

DISCOVERY CONCERTS

Presented By:  Community
Health Network



EXPLORING THE BUILDING BLOCKS OF MUSIC

2021 Teacher Packet

This is designed for teachers viewing the Indianapolis Symphony Orchestra's Community Health Network Discovery Video. Questions or comments may be directed to the ISO Learning Community at learningcommunity@indianapolissymphony.org.

Featured ISO Musicians



Jacob Joyce, Violin

Jacob Joyce is a conductor from Ann Arbor, Mich. He joined the Indianapolis Symphony Orchestra in 2018 as associate conductor and is quickly gaining recognition as an innovative and dynamic presence on the podium.

Joyce graduated from Yale College in 2014, with a Bachelor of Arts degree in music and economics. He received a Master of Music degree in violin performance from the Yale School of Music in 2015, studying with Syoko Aki. Joyce most recently served as the conducting fellow for the Fort Worth Symphony Orchestra, and has previously held other distinguished positions such as associate conductor of the Yale Symphony Orchestra.

Joyce is also an accomplished violinist. He has performed with several orchestras nationwide, and was awarded the Broadus Erle Prize for an Outstanding Violinist at the Yale School of Music. He served as concertmaster of the Yale Symphony Orchestra, and performed regularly with the Boston Philharmonic and the Atlantic Symphony.

He has previously attended the Tanglewood Music Center, the Bowdoin International Music Festival, and Encore School for Strings.



Terry E. Langdon, Viola

Violist Terry Langdon is a long-time member of the Indianapolis Symphony's viola section, and an active teacher and chamber musician in the Indianapolis area. Her students, mostly high school-aged, have gone on to be music majors

or to continue playing as non-majors at excellent colleges and universities.

She is president of Indianapolis Matinee Musicale, an organization that sponsors recitals and competitions for young musicians. Other volunteer activities include teaching Sunday school, and serving as the treasurer for the Indianapolis Symphony Players Association.



Kevin Lin, ISO Concertmaster

Originally from New York, violinist Kevin Lin has received international recognition for his musicianship and soulful playing (*The Arts Desk*). Lin currently serves as concertmaster of the Indianapolis Symphony Orchestra.

Lin is a highly sought after concertmaster, previously holding the position of co-leader in the London Philharmonic Orchestra. His guest concertmaster appearances have included the Pittsburgh Symphony Orchestra, Cincinnati Symphony Orchestra, Houston Symphony, the Royal Philharmonic Orchestra in London, and the Singapore Symphony Orchestra.

Lin has performed as a soloist and recitalist across the United States, Canada, the United Kingdom, Taiwan, and South Korea. In recent years, Lin has received prizes from the Irving M. Klein International Competition (Fourth Prize) and the Schmidbauer International Competition (First Prize), as well as competed in the George Enescu International Violin Competition and Menuhin International Violin Competition.

Lin spent his early years studying with Patinka Kopec in New York, and later with Robert Lipsett at the Colburn School in Los Angeles, where he received his bachelor of music degree.



Nicholas Donatelle, Cello

Nicholas Donatelle joined the ISO in November 2019. Beforehand, he lived in Chicago and was section cellist of the Fort Wayne Philharmonic, assistant principal of Orchestra Iowa, second chair in the Des Moines Symphony, and section cello in the Quad Cities Symphony

Orchestra, in addition to teaching and gigging around the Chicagoland area.

Prior to pursuing an orchestral career, he was a cellist for Broadway tours (*Fiddler on the Roof*, *West Side Story*, *GHOST the Musical*, *Annie*, *An American in Paris*, and *Love Never Dies*), which took him all over the United States, Canada, and East Asia.

Johann Sebastian Bach

1685-1750 · German · Pronunciation: *Bahk*

Johann Sebastian Bach had a prestigious musical lineage and took on various organist positions during the early 18th century, creating famous compositions like Toccata and Fugue in D Minor. Some of his best-known compositions are the Mass in B Minor, the *Brandenburg Concertos*, and *The Well-Tempered Clavier*. Bach died in Leipzig, Germany, on July 28, 1750. Today, he is considered one of the greatest Western composers of all time.

Bach came from a family of musicians, stretching back several generations. His father, Johann Ambrosius, worked as the town musician in Eisenach, and it is believed that he taught young Johann to play the violin.

