



Aram Demirjian, Music Director



Very Young People's Concerts

Maryville: Wednesday, February 26, 2020

Knoxville: Thursday, February 27, 2020

Teacher's Guide

NEW IN 2019-2020! ONLINE AUDIO

The Knoxville Symphony is pleased to offer online audio examples through the ThingLink platform and in partnership with NAXOS. NAXOS has provided exclusive access to their online NAXOS Music Library for teachers using the Young People's Concert Teacher's Guide. Instructions on how to access the music included on the concert will be emailed to you when you register for the concert.



kso Kids



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Teacher's Guide



Please refer to a related Activity to prepare your students for the concert.



Please listen to a suggested piece or excerpt to help your students hear specific sounds or ideas.

PROGRAM REPERTOIRE

WILSON/arr. Anderson

HANDY

ROSAS

REICH

JOHNSON

BATES

HYKEN

BEETHOVEN

Seventy Six Trombones

St. Louis Blues March

Sombre las olas

Clapping Music

Drums: A Symphonic Poem

Warehouse Medicine

5th Symphony Remixed

Symphony No. 5, 1st Movement

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MEET THE CONDUCTOR

Maestro Demirjian moved to Knoxville from Kansas City, where he was associate conductor of the Kansas City Symphony. He was born into a musical family in Lexington, Massachusetts, and he learned to play the cello and sing at a young age. Aram was seven years old when his mother first taught him how to conduct a 4/4 pattern, and he always enjoyed being the line-leader in elementary school. His desire to be a conductor began when he played cello in his high school orchestra. On his 18th birthday, one week before he graduated from high



school, Aram made his conducting debut, directing the Lexington High School Orchestra. He attended Harvard University; he first studied government there, but switched to music after conducting two seasons of the Harvard Bach Society Orchestra. He later attended the New England Conservatory in Boston.

Aram loves sports, especially football, baseball and basketball! His favorite teams are the New England Patriots, Boston Red Sox and Boston Celtics.

AUDIENCE JOB DESCRIPTION

Please help make this a good performance by being a good audience:

- Be quiet as the lights dim and the concert begins.
- Clap when the concertmaster enters to lead the orchestra in tuning.
- Clap when the conductor enters to begin the concert.
- Clap to welcome any soloists during the concert.
- Watch the conductor during the concert. When he puts his hands down and turns to face the audience, the piece is finished and you may clap to let the musicians know you liked it.
- Remember that the orchestra is in the same room with you, not in a movie or on TV. If you talk or make other noises, they can hear you. If you get up and leave in middle of the concert, they can see you. Please be quiet and still so the musicians can play their best for you and everyone can enjoy the concert.



ABOUT THE PROGRAM

ROBERT REINIGER MEREDITH WILSON

BORN: *May 18, 1902 in Mason City, Iowa U.S.A.*

DIED: *June 15, 1984 in Los Angeles, CA, U.S.A.*

FAMOUS WORKS: *The Unsinkable Molly Brown; Gary, Indiana; Till There Was You; It's Beginning to Look a Lot Like Christmas; The University of Iowa's fight song*



Meredith Wilson was an American flautist, composer, conductor, musical arranger, bandleader and playwright & author. He is best known for his famous Broadway musical *The Music Man* for which he wrote the the story, music and words. Wilson was born in Mason City Iowa and had an older brother and sister, author Dixie Wilson who wrote children's books. He attended what would become the Juilliard School in New York City. Wilson played the flute and the piccolo and was a member of famous American composer and bandleader John Philip Sousa's band from 1921–1923. He then played in the New York Philharmonic Orchestra under famous conductor Arturo Toscanini (1924-1929). During World War II he worked for the United States Armed Forces Radio Service which led to a career on the radio. Wilson wrote three other Broadway musicals, composed symphonies and popular songs as well as film scores.



The Music Man premiered on Broadway in 1957. Wilson said the show was “an Iowan's attempt to pay tribute to his home state.” It took him eight years and thirty revisions to complete the musical writing over forty songs (22 of which were cut). The original recording of *The Music Man* won the first ever Grammy Award for Best Original Cast Album (Broadway or TV). The musical won five Tony Awards and ran for 1,375 performances on Broadway.

Seventy-Six Trombones is the signature song from the musical, *The Music Man* (1957). The song also appeared in the 1962 film and is played often by marching and military bands. Con man Harold Hill convinces the people of River City Iowa that he is a professor. He uses this song to help the townspeople visualize their children playing in a marching band. He describes a marching band that had 76 trombones, 110 cornets, more than a thousand reeds, double bell euphoniums and fifty mounted cannon! An average-size high school band might include 10 trombones and a large band would not usually have more than 30 trombones, so this was a bit of an exaggeration. The town librarian and piano teacher, Marian sees through this con, but when Harold helps her younger brother she begins to fall in love.



Chicken Fat was a song written by Wilson in 1962 which became the theme song for President John F. Kennedy's youth fitness program.

