



Steppin' Out Concerts ~ Teacher's Guide

PROGRAM

(approximately 50 minutes)

Tuesday, January 30, and Wednesday, January 31, 2018

10:15 & 11:45 am • Atherton Auditorium, Stockton

Thursday, February 1, 2018

9:15 & 10:45 am • Hutchins Street Square, Lodi

Smith/Key

The Star-Spangled Banner

Musorgsky*/Ravel

Selections from Pictures at an Exhibition

Promenade

Gnomes

Tuileries

Bydlo

Ballet of Chicks in Their Shells

Samuel Goldenberg and Schmuyle

Limoges—The Marketplace

Catacombs

Hut on Fowl's Legs (Baba Yaga)

The Great Gate of Kiev

*Like most current scholars of Russian music, we use the transliteration "Musorgsky" (not "Mussorgsky" or "Moussorgsky").

Connects with COMMON CORE STANDARDS for 4th and 5th graders

Art • Language Arts • Mathematics

History—Social Science • World Languages • Music



Welcome, educators! Thank you for your passion for music education and your commitment to the Stockton Symphony's offerings for elementary students. We hope you find this guide helpful in preparing your students to attend.

Contact the Stockton Symphony office with further questions, 209-951-0196, or visit

<https://stocktonsymphony.org/education/steppin-out/>



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LOGISTICS INFORMATION

- Your concert reservation is confirmed on the label of this packet: date and time, concert venue, and number of seats reserved.
- A Concert Guide and a CD of the program's music are provided for each attending class.
- A copy of the *Steppin' Out Times* is provided for every student in your reservation—printed courtesy of *The Record*, Stockton's newspaper.
- Directions for getting to the concert venues are available on the website: <https://stocktonsymphony.org/education/steppin-out/>.
- Questions? Call the Stockton Symphony office at 209-951-0196 or use the contact page at www.stocktonsymphony.org.

CONCERT DAY

- Plan to arrive at the concert 1/2 hour prior to your concert time.
- Your bus will be directed to the parking area and greeted by volunteers.
- Concert duration is approximately 50 minutes.

Attending the Concert

Concert etiquette (adapted with permission from the San Francisco Symphony)

- Teachers and chaperones are responsible for the conduct of their students and should plan to sit among the children rather than on the aisle or next to another adult. We recommend at least one adult for every ten students. Please take immediate action in the event of talking or other inappropriate behavior.
- The concert will be exciting, but students should know in advance that they will be required to sit quietly in their seats for a fairly long time. Refer to “Being a Good Listener” on page 3 of the *Steppin' Out Times*.
- It is important to have your students visit the rest rooms before your arrival. There is no intermission—the concert lasts under an hour—and it is logistically quite difficult for children to use the rest rooms during the performance. Once the concert is concluded, you will have limited access to lobby rest rooms, as another group of students may be waiting to enter the hall. At all times, children must be accompanied to rest rooms by an adult.
- No food, drink or chewing gum is allowed **inside** Atherton Auditorium. If you plan to bring lunches, please have your students leave them **on** the buses until the concert is concluded.
- Unauthorized **photography, filming, and audio recording** of the orchestra is not allowed.

What if a student becomes lost?

Occasionally students become separated from their groups and are too shy to approach an usher for assistance. Please point out the main lobby when you first enter the building and instruct students to go directly there if they become lost. Ushers and staff on duty will help them find their way back to their group.



Rain plans

Please advise students to wear rain gear in the event of showers (we recommend slickers with hoods to avoid use of umbrellas, for which there is no appropriate storage in the auditorium).



Pictured: Hutchins Street Square (top) and Atherton Auditorium at San Joaquin Delta College (view from stage)

When do I clap?

You don't have to guess! There are just a few simple guidelines:

When the concertmaster enters

Some of the musicians will already be onstage as you arrive. But the entrance of one special musician is your cue that the concert is about to begin. The concertmaster, who can be a woman or a man, is the first violinist and will come out to tune the orchestra. Welcome this musician to the stage with applause. Hooray, the music is about to start!