At the age of 7, Bach went to school where he received religious instruction and studied Latin and other subjects. His Lutheran faith would influence his later musical works. By the time he turned 10, Bach found himself an orphan after the death of both of his parents. His older brother Johann Christoph, a church organist in Ohrdruf, took him in. Johann Christoph provided some further musical instruction for his



younger brother and enrolled him in a local school. Bach stayed with his brother's family until he was 15.

During his lifetime, Bach was better known as an organist than a composer. Few of his works were even published during his lifetime. Still Bach's musical compositions were admired by those who followed in his footsteps, including Amadeus Mozart and Ludwig van Beethoven.

Musically, Bach was a master at invoking and maintaining different emotions. He was an expert storyteller as well, often using melody to suggest actions or events. In his works, Bach drew from different music styles from across Europe, including French and Italian. He used counterpoint, the playing of multiple melodies simultaneously, and fugue, the repetition of a melody with slight variations, to create richly detailed compositions. He is considered to be the best composer of the Baroque era, and one of the most important figures in classical music in general.

► Visit [ClassicFM.com](https://www.classicfm.com) for Bach's complete biography.

What you will hear: BACH Gigue from Violin Partita No. 3 in E Major

Questions to discuss before and as you listen:

1. This piece is a solo. Do you know what that means? Can a solo be performed on any instrument?
2. What instrument family is the violin a part of? How can you tell?
3. How does a string instrument make a sound? How does someone make louder and quieter sounds on a string instrument?
4. How would you describe the overall mood of the piece? What specific things about the music make you feel that way? Can you think of a time in your life that would connect to the music?
5. This piece is called a gigue. A gigue is a type of dance, so let's explore movement to the piece of music. What movements match the music? What kinds of movements don't match the

music and feel funny when you do them while the music is playing? Create movement as a solo (or in a group) that fits the style of the music. Feel free to use props!

6. Create a piece with an ostinato. Play an ostinato on a pitched percussion instrument (like a xylophone in C Pentatonic) and plan or improvise other pitched and unpitched percussion rhythms on top of it that make musical sense/sound good to you.
7. A solo can be performed on any instrument! [Watch this video](#) of Bourrée Anglaise, Partita in A Minor by Johann Sebastian Bach and performed by ISO musician Tony Kniffen.

Listening Map:

- 1:20 A Section (Listen for a dancing rhythm felt in 2 big beats that seems to pose a question)
- 1:45 A Section repeats
- 2:10 B Section (This seems to provide an answer for the question)
- 2:38 B Section repeats

Standards used throughout the curriculum are listed at the end of the packet.

Video Filmed at WFYI Studios, Indianapolis, Indiana · Produced by J+P Productions LLC

Visit IndianapolisSymphony.org/Education for more information and educational resources.

Jean-Marie Leclair

1697-1764 · French · Pronunciation: *luh-KLAYR*

Jean-Marie Leclair is a name that is well-known amongst early music enthusiasts, but not much further beyond, which is a shame, as his life and musical contribution are both worthy of notice. Leclair came from a family of musicians. He was a spectacular violinist whose performances were requested in royal courts throughout Europe. Leclair was in fact a triple-threat: musician, dance master, and lace maker! The early part of his career was spent as a dancer in the Lyon opera, and he quite likely danced for the French royals.

Meanwhile, he was also writing music for violin of the kind that earned the description of “a kind of algebra capable of rebuffing the most courageous musicians.”

As a composer, he lit the way for a new unification of styles. Back in the 18th century there was a deep divide



between the French and Italian styles of music; people tended to advocate for one camp or the other. Leclair, along with another French luminary, Francois Couperin, made the bold move of bridging this divide, bringing the two styles together. Leclair filled the violin sonata forms of Corelli with French gestures, and the strong French dance rhythms with Italian filigree.

His life met a tragic and mysterious end one night in 1764: he arrived home and was murdered. There were three suspects: the gardener, his nephew, and his wife Mme. Leclair herself. Suspicion fell strongly on the nephew, but he was never brought to trial and the case was never solved.

► Visit ClassicFM.com for Leclair's complete biography.