ABOUT THE PROGRAM

WILLIAM CHRISTOPHER (W.C.) HANDY

BORN: *November 16, 1873 in Florence, Alabama, U.S.A.*

DIED: *March 28, 1958 in New York City, NY, U.S. A.*

FAMOUS WORKS: *Shake Rattle and Roll, That Thing Called Love, Memphis Blues*



W.C. Handy was an African American composer and musician known as the Father of the Blues. He was the first to publish “the blues.” Handy was born in Florence Alabama in a cabin that his grandfather built and his father was the pastor of a small church. His father once said, “Sonny, I’d rather follow you to the grave than to see you be a musician.” But Handy secretly bought his first guitar with money he had saved from picking berries and nuts and making lye soap. His father ordered him to take it back, but he also arranged for W.C. to take organ lessons. These lessons didn’t last long and Handy moved on to play the cornet. Handy’s music was inspired by the church music he sang and by the sounds of nature—“whippoorwills, bats and hoot owls and their outlandish noises.” He was also inspired by the rhythms of everyday life in the south, especially the music he heard traveling through Mississippi. In the 1920s and 30s, a time when blues music was extremely popular, Handy was an international superstar.

Saint Louis Blues is a popular American song composed by W.C. Handy in the blues style, first published in 1914. It was one of the first blues songs to become popular and was recorded by famous singers and musicians such as Louis Armstrong, Bing Crosby, Bessie Smith, Count Basie, Glenn Miller, Guy Lombardo and the Boston Pops Orchestra. Handy was inspired by a woman on the streets of St. Louis who was so upset over her husband leaving that she sang, “Ma man’s got a heart like a rock cast in da sea,” over and over. The song was a huge success and made millions of dollars for Handy during his lifetime. Handy said about the song, “When St. Louis Blues was written the tango was popular. I tricked dancers by including a tango introduction, and then quickly switching to a low-down blues...The dancers seemed electrified. Something within them suddenly came to life. An instinct that wanted so much to live, to fling its arms to spread joy, took them by the heels.”



Today Memphis, Tennessee, is known as the “Home of the Blues.” This statue of W.C. Handy stands on Beale Street.



ABOUT THE PROGRAM

JOSÉ (JUVENTINO) POLICARPO (ROSAS) CADENAS

BORN: *January 25, 1868 in Santa Cruz, Guanajuato, Mexico*

DIED: *January 25, 1894 in Surgidero de Batabanó, Cuba (on his 26th birthday)*

FAMOUS WORKS: *Sombre las Olas, Flores de Mexico*



Juventino Rosas was a violinist and Mexican composer. He was born to parents who were Otomi. The Otomi people are one of the native groups of Mexico (like Native Americans in the USA). Rosas came from a poor family and he often used his music to help. Once at age 12, he composed a Waltz in exchange for a pair of shoes. When Rosas was very young, his father brought him to Mexico City, where he earned a living as a street musician, playing with dance music bands. He joined an orchestra in 1893 that toured the USA performing at the World's Fair in Chicago. Rosas was the first Mexican composer to be known internationally and is the most recorded Mexican Artist of all time. Waltzes were not the only dances Rosas composed, another of his famous pieces is a polka *Flores de Mexico (Flowers of Mexico)*.

The waltz, *Sombre las Olas* or *Over the Waves* is the best-known work of Mexican composer Juventino Rosas. It is one of the most famous Latin American pieces worldwide. It was first published in Mexico in 1888. In the United States it became popular in New Orleans Jazz and Bluegrass and finally in Tejano (Texan-American) music. It could be heard at fairs, ice skating rinks, circuses and was used for trapeze artists. The waves in the piece are not the waves of the sea, but of a river near Mexico City.

We think of waltzes by German composers like Johann Strauss II who was known as the “Waltz King.” But, at the same time that Europeans were waltzing around ballrooms, the people of Mexico were enjoying waltzes too.



On *Sesame Street*, Ernie often sang a song called “George Washington Bridge using the *Sombre las Olas* melody.

In the Disney movie, *Mary Poppins*, Bert hums *Sombre las Olas* while pretending to be a tightrope walker.

Q. What is a *waltz*?

A. A *waltz* is a short piece that is usually light and fun. In a waltz the first beat has a heavier stress than beats 2 and 3 (*1, 2, 3, 1, 2 3*).

ABOUT THE PROGRAM



Reich performing clapping music
in 2006.

STEVE REICH

BORN: *October 3 1936, in New York, NY, U.S.A.*

AGE: *83 years old*

FAMOUS WORKS:

Steve Reich was called “our greatest living composer” by the New York Times. He was born in New York and grew-up in California. His mother wrote lyrics or words for Broadway shows. He took piano lessons as a child and later studied drums in order to be able to play Jazz. He attend Cornell University, the Juilliard School of Music and Mills College. After school Mr. Reich studied African drumming at the Institute for African Studies at the University of Ghana and traditional forms of chanting in New York and Jerusalem. He was awarded the Pulitzer Prize in Music and also won two Grammy awards.



Inspired by Flamenco handclaps known as "palmas", this piece relies only on hand clapping to create the rhythm.

PART I



PART II



Clapping music is a piece of minimal music written for two performers and performed entirely by clapping. Mr. Reich was on tour in Europe and went to hear flamenco music performed by a pair of musicians who Mr. Reich said were terrible guitarists and singers. However, when they started clapping loudly, Reich and his ensemble, who were mainly percussionists, joined in and he had the idea for Clapping Music. Reich said that he wanted to “create a piece of music that needed no instruments beyond the human body.”

The piece is divided into two rhythmic patterns. Listen for the first pattern to remain the same throughout. The second pattern shifts every 8 to 12 measures.

Q. What is a *minimal music*?

A. *Minimal Music* is music that is created with limited materials (notes, rhythms, few words of text, limited instruments, etc.)



