Young People’s Concerts
2017—2018
Teacher’s Guide

Notable Images:
Patterns, Structure and Form in Music

Contributors:
Susan Miville, ASO Director of Education
Patricia Moreno, AISD Instructional Coordinator
Norma Hawes, Pleasant Hill Elementary (retired)
Maria Satterwhite, Highland Park Elementary
Loren Tarnow, Hart Elementary
Blanton Museum of Art
Are structure and form patterns?

Is music mathematical?

Phillip Maiwald, photograph of the ceiling of the Sheikh-Lotf-Allah mosque in Isfahan, Iran, 2008.

On the cover: Johann Nepomuk della Croce, The Mozart family: Wolfgang Amadeus Mozart (seated at piano) with his sister Maria Anna (left and his parents, Léopold and Anna Maria, ca 1780–81, oil on canvas, 55 in. × 66 in., Mozart House, Salzburg, Austria.
Explore: The relationship between music and visual art.

What types of shapes and lines do you see in this painting?

How are they arranged?

What sort of music would express this image?

How to use the Study Guide

This guide has been designed to be used as a curriculum enhancement resource for music teachers, classroom teachers, and students who will be attending the Austin Symphony Young People’s Concerts. Although only distributed to music teachers, we highly encourage you to make copies for classroom teachers and other arts teachers who could use this guide in their classes as well. The lessons were created with this type of integration in mind.

The guide is structured so as to be used to prepare the students for the concert through classroom exercises and studies. It would be valuable for music teachers and classroom teachers to coordinate their efforts, but ultimately, the concert is the focal point and fulfillment of the classroom experience.

This guide is intended mainly to be used as a resource for teachers to aid in lesson preparations and research. Thus most of the language and information is geared towards the teacher and not the student. We have included pages intended for student use in the student section of this guide. The activities included are suggestions. It is not expected that all the information given will be used. You will choose those elements that meet the specific needs of your classroom. The intention is that the information will be useful, not only in and of itself, but will also spark ideas and make connections.

What to Expect When You Attend the Concert

Please look over these items before you bring your students to the concert. Discuss the appropriate topics with them, placing special emphasis on concert etiquette.

I. Before the Concert
   - Re-check the date and time of the concert.
   - Allow sufficient time for travel, remembering the possibility of inclement weather. You should plan on arriving twenty minutes early to allow time for seating.
   - Discuss the procedures of the trip, including loading and unloading of buses.
   - Take time to discuss the upcoming experience; listening to music that is unfamiliar can be challenging for a student at his or her first orchestra concert.
   - Help them to appreciate more fully and to understand the symphony concert environment by discussing appropriate behavior.

II. Arrival
You will arrive at the Long Center for the concert about twenty minutes early, entering the auditorium through either the front or the side doors. Make sure you stay with your school, because there will be a lot of students attending the concert.

Ushers wearing special nametags will show you to your seats. It’s very important that you pay attention and take your seat as quickly as possible so that everyone can be seated promptly.

III. During the Concert:
Ushers will close the doors when it is time for the concert to begin. The lights over the audience will dim, and the lights over the orchestra will brighten.

The musicians will already be seated on the stage, except for the concertmaster. The concertmaster is the first violinist. He is the lead musician in the orchestra. When he comes onstage, the audience applauds,
then gets quiet so that he can begin the concert. He will then lead the orchestra in tuning their instruments. He will signal for an ‘A’ from the oboe, to which all of the other instruments will tune. The concertmaster will then take his seat.

The conductor will enter from ‘stage right’ (the left side if you’re facing the stage). The audience will applaud. The conductor will then mount the podium, raise his arms as a signal for the musicians to get ready to play, and begin the first piece of music.

You will know that a piece is over when the conductor puts his arms down and turns to face the audience. This is the appropriate time to clap. If you REALLY enjoyed the piece, you can even politely yell ‘Bravo’ as you applaud.

Cameras and tape recorders are strictly forbidden at Austin Symphony concerts.

No food or drink of any kind, including chewing gum, is permitted. Unnecessary items such as loose pencils, string, paper, combs, and brushes should be left at home or at school.

Chaperones are responsible for the behavior of their students and should sit among the students rather than with another adult. We recommend one chaperone for every ten students.

 Students are requested to remain in the auditorium during the concert. Trips to the restroom should be made before the concert. It is very disturbing and distracting to the others in attendance to leave the auditorium after a concert is underway. Students are not to leave their seats (with the exception of being ill). If a student needs to be excused, he or she must be accompanied by a chaperone.

IV. After the Concert:
THE CONDUCTOR will leave the stage, and YOU will go back to the buses to return to school. WE hope you enjoy your experience at the Austin Symphony Young People’s Concert, and we hope to see you at other concerts soon!
We perceive patterns in the world around us...

Chris 73, *Nautilus Cutaway Logarithmic Spiral*, 2004. Depiction of nautilus shell cut in half demonstrating the chambers are arranged in a logarithmic spiral.

Bogdan Giusca, *Waves made by the wings of a bee in a lake*, 2006, Bucharest.


Wave motion is a departure or disturbance from a state of rest (equilibrium), moving from one place to another in a regular manner. Sound travels in waves as does light and atmospheric circulation.

Brocoli, trees, shorelines, leaves, coral and ferns are examples of fractals: irregular shapes that contain self-similarity wherein the parts resemble the whole.
...and we create patterns


Sir Joshua Reynolds, *Colonel Acland and Lord Sydney: The Archers*, 1769, oil on canvas, 92.9 in. x 70.9 in., Tate Britain, London, UK.

Can you identify the patterns in these images? Are they irregular or uniform?

What qualities do they demonstrate?

How would these patterns sound?
The mission of the Austin Symphony Orchestra Society, Inc. is to enhance the cultural quality of life for the adults and young people of Austin and Central Texas by providing excellence in music performance and educational programs.

The Austin Symphony Orchestra’s first public concert, held on Tuesday, May 2, 1911 at the Hancock Opera House, was conducted by Dr. Hans Harthan. The organization was formally incorporated in 1941 when the orchestra was conducted by Hendrik Buytendorp. Maestro Buytendorp was a former member of the Royal Orchestra in Holland and served eight years as the conductor of the ASO from 1940 to 1948.

Following Maestro Buytendorp, Ezra Rachlin was named conductor for the 1948-49 season which began his 20-year association with the ASO. He initiated many new programs, such as student concerts, the world’s first drive-in concert, the presentation of international guest artists and the first Pops concert.

During the 1960’s and 70’s the ASO went through many changes. In 1971, Mrs. D. J. Sibley, Jr. was elected president and began her tenure as head of the society’s board of directors. Under her enthusiastic and determined leadership, a hard-working board was established, and a systematic reduction of the deficit began. During this period, the concept of Symphony Square as a home for the Orchestra was launched under the direction President Jane Sibley and ably assisted by ASO board members Peggy Brown and General Gordon Blood.

With the resignation in 1980 of Maestro Akira Endo, a comprehensive, nation-wide search led to the hiring of a young assistant conductor from the Cleveland Orchestra, Maestro Sung Kwak. His tenure from 1982 through 1996 was marked by growth, professional excellence and wonderful artistry. Moving its home base to the 3,000-seat Bass Concert Hall on the University of Texas campus allowed the Austin Symphony to expand its programming dramatically. December 1997 marked new beginnings with Music Director/Conductor Peter Bay assuming the reins. Mrs. Sibley moved to Chairman of the Board and Mr. Joe R. Long served as President of the Society until 2012. Mr. Long is now Chairman of the Board, with Thomas Neville taking over as Board President. The Austin Symphony officially moved into its new permanent home, the Long Center for the Performing Arts in September 2008 when it began its 98th concert season.

The season includes eight classical concert pairs, September through May, and four Pops concerts. In addition to the concert season, the ASO presents the Young People’s Concerts, a High School Concerts series, Halloween Children’s Concerts, the annual July Fourth Concert and Fireworks and the summer-long Concerts in the Park. The ASO annually performs around Austin and in other Central Texas communities. In 2010, the ASO introduced the Texas Young Composers Competition & Concert, offering students 18 years of age and younger a chance to have their orchestral compositions performed by the Austin Symphony in a special concert. To date, 30 young people have had their works premiered by the ASO. Other educational programs offered include the Austin Symphony Children’s Day Art Park, Building Blocks (for PreK-3rd grade) and more. The ASO continues to be the leading performing arts organization in Austin through public support and contributions from individuals and corporations.
Wesley Schulz — Conductor

Wesley Schulz holds the Lucy Moore Ruffin Chair as the Associate Conductor of the North Carolina Symphony. Additionally, he is the newly appointed Music Director of the Auburn Symphony Orchestra following a national search and the retirement of founding conductor Stewart Kershaw. Previously, Schulz served as Music Director of the Bainbridge Symphony Orchestra, Seattle Festival Orchestra and Director of Orchestras at University of Puget Sound. In 2014-2015 Schulz was the Conducting Fellow at the Seattle Symphony Orchestra.