When the conductor enters

There will be no music until the person who coordinates the musicians is onstage. The conductor is like the coach of your basketball team: he or she works with the professional players in rehearsal to help them play well together. Welcome the team by welcoming their leader.

When the music stops—usually!

But watch out—this is **not** always a time to clap! Silence in music can give great effect, and you don't want to be the only one clapping when nobody is playing and the music isn't yet complete!

The safe cue: when the conductor, Maestro Jaffe, drops his arms to his sides, then you know the music is complete. He will then turn around and bow for the orchestra as thanks to you for your appreciative applause.

When he goes offstage, you can keep clapping and he'll come back for another bow. The musicians know that your continued clapping means you really liked the concert!

Disney Concert Hall in Los Angeles



The Music and People

Peter Jaffe, Music Director and Conductor

Peter Jaffe has served as the Stockton Symphony's dynamic music director since 1995, combining a passion for outreach and education with top-notch musicianship, and fostering sustained artistic growth throughout his tenure. Organizations ranging from the Association of California Symphony Orchestras to the Brubeck Institute and Goodwill Industries have honored Mr. Jaffe with prestigious awards for his innovations in educational programming and for his distinguished cultural contributions throughout the county. His engaging and informative preconcert discussions include his own renditions of symphonic examples at the piano, and he frequently advocates for the Symphony and orchestral music in radio broadcasts, television appearances, and web videos. He is also the host of the local radio program *Symphony Mix*, promoting orchestral events and broadcasting entertaining and educational programs about symphonic repertoire.



With a zeal for introducing new vital repertoire along with established masterworks, Mr. Jaffe has spearheaded the commissions of many world premieres. Avner Dorman's *Uzu and Muzu from Kakaruzu* earned the Stockton Symphony national recognition for community engagement activities dealing with crucial social issues. A portion of the Stockton Symphony CD of Chris Brubeck's *Mark Twain's World* was broadcast nationally on NPR's *Performance Today*, and *Ansel Adams: America*, co-composed by Dave and Chris Brubeck, has since been performed nationally and abroad.



Mr. Jaffe also conducts the Auburn and Folsom Lake Symphonies and Stockton Opera, and has appeared as guest conductor with the Louisiana Philharmonic Orchestra, New Mexico Symphony Orchestra, Long Beach Symphony Orchestra, Symphony Silicon Valley, and many other orchestras and music festivals across the country. He teaches every summer at the Conductor's Institute of South Carolina, he conducted and taught at the Aspen Music Festival for fourteen years, and he spent three seasons conducting at the Oberlin Conservatory and two as a visiting professor at Stanford University.

Many of Mr. Jaffe's own arrangements have been commissioned by and performed with orchestras in Aspen, Chicago, Long Beach, and Stockton, including his *Symphonic Birthday* and his transcription of Haydn's *Arianna a Naxos* for Jan DeGaetani, which was also performed by the Chamber Music Society of Lincoln Center. A CD of his lullaby arrangements was released on the Chandos label, featuring mezzo-soprano Nadia Pelle with Yuli Turovsky directing I Musici de Montréal.

Mr. Jaffe appeared on NBC's *First Camera* in a show devoted to Tanglewood, where he was coached by Seiji Ozawa, Gunther Schuller, Gustav Meier, and Leonard Bernstein—a brief segment was later included in the *American Masters* special honoring Bernstein. Mr. Jaffe also studied conducting with Andor Toth, Paul Vermet, Charles Bruck, and Herbert Blomstedt. His instrumental background includes extensive performing on the violin, viola, and keyboard, and he often conducts from the harpsichord when performing Baroque or early Classic repertoire.



Tracklist of the CD

Steppin' Out 2018: Pictures at an Exhibition

All music on this recording is supplied through the courtesy of Naxos of America.