Clapping Music was used in the 2012 hit “On Top of the World by Imagine Dragons

Visit <http://www.steverreich.com/multimedia/clappingMedProg.html> - to see a young Steve Reich perform clapping music

ABOUT THE PROGRAM

JAMES PRICE JOHNSON

BORN: *February 1, 1894 in New Brunswick, New Jersey, U.S.A.*

DIED: *November 17, 1955 in Jamaica, New York, U.S.A.*

FAMOUS WORKS: The dance— *Charleston, Victory Stride, American Symphonic Suite, Carolina Shout, Harlem Symphony, Mule Walk Stomp, Modernistic, Snowy Morning Blues*



James Price Johnson was one of the most important African American composers and piano players in New York during the 1920s. His father worked as a mechanic and his mother was a maid. His mother played the piano and the young Johnson learned African-American songs and dances at home. Johnson had perfect pitch and was able to pick out on the piano tunes that he had heard. His first job as a pianist was in 1912 at the age of 18.

He is best known as the Father of Stride Piano, a two-handed, solo piano style that transformed ragtime into jazz. Johnson was the first black staff musician for the QRS piano roll company and favorite accompanist of famous blues singers Bessie Smith and Ethel Waters. He also taught two famous jazz musicians Fats Waller and Duke Ellington. The famous 1920s dance the ‘Charleston’ came from Johnson’s 1923 Broadway show *Runnin’ Wild*. Johnson wanted to be remembered as a serious composer of symphonic music that used African-American musical themes. He wrote two symphonies two concertos, two ballets, an opera and a number of smaller symphonic works.



The U.S. Post Office issued a James P. Johnson 32-cent commemorative postage stamp on September 16, 1995.



Drums: A Symphonic Poem was written for a 1932 stage show. The piece inspired Langston Hughes to write a poem, “Those Jungle Drums,” whose words fit the rhythms of Johnson’s percussion. Listen for a timpani solo that opens the piece and introduces the rhythm of what is to come.

Q. What is a *ragtime*?

A. **Ragtime** is a kind of music that uses a syncopated rhythm (when music has accents in unexpected places) Syncopation makes music more interesting and exciting. Jazz music grew from Ragtime. Scott Joplin was a famous composer of ragtime and wrote his music for the piano.

ABOUT THE PROGRAM

MASON BATES

BORN: *January 23, 1977 in Richmond, VA, U.S.A.*

AGE: *42 years old*

FAMOUS WORKS: *Alternative Energy, Liquid Interface, The B-Sides, Mothership*, film score for *The Sea of Trees* and opera *The (R)evolution of Steve Jobs*

Mason Bates grew up in Richmond, Virginia where he first sang in a boys choir in his church school and then studied composing and piano. He wrote his first piece of music at the age of 16. He attended Columbia University-Juilliard School and earned degrees in both English literature and music composition. He then moved to California and attended the University of California, Berkeley. He was recently named the first ever composer-in-residence of the Kennedy Center for the Performing Arts. His music is the first to receive widespread acceptance for its mix of orchestral and electronic sounds. He is the most-performed composer of his generation. Mason Bates lives in two musical worlds. In one, he spends nights as a DJ (DJ Masonic) in dance clubs. In the other, he creates music for symphony orchestras. Bates most important job is to bring classical music to new audiences.



He won the 2019 Grammy for Best Opera Recording and in 2018, he was named Composer of the Year by Musical America. Bates lives in San Francisco with his wife Jamie, a research scientist and two young children, Toliver (boy) and Ryland (girl).

“Warehouse Medicine” is the fifth movement of a symphony called *The B-Sides* for electronica and orchestra. The piece was commissioned by the San Francisco Symphony and was first played on May 20, 2009. Warehouse Medicine reflects the birthplace of techno music, the empty warehouses of Detroit. The computer-generated pulse you will hear at the beginning helps establish the steady beat.



Q. How does Bates produce electronic sounds in Warehouse Medicine?

A. Bates uses computer software that allows a percussionist, or any other musician to follow instructions in the music and trigger sounds on a laptop, which are heard through speakers on stage. There are times when the conductor has to follow the beat of the electronics and other times, when the laptop “player” follows the conductor.

ABOUT THE PROGRAM

SAM HYKEN

Sam Hyken currently lives in Miami, Florida. He is Co-Founder and Artistic Director of Nu Deco Ensemble, an orchestra in Miami that plays many different types of music, often blending two kinds of music together.

As a composer, Sam's music has been commissioned and performed by symphony orchestras all over the country, North and South America including: the New World Symphony, the National Symphony Orchestra, Kansas City Symphony, the Louisiana Philharmonic, the Charlotte Symphony Orchestra, the Asheville Symphony, the Miami Symphony Orchestra, the San Francisco Symphony, St. Louis Symphony, Dallas Symphony, Houston Symphony, Oregon Symphony, San Diego Symphony, Detroit Symphony, Toronto Symphony, Jacksonville Symphony, Florida Orchestra, Charleston Symphony, Milwaukee Symphony, Amarillo Symphony, Phoenix Symphony, and the Orquesta Sinfónica Simón Bolívar of Venezuela. From 2011-2015, Sam was Composer-in-Residence with the Miami Symphony Orchestra.

Sam has been a trumpet soloist and orchestral musician since 1999. In 2004, Sam was appointed associate principal trumpet of the Singapore Symphony Orchestra, a position that he held for two years. From 2006-2009, he was a member of the New World Symphony. Sam has also performed with ensembles such as the San Francisco Symphony, the Canadian Brass, the American Brass Quintet, and the London Symphony Orchestra Brass.