At the North Carolina Symphony Schulz conducts over 100 performances annually in programs across all genres including Classics, Pops, Education, Young People’s Concerts, Holiday and more. Only weeks into his appointment, Schulz made his Classical series debut when he was asked to step in with hours notice to replace Maestro Grant Llewellyn who was stricken with influenza. Schulz conducted Bernstein’s complete score to “Fancy Free” and his “Serenade” featuring violinist Philippe Quint, as well as Schubert’s “Unfinished” Symphony. One reviewer wrote, ”The North Carolina Symphony and Schulz definitely drew the utmost life out of Schubert’s themes….Schulz did a spectacular job.” As Conducting Fellow at the Seattle Symphony, Schulz made his Benaroya Hall debut in 2015 in a sold out performance with singer and songwriter Gregory Allan Isakov. Schulz has received multiple invitations to return to the podium of the Seattle Symphony conducting a collaborative concert with singer and songwriter Amos Lee and to prepare the orchestra for the Oscar winning conductor and composer, John Williams. Additionally, Schulz is a regular guest conductor of the Austin Symphony Orchestra where he develops and leads family and educational performances that reach over 15,000 young people annually.

For six seasons Schulz led the Bainbridge Symphony Orchestra in record setting growth and development. Together they set attendance and fundraising records, commissioned three world premieres including a work by Christopher Theofanidis, devised new artistic programs and collaborated with a host of artistic organizations ranging from the Bainbridge Chorale to the EDGE Improv troupe. In 2010 Schulz and his former chamber orchestra, the Texas Chamber Group, won the American Prize in Orchestral Performance for their special performance of Stravinsky’s Rite of Spring. One judge commented “astonishingly good and…extremely impressive in almost every detail.” From 2009 to 2013 Schulz was the assistant conductor of the Britt Festival Orchestra in Jacksonville, Oregon. Schulz was responsible for programming and conducting the annual Symphony Pops concert in addition to assisting the Music Director in the Classical Series. Through creative programming and energetic performances, Schulz and the orchestra transformed the Pops concert into the most highly attended program at the Britt Classical Festival – growing the number of attendees from 400 to over 2,000.

Upcoming and recent conducting engagements include the Fox Valley Symphony Orchestra, Venice Symphony Orchestra, Lake Washington Symphony, Round Rock Symphony and the Grand Junction Symphony Orchestra, among others. Schulz graduated magna cum laude with Bachelor degrees in Percussion Performance and Music Education from Ball State University and Doctorate and Master’s degrees in Orchestral Conducting from the University of Texas at Austin. When not on the podium, Schulz can be seen hitting the pavement in preparation for his next marathon.
Notable Sound: Patterns, Structure and Form in Music
Young People’s Concerts
2014

Enduring Understandings

- Students will understand that music is comprised of patterns.
- Students will understand the relationship between different elements of a particular work.
- Students will understand that form is an essential aspect of music and art.

Patterns

The human brain seeks patterns as a way of ordering and making sense of sensory stimuli. Many human creations, inventions, and discoveries are based on recognizing patterns. We find patterns in nature such as fractals, spirals, waves, symmetries, meanders, prisms, ripples and many more. Patterns are fundamental to mathematics in the form of numbers, fractions, variables, transformations, and in science there is an abundance of patterns: acoustics, genetics, weather systems and more. Language is also made up of patterns both in its structure and in its content, and in history patterns of human behavior emerge in events large and small. Patterns permeate life. You can see patterns everywhere: in the symmetry of snowflakes, in the fractal shape of tree branches, in the bilateral symmetry of our bodies, in the formation of birds migrating or the rhythm of the tides. Patterns are both the repeating unit and the organizing form the structure that unifies the parts of a composition.

Patterns and Variation in Music

Patterns are made up of one or more identifiable ideas or motifs that are repeated in a variety of ways. In music an idea can move forward, repetition, or backwards, retrograde, upwards and downwards, transposition, and it can be inverted. Tones are arranged into patterns and put into motion through time. Music is a means of making sense of the world through the power and beauty of highly organized sound. It is imbued with infinite interpretative possibilities but is brought into being through precise applications and embodies a basic duality of experience: the fully explained combined with the inexplicable. Patterns are arranged into structures and hierarchies. In music a finite number of tones are combined with rhythms, which are formed into complex musical works such as a symphony. In a hierarchical system, smaller patterns are embedded in larger patterns, rather like a Russian nesting doll, or an onion. In a similar fashion, letters form words, which are combined into sentences, then paragraphs and chapters until an entire book is written. Music like other organisms and systems is made up of smaller entities combined into patterns to create a larger more complex whole. As a part of this process, repetition becomes predictable and variation is introduced to stimulate interest and a way to develop, expand and elaborate on ideas.

Music and Math

Math is all about patterns and the very structure of music is mathematical. The fundamentals of music, rhythms, measure, and pitch are based on mathematical principles, durations, counting, and proportion. Both music and math are made of patterns involving repetitions, sequences, and transformations. Both involve symmetry, asymmetry, balance and imbalance, tension and resolution. They are both languages
involving symbols. Math gives music its shape and direction while systems of harmony and counterpoint, based on pitch proportion and tonal relationships, are tools for elaborate musical explorations that have allowed Western music over the centuries to become its own message.

Both music and math incorporate precision, measurement, proportion and dimension. Mathematics is a means of ordering the universe. At one time it was thought by Greek philosophers that life was based on “mathematico-music” principles. To Pythagoras music was an expression of universal order and he actually initiated the concept that music was a branch of mathematics. The eventuality that musical intervals are expressed as mathematical ratios was based on Pythagorean theories of tuning.

One of the ways music and math differ is in music’s sensual presence; math is analytical while music is sensual. Although music is created using mathematical devices, its message goes far beyond structure, and yet it is impossible to separate the substance from the form for its from becomes its substance and resonates beyond a mere sequence of pitches or rhythm patterns, retrogrades or inversions, chordal accompaniment or tempi.

Music and Visual Arts

Patterns are evident in visual arts and share attributes with musical patterns. The concept of rhythm in design is repetition and overlapping, which creates a sense of movement, but here are other elements that can also contribute to movement in a painting, illustration or drawing such as line, shape, color and texture. In both music visual art, rhythm involves strong and weak elements repeating such that they create a pattern, an example of this in music would be the way the first beat is emphasized in a measure. Rhythm and pattern engender interest and pull the viewer or listener into the work. Patterns can generate movement or create unity; rhythms are often regular but they can also be varied and appear random, or they can alternate, flow or progress so as to become increasingly elaborate. In visual art motifs are units patterns, they could be tiles, blocks, or modules. Motifs are copied and repeated as in the example on the next page.

As in music, repetition in visual arts helps to unify a series of elements into a whole in music this is done with rhythm, motives, phrasing, harmonics, in visual art is done with shape, space, color, texture. Often repetition is limited and does not create a pattern but rather serves as a means of accenting or emphasis, or reiteration. The concept of theme in variation in music can be observed in visual art through what is known as progressive rhythm when a motif is repeated and transformed each time, creating a sequence of change as the idea moves from one thing to something else. Mathematical transformations are seen in both music and visual art. The image on this page is full of transformations: translations, rotations, reflections and all of them combined create a tessalation.
Spirals are found in nature and in art.

Branching is another type of pattern found in nature and in art. In Islamic art this is called Arabesque, a pattern of scrolling and interlacing foliage, tendrils, animals and plain lines.


Can you detect and describe rhythm in the patterns on these pages?

Transformations are ways of manipulating shapes, forms and objects, and also sound.

Translation: sliding or shifting an object, shape or form horizontally or vertically.

Rotation: to turn an object, shape or form around a center.

Reflection: an object, shape or form that is flipped over a line to its opposite side, so that is a mirror image of itself.

Tessellation occurs when a plane is tiled with one or more repeated shapes or motifs.

Explore: In what ways are the musical excerpts similar to the patterns in the tile?

Examples of transformations in music. These devices can be found in all periods of music but especially in music of the Baroque period.