1. Smith/Key: The Star-Spangled Banner 1:37

From Musorgsky/Ravel's Pictures at an Exhibition:

2. Promenade 1:43

3. Gnome 2:39

4. Tuileries 0:58

5. Bydlo 3:19

6. Ballet of Chicks in Their Shells 1:14

7. Samuel Goldenberg and Schmuyle 2:19

8. Limoges—The Marketplace 1:26

9. Catacombs 2:06

10. Hut on Fowl's Legs (Baba Yaga) 3:29

11. The Great Gate of Kiev 5:00

The Star-Spangled Banner

Words: Francis Scott Key • Music: John Stafford Smith

Sing along with the Stockton Symphony!



Francis Scott Key

Francis Scott Key (1779–1843) was an American lawyer who also wrote poetry. He wrote a poem called *Defence of Fort McHenry* after being held aboard a British ship that bombarded the American fort on September 13, 1814. He specifically had in mind how his words would fit with a tune that was popular in the U.S. called “The Anacreontic Song.” This tune had been composed in England, probably in the 1760s by John Stafford Smith (1750–1836) when he was a teenager.

With Key’s words and Smith’s tune combined, the song was renamed “The Star-Spangled Banner.” By congressional decree “The Star-Spangled Banner” became the national anthem of the U.S. on March 3, 1931. The song has four verses, but people usually sing just the first verse.

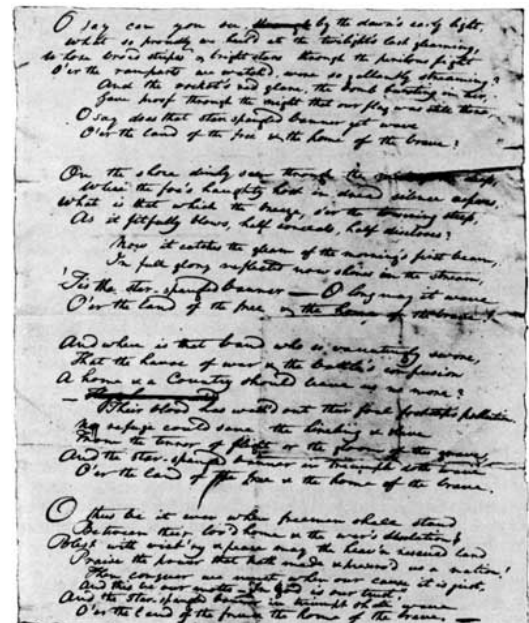
Here are the words of the first verse, which you’ll get to sing with the Stockton Symphony at the Steppin’ Out concert.

Please help your students memorize these lyrics:

Oh, say, can you see,
by the dawn’s early light,
What so proudly we hailed
at the twilight’s last gleaming?
Whose broad stripes and bright stars
through the perilous fight,
O’er the ramparts we watched
were so gallantly streaming?
And the rockets’ red glare,
the bombs bursting in air,
Gave proof through the night
that our flag was still there.
Oh, say, does that star-spangled
banner yet wave
O’er the land of the free,
and the home of the brave?



John Stafford Smith



Facsimile of Francis Scott Key's manuscript

Modest Musorgsky/Maurice Ravel

(1839–1881)/(1875–1937)

Selections from Pictures at an Exhibition

In 1870 Musorgsky met the lively architect, designer, and painter Victor Alexandrovich Hartmann and they became great friends. They had met through Vladimir Stasov, who loved to promote everything new and Russian in all forms of art. Stasov often held gatherings of painters, sculptors, musicians, and writers at his home. Only three years after Musorgsky met him, Hartmann died suddenly of an aneurysm. Musorgsky was stricken with grief, and he was the one to write the terrible news to Stasov, who was in Vienna.



