

IMAGE FROM "COUNTING THE STARS." CREDIT RAÚL COLÓN

TEACHER'S GUIDE

I Rise

And Still

VOICES OF COURAGE

CLASSROOM TO CONCERT

HUDSON VALLEY PHILHARMONIC

YOUNG PEOPLE'S CONCERT 2020

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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.

HUDSON VALLEY PHILHARMONIC CLASSROOM TO CONCERT 2020

And Still I Rise

STUDY GUIDE & TEACHER MATERIALS PREPARED BY KATIE KRESEK

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How do composers create music that tells stories of courage?

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Welcome to the HVP



DEAR TEACHERS,

It is a great 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 in a relaxed and beautiful space. During the interactive performance, we will also have a 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 **"And Still I Rise: Voices of Courage"** featuring Beethoven's iconic Symphony No. 3, commonly known as the "Eroica Symphony." This continues to be a landmark piece, one of his most celebrated that marks the transition between the Classical and Romantic periods. We will also perform "Juba Dance," a movement from the Symphony in E minor by Florence Price.

She was the first female composer of African descent to have a symphonic work performed by a major national symphony orchestra! We will also have a special guest, singer Steven Herring who will perform Victory Songs by Jerod Impichchaachaaha' Tate. Victory songs are traditional songs made specifically for Lakota warriors and their immediate victories and accomplishments. The songs serve as historical documents for the Lakota tribal members and are extremely important in their culture.

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. These activities will keep you and your students involved and engaged, and will heighten their experience at the concert with the Hudson Valley Philharmonic. Katie is a master at interacting with young audiences with questions, games, and fun activities connected to the performance. **Please be in touch if you'd like her to visit your classroom!**

Sincerely,
Christine Howlett
HVP YPC CONDUCTOR

We look forward to seeing you!

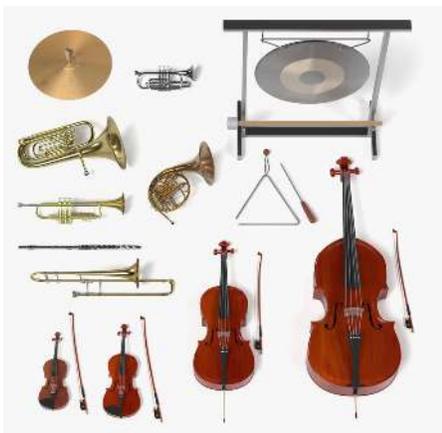
Program | Focus | Key Ideas

HEARING A LIVE CONCERT

Why take a trip to hear the orchestra play in live and in person? Why not just listen to a recording or watch a video 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

Ludwig van Beethoven: Symphony No. 3 in E flat major (*Eroica*), 1st movement

Jerod Tate: *Oohiya Olowan* (Victory Songs) for Baritone Solo and Orchestra, 6th movement
Featuring **Steven Herring, Baritone**

Florence Price: Symphony No.1 in E minor, 3rd movement
with a Special Performance by the Winner of the
Hudson Valley Philharmonic Virtuoso in Progress Competition

Ludwig van Beethoven: Symphony No. 3 in E flat major, 4th movement (*Eroica*)



THE FOCUS

Voices of Courage

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 explores stories of courage in a variety of ways: how the music sounds, in the subject matter that inspired the music, and in the lives of the composers who created it.

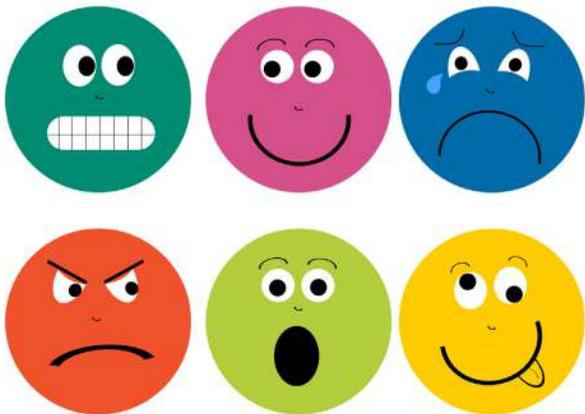
With a title inspired by the great poet Maya Angelou, this concert will feature the music of Florence Price, the first known African-American woman to have composed a full symphony for orchestra. Price grew up in the segregated South and faced numerous obstacles on her road to success as a composer.

Ludwig van Beethoven composed a symphony to honor someone he believed to be a hero, and found himself questioning what true heroism meant as he created his Third Symphony, the Eroica. And Native American composer Jerod Tate, has taken inspiration from the traditional Lakota practice of Victory Songs - songs that documented the accomplishments of great warriors - and created music for baritone and symphony orchestra.

As you delve into these materials, keep in mind how a study of courage, music, and culture 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

MUSICAL MOODS: One of the most exciting and engaging aspects of hearing live classical music is how one piece can explore a broad spectrum of musical moods. Just the way you experience different moods throughout the day, composers create different moods by using musical devices such as dynamics, tempo, major and minor keys, and choices about what instruments to use and when.

CREATING MUSICAL PORTRAITS OF HEROES: What musical choices can create a portrait of a person and their world? Composers use everything from lyrics and language, to certain musical scales, folk songs, and more to create tributes to others.

THEME AND VARIATIONS: Similar to musical moods, composers often use theme and variations to show a range of the many ways one melody can be expressed using the diverse and dynamic palette of the orchestra and all the musical tools they have at their fingertips. A theme and variations often represent a broad and complex spectrum of character traits, events, or ideas.



Meet the Composers

MEET THE COMPOSERS AND THEIR MUSIC



LUDWIG VAN BEETHOVEN was born in Bonn, Germany in 1770. Ludwig's first musical instruction came from his father, Johann, who was a very tough teacher. He would wake the young Ludwig up at very late hours and make him practice the piano until dawn. By age 8, he was learning to play the organ and violin in addition to his piano studies. In 1787, young Beethoven decided to make a journey to Vienna in nearby Austria, with the hopes of meeting and studying composition with Wolfgang Amadeus Mozart. By his twenties Beethoven began to suffer from hearing loss. He did,

however, continue to compose, conduct and perform, even after he was completely deaf. He is remembered as an important composer in the transitional period between the Classical Era and Romantic Era in music and continues to be one of the most famous and influential composers of all time. In 2020, we celebrate the 250th anniversary of his birth. He died in 1827.