What you will hear: LECLAIR Sonata for Two Violins in F Major, Op. 3 No. 4, 1st Movement

Listening Map:

- 4:35 First Theme (The two violins pass the melody back and forth)
- 5:09 Second Theme (New melodies are introduced)
- 5:30 Third Theme (New melodies are introduced)
- 5:42 All the themes take turns
- 7:32 Coda

Questions to discuss before and as you listen:

1. This piece is a duet. Sometimes a duet is called a duo. Do you know what that means? Can a duet be performed on any instrument? A duet is when two people perform a piece of music.
Yes! Duets can be performed on any two instruments or voice parts—they don't have to be the same.
2. Was there a conductor for this piece? Why do you think there was/wasn't?
3. Was only one person playing the melody the entire time, or did they pass it back and forth?
4. What techniques did they mostly use, like bowing, plucking, or strumming?
5. Imagine that this song represents a person or character. Based on how the music sounds, how would you describe the physical appearance, interests, favorites, personality, etc? Share your ideas with a partner.
6. A duet can be performed by any instrument or voice type. [Watch this video](#) of *Marriage of Figaro* Finale by Mozart, performed by ISO Principal Trumpet Conrad Jones and ISO Bass Trombone Riley Giampaolo.

Charles Dancla

1817-1907 · French · Pronunciation: *dan-cla*

Charles Dancla was born in Bagnères-de-Bigorre. When he was 9 years old, the violinist Pierre Rode of Bordeaux heard his music; he was so impressed that he sent a recommendation letter to Pierre Baillot, Luigi Cherubini, and Rodolphe Kreutzer. Thus Dancla became pupil to Paris conservatoires, with Baillot for violin and with the opera composer Fromental Halévy for composition.

He was strongly shaped by Niccolò Paganini, who experienced him in 1830, as well as by Henri Vieuxtemps. From 1835 onward Dancla was solo violinist in that Paris opera, and shortly thereafter he became concertmaster. In



1857 he was made a professor to Paris conservatoires, where he was a successful teacher for over 35 years. He died in Tunis.

His two brothers were Arnaud Dancla (1819-1862), cellist and author of a considerable cello teaching method, and Leopold Dancla (1822-1895), violinist and composer of chamber music.

► Visit Musopen.org for Dancla's complete biography.

What you will hear: DANCLA *The Return* and *Reverie* from *Three Pieces for Four Violins*

Listening Map:

- | | <i>The Return</i> | <i>Reverie</i> |
|------|---|--|
| 7:52 | First theme (It sounds kind of like a march.) | 9:56 A Section (Main melody) |
| 8:32 | Second Theme (It is more lyrical and smooth.) | 10:35 A Section repeats |
| 9:14 | Third Theme (It is spritely and excited.) | 11:15 A Section repeats, and then starts to change |
| 9:30 | B Section repeats | 11:52 A Section comes back one last time |

Questions to discuss before and as you listen:

1. These pieces are quartets. Do you know what that means? Can a quartet be performed on any instrument? A quartet is when four people perform a piece of music.
Yes! Quartets can be performed on any four instruments or voice parts—they don't have to be the same.
2. What did you notice about the musicians as they played the piece? Did they move their bodies a little or a lot? Did they both play the exact same way? Did they both play at the exact same time throughout the piece? Did they have to talk to each other as they played to know how to stay together? If not, how do you think they knew how to stay together without going faster or slower than each other?
3. The first section of *The Return* has a march-like feel to it. Can you march to the beat as you listen? Using pitched and unpitched percussion, create a short piece of music that a partner can march to.
4. Compare and contrast the overall moods and building blocks used in the two pieces.
5. The musicians have been discussing some musical building blocks throughout the video. What are some that they have mentioned? Discuss the definitions of the musical terms. Can you think of any that they left out?
6. Use your imagination as you listen to the piece of music. What kind of scenes or pictures do you imagine? Create a piece of visual artwork that represents what you imagine. Bonus points for using only four colors since there are only four musicians. Then switch artwork with a neighbor. What do you enjoy most about their work (use of color, placement of objects, use of perspective, etc.)

Maddalena Sirmen

1745-1818 · Italian · Pronunciation: *sir-men*

Maddalena Lombardini was born in Venice, at a time when the city was still an independent republic but in political decline.

Her parents were of the nobility, but impoverished; there is no evidence of them being musical, though a certain amount of musical training was normal as part of upper-class education at the time. Lombardini had seemingly shown significant noticeable talent by 1753, when she began her education at the Ospedale di San Lazzaro e dei Mendicanti.