Unknown, Mosaic floor panel, 2nd century AD, stone, tile, and glass, 89 in. x 99 in., Metropolitan Museum of Art.
Carmontelle, Portrait de Wolfgang Amadeus Mozart (Salzbourg, 1756-Vienne, 1791) jouant à Paris avec son père Jean-Georg-Léopold et sa soeur Maria-Anna, 1763, drawing, 7.68 in. x 4.92 in., Musée Condé.
Notable Sound: Patterns, Structure and Form in Music
Young People’s Concerts
2018
April 30 — May 4 & May 7
Austin Independent School District Performing Arts Center

Wesley Schulz conducting

Hector Berlioz  
*La damnation de Faust* (The Damnation of Faust)  
Rákóczi March

Benjamin Britten  
*Young Person’s Guide to the Orchestra*  
Theme, Violin Variation and Fugue

Ludwig van Beethoven  
*Symphony No. 5 in C minor, Opus 67*  
I. Allegro con brio

Antonín Dvořák/arr. Lewis  
*Symphony No. 9 in E minor, Opus 95,* “New World Symphony”  
II. Largo “Goin’ Home” (students play and sing)

Wolfgang Amadeus Mozart  
*Symphony No. 35, K.* (Haffner Symphony)  
IV. Presto from

Traditional/arr. Lewis  
*Zum gali gali* (students sing)

Alberto Ginastera  
*Estancia, Opus 8a*  
IV. Danza Finale (Malambo)

Gioachino Rossini  
*William Tell Overture*
Hector Berlioz
Born in Paris, France 1838
Died in Paris, France 1875

Rákóczi March from La Damnation de Faust
Composed in 1846

ABOUT THE COMPOSER:
Hector Berlioz was a French composer of the Romantic period, best
known for writing Symphonie Fantastique and Grande Messe des
morts (requiem). Unlike most composers of the time, Berlioz did not play
the piano, but studied guitar and flute. He did not receive formal musical
training, and learned harmony by studying textbooks. Berlioz went to
school to study medicine, but quit to pursue a career in music. In
1826, he attended Paris Conservatoire, and after four tries won a pre-
stigious award called the Prix de Rome for composition. Berlioz made
significant contributions to the modern orchestra by writing a
“Treatise on Instrumentation,” which influenced the size and make-
up of orchestras during the Romantic Period and beyond.

Berlioz was a true Romantic: intense, tempestuous and expansive and the Romantic movement found its
fullest embodiment in his work. He had an impeccable love of music, and, even though his father ac-
tively discouraged Berlioz’s musical talent, Berlioz was determined to be a musician. His music rep-
resents a complete break with earlier traditions, going from highly determined musical structures to expan-
sive and elastic ones. Berlioz had a great love and knowledge of literature and many of his works are
based on writings of such authors as Virgil, Shakespeare, Hugo, Gautier, Musset and Dumas. His music
is imbued with the fantastic and is marked by innovative instrumentation and use of rhythm, moving
from a regular to irregular patterns.

Berlioz described The Damnation of Faust as a “dramatic legend: the odyssey of the romantic soul. It is
based on scenes from Goethe’s great work by the same title and is usually performed as a choral piece.
Faust was a magician who sold his soul so that he could perform remarkable feats.

ABOUT THE MUSIC:
The Rákóczi March was the unofficial state anthem of Hungary. The original version of the march was
likely written around 1730 by unknown composers.

Tradition states that this was the favorite march of Francois Rákóczi II, a Hungarian nobleman and lead-
er. Then it was called Rákóczi Song, a lament of the misfortunes of the Magyars under the Hapsburgs,
calling Rákóczi to save his people. This uprising was 1703-1711. The song was extremely popular in the
18th Century with over 20 versions.

It became refined by classical composers. Berlioz included it in “The Damnation of Faust” in 1846. Franz
Liszt based the “Hungarian Rhapsody No. 15” on its theme.

The Berlioz version has become a popular folk-music selection in Hungary, especially for weddings.
“The Rákóczi March” occurs in Berlioz’s *La Damnation de Faust*, a work that is a cross between an opera and a cantata, in Act I as an army marches in the distance.

**LEARNING ACTIVITIES:**

**FOCUS:** march, tempo, time signature, form

**TEKS:**
Grade 4: 1A, 1B, 1C, 6B
Grade 5: 1A, 1B, 1C, 6B

**OBJECTIVES:**
The students will list characteristics of a march.
The students will compare and contrast two marches.

**MATERIALS:**
Recording of the music
Visual/Audio Projection System
Internet Access
A recording of Sousa’s “Washington Post March” (found in 2013-14 Music Memory materials)

**SETTING THE STAGE:**
A march is a piece of music with a strong, regular rhythm, written for marching, usually by a military band. Marches can vary in mood and tempo from brisk military marches to solemn funeral marches. The form typically consists of 16-32 measures with multiple repeats until a new section begins. A march consists of a strong, steady, percussive beat with a tempo around 120 beats per minute. Marches frequently have a key change, and often have counter-melodies during the repeat of the main melody. Due to national style, marches from different countries vary in tempo, form, and instrumentation.

**Ferenc Rákóczi, II** was the prince of Translyvania; he lived from 1676 to 1735 and led a failed uprising of Hungary against the Hapsburg empire in effort to attain Hungarian independence.

Ádám Mányoki, *Portrait of Prince Ferenc Rákóczi II*, oil on canvas, 30.5 in. x 24.6 in., Hungarian National Gallery.
TEACHING SUGGESTIONS:
The students will:
List on a chart (see on the opposite page for an example/template) characteristics of a march.
Listen to “The Rákóczi March” one or more times.
Fill in the chart in all the categories possible for “The Rákóczi March.”
Listen to Sousa’s “Washington Post March” one or more times.
Fill in the chart in all categories possible for “The Washington Post March.”
Discuss similarities and differences between the two marches.

ASSESSMENT:
Teacher observes students to assess understanding.
Students work in groups of two or three to pair and share similarities and differences between the two marches.

OPTIONAL EXTENSIONS:

See a live performance of the The Rákóczi March”:
https://www.youtube.com/watch?v=qfIspYcnpeY

Add classroom non-pitched percussion to “The Rákóczi March,” switching instruments for each theme.

Hungarians, who also go by the name of Magyars, are the people who make up the nation of Hungary, a country located in Central Europe. Its capital and largest city is Budapest. Culturally, Hungary has a rich tradition of folk music and folk dance as well as giving rise to prominent classical composers, such as Franz Liszt, Béla Bartók, Ernő Dohnányi, and Zoltán Kodály.

Imre Medve, The Tavern; Traditional clothing of the citizens of Eger, Hungary, 1846.
“Rákóczi March” and “Washington Post March”
Comparison Chart

<table>
<thead>
<tr>
<th></th>
<th>“Rákóczi March”</th>
<th>“Washington Post March”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer</td>
<td></td>
<td>John Philip Sousa</td>
</tr>
<tr>
<td>Country March Originated</td>
<td></td>
<td>United States of America</td>
</tr>
<tr>
<td>Year Written</td>
<td></td>
<td>1889</td>
</tr>
<tr>
<td>Orchestration/Instrumentation</td>
<td></td>
<td>Band: woodwinds, brass, percussion</td>
</tr>
<tr>
<td>Time Signature</td>
<td></td>
<td>6/8</td>
</tr>
<tr>
<td>Tempo</td>
<td></td>
<td>110-120</td>
</tr>
<tr>
<td>Form</td>
<td></td>
<td>AABBCDCDC</td>
</tr>
<tr>
<td>Does the key change?</td>
<td></td>
<td>yes</td>
</tr>
<tr>
<td>Is there a counter melody?</td>
<td></td>
<td>yes</td>
</tr>
</tbody>
</table>

OPTIONAL EXTENSIONS:
Patterns in Visual Art

A major aspect of patterns is repetition. Repetition plays an important role in art and human expression.

In this work by Andrea Casali, there are several types of repetition that occur throughout the work: we can see certain colors repeating as well as shapes.

Associating this painting with the Rákóczi March is also a type of repetition, as we perceive a connection between the two. We can think of the repeating lines and colors of the painting as being a visual reflection of the March.

Both works have elements that are militaristic and formal.

Both demonstrate power, one through sound and the other through visual rhythms.

Do you notice energy in the painting? How does Casali achieve this? (Repetition, overlapping lines, diagonal lines and shapes.)

Does the Rákóczi March have energy? How would you describe it? How does music convey energy? (Repetition, rhythm, tempo, dynamics)

The original Rákóczi March was composed during the 18th Century the same time as Casali created his painting.