ABOUT THE EROICA SYMPHONY, NO. 3 IN E-FLAT The Eroica is considered a turning point in the history of classical music as its length, level of difficulty, and political subject matter forced audiences and critics to reexamine what a symphony could be. Up until this point, symphonic music was still widely considered merely entertainment, as it did not force listeners to reckon with issues of the day. Beethoven initially dedicated the work to Napoleon Bonaparte, but when Napoleon declared himself Emperor, he tore up the dedication page. In the years just before its composition in 1803, Beethoven's health and hearing were rapidly deteriorating, leading him to fight a constant battle with the effects of his hearing loss and how he appeared to those around him. It was during this time that Beethoven wrote the following:

O you men who think or say that I am hostile, peevish, or misanthropic, how greatly you wrong me. You do not know the secret cause that makes me seem so to you. From childhood on, my heart and soul were full of tender feelings of goodwill, and I was always inclined to accomplish great deeds. But just think, for six years now I have had an incurable condition, made worse by incompetent doctors, from year to year deceived with hopes of getting better, finally forced to face the prospect of a lasting infirmity (whose cure will perhaps take years or even be impossible).

Beethoven's frustrations and sadness posed a great personal challenge that he rose above through his music. The period of 1803-1812 became known as his "heroic period" partly for the sheer amount of brilliant music he produced during his time of struggle. He wrote that had it not been for his music, he would not have survived this difficult part of his life. Beethoven's story reminds us that art and music can help us to deal with life's challenges.

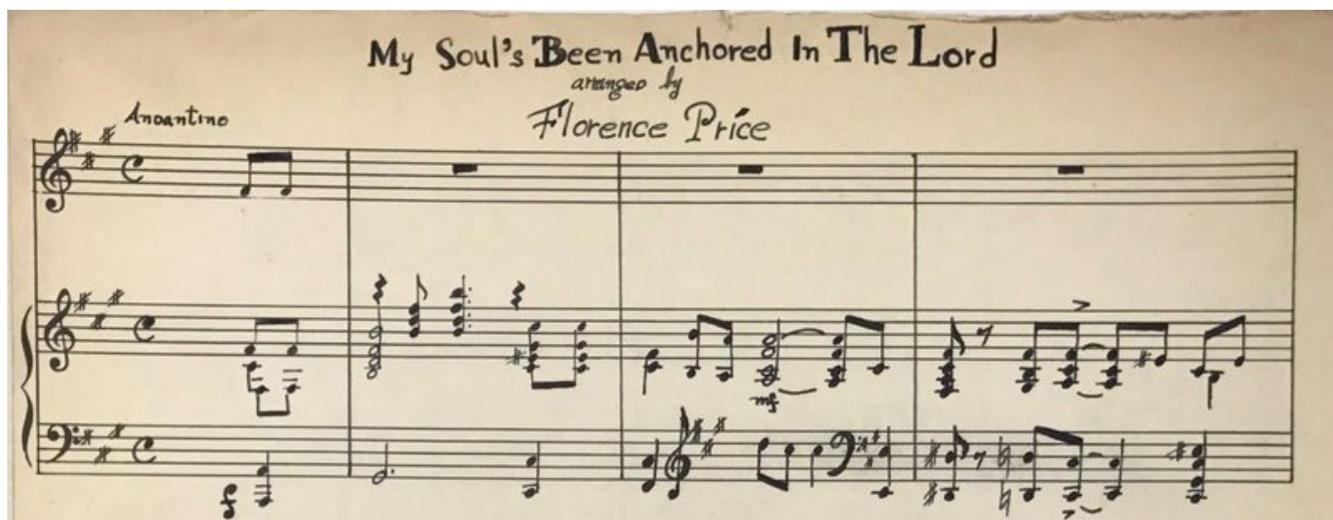
Meet the Composers



FLORENCE BEATRICE PRICE (née Smith; April 9, 1887 - June 3, 1953) was an American classical composer, pianist, organist, and music teacher. Price is noted as the first African-American woman to be recognized as a symphonic composer, and the first to have a composition played by a major orchestra. Born in Arkansas, Price grew up in the segregated South, the daughter of a music teacher and a dentist. Her mother encouraged her talented daughter in her musical studies and Florence eventually went on to study at the new England Conservatory of Music, majoring in piano and organ.

She graduated with honors - and by 1910 she was the head of the music department at Clark Atlanta University in Atlanta, Georgia. In 1912 she moved back to her hometown of Little Rock, Arkansas until racial tension in the city escalated to the point that there was a lynching near her husband's office, so the family moved to Chicago. In Chicago, Price entered a competition for composers in which she

won both first and third prize, and her Symphony No. 1 in e minor was performed by the Chicago Symphony Orchestra, launching her career as a composer. She composed numerous chamber music works and songs, one of which was included in the 1939 Lincoln Memorial Concert, sung by Marian Anderson and broadcast nationally on the radio so that hundreds of thousands of Americans heard her work. Although she achieved this success, she continued to fight a constant battle against both racism and sexism to claim her place among American classical music composers. After the rediscovery of hundreds of scores in the attic of her abandoned Illinois home in 2009, the world is finally getting to hear and celebrate more of her brilliant music.



Meet the Composers



JEROD IMPICHCHAACHAAHA' TATE (born July 25, 1968 in Norman, Oklahoma) is a Chickasaw classical composer and pianist and is dedicated to the development of American Indian classical composition. He has been praised for his “ability to infuse classical music with American Indian nationalism” (The Washington Post). He studied piano performance at Northwestern University and composition and piano at the Cleveland Institute of Music. He has received numerous commissions and his works have performed by the National Symphony Orchestra, Detroit Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic Orchestra, Colorado Ballet, and many others.

ABOUT VICTORY SONGS Victory songs are traditional songs made specifically for Lakota warriors and their immediate victories and accomplishments. They were composed by a warrior who was recounting his victories in battle, or in honor of a recently fallen warrior. These songs are of great importance, for they actually serve as aural historical documents for Lakota tribal members.

Victory Songs, for Baritone Solo and Orchestra follows the spirit of these traditional Lakota songs and honors five great warriors of the past: Little Crow, Crazy Horse, Two Strike, American Horse and Gall. Through symphonic and vocal poetry, each movement depicts a warrior and his deeds.