She was taken on as a pupil and mentee by Giuseppe Tartini at the age of 14, and apparently became his favorite pupil. During her time studying with Tartini and at the Ospedale, Lombardini, she was had an aspiration of becoming a professional violinist. She received her license of maestro and married fellow violinist Ludovico Sirmen.

The newlywed immediately set out on a tour as traveling virtuosi, the career that Sirmen would follow for the next 20 years. A husband-and-wife duo certainly provided the Sirmens with an obvious hook, and they often played joint concerts on this tour. At this time, many soloists were writing much of their own repertoire and a double violin concerto—which the Sirmens performed in Paris in August 1768—apparently to rave reviews—was billed as a joint composition.



In 1769, Sirmen gave birth to a daughter, Alessandra. However, by the end of 1770, Ludovico had returned to a position at Ravenna, taking Alessandra with him.

Madame Sirmen continued her touring as a soloist from Paris to Liège, Amsterdam and London. She premiered her first solo violin concerto there that year. Besides London, Sirmen traveled and performed in France, modern-day Germany, and even Russia over the next 14 years, which constituted her performing career. She also published trios, duos, quartets, and concerti.

For her third London season (1773), Sirmen swapped her main performing role from violinist to singer, though she continued to perform occasionally as a violinist for over a decade longer. Her singing did not receive as much critical acclaim as her violin playing.

Sirmen had remained financially shrewd. By the late 1780s, she was able to retire to Venice. She died there on May 18, 1818.

► Visit The Women's Philharmonic Advocacy website wophil.org for Maddalena Sirmen's complete biography.

What you will hear: **SIRMEN String Trio No. 3, 1st Movement**

Questions to discuss before and as you listen:

1. This piece is a trio. Do you know what that means? Can a trio be performed on any instrument? A trio is when three people perform a piece of music.
Yes! Trios can be performed on any three instruments or voice parts—they don't have to be the same.
2. Where do you imagine you might hear this piece of music being performed in real life (besides in a concert hall)?
3. Explore movement to the piece of music. What movements match the music? What kinds of movements don't match the music and feel funny when you do them while the music is playing? Create movement as a solo (or in a group) that fits the style of the music. Feel free to use props!
For bonus points, take a video of your movement and use editing tools to modify it. Make it slower, faster, change the

Listening Map:

- 13:37 A Section
16:26 B Section
16:54 A Section returns

Florence Price

1887-1953 · American · Pronunciation: *price*

Florence Price was born in 1887 in Arkansas to a music teacher mother and a dentist father. Her mother encouraged her talented daughter in her musical studies and Price 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 married Thomas J. Price and they moved back to her home town of Little Rock, Arkansas, until racial tension in the city escalated to the point that there was a lynching near Thomas's office.

The family moved to Chicago in 1927, but throughout this period, Price had continued studying composition and in 1928, she published four pieces for piano.

In 1931 Florence and Thomas divorced, leaving Florence with two daughters to look after. She began working as an organist for silent film screenings and composing songs for radio ads to make ends meet.

In 1932 she and her housemate—fellow composer Margaret



Bonds—entered the Wanamaker Foundation Awards.

Price not only took first prize for her Symphony in E Minor, but she also took the third prize.

Her symphony was performed by the Chicago Symphony Orchestra and she was catapulted into her life as a composer. One of her most famous songs, "My Soul's Been Anchored in de Lord," was performed in one of the most important concerts ever held in America.

On Easter Sunday, 1939, a concert was held on the steps of the Lincoln Memorial. The star performer was the contralto Marian Anderson. But because she was Black she wasn't allowed to perform in Washington D.C.'s Constitution Hall.

She was a deeply religious person, so she brought the music of the African American church into her music, as well as influences from the likes of Dvořák, Tchaikovsky, and other European Romantic composers.

► Visit ClassicFM.com for Florence Price's complete biography.