Andrea Casali was an 18th Century Italian painter of the Rococo period. Rococo is a style of art that developed in France as a reaction to the imposing and formal art of the Baroque era. It is characterized by ornate and excessive elements and a less rigid approach. Anthony and Cleopatra was painted in 1720 and with its graceful decorative appeal, accents of bright colors, its use of curves and asymmetry, it is an excellent example of work created during the Rococo period.

Anthony and Cleopatra are legendary historical figures who have been made famous in drama and in art. Cleopatra was the last pharaoh of Egypt. After the assassination of Caesar, she married the Roman politician and general Marc Anthony and created an alliance with him in opposition to Octavian, Caesar’s heir, who later became the Roman Emperor Augustus. Following their defeat at Actium, Anthony and Cleopatra committed suicide. Cleopatra in particular has become a popular persona in Western culture. Her full name is Cleopatra VII Thea Philopator: “Cleopatra the Father-Loving Goddess.”
From the Blanton Museum of Art

Benjamin Britten
Born in Lowestoft, England 1913
Died in Aldeburgh, England 1976

Theme, Violin Variation and Fugue from
Young Person’s Guide to the Orchestra
Composed in 1945

ABOUT THE COMPOSER:
Benjamin Britten (1913-1976) was a 20th Century British composer, conductor, and pianist. His compositions include opera, vocal music, orchestral, and chamber pieces. His father was a dentist and his mother was his first music teacher. Britten made his first attempts at composition at age five. He went on to study at the Royal College of Music with British composer, Frank Bridge. Britten's best-known works include the opera Peter Grimes, the War Requiem, and The Young Person’s Guide to the Orchestra. After he died of congestive heart failure, a memorial service was held at Westminster Abbey headed by Queen Elizabeth.

ABOUT THE MUSIC:
The full title of Britten’s work is The Young Person’s Guide to the Orchestra: Variations and Fugue on a Theme by Purcell. At the request of British Ministry of Education, Britten wrote the music for an educational film in 1946 entitled Instruments of the Orchestra. The piece begins with a theme based on Baroque composer Henry Purcell’s “Rondeau” from Abdelezar, which is initially presented by the full orchestra, then restated by each section before being stated once again by the entire orchestra. The work continues with 13 variations, each devoted to a different instrument or group of instruments, and in general going from highest pitch to lowest. The work concludes with a fugue in which the instruments enter in the same order that they were introduced in the variations, and ends with all of the instruments together.

A fugue is a composition in which a motif or phrase is introduced by one part and is then taken up in succession by other parts so that melodic lines are interwoven. Fugues were popular during the Baroque period and so this ending is particularly appropriate. The flutes and piccolo begin the section with a new theme based on the original, then as each instrument joins layers of music emerge, in this way Britten's work demonstrates contrasting voices of instruments as well as how a melody can move from one instrument to another all the while accompanied by other melodic ideas. It is a rich tapestry of woven sound that emerges.

Identify: How the Theme changes in tone color as it is carried from section to section. Discuss how timbre determines the particular characteristic of each instrument.
LEARNING ACTIVITIES:

FOCUS: rondo form, rhythm practice, theme and variation

TEKS: Grade 4: 1B, 1C, 3A, 6A
       Grade 5: 1B, 1C, 3A, 6A

OBJECTIVES:
1. The students will identify the theme (A) in rondo form
2. The students will practice known rhythms from notation
3. The students will compare and contrast two pieces of related music

MATERIALS:
Recording of Britten’s The Young Person’s Guide to the Orchestra
Visual/Audio Projection System
Internet Access

SETTING THE STAGE:
The Young Person’s Guide to the Orchestra is based on Henry Purcell’s Abdelezar “Rondeau,” written as incidental music for a play by the same name.

Henry Purcell was an English composer of the Baroque period. He lived in London from 1659—1695. With a body of work that covered a wide range, from secular to sacred, he was widely considered the most important and original English composer of his time.

Rondo form consists of a principal theme (A) which alternates with one or more contrasting themes, or episodes. The rondo pattern in this piece is ABACA.

Incidental music is music composed to accompany and enhance the action or mood of a performance. It can also serve as a transition between scenes and to open or close a performance.

Theme and variation in music is a technique of changing the main musical idea in some manner, either melodically, harmonically, or contrapuntally. First the main idea or theme is stated and then it is varied one or more times. Each variation is the simultaneously similar and different from the theme.

Here is a video recording of Purcell’s piece: http://www.youtube.com/watch?v=dGINE0i1a4E

Britten used Purcell’s theme to create variations and a fugue for an educational film that taught audiences about the instruments and instrument families of the orchestra. See an excerpt of the film (which presents only the theme) here: http://www.youtube.com/watch?v=kYNjY9p4c1E

The Austin Symphony Orchestra will perform Britten’s theme, harp variation, and fugue for the Young People’s Concert this year.
Here is a video of an orchestra performing the entire piece: [https://www.youtube.com/watch?v=4vvhU22uAM](https://www.youtube.com/watch?v=4vvhU22uAM)

The theme is from 0:00-2:01
The string variation is 5:10-8:50
The fugue is 14:10-16:48

Create and perform instrumental variations on Britten’s rhythmic theme using percussion instruments.

**TEACHING SUGGESTIONS:**

The students will:
- Read or listen to background information about Britten and this selection.
- Watch and listen to the video of Purcell’s *Abdelezar “Rondeau.”*
- Practice clapping or playing the rhythm of Purcell’s theme, "A" section (see rhythm abstract page).
- Perform rhythm abstract along with the video or recording of Purcell’s theme. Play on “A” sections and listen on “B” and “C” sections.
- Watch and listen to the video of Britten’s theme to figure out if it follows the rondo form as Purcell’s theme (no-it uses the theme, or “A” section only, not the B and C sections).
- Identify some similarities and differences of the two pieces.
- Perform the rhythm abstract again, this time along with the full orchestra sections from the recording of *The Young Person’s Guide to the Orchestra* (see rhythm abstract page).

**ASSESSMENT:**

Teacher observes to assess understanding as students perform the rhythm abstract along with both pieces.

Students can pair and share or work in small groups to compare and contrast the two pieces.

**OPTIONAL EXTENSIONS:**

Visit (Online game and information about Britten and this selection) [http://listeningadventures.carnegiehall.org/ypgto/game.aspx](http://listeningadventures.carnegiehall.org/ypgto/game.aspx)

Download the iPad app “Young Person’s Guide to the Orchestra” from the Apple Store to play a variety of games, watch videos of the performance of this selection as well as see a condensed score of the piece in action.

Abdelazer, or the Moors Revenge, was written by an Englishwoman, Aphra Behn, who lived from 1640 to 1689. Behn, the first known Englishwoman to make a living as a writer, was a prominent playwright, poet and fiction writer; she wrote Abdelazer in 1676.

Abdelazer was a revenge tragedy, a type of play that has revenge for a real or perceived injury as the primary motivation for all of the action.

Sir Peter Lely, Aphra Behn, oil on canvas, ca. 1670. Courtesy of the Yale Center for British Art, Yale University, New Haven Connecticut.

Rhythm Abstract: From the Theme of Purcell’s Abdelezar “Rondeau”

Play along with Britten’s Theme

Play: Full Orchestra
Listen: Woodwinds
Listen: Strings
Listen: Percussion
Play: Full Orchestra

AUSTIN SYMPHONY
Patterns in Visual Art

The Theme of *The Young Person’s Guide to the Orchestra* is based on the “A” theme from Purcell’s *Rondeau*.

The Theme is played in this order:

Full orchestra
  * Woodwinds
  * Brass
  * Strings
  * Percussion
Full orchestra

Theme and Variation is a type of pattern.

You take one main idea and then vary it.

The images reproduced here are a visual form of theme and variation.

Create a musical motif and develop your own theme and variation. Then either draw or paint a theme and variation.

**Josef Albers** was an American artist and educator who was born in Germany and lived from 1888 to 1976. His work had a profound effect on arts education programs in both Europe and the United States.

*Homage to a Square* is a series Albers began in 1949 in which he explored chromatic interactions within nesting squares. He made hundreds of paintings and prints as a part of this series.

From top to bottom:


**Josef Albers, Late**, from *Homage to a Square: Soft Edge-Hard Edge*, 1965, screenprint, 16 15/16 x 17 1/16 in., Blanton Museum of Art, The University of Texas at Austin, The Leo Steinberg Collection, 2002 (2002.2800)
Musically a fugue is made up of interwoven parts that intricately overlap each other. Mathematically, a fugue consists of repetition and variation, symmetry and asymmetry. *Seepage* has aluminum and cooper wire interwoven to create a variety of patterns that are visually similar to Britten’s Fugue. Each part or wire is distinct yet integrated with other wires. Both the Fugue and Seepage are tapestries, one of sound one visual.