Victory Songs was commissioned by the South Dakota Symphony and is dedicated to Tate’s father-in-law, Lloyd Running Bear, an enrolled member of the Rosebud Sioux Tribe and a veteran of the United States Marine Corps.

Mr. Tate’s middle name, Impichchaachaaha’, means “high corncrib” and is his inherited traditional Chickasaw house name. A corncrib is a small hut used for the storage of corn and other vegetables. In traditional Chickasaw culture, the corncrib was built high off of the ground on stilts to keep its contents safe from foraging animals. (source: jerodtate.com)



Suggested Activities

UNIT 1:

Finding Everyday Heroes

UNIT OBJECTIVE:

- Consider what it means to be a hero.
- Identify some everyday heroes in their world.
- Make choices around which character traits of heroes might inspire musical compositions.
- Listen to Beethoven's Eroica Symphony, reflect, and discuss.

LEVEL: All

MATERIALS NEEDED:

- CD or Spotify Playlist of Beethoven's Eroica Symphony, First Movement
- Chart Paper and Markers

ACTIVITY 1: TALKING ABOUT HEROES

Explain, discuss, or define what it means to be a hero with your class.

Ask your students to do a quick turn and talk about famous heroes that you might have discussed in class (*i.e. Martin Luther King, Jr., Rachel Carson, Simone Biles, Pat Tillman, etc.*). Who are these heroes and what have they done to inspire us? What challenges might they have had to overcome to succeed?

Create a list of character traits of heroes on the board. (*i.e. brave, courageous, strong, determined, focused, dedicated, honest, persistent, hard-working, helpful, selfless*)



ACTIVITY 2: FINDING EVERYDAY HEROES

Ask students to distinguish between famous heroes and ones who might be less well known. Who are the people in our lives who are brave, strong, and help us every day?

Create a list of everyday heroes on the board, perhaps with specific ways they help and inspire us. (*i.e. police, teachers, parents, grandparents, siblings, friends, neighbors*)

Suggested Activities

ACTIVITY 3: IMAGINING THE MUSIC OF HEROES

Ask students to imagine what kind of music might show the bravery, courage, and other character traits of these heroes we have discussed – both famous and everyday. Show students the map of the orchestra, and point out the four different families:

strings, brass, woodwinds, and percussion. Ask students to choose one hero to focus on. Which families would they like to use for their hero and why? (i.e. *I would like to use strings and percussion for Martin Luther King Jr because he was powerful and brave and also peaceful.*)

Extension for music educators: go the next step and compose some themes for your heroes! This can be done as a class or in groups.



ACTIVITY 4:

Explain to students that Beethoven composed his piece, Eroica, to be dedicated to a great hero. (If you like, you can explain how he had first dedicated this work to Napoleon, believing him to be a great leader, but took back the dedication when Napoleon declared himself Emperor. This might lead to further discussion about what it means to be a hero.)

Listen to the first movement of Beethoven's Eroica Symphony. The main theme is heard right away played by the cellos. Then at :45 the whole orchestra joins in to play it again with stronger dynamics and a more powerful sound. The music then

becomes gentle, but around 1:15 picks up again with more active rhythm in the strings. At 2:40, the orchestra plays strong, accented notes that seem to drive the music forward. How does this music sound heroic? If your students need help in talking about music, you can engage the following protocol:

When the music sounded ____ (louder, softer, faster) ____ it made me think of ____ (a hero riding her horse) ____.

Suggested Activities

UNIT 2:

Creating Artistic Portraits and Victory Songs

Portraits can refer to any artistic reflection created by your class that focuses on someone heroic from your curriculum. As you may have read in the biography of Native American composer Jerod Tate, Victory Songs are part of a Lakota tradition in which the accomplishments of a great hero are documented and shared, and in the classroom they can take many forms. You may wish to write a poem, create a collage, choreograph a dance, or compose a piece of music. While the concert will be focusing on music, interdisciplinary work is a wonderful way to enrich student experience at a musical performance.

UNIT OBJECTIVE:

- Select one famous hero from your curriculum to be the focus of the portrait.
- Create a cultural basket from the time and place he or she lived (i.e. popular songs, language, the hero's own work or words)
- Create an artistic portrait of a great hero.

LEVEL: All

MATERIALS NEEDED:

- A journal or other paper for writing (optional)
- Computer/Tablet with internet access for research.
- Books or other sources with information on your chosen hero.
- Whatever materials you decide upon for the type of portrait your students will create
(instruments for musical portraits, art supplies for visual work, writing material for poetry)

ACTIVITY 1: WHO IS YOUR HERO?

Reflect on inspiring heroes that you have discussed from Unit 1. With your class, create a list of facts about your chosen person. You might supplement with a review of a text, film, or other media.



Suggested Activities



ACTIVITY 2: YOUR HERO'S PERSONALITY.

What do you know about their personality? Are/were they kind? Did they face any challenges in their life that affected them? How so?

ACTIVITY 3: CREATING THE CULTURAL BASKET

When and where did your hero live? What were the times like while they were alive? Were there songs they might have known? What language did they speak? For example, Florence Price used African-American spirituals in many of her works which serve as clues about her culture. Jerod Tate often uses the language of American Indian tribes in his music. What can your students add to their portraits to provide context?

ACTIVITY 4: YOUR HERO'S WORDS

What did your hero say about themselves, their work, or their world? Artistic portraits can be dramatically enhanced by using text from journals, interviews, speeches, or other instances where they expressed their views. What can you find through research?

ACTIVITY 5: CREATE YOUR ARTISTIC PORTRAIT!

Using the raw material above, create a poem, song, painting, collage, dance, or other creative tribute to your hero. If possible, share it with us at the Bardavon and we will do our best to share it on our slideshow at the concert! All submissions welcome.



Suggested Activities

UNIT 3:

Musical Moods

UNIT OBJECTIVE:

- Reflect on the many moods we experience throughout our daily lives.
- Discuss the many ways composers create a sense of mood in their music: dynamics, articulation, use of major and minor keys, accents, tempo, and change (just to name a few!)
- Listen to Florence Price's Symphony No. 1 in e minor (first movement) and reflect on the moods they hear.