What you will hear: **PRICE Five Folksongs in Counterpoint, Movement 2**

Questions to discuss before and as you listen:

1. This piece is a quartet. Do you know what that means? Can a quartet be performed on any instrument? A quartet is when four people perform a piece of music.
Yes! Quartets can be performed on any four instruments or voice parts—they don't have to be the same.
2. Did you hear a familiar melody at the beginning? What was it? Can you sing it? Did they keep playing the same melody throughout the whole piece or were there different melodies throughout?
3. The composer liked to combine European style melodies with folk songs and spirituals (like this piece). If you had to combine two different Lego kits to make something new and "mashed up" what would you use? (Example: Pirate ship and rocket ship)
4. Use your imagination as you listen to the piece of music. What kind of scenes or pictures do you imagine? Create a piece of visual artwork that represents what you imagine.
5. If you had to create a machine that matched this music, what would it look like? How big would it be? What would it do/make? How would it move? Etc. Write or draw a short description, then become the machine as a solo or group!
6. Do you agree with Jacob's theory? Why or why not? What else does music remind you of?

Listening Map:

- 18:15 Main melody is introduced and explored
20:12 Melodic ideas come to a close with a big, bold finish

Extension Activities for More Fun

1. Circle the country that each composer—Bach, Leclair, Dancla, Sirmen, and Price—was from on a map of the world.

(Blank world map provided on page 9)

2. Fill in the name of the composer that fits with the years they lived:

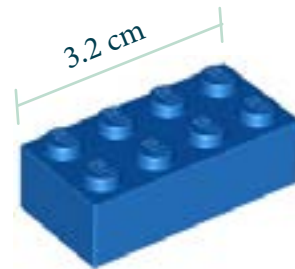
1887-1953 _____ 1697-1764 _____

1817-1907 _____ 1685-1750 _____

1745-1818 _____

3. Speaking of building blocks...what do you think about this?

The length of an average 4x2 Lego™ block is approximately 3.2 cm. To make it easier, let's just round it down to 3 cm. Knowing this, can you fill in the values in the table? (1 inch is approximately 2.54 cm).