Sam holds music degrees from the Juilliard School in New York City and the Royal Academy of Music in London. He also studied Media Writing and Production at the University of Miami.



5th Symphony Remixed was commissioned by the Kansas City Symphony in 2010. It puts Beethoven's traditional strings and timpani together with a drum set and electric bass

Q. What does it mean to *commission* music?

A. You could *commission* your own piece of music by hiring a composer and paying him or her to write a new piece of music.

ABOUT THE PROGRAM

Ludwig van Beethoven

BORN: *December 17, 1770 in Bonn, Germany (Beethoven's actual birthday is not known, this is the day he was baptized)*

DIED: *March 16, 1827 in Vienna, Austria*

FAMOUS WORKS: *Symphony No. 5, Symphony No. 9, Missa Solemnis, Für Elise, Fidelio, The Creatures of Prometheus*



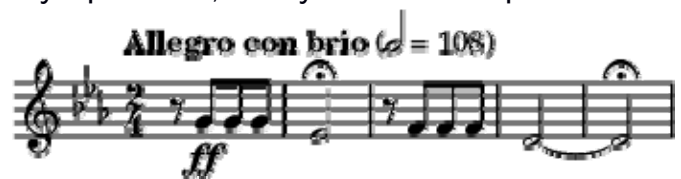
Ludwig van Beethoven is one of the most famous composers who ever lived. He attended school only through the end of the elementary grades. At the time when he lived only a few children went on to Gymnasium (high school). He was a very shy young person and learned to play the violin, the viola and the piano.

In his adult years he lost his hearing but he continued to compose music. He was able to imagine an orchestra playing a symphony in his head, before writing it down on paper. Beethoven would also press piano keys down using something held in his mouth, in order to feel the vibrations of each note.

Unlike many other composers, Beethoven was famous throughout Europe during his lifetime, and when he died 20,000 people came to his funeral. Long after he lived composers still modeled their music after his. Beethoven wrote nine symphonies, and you will hear part of the fifth symphony at the KSO concert.



At the KSO concert, listen for the short-short-short-long pattern followed by a rest. What makes this music so exciting?



Symphony No. 5 is written in the key of C-minor. This was a special key for Beethoven. He used this key when he wanted to write music that sounds powerful or stormy. The opening rhythm has been said to represent fate knocking at the door as Beethoven himself pointed to the opening of the symphony and said, "Thus fate knocks at the door!" Another legend says that Beethoven thought of the pattern of notes after hearing a yellow-hammers song while on a walk in the park.



... — This motive of Beethoven's Fifth Symphony was used during World War II to open radio broadcasts because it is the Morse Code for Victory.

Q. What is a *motive*?

A. A *motive* is a short segment of music that can be associated with a person, place, thing or idea. A short musical idea. For example, a specific short piece of music that plays each time a super hero is about to enter the scene

MEET THE PERFORMERS AND MUSICIANS

Malika Guthrie is the dance instructor and **Obayana Ajanaku** is the drum instructor of the *West African Drum and Dance Company* at Austin-East High School. In 1997 Austin-East was designated as Knox County's only performing Arts Magnet High School, offering dance, musical, audio production, advanced art and theater programs. Malika and Obayana learned drumming and dancing from years of study in the African dance culture. This kind of drumming and dance is not taught in college you have to study with a master teacher to learn it. West African dance is a language spoken through dance and drum. Stories of joy and tragedy, of harvest and famine, of celebration and sadness are told through the movements of the



dancers and the

voice of the drum. The dance company includes up to 22 dancers and nine drummers. Students must audition to earn a spot in the company. They rehearse twice every day; once during school and once after and have Saturday practices. They average 30 to 40 shows a year. Dancers in the Austin-East program also train in modern, hip-hop, ballet and tap dance.