LEVEL: All

MATERIALS NEEDED:

- A paper for writing creating mood maps
- CD or Spotify Playlist with Florence Price's Symphony No. 1 in e minor.
- Index cards and markers

ACTIVITY 1: PLAY A GAME CALLED "GUESS MY MOOD!" *IT'S CHARADES WITH MOODS!*

Ask students to brainstorm (written or through discussion) the many different moods they go through in just one day. More than 3? More than 5? As students identify the moods, write them on index cards.

ACTIVITY 2: PLAY THE GAME WITH SOUNDS INSTEAD OF WORDS!

Ask students to play another round, only this time with making sounds instead of acting it out or using words. Sounds include, sighs, grunts, laughter, humming, whimpering, and whatever your students might invent and discover. Reflect on each sound with the same process of describing it - was it low? Loud? Rough? Short? Long? Fast? Use as many sound words as you need and write them on the board.



ACTIVITY 3: LISTEN TO FLORENCE PRICE'S SYMPHONY NO. 1 IN E MINOR AND MAKE MOOD MAPS.

As you listen, ask students to create a "mood map" of the piece and all the times it changes moods. When finished, students can compare their maps with one another, then share out to the class. It is okay to have all different answers! To take it to the next level, ask students to use accountable talk and explain why they felt they heard the moods they chose - was it because of the speed of the music? The loudness? A certain instrument?

Suggested Activities

UNIT 4:

Theme and Variations

UNIT OBJECTIVE:

- Use everyday items to explore the idea of Theme and Variations.
- Learn what a Theme and Variations is in music.
- Listen to Beethoven's Eroica Symphony Finale - Movement 4, reflect, and discuss.
- Manila Paper and Markers

LEVEL: 2nd and 3rd Grades, but can be adapted for older students.

MATERIALS NEEDED:

- CD or Spotify Playlist of Beethoven's Eroica Symphony, Fourth Movement
- Chart Paper and Markers

ACTIVITY 1: WHAT IS A THEME AND VARIATIONS?

Choose an appropriate object that everyone in the class has, but that is different from one to the other (shoes, t-shirt, backpack, coat, pencil bag, etc). Create a T-chart with similarities and differences. i.e. shoes all have soles, but they are different colors or have different ties. Explain that each of these differences in the object are what we call a variation. Composers like to use variations to explore the way one melody can be played in a number of contrasting ways.



ACTIVITY 2: LISTENING FOR BEETHOVEN'S THEME.

The Eroica finale is a theme and variations that actually starts with variations before the theme is heard! You can hear the melody in the oboe for the first time starting at 1:55, where it is then repeated by the strings. Try singing the melody back after listening to it.



Suggested Activities

ACTIVITY 3: HOW CAN WE CREATE VARIATIONS?

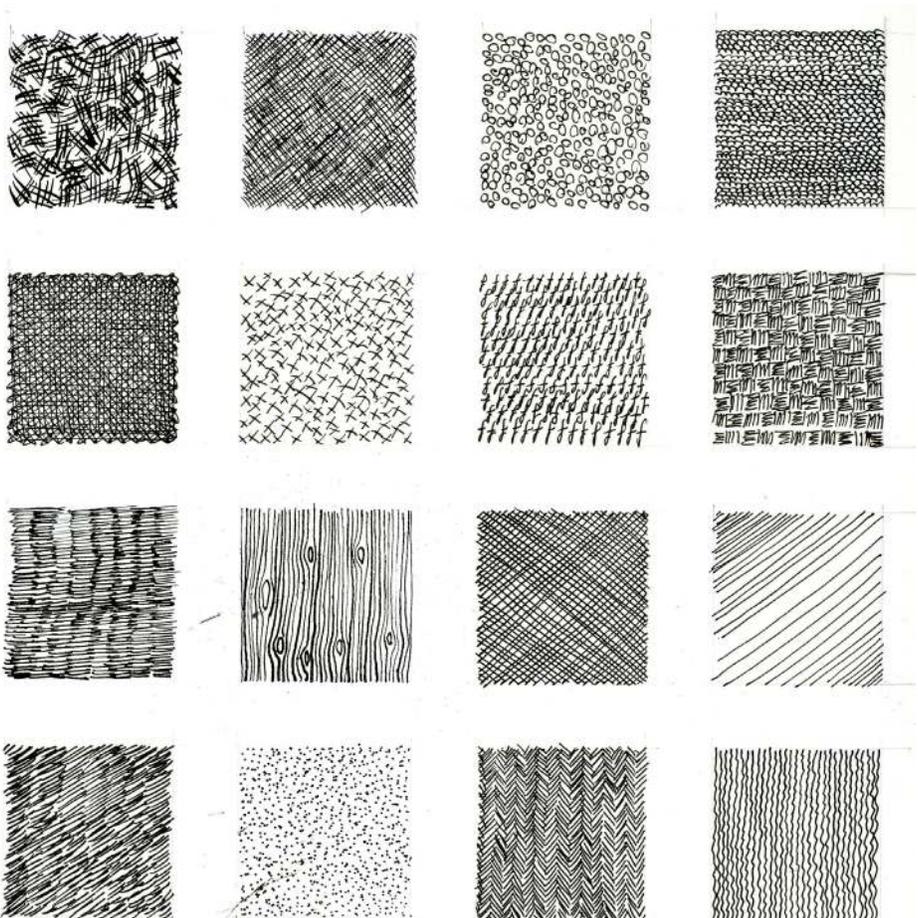
Ask the students to imagine the many ways that this melody might be changed. Try singing it faster, higher, louder, softer, using different voices, or even by fragmenting the melody (using only parts of it). List and try as many ways as you can think of.

Beethoven's Theme:



ACTIVITY 4: LISTENING TO BEETHOVEN'S THEME AND VARIATIONS

Ask students to section off a large piece of manila paper into 8 boxes. Using markers, ask them to draw a graph of the music for each variation. They might use dots to show short, staccato notes, or long lines if the music is smooth and connected. With each variation, they can try a new graph. Have them compare and share at the end with their neighbors, and then share to the whole group.



ACTIVITY 5: REFLECT

Ask the class "Why do you think Beethoven decided to end his tribute to a hero with a theme and variations? What was he trying to show?" Discuss.