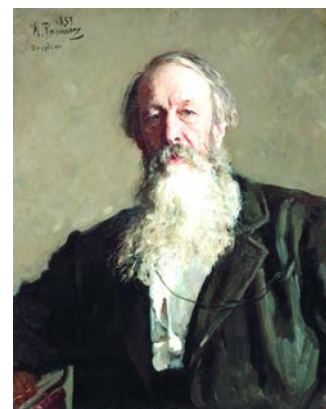
Modest Musorgsky, painting by Ilya Repin, 1881



Victor Hartmann

In Hartmann's honor, Stasov organized a memorial **exhibition** of more than 400 of Hartmann's works in 1874. He displayed not only watercolors, drawings, and paintings, but architectural sketches and designs for jewelry, useful objects, stage sets, and costumes. These **artworks** inspired Musorgsky to compose his famous *Pictures at an Exhibition*, a musical depiction for piano of ten works in the exhibition. He included an eleventh "picture," Promenade, which **portrays** the composer himself walking through the gallery.

Musorgsky worked on his composition with great enthusiasm, completing it in a single burst of twenty days. He dedicated the piece to Stasov, who wrote a preface to the original edition. Stasov's descriptions are important for imagining what the original artwork looked like, because many of them disappeared after the exhibition. The selections you will hear at the concert are outlined below, with Stasov's words in quotes. The numbers marked with a little pencil are the only pieces for which the original artwork has been found by researchers.



Vladimir Stasov, painting by Ilya Repin, 1881

Promenade: Musorgsky portrayed himself walking through the exhibition. He was rather large and his "portrait" sounds grand with its **trumpet** solo and brass chords.

Gnomus (Gnome): "Sketch depicting a little gnome, clumsily running on crooked legs." This was Hartmann's design for a nutcracker for a Christmas tree. Musorgsky's gnome sounds rather large and seems to fall down sometimes.

Tuileries: "Quarreling of children after play: A walkway in the Tuileries gardens with a swarm of children and nurses." Musorgsky's music sounds like the children taunting one another: "Nyeah, nyeah."

Bydlo: “A Polish cart on enormous wheels, drawn by oxen.” Musorgsky’s music sounds slow and lumbering and contains a famous **tuba** solo.



► **Ballet of the Chicks in Their Shells:** “Hartmann’s sketch of costumes for a picturesque scene in the ballet *Trilby*.” Musorgsky’s lively music suggests a lot of pecking activity.

► **Samuel Goldenberg and Schmuyle:** “Two Polish Jews, rich and poor.” Musorgsky has the rich Jew speak first in a powerful, deep voice, followed by the poor Jew who seems to be chattering, complaining, and trembling.

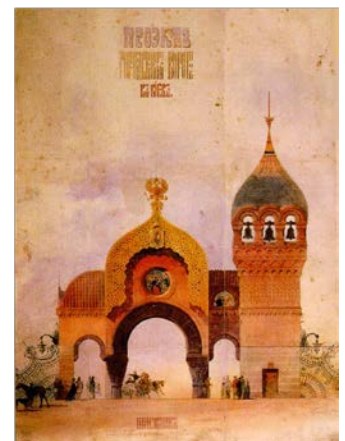
► **Limoges:** “The marketplace. French women quarreling violently in the market.” Musorgsky’s music sounds like humorous gossip rather than violent quarreling. In his manuscript he jotted down some funny words in French about people with silly names and their situations—a runaway cow, some false teeth, and a red nose.

► **Catacombs:** “Hartmann depicted himself viewing the Paris **catacombs** by lantern light.” The music sounds low and dark like the underground burial place of Hartmann’s watercolor painting.



► **The Hut on Fowl’s Legs (Baba Yaga):** “Hartmann’s drawing depicted a clock in the form of **Baba Yaga’s** hut but on fowl’s legs. Musorgsky added the witch’s flight in a **mortar**” (bowl for grinding substances into a powder). Instead of depicting a clock, Musorgsky’s music sounds like the witch’s hut is stomping around on huge chicken legs followed by faster music when the scary Baba Yaga takes off in her oversized mortar to chase after little children.