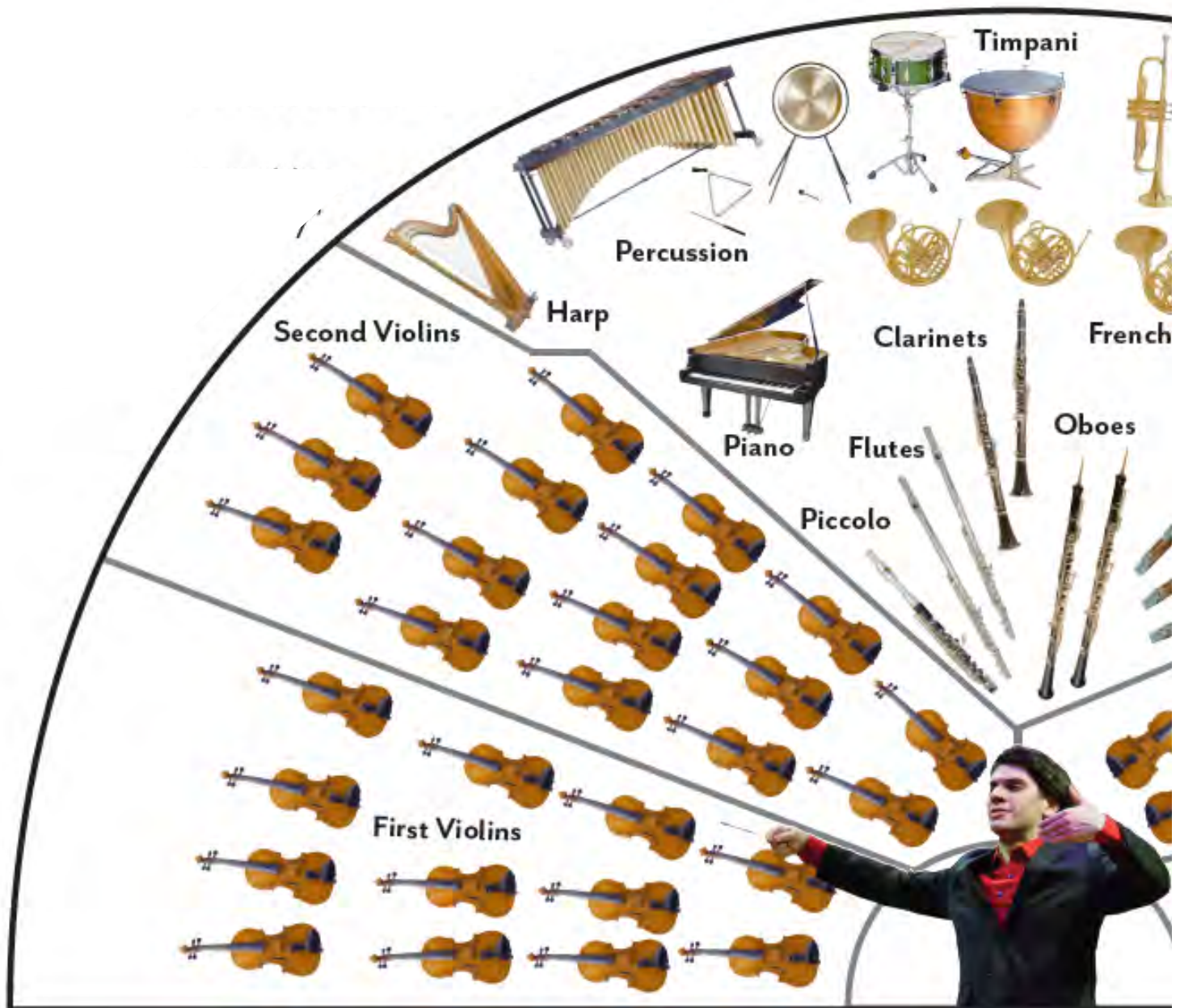
Ken Easterly is a fun, spark of energy born and raised in Knoxville, TN. His passion for dance began at the age of eleven, when his middle school dance teacher placed him center stage. Touring across the southeast region, as the sole hip hop act, with his middle school Vine Middle Magnet Performing Arts and Science School Dance Company, he solidified his passion for dance. When Ken got to high school he expanded his training in other styles of dance such as tap, jazz, modern, and ballet.

After graduating high school Ken went to Alabama State University as a Theater major. He began to perform and tour with Eclectic Dance Company, to teach dance at Edge Dance Studios in FL, and also while in Orlando, performed with Capricorn Dance Co. He began dancing with Tio-Wu Crew/Studio One Crew, and as a background dancer for artist Group One Crew. Since then he has returned to Knoxville, founding his own hip hop dance program called "**On the One.**" On The One is geared to promote education, healthy lifestyles, and originality through dance. His program has been offered in several counties in East Tennessee; Knox County, Monroe County, Hamblen County, Hamilton County, Sevier County, Roane County and Washington County. On The One partners with local Organizations like the Boys & Girls Clubs of the TN Valley, Delta Sigma Theta Alumni Chapter, and Morning Star Development Center. Ken also started a hip hop dance crew based out of Knoxville with some close friends named Southern Sole. Ken is most known for his choreography for Chris Blue, winner of The Voice Season 12. He Choreographed 3 sold out shows at the Historic Tennessee Theater, the UT vs LSU Halftime Performance at Neyland Stadium, and Blue's 2018 Summer Tour. Ken has a knowledge and love for dance that shows every time the curtain goes up or class begins.