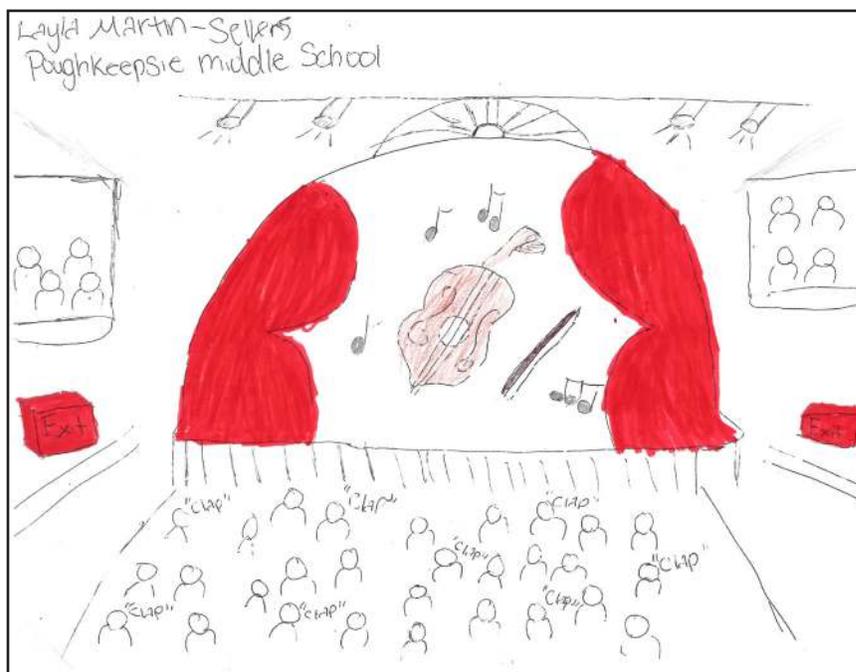
Suggested Activities

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 11, 2020 - 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

Connections | Extensions

CURRICULAR CONNECTIONS, EXTENSIONS, AND SUGGESTED TEXTS

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

Language Arts:

Stories of courage open up numerous opportunities to focus on writing, speaking, and telling. You might consider the following with your class:

- Research any of the composers lives and write short biographies of them.
- Read poems that address courage and heroism.
- Create original poems dedicated to someone courageous that you know.
- See Units 1-4 under suggested activities for more language arts connections.



Social Studies:

Long after her death, Florence Price is finally gaining the notoriety she deserved in life but was denied owing to prejudice and segregation during her lifetime. Consider a deeper study of her life as a part of Black History month. Learn about her life and listen to her music.

Some resources include:

- www.florenceprice.org
- <https://www.classicfm.com/discover-music/florence-price/>
- <https://www.newyorker.com/magazine/2018/02/05/the-rediscovery-of-florence-price>
- <https://www.uapress.com/product/the-caged-bird/>

For 4th Graders, research Native American heroes before completing Units 1 and 2 and create your own Victory Songs to tell the stories of their accomplishments. These can be poems or lyrics set to music. Read about the Lakota tradition of Victory Songs in Jerod Tate's biography.

Connections | Extensions

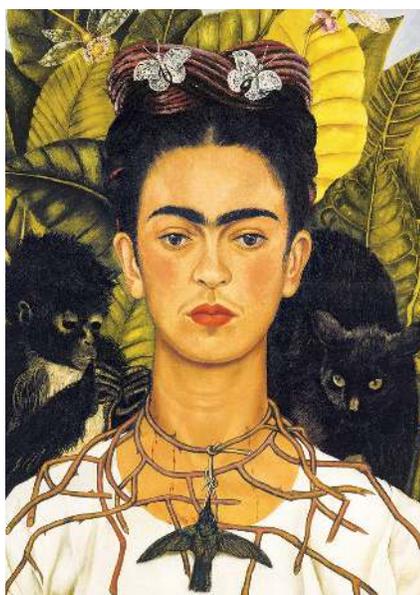
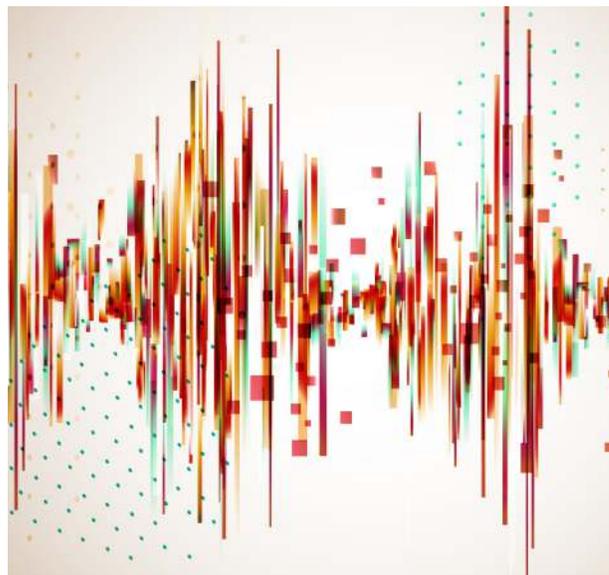


Visual Arts:

- See Unit 2 on creating artistic portraits.
- See Unit 4 on Theme and Variations, and add an artistic element. Many visual artists created themes and variations of their own, such as Jasper Johns, Frida Kahlo, and Andy Warhol.
- Students can always do free drawing while listening to the repertoire from the concert.
- Draw pictures of your visit to the Bardavon as a reflection of the experience.

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 Eroica Symphony and Price's Symphony No. 1.
- Look for arrangements of themes from any of the pieces on the program to play in ensemble.

Meet the Musicians

MEET THE MUSICIANS!

Steven Herring, Baritone



1) Where are you from? I'm from Washington D.C. - I lived there until I was about 19 and I graduated from Duke Ellington High School for the Performing Arts.

2) How did you start singing? When I was in high school. In 9th grade we had voice lessons every day. I sang in a choir before that because my parents made me! But in high school I really started to understand the voice as an instrument. My voice was changing as I grew up and that is how I learned to connect to breath and emotion to help get me through that difficult time.

3) What do you love about your job? The main thing I love is communicating ideas. My teacher

was Todd Duncan, who was the original Porgy in Porgy and Bess and he said what we do as singers is become great poets and that's how I feel when I'm singing. When I'm singing in schools, I love seeing faces light up and that kids are experiencing the sound of my voice, joining the conversation, and share in the ideas I'm trying to communicate. I think it awakens them to the possibilities that they could sing too.