► **The Great Gate at Kiev:** “Hartmann’s sketch was his design for a city gate at Kiev in the ancient Russian massive style with a cupola shaped like a Slavonic helmet.” Hartmann had entered this work, which he considered his finest, into a competition for a gateway design to commemorate **Czar** Alexander II’s escape from assassination in 1866. But the competition was called off for lack of money. Musorgsky quotes the Promenade in the finale as if he himself has joined the grand procession in Hartmann’s rendering.



Almost fifty years after Musorgsky wrote his piano piece, conductor Serge Koussevitzky **commissioned** (requested and paid) French



Maurice Ravel

composer Maurice Ravel to **orchestrate** it (make an arrangement for full orchestra). Ravel was a genius at creating imaginative orchestral colors, and the first performance in Paris on October 19, 1922, was a huge success. It inspired many other composers to orchestrate the work, but Ravel's version has remained the most popular and deserves credit for bringing worldwide recognition to Musorgsky's music.

Pronunciation Guide

Modest Musorgsky: Moh-DEST MOO-ZORG-skee

Tuileries: TWEE-ler-ree

Bydlo: BEED-loh

Schmuyle: shmool

Limoges: lee-MOHZH

Maurice Ravel moh-REES rah-VEL

Words in bold above are defined on page 2 of the *Steppin' Out Times*.

Message from the Maestro

Theme: Pictures at an Exhibition

When you hear a great piece of music do you sometimes cook up your own "movie" or "paintings" in your imagination? For composer Modest Musorgsky it also worked the other way. He went to an exhibition honoring Victor Hartmann, who had recently died tragically early. The fascinating artworks sparked Musorgsky's imagination to compose the music, *Pictures at an Exhibition*, in memory of his friend.



This famous piece is a collection of short musical "pictures," and in between we sometimes hear a "promenade," giving us the feeling of walking from one picture to the next. The wonderful variety ranges from Tuileries—which has children quarreling in a garden to the sound of "Nyeah, nyeah!"—to the grand and majestic Great Gate of Kiev.

Your teacher has a recording of the music. Listen to it many times if you can. In fact, before you come to the concert, we're hoping that the music will inspire you to create *your* own artwork! When you hear movements like the Ballet of the Chicks in Their Shells or Baba Yaga's Hut on Fowl's Legs—what kind of images do you want to create?

Amazing sounds spark our imagination every time we visit the Stockton Symphony. Listen for the colorful textures and combinations of instruments we hear from a full orchestra. You can read here about Musorgsky, and also Ravel, who turned Musorgsky's original piano piece into a work for full orchestra.

We also hope you'll join us in singing our national anthem, "The Star-Spangled Banner." The words are printed here (p.8) and in the *Steppin' Out Times* (p. 2), the music is on the recording, and we're looking forward to your participation!

You are preparing for a special event that requires you to be at your very best. We want you to be a *great audience member*, because hearing and seeing music performed by a live orchestra is an unforgettable experience. We'll see you this winter!

—Peter Jaffe, Music Director and Conductor

Multidisciplinary Activities

Have fun relating these activities to the Common Core Standards for fourth and fifth graders.

Art

Have the students paint or draw their own picture inspired by Musorgsky's music. If you have an exceptional artwork from a student, let the Stockton Symphony know. We'd like to showcase some examples in the lobby!



On the left below is a list of selections they'll hear at the Steppin' Out concert for which no one has located the original artwork that inspired Musorgsky, though substitutes similar to the descriptions in the exhibition catalog have been proposed. Have your students listen to the provided CD, and remind them of what some of these words mean (they can also find definitions in the *Steppin' Out Times*).

Have the students choose one and create their own picture of what they think Musorgsky might have seen at the exhibition. Or, on the right, they may choose one of the pieces whose inspiring artwork still exists if they'd like to make a different picture based on what they hear in Musorgsky's music.

No artwork from the 1874 exhibition

Promenade
Gnome
Tuileries
Bydlo
Samuel Goldenberg and Schmuyle
Limoges

Artwork that has been found

Ballet of the Chicks in Their Shells
Catacombs
The Hut on Fowl's Legs (Baba Yaga)
The Great Gate of Kiev

Language Arts

1. Have your students take turns reading aloud from the articles in the *Steppin' Out Times*. Reading aloud is one of the best ways to stimulate conversation.