Using the motif and variations that you have created, work them into a fugue.

**El Anatsui** is a Ghanaian artist born in 1944. *Seepage* is made of aluminum wrappers from Nigerian liquor bottles that have been folded and strung together with copper wire. This is a form of recycling; Anatsui uses items that would be otherwise disposed of and transforms them into objects of beauty. In addition, *Seepage* is reminiscent of patterns found in Kente cloth, a traditional fabric used for religious and ceremonial purposes.
<table>
<thead>
<tr>
<th><strong>MVP</strong></th>
<th>Inquiring Minds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson Title</strong></td>
<td>Experimenting with Color</td>
</tr>
<tr>
<td><strong>Grade Level/s</strong></td>
<td>3-8</td>
</tr>
<tr>
<td><strong>Subject Area/s</strong></td>
<td>Art, English Language Arts, Science</td>
</tr>
<tr>
<td><strong>Duration</strong></td>
<td>55 minutes</td>
</tr>
<tr>
<td><strong>Essential Question</strong></td>
<td>How do artists experiment with color?</td>
</tr>
</tbody>
</table>

**Abstract**

Students will learn about Josef Albers and his experimentations with color through discussion of the artist’s seminal series Homage to the Square. They will formulate hypothesis about color and draw conclusions through experimenting with variations of color juxtapositions in the style of Albers.

**Focus Work of Art**

Josef Albers

*Late, from Homage to a Square: Soft Edge - Hard Edge*

1965

**TEKS Correlations**

Art

(3.b.1, 4.b.1, 5.b.1, 6.c.1, 7.c.1, 8.c.1) The student develops and organizes ideas from the environment.

(3.b.2, 4.b.4, 5.b.4, 6.c.4, 7.c.4, 8.c.4) The student makes informed judgments about personal artworks and the artworks of others.

English Language Arts

(3.b.1, 4.b.1, 5.b.1, 6.b.26, 7.b.26, 8.b.26) The student listens actively and purposefully in a variety of settings.

(3.b.29, 4.b.27, 5.b.27) The student listens and speaks both to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.

(3.b.23, 4.b.23, 5.b.23, 6.b.22) The student understands and interprets visual images, messages, and meanings.

(3.b.24, 4.b.24, 5.b.24, 6.b.23) The student analyzes and critiques the significance of visual images, messages, and meanings.

(3.b.17, 4.b.15, 5.b.15, 6.b.14, 7.b.14, 8.b.14) Students use elements of the writing process to compose text.

(3.b.19, 4.b.17, 5.b.17, 6.b.16, 7.b.16, 8.b.16) Students write about their own experiences.

Science

(3.b.2, 4.b.2, 5.b.2, 6.b.2, 7.b.2, 8.b.2) The student uses scientific inquiry methods during laboratory and outdoor investigations.

(3.b.3, 4.b.3, 5.b.3, 6.b.3, 7.b.3, 8.b.3) The student knows that information, critical thinking, scientific problem solving, and the contributions of scientists are used in making decisions.

**Learning Outcomes**

The student will be able to articulate their experimentations with color, using a strategy influenced by color studies for the series Homage to the Square by Josef Albers.

**Vocabulary**

Homage: something that is done to honor something or someone

Scientific method: The scientific method is a process for experimentation that is used to explore observations and answer questions. Scientists use the scientific method to search for cause and effect relationships in nature. In other words, they design an experiment so that changes to one item cause something else to vary in a predictable way. The method includes five steps:

1. Make an observation,
2. Ask a question,
3. Form a hypothesis,
4. Conduct an experiment,
5. Confirm or reject hypothesis
| **Materials** | Images of *Late, from Homage to a Square: Soft Edge - Hard Edge* by Josef Albers  
Heavy drawing paper  
Oil pastels |
|---|---|
| **Resources** | [http://collection.blantonmuseum.org](http://collection.blantonmuseum.org) (search: Albers)  
[http://www.pantone.com](http://www.pantone.com)  
[http://www.sciencebuddies.org](http://www.sciencebuddies.org)  
| **About the Artwork/Artist** | In 1920, the young artist Josef Albers enrolled at the Bauhaus, the recently founded school of art, architecture, and design in Weimar, Germany. With its strong utilitarian emphasis, the Bauhaus placed equal importance on technical and artistic skills. The basis of its education was the “preliminary course,” a curriculum designed to prepare the students for further study in the school’s various workshops; the course’s central concept was the “contrasting effects” of form, texture, and color.  
After completing his course of study, Albers was appointed as a teacher at the Bauhaus in 1925, and he remained there until the school closed in 1933 under pressure from the Nazi party. He emigrated to the United States with his wife Anni and taught first at Black Mountain College in North Carolina, then at Yale University in New Haven, Connecticut. In this way, Albers disseminated his Bauhaus education and his own artistic philosophy to a new generation of artists in America. He also published the influential treatise *Interaction of Color* (1963), a study of color theory that was used widely in art instruction.  
Around the time that he joined the Yale faculty in 1950, Albers began his celebrated *Homage to the Square* series. This would become a body of more than a thousand works executed over a period of twenty-five years, including paintings, drawings, prints, and tapestries. The entire series was based on a mathematically determined format of several squares, which appear to be overlapping or nested within one another. This geometric abstraction was Albers’ template for exploring the subjective experience of color—the effects that adjacent colors have on one another, for example, and the illusion of flat planes of color advancing or receding in space. |
LUDWIG VAN BEETHOVEN
Born in Bonn, Germany 1770
Died in Vienna, Austria 1827

Allegro con brio from Symphony No. 5, Op. 67
Composed between 1804 and 1808

ABOUT THE COMPOSER:
Ludwig van Beethoven was a German composer and pianist. He was born in Bonn, Germany in December of 1770 and grew up in court surroundings where he began his musical training at a very early age under the tutelage of his father. A crucial figure in the transition between the Classical and Romantic eras, he remains one of the most famous and influential of all composers. His best-known compositions include nine symphonies, concertos for piano, piano sonatas, and string quartets. Beethoven did not have a happy childhood. His father wanted to make money from his talents and forced him to practice many hours each day. His compositions were extremely imaginative, and he broke a lot of musical rules. In about 1800 he began to lose his hearing, but his deafness did not stop him from writing great music. He could still hear the music in his mind. In 1826, while visiting his brother, Beethoven contracted a cold, which developed into pneumonia; he died on March 26.

Living at the end of the 18th and the beginning of the 19th centuries, Beethoven was positioned between two major aesthetic movements: classicism and romanticism, both of which were responses to the Age of Reason and the Enlightenment. His music represents a transition from classical courtly forms, characterized by balance and purity of expression, to romantic revolutionary forms where individual and freer modes of expression were sought. In this era of transition his music is considered the “bridge” between these two important movements. Beethoven also redefined the symphony, transforming it from the highly structured, four movements form of Haydn’s era to a looser open ended one that would accommodate or employ as many movements as necessary to give the work cohesion.

ABOUT THE MUSIC:
Beethoven wrote nine symphonies. His greatest and most famous is the Symphony No. 5 in C minor. He wrote his fifth Symphony over approximately four years, beginning in the spring of 1804. The Symphony was premiered later that year together with the Sixth during Beethoven’s famous marathon four hour concert at Vienna’s Theater on December 22. Reports indicate that all did not go well. Second-rate musicians playing in third-rate conditions after limited rehearsal had to struggle their way through this demanding new music, and things fell apart. But inadequate performance conditions did not dampen enthusiasm for the Fifth Symphony, which was soon recognized as a masterpiece.

LEARNING ACTIVITIES:

FOCUS: melody, motive, fermata

TEKS: Grade 4: 1B, 2A, 3C, 5C
Grade 5: 1B, 2A, 3A, 3D, 5DS

~30~

AUSTIN SYMPHONY
OBJECTIVES:
1. The students will sing the theme using a neutral syllable and/or solfege syllables.
2. The students will perform a fermata following a conductor.
3. The students will demonstrate understanding of the term “motif.”

MATERIALS:
Recording of the music
Visual/Audio Projection System
Internet Access
American Folk Song, “Shoo, Fly”

Beethoven wrote his fifth symphony between 1804 and 1808. It premiered in a four hour long concert, which also included his sixth symphony!

In music a **motif or motive** is the smallest structural unit possessing thematic identity. A motive can be a melodic, rhythmic, or harmonic cell.

One of the most distinguishable parts of Beethoven’s 5th is its four-note motive, which opens the symphony, and unifies all four movements.