4) What is something being a musician has helped you do? It's allowed me to see the world! I spent a summer in Venice a few years ago and I was performing a piece there. It was a dream to live there and experience the language, culture, and sing every day. Plus I got paid!

5) What inspires you? This is going to sound crazy, but it inspires me to see people engaged in conversation. Not throwing their ideas at others, but actually exchanging ideas and getting to know one another on a human level. The arts is one thing that brings a community together and they can experience different parts of their community together - it allows their hearts to open. We stop thinking so much and we begin to feel.

6) What else do you like to do when you're not making music? I love to spin in cycling class! I also am obsessed with the Golden Girls because it's brilliant and funny! The timing is so good! I also love to bake. For a while I used to bake every Friday. I love cakes with icing and frosting, and I make cookies every Christmas.

7) What advice would you give to young singers just starting out? One thing I would say is to sing every chance you get! Whenever you have a chance to sing in front of people, do it! The reason is that you'll spend your life doing it, so the sooner you can get comfortable with it, the better you are. Don't worry too much about refinement too early, and just focus on making big beautiful sounds. And if there is a personality you like, a singer you admire, learn everything you can about that person! Watch every video you can find of them or about them as that is something that helps you to follow in their footsteps. My favorite singer of all time is Leontyne Price because of the sheer beauty of her voice, and because she knew what it meant to be a black artist in the time she lived. The second is Sarah Vaughan because she really used the sound of her voice to communicate so many ideas.

Meet the Musicians

Grown Up Bio for Teachers:

Baritone Steven Herring, most recently covered the role of Don Carlo Di Vargas in New Amsterdam Opera's production of Verdi's *La Forza del Destino*. Among the operatic roles Mr. Herring has performed are Don Pizarro in Beethoven's *Fidelio*, Amonasro in Verdi's *Aida*, Sacristan in Puccini's *Tosca*, Germont in Verdi's *La Traviata*, the title role in Verdi's *Rigoletto*, Sharpless in Puccini's *Madama Butterfly*, Belcore in Donizetti's *L'Elisir d'amore*. Additional performances include Agwe in *Once on This Island*, Wandering Son in *Bubblin' Brown Sugar*, Obatala in *God's Trombones*, as well as the baritone love interest in Alicia Hall Moran's *the motown project*. Mr. Herring had the distinct pleasure of performing in Jason and Alicia Moran's *WORK SONGS*, for the 56th Biennale di Venezia.

As a featured soloist, Mr. Herring's concert repertoire includes performances of Beethoven Choral Fantasy with The Saint Louis Symphony, Fauré Requiem with Orchestra of Saint Lukes, Peter in Bach's Saint Matthew Passion with Musica Angelica and The Saint Thomas Choir of Men and Boys, Carmina Burana at The John F. Kennedy Center with The CUA Symphony Orchestra, Messiah with The CUA Symphony Orchestra, Mozart Festival with The Juilliard Symphony.

In addition to a busy performance schedule, Mr. Herring is the Director of School and Community Engagement for Bridge Arts Ensemble, an organization of New York based teaching artists which brings high quality music education to over 50,000 public school students in Upstate New York. Mr. Herring is a recent recipient of an Olga Forrai Foundation Grant.



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

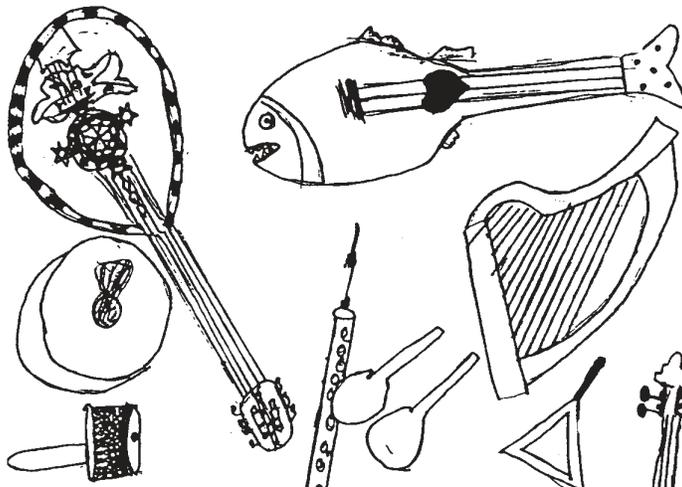
- Absolutely no talking while the music is playing. Talking, even whispering, is very distracting to others who are trying to listen.
- You can silently conduct along with Christine Howlett, or move gently in your seat with the music.
- Stay in your seat. If you need to use the restroom, please do so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

HOW DO YOU KNOW WHEN TO CLAP?

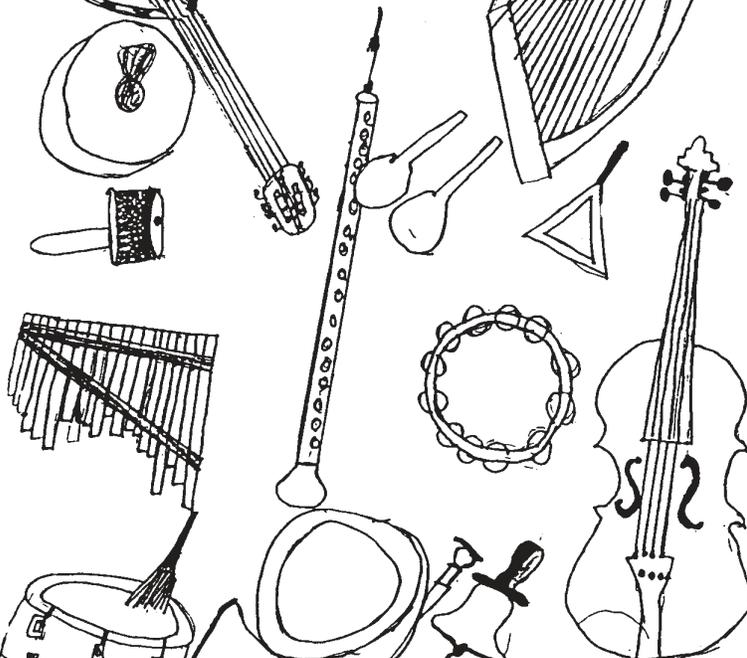
Sometimes a piece of music only **SOUNDS** like it is over, even when it's not! You'll know it's time to clap when the musicians put down their instruments and Christine Howlett puts down her baton.