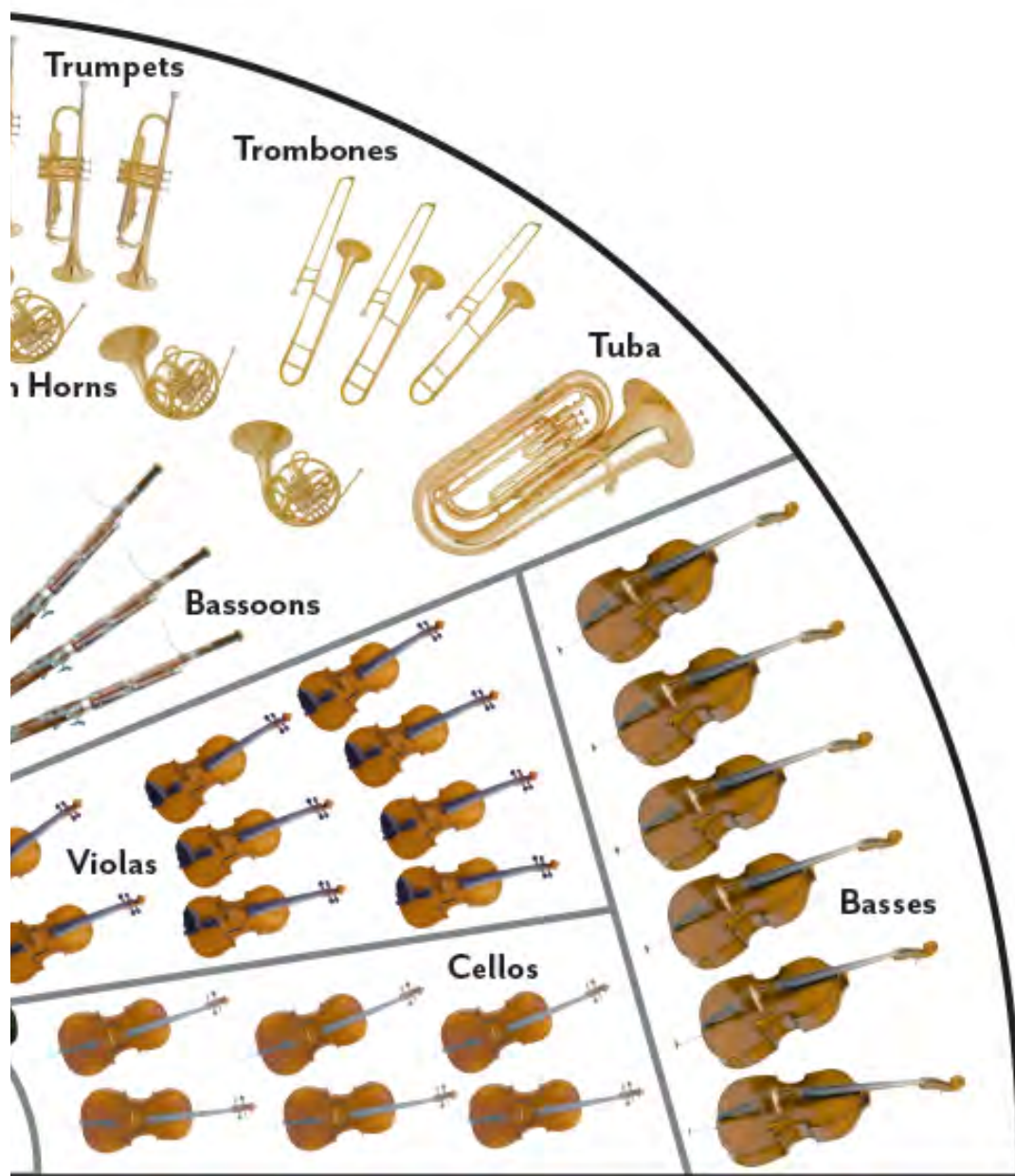


ANATOMY OF A SYMPHONY ORCHESTRA

This seating chart shows how you might see the Knoxville Symphony Orchestra arranged when you come to the Very Young People's Concert. The players are seated in a semicircle facing the conductor.



Today's symphony orchestra varies in size from one place to another, but usually has about 100 players. The string section, about sixty musicians, is the largest section in the orchestra. The woodwind section usually has twelve or more players, and the brass section typically has ten. Finally, the percussion section varies greatly, depending on the number of percussion parts used in a musical work.



MEET THE MUSICIANS



Bob Admcik

Co-Principal Percussion & Principal Timpani

Bob Adamcik has played with the KSO for over 25 seasons. Bob is originally from Texas and played with many symphonies there before coming to Tennessee. Bob enjoys playing racquetball, canoeing, hiking and spending time with his two children and his wife Barbara, who plays the French Horn.



Clark Harrell

Co-Principal Percussion



Jay Oberfeiting



Andrew Adzima



Michael Combs

WHAT:

Various instruments of wood or metal that are usually struck with mallets.

WHERE:

Find this family in the back of the orchestra, mostly on the left side.

HOW:

Sound made by striking the instruments.

WHY:

Percussion instruments give style and flair to a piece. This family provides the most noticeable rhythm to a piece.

HOW MANY: There are many instruments in this family. In orchestras, one musician is assigned to play the timpani, and then two to four additional musicians cover the remaining instruments. The percussion family of the orchestra is found on the far left side of the orchestra. Most of the percussion instruments are struck with mallets or sticks. One group of instruments in this family is the drums. Timpani, the pitched drums, stand alone and have one designated player. Other drums are the bass drum, the field drum, the snare drum, and even the drum set. You can hear other percussion sounds created by cymbals, triangles, wood blocks, tambourines, sleigh bells and many others. Sometimes a composer uses tuned percussion instruments such as xylophones (tuned metal bars) and the glockenspiel (very high pitched metal bars). The piano is also a member of the percussion family because its strings are struck with felt-covered hammers.



Emi Kagawa, Principal Keyboard

Emi Kagawa is originally from Osaka, Japan. Dr. Kagawa has performed in New York City at Carnegie Hall's Weill Recital Hall, Lincoln Center's Alice Tully Hall, Trinity Church, Steinway Hall, and Symphony Space. She is a past winner of the Juilliard School of Music's Gina Bachauer International Piano Competition.



How they work: The percussion family is the largest in the orchestra. Percussion instruments include any instrument that makes a sound when it is struck, shaken or scraped. Some percussion instruments are tuned (pitched) and can sound different notes (xylophone, timpani, piano) and some are un-tuned (un-pitched) with no definite pitch (bass drum, cymbals or castanets).

Percussion instruments are important because they help keep the beat, emphasize the rhythm and create sounds that add excitement and color. Unlike most of the other players in the orchestra, a percussionist will usually play many different instruments in one piece of music. They also use different kinds of mallets, sticks or brushes to change the sound when playing an instrument.