A symphony is a long composition for orchestra usually with three or four movements. To achieve a variety of sounds, composers strive to make each movement different by changing the mood, tempo, or style.

Beethoven described the motive as fate knocking at the door.

SETTING THE STAGE:
Teach the American Folk Song, “Shoo, Fly” (see page below). Play the game in a large space, or take turns with 8-12 students playing at a time.

TEACHING SUGGESTIONS:
The students will:
- Read “About the Music” for a definition of motive.
- Hear the motive sung or played by the teacher.
- Listen and watch a graphical score of Beethoven’s *Symphony No. 5*, first movement: [https://www.youtube.com/watch?v=rRgXUFnfK1Y](https://www.youtube.com/watch?v=rRgXUFnfK1Y), watching for repetitions of the four-note motive.
- Sing through “Shoo, Fly,” and determine its main motive. (“Shoo, fly, don’t bother me.”)
- Sing the parts that say “shoo fly” aloud, and keep the other parts in their head for the first half of the song.
- Sing the “shoo fly” parts on a neutral syllable like “loo” for the first half of the song.
- Sing the “shoo fly” parts using solfege and hand signs (if they know “fa” and “ti” already) for the first half of the song.
- Identify the melodic connection between Beethoven’s motive and “Shoo, Fly.” (mi do/re ti/mi do)
- Look at the written notation of “Shoo, Fly” and identify the symbol over the last note. (fermata)
- Sing “Shoo, Fly” all the way through, watching the teacher or student conductor to know how long to hold the note on the word “so” at the end.
- Sing the first main motive to Beethoven’s *Symphony No. 5*, watching the teacher or student conductor to know how long to hold the fermata.
ASSESSMENT:
- Teacher observes students to assess understanding.
- Students work in groups of two or three to pair and share similarities between Beethoven’s music and the American folk song.

OPTIONAL EXTENSIONS:

Enjoy a Disco version of this piece, “A Fifth of Beethoven” by Walter Murphy: https://www.youtube.com/watch?v=4MFbn8EB4k

See what Disney cartoonists imagined for this piece in FANTASIA 2000: http://www.youtube.com/watch?v=nMnlxYkZkaU

Watch “Beethoven’s Wig,” a song parody and video: http://beethovenswig.com/
Read the book The Gift of Giving, a child-friendly biography of Beethoven.

Watch Beethoven Lives Upstairs, a 50 minute movie about a little boy that befriends the composer as he’s writing his Symphony No. 9.

Discuss: the development of the famous 4 note motive and how it is used throughout the entire first movement of the symphony.

Compose: Have the students create their own motifs and variations of the main idea, then taking the original ideas and the variations create a pattern of repetitions and variations.
Shoo, Fly

American Folk Song

FORMATION: Single circle of partners, or single circle with one person as leader. The couple across from the leader will be the arch couple.

GAME:
(A) Measures 1-4: All walk forward 4 steps to the center, hands joined, and raising arms as the steps are taken. All walk backward 4 steps, lowering arms.
5-8: Repeat.

(B) 9-12: Without dropping hands, the leader walks directly across the circle to the opposite side and walks under the joined and raised hands of the arch couple.
13-16: Everyone, hands still joined, follows the leader through the arch, thus turning the circle inside out.

(A) 17-20: All walk backward 4 steps toward the center of the circle, lowering arms inside, behind back.
Walk forward 4 steps, raising arms.
21-24: Repeat.

(B) 25-32: Without dropping hands, the leader walks backwards to the opposite side of the circle under the arch. All follow to turn the circle right side out as in the original position.

(A) 33-36: Repeat the 4 steps forward and backward two times.
Beethoven was a product of his time, a period of revolution and change in Europe, the Americas and elsewhere, during which the rights of the individual and democratic ideals were championed. In line with this, Beethoven believed in individual expression and making art accessible to the common man.

Napoleon Bonaparte lived from 1769 to 1821; he was a French military and political leader who emerged from the French Revolution and became Emperor Napoleon I in 1804. Napoleon was a dominant figure in European history and lead many military campaigns. Prior to his final defeat in 1815, he seized control of most of Europe and left a lasting legacy. He is considered one of the greatest military commanders in history. He is both a celebrated and controversial personage.

Jacque-Louis David, *Napoleon Crossing the Alps*, 1802 to 1303, Oil on Canvas, Kunsthistoric Museum.
Research historical information about Beethoven’s life and times and his importance to music history and share with class.

During the time that Beethoven wrote his Symphony No. 5, Europe was beset by the Napoleonic Wars; Austria experienced political turmoil and Napoleon’s troops occupied Vienna in 1805.

From 1789 to 1815 Europe was in a state of unrest.

Have the students:
- Identify what was going on during this period.
- Create a time-line of events taking place in Europe and the United States during Beethoven’s lifetime.
- Research how the enlightenment ideals of the French Revolution and the American Revolution (democracy, individual rights, equality, the rule of law) influenced Beethoven’s thinking and his music.
Patterns in Visual Art

Steve Roden’s painting is vigorous, bold and rhythmic; conveying an intensity that is visually arresting; this effect can be seen to correlate to the repeated and varied four note motif that begins Beethoven’s work and which dominates the first movement of the symphony.

Motifs are units of patterns, they are usually discrete ideas that are repeated and varied so as to make up a larger work. In visual art these would be clearly delineated areas that are arranged in some form of combination with each other. Can you pick out motifs in gray clouds and faint drones resonating? What relation do they have to each other?

The brushstrokes in the painting are strong, accented and amplified, creating intensified units of movement with motifs that repeat and vary. The canvas seems to pulsate, not just with imagery but with sound. Beethoven’s work is also characterized by strong movement, having a driven quality to the sound. Both works convey immensity or largeness through layering and texturing of elements including color, line, shape, rhythm, dynamics, tempo, contrast and repetition.

What is color and texture in music?

How are dynamics expressed in painting? What is the equivalent in visual art to loud and soft?

Does music have shape? Listening to Beethoven’s Fifth Symphony can you hear the shape?

Does a painting have sound? What do you hear when you view gray clouds and faint drones resonating? Is there tempo? What are the dynamics?

Are there mathematical elements in these works? What are they?

Steve Roden is a contemporary American visual and sound artist who is known for multi-media art-work, combining painting, drawing, sculpture, film, sound, film/video, text and performance. Roden has developed a working process in which he takes systems of communication—words, musical scores, maps, etc.—and translates these into “scores” from which he creates visual art and sound compositions. His work is both rigid and fluid, creating frameworks in which variation and interaction of expression occur. Roden has exhibited his visual works nationally and internationally, and has performed his sound work at art spaces across the country, including the Blanton Museum of Art. According to Roden, his practiced is consistent with how he has approached art since he was a child, “...when an art teacher...told me to fix the sky in the background of a watercolor project. I told him I liked it as it was and wanted to leave it. He told me if I fixed it to his liking he would give me an A, and if not he would give me a C. I kept the sky the way I wanted and took the C. To this, I still believe that a C with meaning is much more valuable than an A through compromise, The watercolor is hanging in my studio.” Roden, December 2010, https://www.foundationforcontemporaryarts.org/recipients/steve-roden

gray clouds and faint drones resonating draws its inspiration from music, specifically a twelve-page musical score. The painting is part of a series in which Roden takes sound and transcribes it into imagery. Each note in the musical work is assigned a visual character, such as line, shape, and color, promoting exploration of ways that systems of art and communication are related and responsive to one another.
From the Blanton Museum of Art

Steve Roden, *gray clouds and faint drones resonating*, 2006/2007, 21st century, oil and acrylic on canvas, 137 cm x 168.1 cm (53 15/16 in. x 66 3/16 in.), Blanton Museum of Art, The University of Texas at Austin, Purchase through the generosity of the 2007-2008 Blanton Contemporary Salon, 2008 (2008.158)
WOLFGANG AMADEUS MOZART
Born in Salzburg, Austria 1756
Died in Vienna, Austria 1791

IV. Presto from Symphony No. 35, K. 385, “Haffner Symphony”

Composed in 1782

Wolfgang Amadeus Mozart, born on January 26, 1756 in Salzberg, Austria, was only 3 years old when he began playing the harpsichord. His father Leopold, a professional musician, could tell that Mozart had musical talent and taught him to play both the piano and the violin. With his father’s help notating the music, Wolfgang write his first sonata for the keyboard when he was four years old.

