING / REFLECTION



HINTS FOR ACTIVE LISTENING

Listening to a concert is **VERY** different than simply hearing a concert. When you hear something, that just means it goes into your ears, but **listening** means that you are giving what you hear your full attention. If your students have trouble concentrating for long stretches of time, you might want to try giving them an activity or “listening lens” while in the concert. An activity should be related to the music so that they are **engaged** in what is happening on the stage – so a distracting activity to keep them busy (such as a toy or homework or a book) is **NOT** a good idea. A “listening lens” is a particular focus to apply to the music – for example:

listening for tempo changes or mood changes in the music. In addition to the lesson plans in this guide, here are some more suggestions that will get your students’ attention focused on the music:

Have them describe with words what they hear by asking them to answer **some** of the following questions (or make up your own).

1. What do you notice about this music?
2. What instruments do you hear?
3. Which instruments might also be playing?
4. Are they string instruments? Wind instruments?
5. Why do you think the composer chose to make the music fast or slow?
6. Does it remind you of anything?
7. Did the music change at any point? How?
8. Do you hear any melodies that remind you of songs you know?
9. If you were to make a movie based on this music, what would it be about?

HINTS FOR REFLECTING ON THE CONCERT

Most learning happens best when we reflect upon our experiences. Here are some ways you can follow up and reflect on the concert:

1. Have students draw pictures or write of their most memorable moments.
2. Have students interview one another like journalists for a newspaper they can create the questions and conduct the interviews themselves. They can even write an article for an imaginary newspaper!
3. Ask students to write a letter to Christine Howlett, or a player in the orchestra (see the Write A Letter to the Philharmonic page) about what they learned.
4. Ask students to create a “postcard to send home”, with a picture drawn from the concert on the front, and a message on the back.



YOUR VISIT TO THE HVP



BEFORE THE CONCERT

- Make sure you get a good night of sleep before the big day! It's no fun to feel cranky at the concert!
- Eat a good breakfast! Since you might not be eating at the usual time, it's important to come full. Nobody concentrates well on an empty stomach!
- Use the bathroom at school before you leave. Leaving the concert in the middle of the performance means you might miss something and it can be distracting to others who are trying to listen.
- If possible, leave your backpack at school. Having stuff with you weighs you down!
- Don't chew gum or bring any food or drinks with you into the hall.

WHEN YOU GET TO THE CONCERT

- Stay with your group or class and chaperone. Being in a new place makes it easy to get lost!
- Be as quiet as possible so that you can hear directions and know where to go. There will be ushers to help you get seated, and you need to listen to their instructions!
- If you have a coat with you, fold it and sit on it or place it under your seat. Being too hot in a concert can make you very sleepy!

WHILE THE MUSIC IS PLAYING

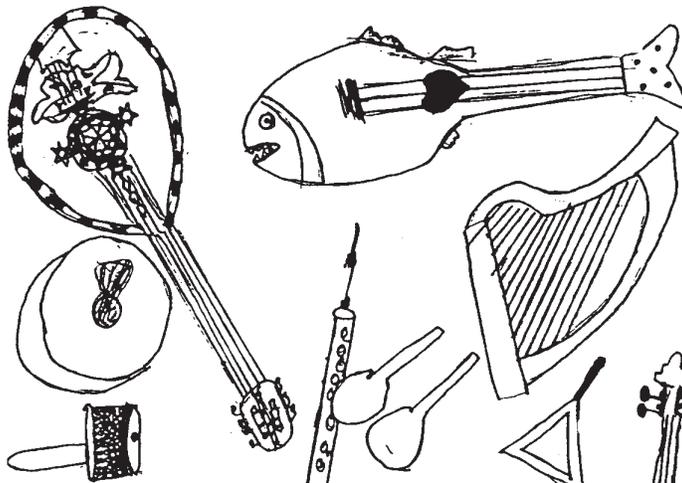
- Absolutely no talking while the music is playing. Talking, even whispering, is very distracting to others who are trying to listen.
- You can silently conduct along with Christine Howlett, or move gently in your seat with the music.
- Stay in your seat. If you need to use the restroom, please do so only after the music has stopped.

HOW DO YOU KNOW WHEN TO CLAP?