LESSON: Beethoven's Symphony No. 5, I. Allegro con brio

Symphony No. 5, I. Allegro con brio adapted from a lesson by Tracy Ward, Sequoyah Elementary

MATERIALS: Lesson, Audio Page

BEGINNING: Ask the students if they remember what this year's Very Young People's Concert will be about. Hopefully, they will say Drumming or Dancing. Remind students that both drumming and dancing rely on rhythm.

Teacher: Today we will explore one of the most famous rhythm patterns in all of music.

Play just the beginning of the 5th Symphony, pausing after the rhythm is heard only twice.

Teacher: I bet you know who wrote this music...Who? *(If they don't know, tell them!)*

With only four notes, Beethoven is able to express a lot of emotion. What feeling do you have when you hear it?

Is it happy, dreamy, sad? How would you describe it? *(They may say scary, strong, serious, heroic, angry...)*

Can you clap the pattern? Ready, go...*(All clap it together.)*

Some people think that Beethoven meant this pattern to sound very serious, like fate knocking at the door. Let's use our imaginations as we listen to more of the piece. Imagine that it's time for school one morning and your parents are having trouble getting you to get out of bed. Does that ever happen at your house?

Teacher: Could you say and clap with me, 'Get out of bed... It's time to go...!' Well, at the beginning of the piece, imagine that you hear your Mom or Dad saying that very loudly. You can hear them pause after each sentence because they think you are awake. When they realize you aren't up, they repeat "Get out of bed" many times in a row and finally end with, "Get out of bed **right now!**"

Play the piece up through the quiet horn solo and stop the Audio. As they listen, you may wish to highlight the rhythm pattern by shaking your finger at them to the rhythm.

Teacher: Which was scarier, the part where the parent shouted, "Get out of bed!" followed by a big silence, or when they said it over and over again several times? *(Give them time to answer.)*

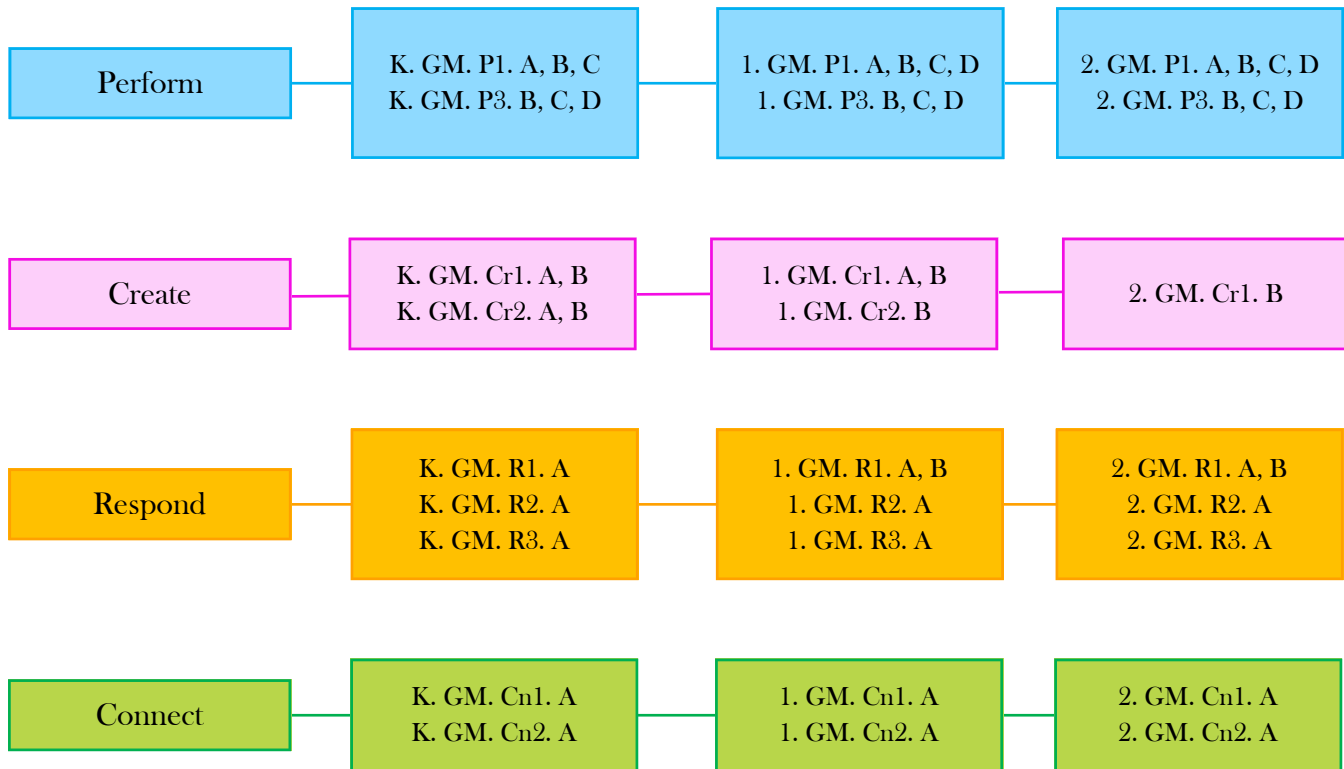
Sometimes I think silence can be very eerie, don't you? Beethoven wrote this music at a time in his life when he was starting to lose his hearing. He was very frustrated and scared at times, but he never gave up and wrote four more symphonies after he finished this one.