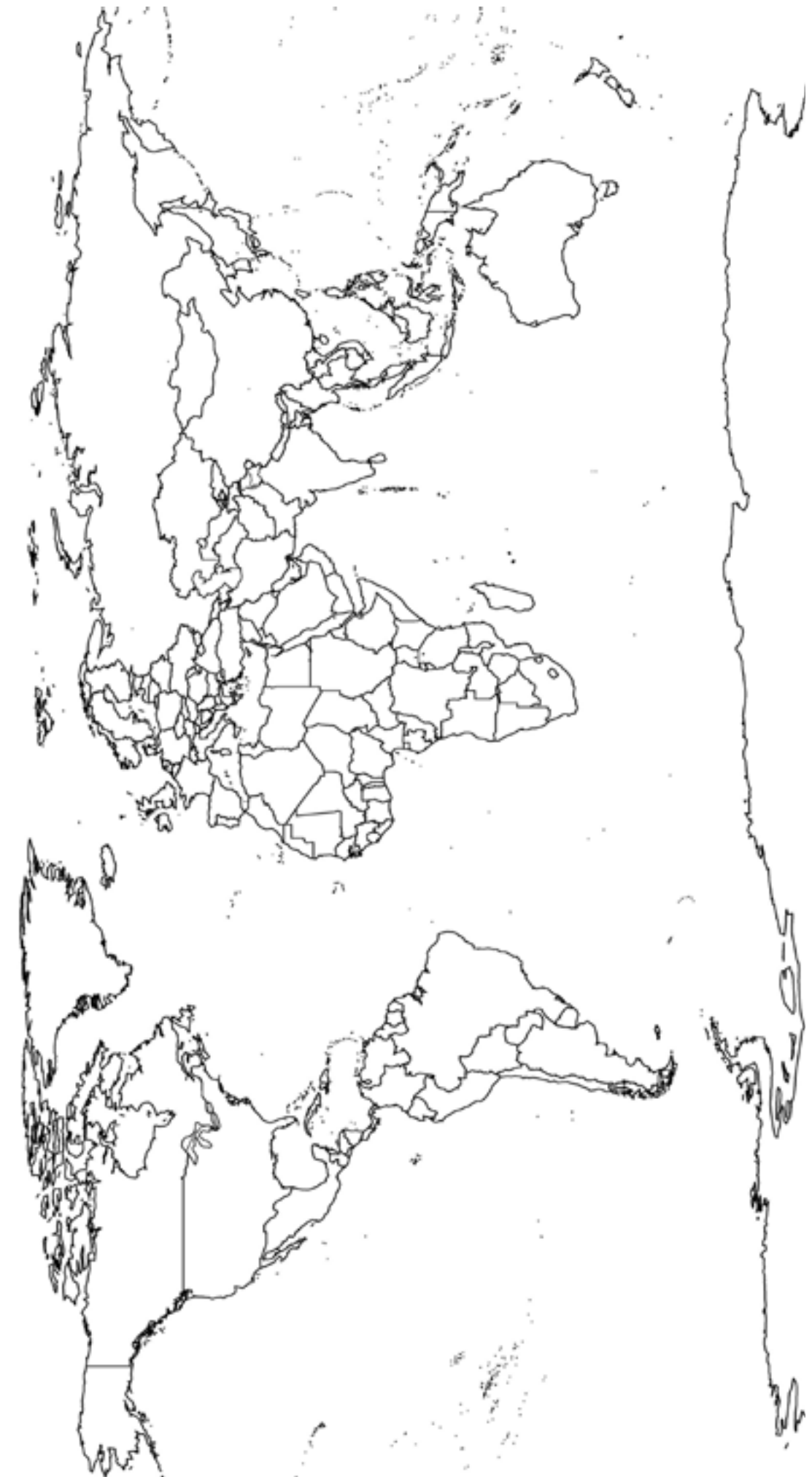


Instrument (full size approx)	Length in Centimeters	Length in Inches	Number of Lego™ Bricks
Violin	36		
Viola	43		
Cello	76		

Instrument size information taken from: https://www.fretlessfingerguides.com/measure_violin_body_length.html

- Using the chart above, which instrument is the longest? Which is the shortest? (For a bonus, use symbols < and >.) Does the longest instrument have the lowest or highest pitches? Does the shortest instrument have the lowest or the highest pitches?
- What is a composer? Do they have anything to do with the building blocks of music?
- What was your favorite piece of music performed on the video? What kinds of musical building blocks did it have? Why was it your favorite?
- Use your imagination as you listen to the piece of music. What kind of scenes or pictures do you imagine? Create a piece of visual artwork that represents what you imagine.
- Can you write or perform music as a full time job/career? Support your answer of why/why not?
- Does your school district/homeschool coop have an orchestra, band, choir, or other music program? What grades/ages can participate? Is it during school or extracurricular? Do you participate, or are you interested in participating some day?

1. Circle the country that each composer—Bach, Leclair, Dancla, Sirmen, and Price—was from on a map of the world.
 Bonus Question: How well do you know the world map? Try to identify at least 10 more countries!



Indiana Academic Standards

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Visual Art

VA:Cr1.1.3a (4a, 5a, 6a) Generate and conceptualize artistic ideas and work.

VA:Re9.1.3a (4a, 5a, 6a) Apply criteria to evaluate artistic work.

VA:Cn10.1.3a (4a, 5a, 6a) Apply criteria to evaluate artistic work.

Science

3.PS.3 Generate sound energy using a variety of materials and techniques, and recognize that it passes through solids, liquids, and gases.

3.PS.4 Investigate and recognize properties of sound that include pitch, loudness (amplitude), and vibration as determined by the physical properties of the object making the sound.

Technology

ETE – 2.2 Apply knowledge and skills learned in science, mathematics, language arts, fine arts, and social studies classes when completing engineering and technology based assignments.

Engineering

3-5(3-5.E.1) Identify a simple problem with the design of an object that reflects a need or a want. Include criteria for success and constraints on materials, time, or cost.

6-8(6-8.E.1) Identify the criteria and constraints of a design to ensure a successful solution, taking into account relevant scientific principles and potential impacts on people and the natural environment that may limit possible solutions.

Math

3.M.2 Choose and use appropriate units and tools to estimate and measure length, weight, and temperature. Estimate and measure length to a quarter-inch, weight in pounds, and temperature in degrees Celsius and Fahrenheit.

3.NS.1 Read and write whole numbers up to 10,000. Use words, models, standard form and expanded form to represent and show equivalent forms of whole numbers up to 10,000.

3.C.5 Multiply and divide within 100 using strategies such as the relationship between multiplication and division, or properties of operations.

4.NS.1 Read and write whole numbers up to 1,000,000. Use words, models, standard form and expanded form to represent and show equivalent forms of whole numbers up to 1,000,000.

4.NS.2 Compare two whole numbers up to 1,000,000 using $>$, $=$, and $<$ symbols.