THE INSTRUMENTS OF THE ORCHESTRA

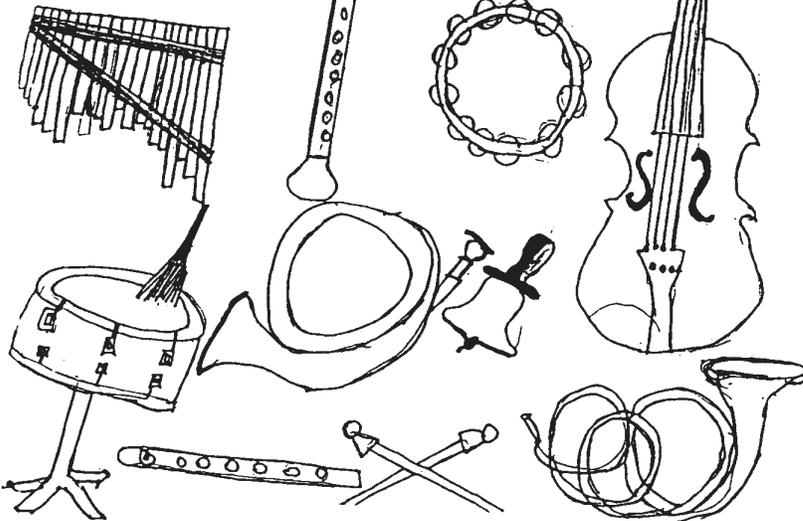
STRINGS



WOODWINDS



BRASS



PERCUSSION

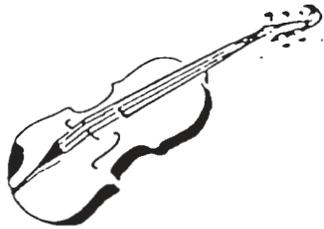
Vanessa Faith Daubman
4th grade

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:

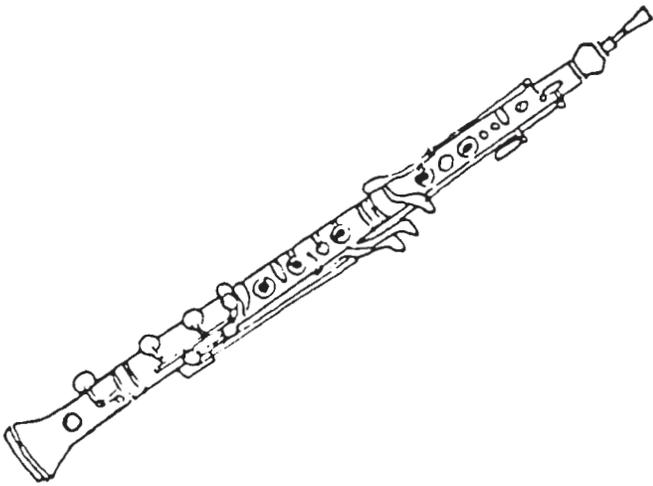
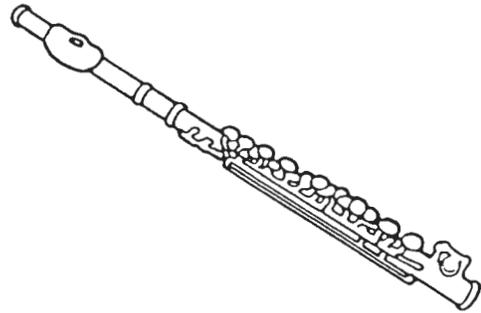
THE BASS IS THE LARGEST AND LOWEST PITCHED OF THE STRING FAMILY. IT IS SO BIG THAT THE PLAYER MUST STAND UP OR SIT UPON A VERY HIGH STOOL.

WOODWINDS

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

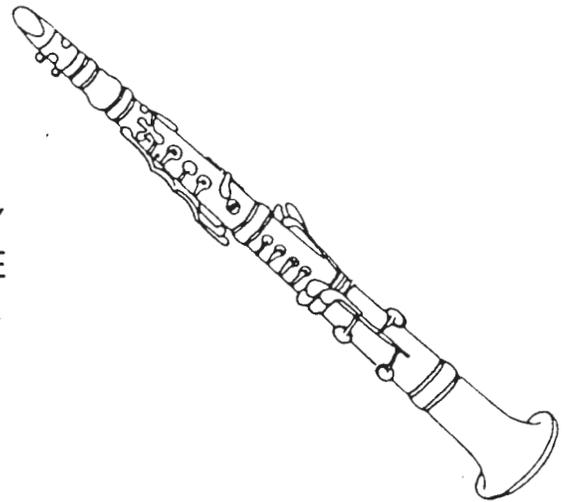
FLUTE:

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.



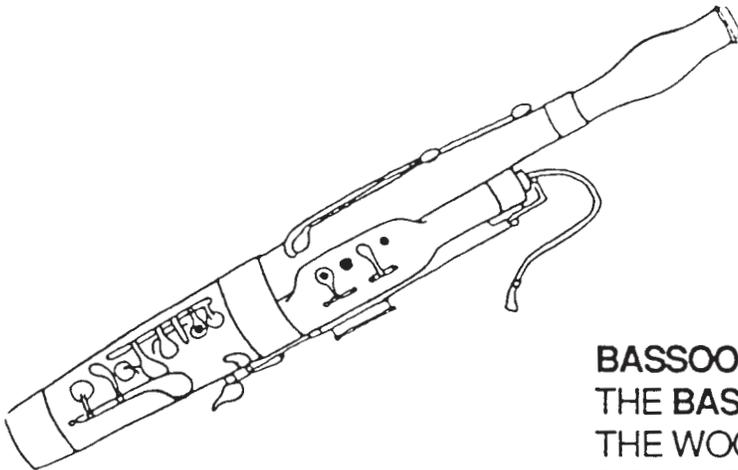
OBOE:

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:

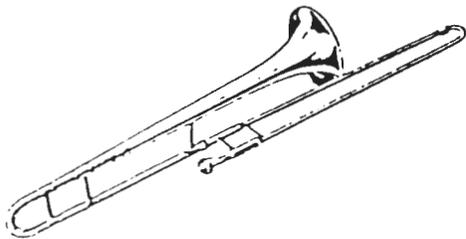
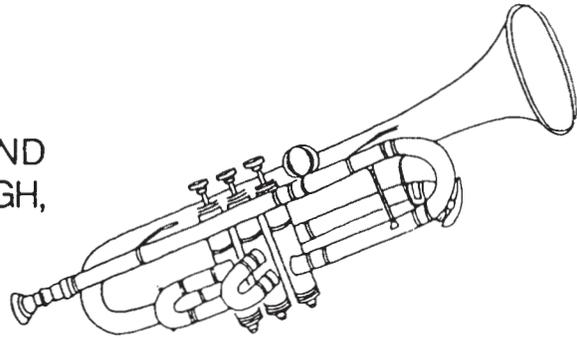
THE **BASSOON** HAS THE LOWEST SOUND OF THE WOODWINDS. LIKE THE OBOE IT HAS A DOUBLE REED. THE **CONTRABASSOON** IS MUCH BIGGER AND HAS A LOWER PITCH.