TEACHING ACTIVITIES AND LESSONS

1. Learn how to spell “rhythm” correctly. Ask grade-level teachers to include this word on the spelling list.
2. Clap the rhythms of songs that students know and have them guess which song you are clapping. What makes a rhythm recognizable?
3. Choose a familiar song. Have students sing the song first. Then sing the song while patting the beat. Then sing the song while clapping the rhythm. Divide the class into groups and have one group pat the beat while the other claps the rhythm. The class can also work as a large group and switch back and forth on the teachers command from clapping the rhythm to patting the beat.
4. Use Mason Bates piece, Warehouse Medicine, to explore steady beat (played by the electronic instruments (the laptop)). Tell students that they will be listening to a piece that might sound quite different than classical music they have heard before. Introduce Mason Bates. Talk about how he is a young, fresh composer who is incorporating modern technology (electronics) into the classical orchestral model. Have students pat the beat along with the piece.
5. Does our language have rhythm? Can these rhythms be translated into music? Take a text students like and put it into rhythm. Use percussion instruments to accompany the text. How does this “language rhythm” tie in with rap music?
6. Create a word chain. Give students a category and have them create a rhythm with words. For example, Category: Trees; Word/Rhythm Chain: Oak, Oak, Oak, Pop-lar, Oak, Oak, Oak, Ma-ple, Oak, Oak, Oak Cher-ry. Clap the rhythm of the words and then play the rhythm on instruments.
7. Who in the orchestra is in charge of playing the rhythm (obvious/hidden patterns)? Listen to the pieces from the concert as you learn about this question.
8. Focus on the percussion, which is usually hidden behind the orchestra, talk about the different instruments. Which are pitched and unpitched?
9. Dance rhythms—what in the music tells us how to move?
10. Discuss with your students the relationship between music and dance. Can you dance with out music? Can you listen to music without dancing? What is it about music that invites us to move?
11. What is involved in “keeping a beat?” What do you need to be able to listen for in order to clap, snap, or dance to a piece of music?
12. Brainstorm all of the various dances your students are familiar with; how or why did they become popular? Which dances belong to a particular time in history? Can you do any kind of dance with any kind of music?
13. Discuss with the students the role of culture and dancing. What aspects of culture can come into play in dance and/or music?
14. Play the musical excerpts from the audio page and include other musical styles as well (such as jazz, country, rock’n roll, African). Have the students all move around and dance how they feel best represents the music. Have the students hold their dance move every time the music stops (this is when you will change to a new piece/style). Have the students observe all the different poses they are making. An example can be seen here: https://www.youtube.com/watch?v=XkS_Xg1UY_4 (Sesame Street: Kids dance different styles). After dancing to each different piece, discuss with the students how the pieces are different and what kind of movement would best represent the music.

CURRICULUM REINFORCEMENT

TN Music Standards (2020) addressed by the concert and/or activities in this Teacher's Guide:



ACTIVITIES FROM QUAVER MUSIC

Class Play:
 Jabu Na Simba (African Drumming)
 Steady Beat
 Strong Weak
 Waltzing Like Wallabies
 1st Movement, 5th Symphony, Beethoven

Interactives:
 QuaverBook—Blues
 QuaverBook—Beethoven

Train the Brain: Blues Pics

Bach's Brain: Beethoven

Printables:
 Blues Teacher's Guide

Percussion Grids II

Video: The Blues Episode

Audio:
 Marching to the Beat
 Make a Rhythm Ostinato

World Music—Africa

ACTIVITIES FROM MUSIC TEXTBOOKS

- *Share the Music:* Wilson: Seventy Six Trombones from *The Music Man*, Gr. 2, 372 (CD8:23)

ADDITIONAL RESOURCES

- www.knoxvillesymphony.com/education-community/education-links
- <https://www.classicsforkids.com/shows/shows.php?id=231>—Beethoven's Symphonies
- **Book:** Getting to Know the World's Greatest Composers: Beethoven by Mike Venezia
- **Book:** Lives of the Musicians: Good Times, Bad Times (and What the Neighbors Thought, by

For their generous support of our
Very Young People's Concerts,
the Knoxville Symphony Orchestra
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The Boyd Family

Rotary Club of Knoxville

City of Knoxville

Knox County

Tennessee Arts Commission

Special thanks to our Partners in Education:

- ◆ Sarah Cummings, Professional Development Specialist,
Choral Music, Knox County Schools
- ◆ Tracy Ward, Sequoyah Elementary School, for activities
and lesson plans in this Teacher's Guide
- ◆ KSO Education Advisory Council

The logo for KSO Kids, featuring the letters 'KSO' in a stylized, blocky font with a circular element inside the 'O', followed by the word 'Kids' in a playful, rounded font. The entire logo is in a vibrant purple color.Aram Demirjian, Music Director
presents

Very Young People's Concerts

Maryville: Wednesday, February 26, 2020

Knoxville: Thursday, February 27, 2020

The Knoxville Symphony Orchestra

presents

Drumming and Dancing

Seventy Six Trombones	Meredith Wilson/arr. Anderson
St. Louis Blues March	W.C. Handy
Sombre las Olas	Juventino Rosas
Clapping Music	Steve Reich
West African Drum and Dance Company	
Drums: A Symphonic Poem	James Price Johnson
5th Symphony Remixed	Sam Hyken
Symphony No. 5, I. Allegro con brio	Ludwig van Beethoven

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ADRIAN AND LARSEN JAY

THE BOYD FAMILY



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