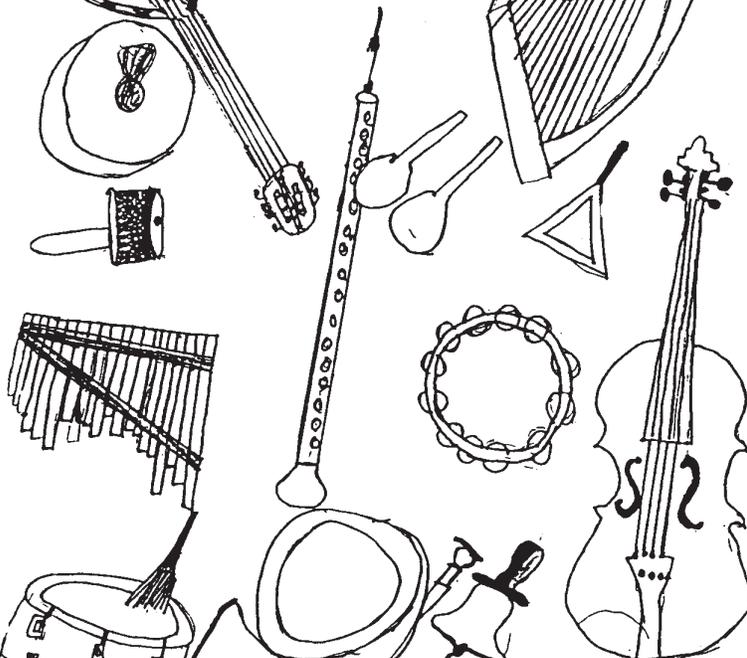
Sometimes a piece of music only **SOUNDS** like it is over, even when it's not! You'll know it's time to clap when the musicians put down their instruments and Christine Howlett puts down her baton.

THE INSTRUMENTS OF THE ORCHESTRA

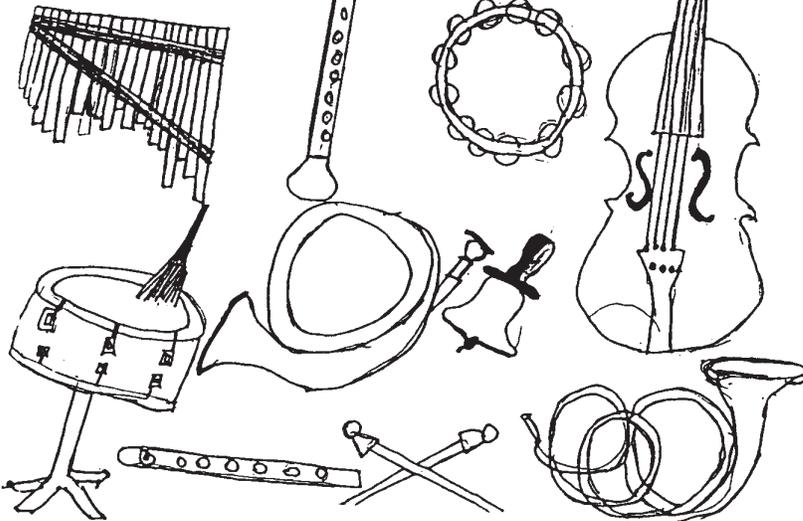
STRINGS



WOODWINDS



BRASS



PERCUSSION

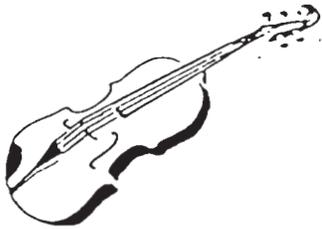
Vanessa Faith Daubman
4th grade

STRINGS

THE STRING INSTRUMENTS ALL HAVE FOUR STRINGS WHICH ARE MADE OF CAT GUT OR METAL. THE INSTRUMENTS ARE PLAYED BY SLIDING THE BOW ACROSS THE STRINGS OR PLUCKING THE STRINGS WITH THE FINGERS. STRING INSTRUMENTS GET BETTER WITH AGE AND SOME OF THE BEST ONES ARE OVER TWO HUNDRED YEARS OLD. THE MOST VALUABLE AND FAMOUS STRING INSTRUMENTS WERE MADE BY ANTONIO STRADIVARI IN THE VERY EARLY 1700s. THESE VIOLINS CAN COST BETWEEN \$200,000.00 AND \$800,000.00.

VIOLIN:

THIS IS THE SMALLEST STRING INSTRUMENT. IT IS USUALLY AT THE FRONT OF THE ORCHESTRA AND PLAYS MOST OF THE MELODIES.



VIOLA:

THE VIOLA IS LARGER THAN THE VIOLIN AND HAS A FULLER TONE. THE VIOLAS SIT BESIDE THE CELLOS ACROSS FROM THE VIOLINS.