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.

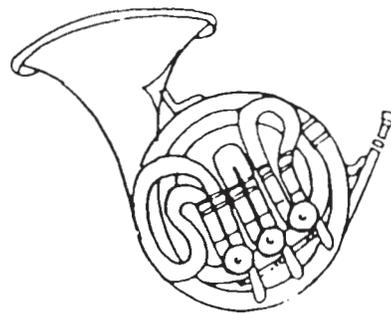


TROMBONE:

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.



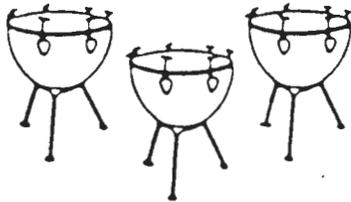
TUBA:

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

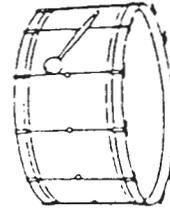
PERCUSSION

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



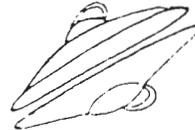
BASS DRUM



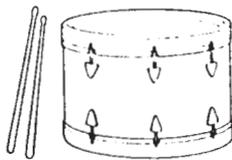
TRIANGLE



CYMBALS



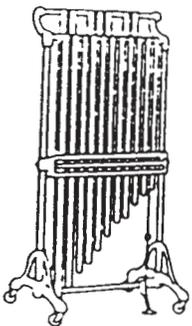
SNARE DRUM



TAMBOURINE

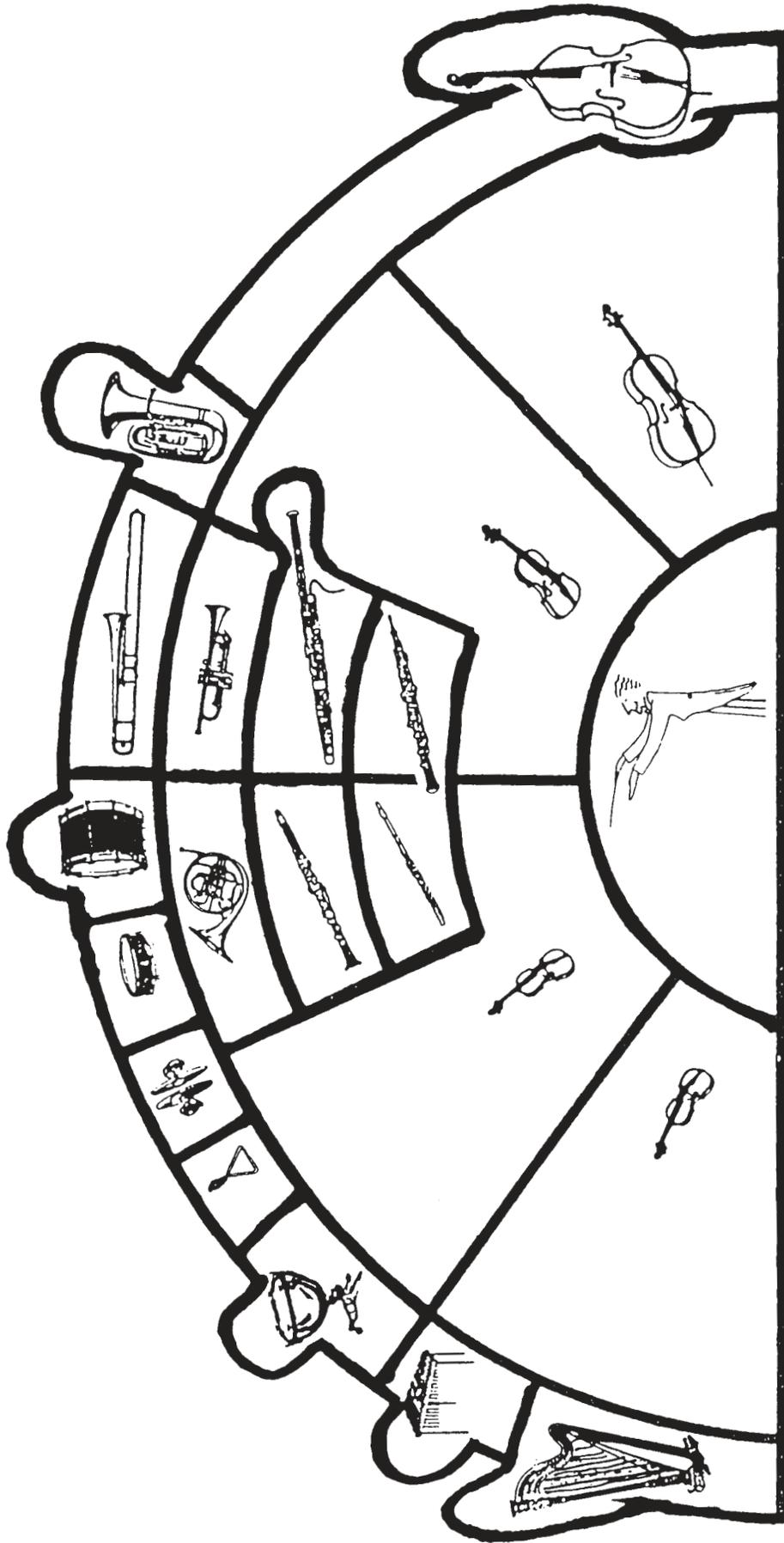


CHIMES



PIANO





Orchestra Seating Chart