Discussion questions:

What does a **conductor** do? How does someone become a **conductor**?

What does a **composer** do? How does someone become a **composer**?

What does inspiration mean?

Why did Musorgsky write this piece of music?

What instrument did he write it for originally?

Who turned it into a piece for orchestra? How?



If you wanted to honor someone you cared about, what might you create?

- a. Would it be a story or a poem? What words or descriptions would you use? How would it relate to the person you were thinking of?
- b. Would it be a piece of music? What would it sound like? Would it be for voices or instruments or a combination? How would you create a mood or several different moods in your music? (Encourage the students to use precise language—melody, high, low, rhythm, tempo, fast, slow, dynamics, loud, soft, crescendo (getting louder), diminuendo (getting softer), accent, staccato (short and detached way of playing notes), legato (smooth way of playing notes), and specific names of instruments (refer to the Orchestra Seating Map in the *Steppin' Out Times*).
- c. Would you make a drawing, a painting, or a sculpture? Would you design a building? Describe how it would look.

2. Read aloud one of the many stories about the Russian witch Baba Yaga. Discuss it with your students.

Are there similarities with some other stories you've heard? (For example, how is Baba Yaga similar to or different from the witch in Hansel and Gretel? Are there similarities to the story of Cinderella in Baba Yaga and Vasilisa the Fair?) Feel free to read them other fairy tales that they may not be familiar with but that you think are pertinent.



Here are some links to Baba Yaga stories:

- ❖ <http://storyberries.com/the-baba-yaga/> (discussion ideas at the end)
- ❖ <http://myths.e2bn.org/mythsandlegends/textonly117-baba-yaga-and-vasilisa-the-fair.html> (There is a text-only version or you can click to hear the story read with accompanying illustrations. There is also a link for teachers at this Myths and Legends site.)
- ❖ https://files.hamilton-trust.org.uk/resource/os_babayagasblackgeese.doc (teaching activities at the end)

Mathematics

1. Fractions in Music

Musical rhythm is based on the same concept as mathematical fractions. Composers organize pieces according to meter, which dictates how many beats per measure and what kind of note is being counted. The most common meter is 4/4 time. The top number, in what is called the time signature, tells how the pie is sliced up (four slices/beats). The bottom number tells what kind of note, based on a system of whole notes, half notes, quarter notes, eighth notes, and so on (here, a quarter note). 3/4 is another meter that is commonly found in dances. Again, each piece of the pie is a quarter note (look at the bottom number), but there are only three slices/beats present (top number). Ask the students to draw what the pie would look like for 4/4, 3/4, and 2/4 time. You can also throw in 6/8 time for a challenge. (The pie is divided into six pieces, but each piece of pie is an eighth note.)

2. Design an exhibition: Will your artworks fit in the space?

Let's say you are putting together an art exhibition of paintings and drawings made by you or a friend. You have 20 paintings that are 2 feet wide x 1.5 feet tall and a nice gallery room that is 26 feet x 24 feet with four blank walls, except that each of the 24-foot walls has a 4-foot wide doorway in it. You must have at least 2 feet between artworks, and the artworks must be two feet away from any corner.