CELLO:

THE CELLO IS LARGER THAN BOTH THE VIOLIN & THE VIOLA. IT IS PLAYED WITH A SHORTER AND THICKER BOW. IT HAS A SPIKE TO HELP KEEP IT FROM MOVING ON THE FLOOR.



DOUBLE BASS:

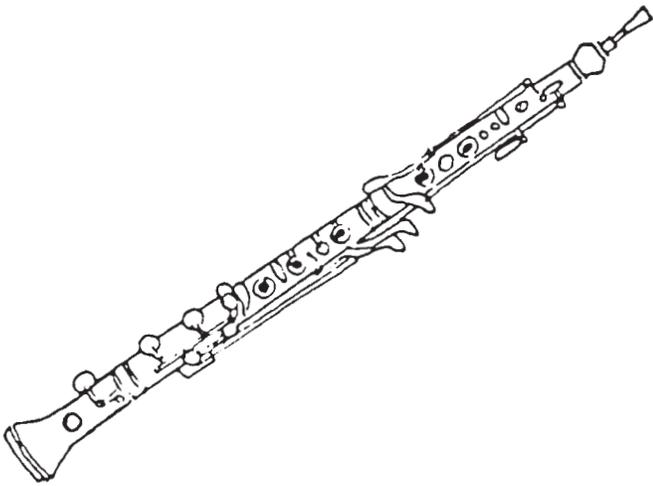
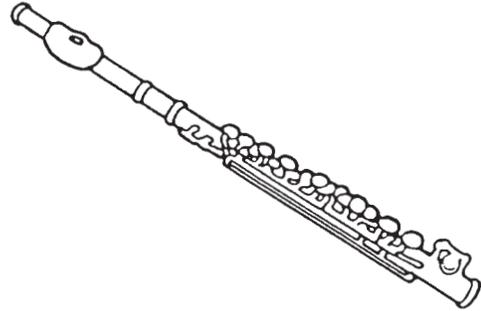
THE BASS IS THE LARGEST AND LOWEST PITCHED OF THE STRING FAMILY. IT IS SO BIG THAT THE PLAYER MUST STAND UP OR SIT UPON A VERY HIGH STOOL.

WOODWINDS

THESE INSTRUMENTS WERE ORIGINALLY MADE FROM WOOD. EACH OF THE WOODWIND INSTRUMENTS HAS A RELATED INSTRUMENT THAT IS ALSO PART OF THE ORCHESTRA.

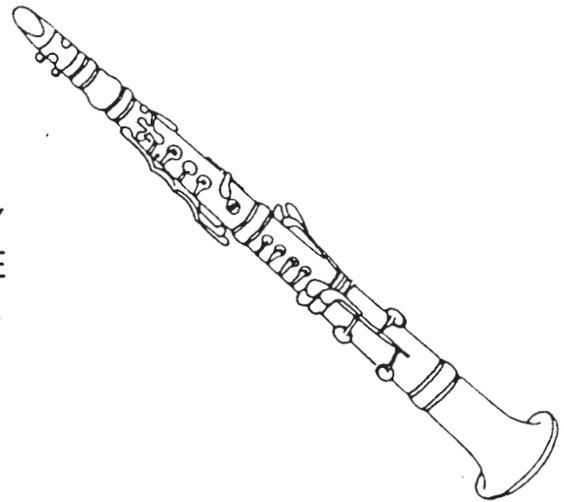
FLUTE:

THE **FLUTE** HAS A HIGH, CLEAR BIRD-LIKE SOUND. IT'S THE ONLY WOODWIND WITHOUT A REED. THE **PICCOLO** IS A SMALL RELATIVE OF THE FLUTE.



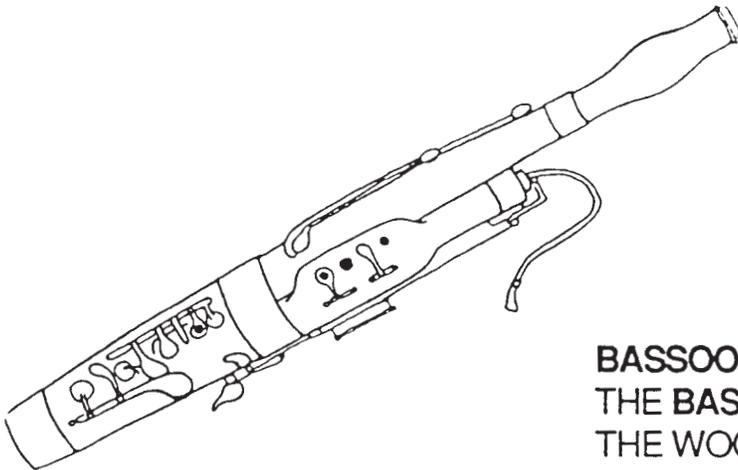
OBOE:

THE **OBOE** PLAYS THE "A" THAT TUNES THE ORCHESTRA. IT HAS A DOUBLE REED. THE **ENGLISH HORN** IS A LARGE OBOE.