4.M.2 Know relative sizes of measurement units within one system of units, including km, m, cm; kg, g; lb, oz; l, ml; hr, min, sec. Express measurements in a larger unit in terms of a smaller unit within a single system of measurement. Record measurement equivalents in a two column table.

4.M.3 Use the four operations (addition, subtraction, multiplication, division) to solve real-world problems involving distances, intervals of time, volumes, masses of objects, and money.

5.C.1 Multiply multi-digit whole numbers fluently using a standard algorithmic approach.

5.M.1 Convert among different-sized standard measurement units within a given measurement system, and use these conversions in solving multi-step real-world problems.

5.AT.1 Solve real-world problems involving multiplication and division of whole numbers (e.g. by using equations to represent the problem). In division problems that involve a remainder, explain how the remainder affects the solution to the problem.

5.C.1 Divide multi-digit whole numbers fluently using a standard algorithmic approach.

6.GM.1 Convert between measurement systems (English to metric and metric to English) given conversion factors, and use these conversions in solving real-world problems.

Indiana Academic Standards

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Music

3-5(Cn.1.5.1) Demonstrate and explore how personal interests and skills relate to choices when creating, performing, and responding to music.

6-8(Cn1.8.1) Identify and demonstrate individual preference for music that is performed, created, and/or listened to in daily life.

3-5(Cn.2.5.1) Discover, identify, and explore how music connects to language arts and/or science, mathematics.

6-8(Cn.2.8.1) Describe and explore how the study of music applies to language arts, mathematics, and/or science.

3-5(Cn.2.5.2) Discover, identify, and explore how music connects to other arts and humanities.

6-8(Cn.2.8.2) Compare and describe how the characteristic elements of music and the other arts can be used to depict and/or transform events, scenes, emotions, and/or ideas into works of art.

3-5(Cn.3.5.1) Identify, explore, and perform music associated with historical periods and connect to state, regional, and national events.

6-8(Cn.3.8.1) Identify, describe, and perform the distinguishing characteristics of musical works from a variety of genres, styles, historical periods, and cultures.

3-5(LR.5.5.1) Define expressive music terms and apply them to selected musical examples.

6-8(LR.5.8.1) Recall, explore, comprehend, and apply appropriate music vocabulary.

3-5(LR.6.5.1) Use conducting and other types of movement to demonstrate rhythmic patterns and simple and compound meters)

6-8(LR.6.8.1) Explore the muscular sensations of time and energy through the performance of choreographed movement, including conducting, both in place and in space.

3-5(LR.6.5.3) Identify and express age appropriate music concepts including form, phrasing, expressive qualities, and timbre through movement in listening examples, singing games, and/or simple folk dances.

6-8(LR.6.8.3) Identify and express age appropriate music concepts including form, phrasing, expressive qualities, and timbre through movement in listening examples, singing games, and/or simple folk dances.

3-5(P.7.5.1) Sing in groups and independently, while demonstrating appropriate breath control, pitch, diction, tone quality, and posture.

6-8(P.7.8.1) Sing accurate pitches and rhythms, as modeled and/or visually notated, with appropriate intonation, breath control, diction, and tone quality throughout one's singing range.

3-5(P.8.5.1) Play pitched and unpitched percussion, keyboard, string, and/or wind instruments using correct techniques for producing sound.

6-8(P.8.8.1) Play accurate pitches and rhythms, as modeled and/or visually notated, in tune with a steady beat, good tone quality, and appropriate technique throughout the known range of the instrument(s).

3-5(Cr.11.5.2) Create, notate, and perform songs in a variety of meters.

6-8(Cr.11.8.2) Utilize both traditional and/or non-traditional notation to compose short pieces within specified guidelines and demonstrate one's knowledge of the elements of music and how they might be used to create unity or variety, tension and release, and/or balance.

Language Arts

3.SL.1 (4.SL.1, 5.SL.1, 6.SL.1) Listen actively and adjust the use of spoken language to communicate effectively with a variety of audiences and for different purposes.

3.SL.2.1 (4.SL.2.1, 5.SL.2.1, 6.SL.2.1) Engage effectively in a range of collaborative discussions on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly.

3.SL.2.5 (4.SL.2.5, 5.SL.2.5, 6.SL.2.5) Explain personal ideas and understanding in reference to the discussion.

3.SL.3.2 (4.SL.3.2, 5.SL.3.2, 6.SL.3.2) Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

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DISCOVERY CONCERTS

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