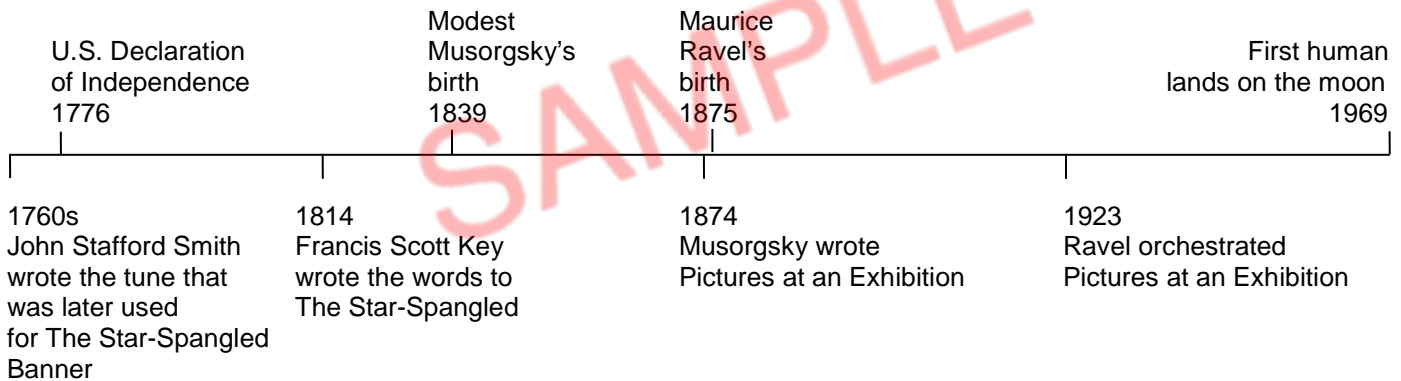
- How will your 20 artworks fit in this space?
- Draw a map with your measurements and placement of artworks.

Language arts bonus: Describe how you would arrange the artworks. Would you arrange them by subject matter, by medium (for example, oil paint, watercolor, pencil), chronologically (in the order they were made)? Would you need any little plaques or signs next to them? What would you put on such a sign? Would you need any special lighting?

History—Social Sciences

Make a Timeline

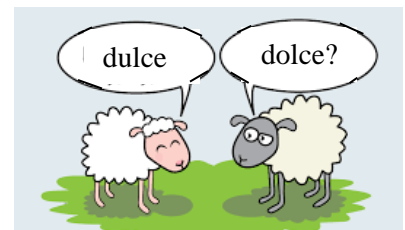
This timeline shows the dates of events related to the music on this Steppin' Out concert, placed in relation to two other events in history. Add some other important historical events and their dates in the space above and below:



World Languages

Most musical terms are in Italian. Have the Spanish-speaking students translate the English words to Spanish.

<u>Italian</u>	<u>Musical Meaning</u>	<u>Literal English Translation</u>	<u>English Word in Spanish</u>
tempo	speed of the piece	time	tiempo
forte	loud	strong	fuerte*
crescendo	becoming louder	growing	crecimiento*
cantabile	in a singing style	singable	cantar (to sing)*
dolce	sweet	sweetly	dulce*
misterioso	mysteriously	mysterious	misterioso
poco	a little (used with other words)	little	poco*



*Note that these words are very similar in Italian and Spanish but completely different in English.

Music (adapted from the Dallas Symphony's "Resources and Lesson Plans" for grades 3–6 at www.dsokids.com)

Derive, read, and perform the rhythm of Musorgsky's Promenade



Vocabulary: **Derive**: To figure out by using the logical extension of prior knowledge applied to a new learning situation

1. Have the students pat the beat as they listen to the opening 4 measures of Promenade on the Steppin' Out CD (or the teacher can play it on a keyboard instrument).
2. As the students listen a second time, the teacher draws the appropriate number of beat blanks on the board, including bar lines. (See below.)
3. The teacher points to the beat blanks as the student listen a third time. The teacher asks the students to **derive** the rhythm for the first 4 measures and writes it on the board above the beat blanks.
4. The teacher asks the students to read and perform the notated rhythm by clapping and saying rhythm duration syllables. What do the students notice?
5. Listen a fourth time and clap to discover that the first two measures are rhythmically repeated for measures 3 and 4.

Culminating Activities (Nos. 1 and 3 require PowerPoint or other projection capability.)

1. The teacher shows the full Rhythmic Score (see below). Students listen to the entire piece as they follow the notation of the rhythms Musorgsky used. Have the students perform the rhythm by clapping and saying rhythm duration syllables as they read from the Rhythmic Score.