By the age of 6, Mozart played well enough to “go on tour”. With his older sister “Nannerl”, who was a very talented pianist, he traveled to many European countries, including Germany, France, England, and Italy. He learned to speak several languages. At the age of 12, Mozart composed his first opera. He could compose anywhere, and was the ultimate “multitasker”, because he could compose music in his head while doing other things. He also composed very quickly and wrote huge amounts of music.

When he was 23 years old, Mozart moved to Vienna where he got married and wrote some of the best music of his career. By the time Mozart died in 1791, he had written more works in more different forms than any other composer: vocal music, concertos, chamber music, symphonies, sonatas, and operas. In all, he wrote over 600 pieces of music. It is interesting to note that during that time period, musicians were treated like servants, and Mozart did not think of himself as such.

While he made a lot of money from his music, Mozart spent more than he made, so he died a pauper. It is believed that he died from kidney failure, fatigue, and malnutrition. He had been working on his final piece, the Requiem at the time. Ironically, his fortunes as a composer were just then beginning to take a turn for the better.

Mozart was a highly influential and prolific composer, writing more than six hundred compositions, including symphonic, chamber, piano, operatic and choral works. Many of these are considered the supreme examples of music composed in the Viennese Classical style: rich in formal perfection and melodic beauty. his body of work is of such brilliance that it places him among the most well known and recognizable composers of all time.

Symphony No. 35, also titled “Haffner Symphony,” was originally composed as a serenade in 1782. It was commissioned by the Haffner family, a prominent Salzburg family. Mozart composed this piece at a very busy time in his career. “I am up to my eyes in work,” he wrote to his father, Leopold Mozart, on July 20, 1782. The piece was first performed on March 23, 1783 in Vienna. It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. Mozart’s advice to musicians/ conductors is that this movement should be played “as fast as possible.” The last movement, which has similarities to the overture to La Nozze di Figaro, features musical surprises such as the silence followed by a full orchestra forte in measure 9; these silences and dynamics shifts, give a air of the unexpected to the music.
About the composer:
Wolfgang Amadeus Mozart was born in Salzburg, Austria, where his father Leopold was a violinist and composer. Wolfgang was a child prodigy. He composed his first piece of music at age five, he had his first piece of music published when he was seven, and he wrote his first opera when he was twelve. By the time Wolfgang was 6, he was an excellent pianist and violinist. He and his sister Maria Anna (known as Nannerl) traveled all over Europe performing for royalty.

When he grew up, Mozart moved to Vienna, and tried to earn a living as a pianist and composer. But he had a lot of trouble handling the fact that he was no longer a child prodigy. Mozart was still a musical genius, but after he stopped being a cute kid, people stopped making a big fuss over him. Back then, musicians were treated like servants, but Mozart did not and could not think of himself as a servant.

Mozart was only 35 when he died. During his short life, he composed in all different musical forms, including operas, symphonies, concertos, masses, and chamber music. Today, he is still considered a genius!

About the Music:
Mozart originally composed this work as a serenade in 1782. It was commissioned by the Haffner family, a prominent Salzburg family. Mozart composed this piece at a very busy time in his career. “I am up to my eyes in work,” he wrote to his father, Leopold Mozart, on July 20, 1782.

It was first performed on March 23, 1783 in Vienna. It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. Mozart’s advice to musicians/ conductors is that this movement should be played “as fast as possible.” This movement features musical surprises, such as in measure 9, where there is silence followed by a full orchestra forte. It has similarities to the overture to La Nozze di Figaro.
LEARNING ACTIVITIES:

FOCUS: Form

TEKS: Grade 4: 1B 1C 3A 3B 3C 3E 5C 5D 6A 6B 6C
       Grade 5: 1B 1C 3A 3B 3C 5C 5D 6A 6B 6C

OBJECTIVES:
1. Students will learn about sonata-rondo form
2. Students will learn about Mozart and his Symphony No. 35 in D Major, IV. Presto

MATERIALS:
Google Drive access to YPC audio files
Chalkboard or Whiteboard
Visual/ Audio projection system
Internet access
Worksheet for Sonata- Rondo Form
Pencils, crayons, markers, or Unifix cubes
Candy such as M&Ms or jelly beans

TEACHING SUGGESTIONS:
1. Read the “About the Composer” and “About the Music” sections.
2. Listen to the piece and while listening, use visuals or draw on the board the form of the piece:

![Sonata Rondo Form](image)

Sonata Rondo Form
Sonata rondo form is a blend of sonata-allegro and rondo forms and was in wide use during the Classical period. Sonata-allegro form uses contrasting subjects in related keys, whereas rondo form returns to the main idea after each episode or segment. Sonata rondo involves the repetition of a theme and episodes involving a new theme. Like sonata-allegro, sonata rondo form is divided into three main sections—EXPOSITION, DEVELOPMENT, RECAPITULATION—however, in sonata rondo, the exposition and the recapitulation include a repeat or return to the first subject, or at least refer to it. Typically, the opening section is in the tonic key and transitions to the dominant; together these make up the exposition. This is followed by the development, which uses material from the exposition but rearranged as well as migrating to musically remote keys. The final section is the recapitulation in which the original opening material is repeated in some form, but in the tonic key and is written as: AB’ AC” AB. It is the alternation of “A” with other material that is the primary characteristic of sonata rondo.
3. Have students create their own sonata-rondo form using the attached worksheet. Students may place food (different colored M&Ms, jelly beans, cereal pieces, etc.) or manipulatives (Unifix cubes, Bingo chips) or they can draw or color the sections of the worksheet according to the form. Students could also choose different movements or even different classroom instruments to fill in the sections of the worksheet according to the form.

4. Listen to the piece as students demonstrate their movement patterns, point to their drawing or a partner’s drawing/color pattern, or eat the food in each box as they listen to each section.
ASSESSMENT:
Teacher observes students to assess understanding.

OPTIONAL EXTENSION:
- Discuss the instruments used in the piece. Which instrument families do they belong to? Why do you think that Mozart used pairs of each instrument?

- Identify “serenade”; “sonata rondo”; “exposition”; “development”; “recapitulation”.

- Explore about Mozart with this website:
  - http://www.bbc.co.uk/schools/primaryhistory/famouspeople/wolfgang_amadeus_mozart/

- Read children’s books:
  Venezia, Mike, (1995). *Wolfgang Amadeus Mozart* (Getting to Know the World’s Greatest Composers),

Mozart’s music exemplified the Classical style. This style was part of a larger movement in Europe that occurred around the middle of the 18th century that embraced clean delineation between parts, heightened contrasts, vivid colors and a deceptive simplicity that is expressed as clarity. These ideals were partly derived from the Enlightenment, and scientific discoveries made by the 17th century mathematician and physicist, Isaac Newton.

Newton espoused that structures should be well-founded, articulated and orderly.

Sir Isaac Newton was an English mathematician and physicist who lived from 1643 to 1727. Newton is considered one of the most influential scientists whose work laid the foundation of modern physics.


William Blake, *Newton*, 1804–05, colour print with pen and ink and watercolour, Tate Britain.
Patterns in Visual Art

The first movement from *Eine kleine Nachtmusik* was written during the classical period, in music classicism was an aesthetic movement that occurred roughly between 1750 and 1820. It was characterized by works that incorporated traits derived from antiquity of clarity, unity, restraint and balance. Composers of the Classical period include Mozart, Haydn, Gluck and early Beethoven. Their works are refined, polished and melodic; they emphasize simplicity over complexity with greater contrasts and clearly defined divisions between different parts.

In Visual Art, just as with music, during the 18th century there was movement away from the complex, dramatic and serious qualities of the Baroque and a shift towards a lighter and less serious form of expression. This was expressed first in Rococo, with lighter less grandiose structure, followed by neoclassicism that portrayed noble subjects that were reminiscent of subjects from antiquity.

Both *Eine kleine Nachtmusik* and *Young Noble Couple Playing Cars on a Terrace with Attendants* share certain elements of sophisticated simplicity, delicate ornamentation, refinement, grace, elegance, clarity, and secular subjects. They also exhibit a sense of balance and unity, although the painting, in the manner of the Rococo, uses asymmetrical elements also.

Unity is when all the elements of a work are combined to give a sense of completeness, so that no aspect of the work seems extraneous or random.

Balance is attained when no one element overpowers another element.

Asymmetry is when elements are not balanced or equalized.

Identify the shared elements of these two works. How are they the same? How are they different?

What is the quality they evoke? How does Mozart’s music make you feel? How does Zugno’s painting make you feel? Why do you think that is the case?

What role do characteristics such as balance and unity play in a work of art either musical or visual? What role does asymmetry play? Why use any of these qualities in a work of art?