CLARINET:

THE **CLARINET** HAS A RICH, VELVETY SOUND. IT HAS ONLY ONE REED. THE **BASS CLARINET** IS A LARGER VERSION OF THE CLARINET.



BASSOON:

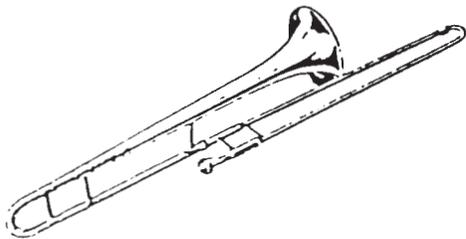
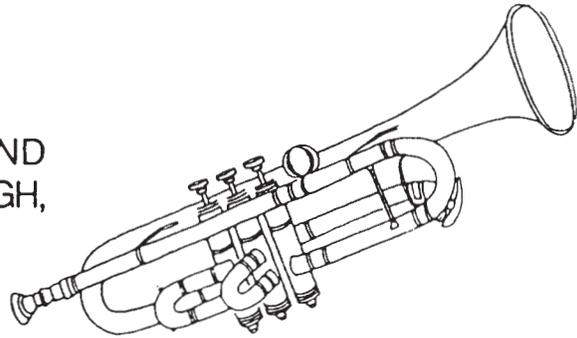
THE **BASSOON** HAS THE LOWEST SOUND OF THE WOODWINDS. LIKE THE OBOE IT HAS A DOUBLE REED. THE **CONTRABASSOON** IS MUCH BIGGER AND HAS A LOWER PITCH.

BRASS

BRASS INSTRUMENTS ARE MADE OF COPPER AND ZINC. EACH HAS A MOUTHPIECE THAT PRODUCES A SOUND WHEN AIR IS FORCED THROUGH IT BY THE MUSICIAN'S LIPS. THE BRASS SIT AT THE BACK OF THE ORCHESTRA BECAUSE THEIR SOUND IS SO POWERFUL

TRUMPET:

THE TRUMPET HAS THREE VALVES AND USUALLY PLAYS THE MELODY WITH A HIGH, BRIGHT SOUND.

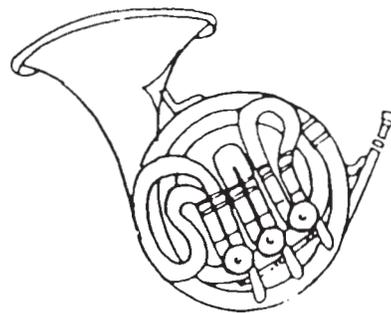


TROMBONE:

THE TROMBONE SLIDE MOVES IN AND OUT TO PRODUCE HIGH & LOW SOUNDS. IT HAS NO VALVES.

FRENCH HORN:

THE FRENCH HORN WOULD BE SIXTEEN FEET LONG IF ALL THE TUBING WERE STRAIGHTENED OUT. IT HAS A WARM, SMOOTH SOUND.



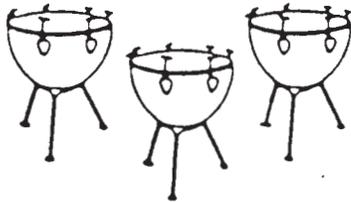
TUBA:

THE TUBA HAS THE LOWEST SOUND OF THE BRASS FAMILY. IT IS THE LARGEST BRASS INSTRUMENT AND HAS FOUR VALVES.

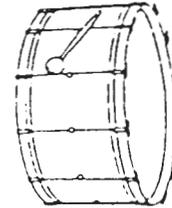
PERCUSSION

THE PERCUSSION FAMILY IS THE LARGEST FAMILY OF THE ORCHESTRA. THEY MAKE SOUNDS BY BEING STRUCK BY ANOTHER OBJECT SUCH AS A STICK OR Mallet. THE SOUND MADE CAN BE SOFT OR LOUD, STRONG OR WEAK, SHARP OR MUFFLED. THESE INSTRUMENTS CAN EITHER HAVE A TONE OR NOT. PERCUSSION INSTRUMENTS HELP KEEP THE RHYTHM OF THE MUSIC. SOME OF THE MOST COMMON PERCUSSION INSTRUMENTS ARE:

TIMPANI



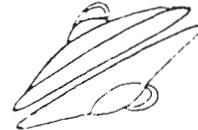
BASS DRUM



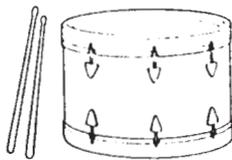
TRIANGLE



CYMBALS



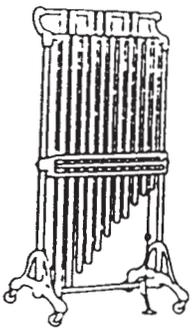
SNARE DRUM



TAMBOURINE

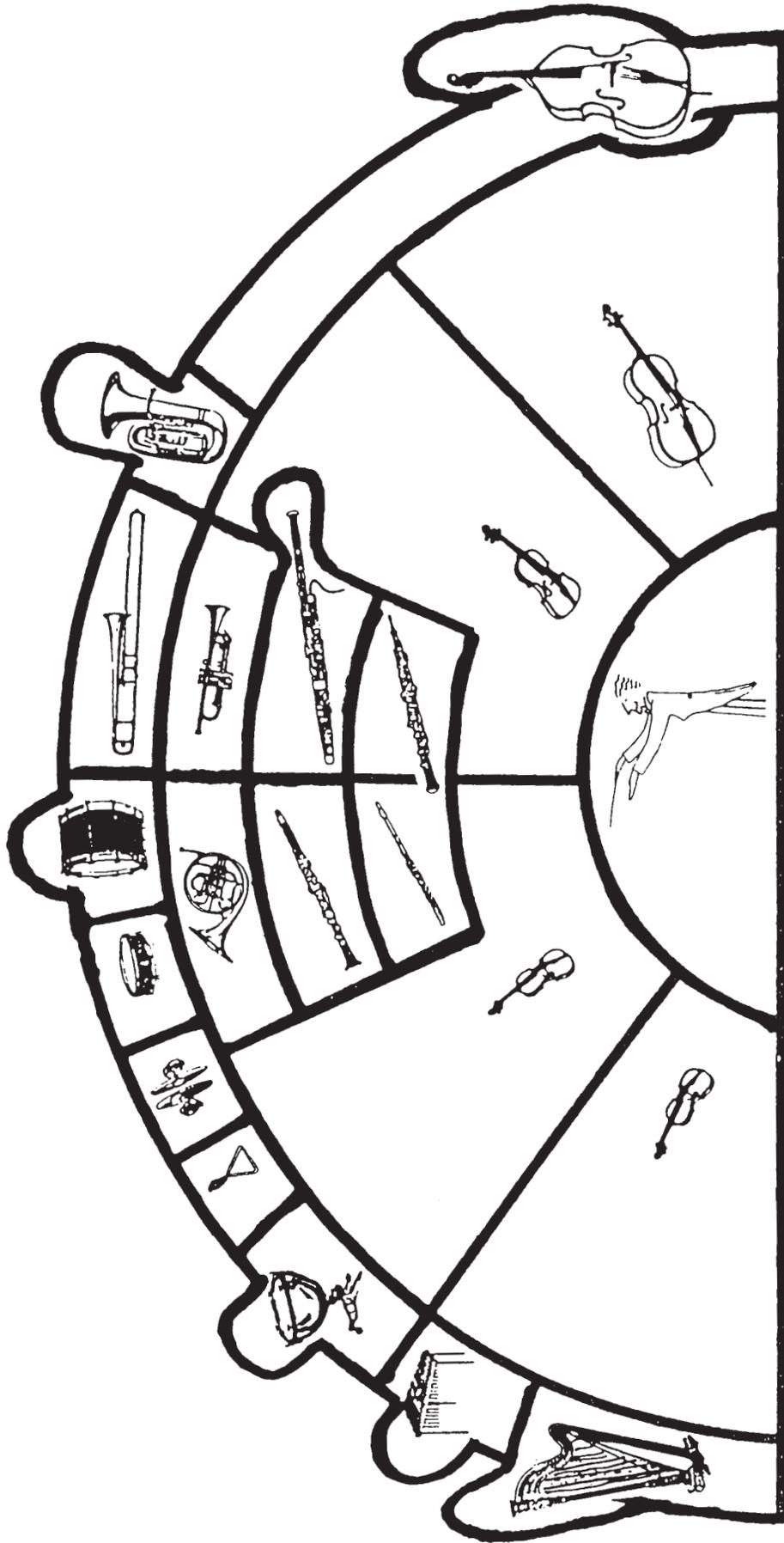


CHIMES



PIANO





Orchestra Seating Chart