Evaluation: Were the students able to derive, read, and perform the rhythm of Musorgsky's Promenade?

2. Play the Great Gate of Kiev on the Steppin' Out CD. Compare its opening rhythm to that of the opening Promenade. What do you hear? What similarities do you find?
3. (More advanced) Discuss what **meter** means: The grouping of naturally stressed and unstressed beats (units of time). Discuss what **time signature** means: Number symbol at the beginning of a composition and at any measure where the meter changes. The top number tells how many time units or beats per measure. The bottom number tells the unit of measurement or what type of note represents the beat.

Tell the students that Musorgsky was depicting himself walking through the exhibition, and he changed the meter almost every bar as if he were changing directions or going off to view an additional painting nearby. After having the students listen to the Promenade and tap the rhythm, review the meaning of **meter** and **time signature**. Project the Rhythmic Score with blanks where the time signatures should be, and have the students fill them in.

Beat blanks to draw on the board for the first activity:



Promenade Rhythm Score (with time signatures)

A musical score consisting of six staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signatures are: 5/4, 6/4, 5/4, 6/4, 5/4, and 6/4. The music consists of rhythmic patterns of eighth and sixteenth notes.

Promenade Rhythm Score (Fill in the boxes with the correct time signature.)

A musical score consisting of six staves of music, identical in notation to the first section. The time signature boxes are empty. A large red 'SAMPLE' watermark is overlaid diagonally across the score.

Websites for Kids: **Orchestras, Instruments, and Making Music**

New York Philharmonic Kid Zone: <http://www.nyphilkids.org>

[Creatingmusic.com](http://www.creatingmusic.com): "a creative music environment for children of all ages. . . . play with musical performance, music games, and music puzzles. (Parts of the site are in progress.)

Dallas Symphony for Kids: www.dsokids.com

Carnegie Hall: Young Person's Guide to the Orchestra

FOR STUDENTS: <http://listeningadventures.carnegiehall.org/>

FOR TEACHERS: Carnegie Online Resource Center: <http://www.carnegiehall.org/ORC>

Steppin' Out Times Word Search Solution

O Y M O D E S T M U S O R G S K Y	(Over,Down,Direction)
R E N O I S S U C R E P + C + + +	BABA YAGA(15,5,S)
C K V + W O O D W I N D S O + + +	BRASS(9,8,NW)
H T I M S D R O F F A T S N H O J	BYDLO(5,9,N)
E T C A O S G N I R T S P D B + +	CATACOMBS(5,16,E)
S O T E L + A + + E + + I U A + +	COMMISSION(10,17,W)
T C O S D + + R + T + + A C B S T	COMPOSER(12,10,W)
R S R T Y + + + B S + + N T A E N	CONCERTMASTER(10,17,N)
A S H R B A B U T A + + O O Y I E	CONDUCTOR(14,2,S)
T I A O R E S O P M O C + R A R M	EXHIBITION(4,11,E)
E C R E X H I B I T I O N + G E E	FRANCIS SCOTT KEY(2,15,N)
+ N T V O S A T S R I M I D A L V	GNOME(11,14,E)
+ A M M A U R I C E R A V E L I O	JOHN STAFFORD SMITH(17,4,W)
+ R A + + + + + C G N O M E U M	LIMOGES(11,17,E)
+ F N + + + E D A N E M O R P T +	MAESTRO(4,4,S)
+ + N + C A T A C O M B S + + + +	MAURICE RAVEL(4,13,E)
N O I S S I M M O C L I M O G E S	MODEST MUSORGSKY(3,1,E)
	MOVEMENT(17,14,N)
	ORCHESTRATE(1,1,S)
	PERCUSSION(12,2,W)
	PIANO(13,5,S)
	PROMENADE(15,15,W)
	STRINGS(12,5,W)
	TUBA(9,9,W)
	TUILERIES(16,15,N)
	VICTOR HARTMANN(3,3,S)
	VLADIMIR STASOV(17,12,W)
	WOODWINDS(5,3,E)



SAMPLE

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