There is a cultural/chronological connection between the painting and the musical piece. The figures in the painting are engaged in leisurely activities typical of life in the 18th century—playing cards, conversing and listening to music—activities similar to those employed by people who made up the audiences of Mozart’s music.
From the Blanton Museum of Art

Alberto Ginastera
Born in Buenos Aires, Argentina 1916
Died in Geneva, Switzerland, 1983

*Estancia, Opus 8a*
IV. Danza Finale (Malambo)

Composed in 1941

ABOUT THE COMPOSER:
Alberto Ginastera was born in Buenos Aires, Argentina in 1916 and began
to study music at a young age. He frequently used Argentinian tunes and rhythms in his music and became famous in his early 20’s after earning several prizes. When he was 29 years old, Ginastera came to the United States to study with American composer, Aaron Copland, an experience which inspired him to use the music of his native country even more in his compositions. Ginastera is partial to what is known as the Gauchesco tradition in which the Gaucho, the horseman of the plains, is symbolic of Argentina. His music reflects the culture of Argentina and is characterized by dazzling color and brilliant technical elements. Ginastera effectively blends indigenous music with European art music, and is known as one of the most influential Latin American composers of the 20th century. Ginastera spent the last 10 years of his life living in Switzerland, fleeing Argentina for political reasons.

ABOUT THE MUSIC:
Ginastera finished his work *Dances from Estancia, or Dances from the Ranch*” in Buenos Aires, where it premiered, in 1942. The work was originally commissioned by Lincoln Kirstein for the American Ballet Caravan (a precursor to the New York City Ballet). Unfortunately, the company went out of business before the work could be performed, so Ginastera reworked it as an Orchestral Suite (a Symphonic piece with sections taken the organized form of a larger work).

“Danza Finale” is vigorous and full of virtuosic musical displays, depicting the intense competition of the gauchos, in which they must each demonstrate their manhood. The piece builds in intensity with ever more energetic pulsating staccato rhythms, conveying a sense of daring and excitement. The piece is structured into three sections that might represent the dance competition, the beginning shows each gaucho performing individually with the ending depicting all the gauchos dancing simultaneously:

1. The first section is repetitive with increasing dynamics and high pitches used as more and more sounds are added to build towards the middle section.
2. The second section is more complex with themes that alternate. A crescendo builds to a fortissimo.
3. The final section is loud. The rhythms pulsate and the tonalities clash, creating an exciting effect.
   Watch the ASO’s percussion section!

*Estancia* is a large cattle ranch located on the **pampas** or plains of Argentina. Ginastera created the piece of music to represent a day on the ranch, from sun up to sun down. The story of the ballet depicted a love triangle involving in which a city boy competes with one of the gauchos, or cowboys, for the attention of the rancher’s daughter. She doesn’t believe the city boy possesses the courage or stamina to win her heart.
A Malambo is a quick, lively dance from the plains of Argentina, which was frequently performed by gauchos, or cowboys. It is characterized by fast, complex rhythms and is a dynamic blend of precision footwork, rhythmic stamping, drumming and song. The gauchos would use their heavy boots to create tapping, brushing, and stamping sounds while they danced without partners and would compete to show their skills. Before musical instruments were developed, clapping of palms and stamping and sliding of feet would provide percussion, creating sounds and rhythms.

LEARNING ACTIVITIES:

FOCUS: Rhythm patterns, accents, dance

TEKS: Grade 4: 1C, 1D, 2A, 3A, 3B, 5A, 6A
      Grade 5: 1C, 1D, 2A, 3A, 3B, 5A, 6A

OBJECTIVES:
1. The students will read and perform the clave pattern
2. The students will perform accents

MATERIALS:
ASO Young People’s audio files
Visual/Audio Projection System
Internet Access

TEACHING SUGGESTIONS:

The students will:
1. Read “About the Composer” and “About the Music.”
2. Listen to the recorded performance of Estancia: Malambo performed by the Simón Bolívar Symphony Youth Orchestra in Venezuela under the direction of Gustavo Dudamel: https://www.youtube.com/watch?v=uhFpd0fDmZ4
3. Conduct the hemiola pattern and play on rhythm sticks or claves. Split the class into two groups and follow the chart

Hemiola is a rhythmic pattern when the beat is divided 2 against 3:

<table>
<thead>
<tr>
<th>Group 1:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 2:</td>
<td>▲</td>
<td>2</td>
<td>▲</td>
<td>3</td>
<td>4</td>
<td>▲</td>
</tr>
</tbody>
</table>
ASSESSMENT:
Teacher observes students to assess understanding.

OPTIONAL EXTENSIONS:
Watch a performance of an international dance festival with Argentinian dancers dressed as gauchos performing a Malambo: https://www.youtube.com/watch?v=AdoU4AohOEE

Students count and clap the rhythm and/or conduct measures 1-17 in 6* and follow the score on Youtube for the String Orchestra arrangement: https://www.youtube.com/watch?v=anuift2tX0Y

Watch a performance of The Madison Scouts Drum Corps performing the piece: https://www.youtube.com/watch?v=5ngL3UpRHco
**Pampas**, from the Quechua Indian term for flat plain, are fertile grasslands of South America that cover a vast portion of eastern Argentina.

Prevalent in the mid-1800s, Guachos were nomadic horseman of the Pampas. They are iconic folk heroes to Argentinians and Uruguayans just as cowboys are to Americans.
Patterns in Visual Art

Danza Finale and Total Paintant are both full of energy, and they both have individual elements that are combined to create a total effect.

In both works repetition, variation, shape, dynamics, layering, and texturing create a sense of movement. Music actually does move through time, where as visual art gives the impression of moving through time.

In visual art, curving lines and accented shapes and colors also create movement; similarly Ginastera’s work has musical lines that both flow and accented rhythm patterns that pulsate. Both works push the boundaries of their own structure and evoke both constraint and abandon.

How many ways does the image move? Forward, backward, upward, and downward? Some lines appear to move in front and others behind. What does this suggest?

How would you move to this image?

Create a piece of music inspired by the painting that incorporates similar elements, or create a visual work inspired by the piece of music.

Fabian Marcaccio was born in Argentina in 1963. He studied art and philosophy at the University of Rosario. In 1986, after he had started exhibiting his work, he won a Scholarship to travel to Europe or America; he chose to go to New York, where he still lives and works. Several of his works are in the permanent collection of such renowned museums as The Museum of Modern Art, The Whitney Museum of Art, The Philadelphia Museum of Art and at the Blanton Museum of Art. Marcaccio combines digital printing techniques, photography, and sculpture, creating what he considers to be hybrid forms. According to Marcaccio, his works deal with time, its movements and its agency to transform shape and structure, they incorporate what is constant in relation to what changes.

Total Paintant is part of a series of works by Marcaccio that explore time-space relations, and which use pictorial, photo-based and sculptural elements. Two things happen at once within space-time: information undergoes a forming and re-forming process while also offering that information to the viewer. Marcaccio considers these works as “action paintings” that engage the participant. Change and the disintegration of form creates new forms and produces a diversity of realities. Total Paintant resonates with shape, color and texture that explode through the confines of what is visually expected to create a multi-dimensional experience.
Fabian Marcaccio, *Total Paintant*, 1999, 20th century, GO inks on Tyvek, oil and acrylic paint, silicone, poli-optics on aluminium structure, 254 cm x 609.6 cm (100 in. x 240 in.), Blanton Museum of Art, The University of Texas at Austin, Michener Acquisitions Fund, 1999, (1999.89)
GIACCHINO ROSSINI  
Born in Pesaro, Italy 1792  
Died in Passy, Italy 1868

Overture from William Tell  
Composed in 1829

ABOUT THE COMPOSER:
On February 29, 1792 Gioachino Rossini was born into a musical family in Pesaro, Italy. Because his parents were both musicians, he learned to sing and to play the piano and horn at an early age. He began composing when he was a teenager, and wrote his first opera at the age of 18. Because operas were very popular in his day, Rossini quickly became famous. During his life, Rossini wrote more than thirty operas, and he could write them very quickly. In his spare time he wrote extra opera overtures, and then put the music in his cookie jar in his kitchen. When he began writing a new opera, he would pull out an overture at random and attach it to the work. His most famous opera, considered one of the greatest Italian operas of all time, is The Barber of Seville. His last opera, William Tell, was written when he was only 37 years old in 1829, and was produced in Paris. The music is remarkable for its freedom from the conventions discovered and utilized by Rossini in his earlier works, and marks a transitional stage in the history of opera.

And then, silence. At 37, he retired from opera composition. He left Paris in 1837 to live in Italy, but suffered prolonged and painful illness there. Although he quit writing operas, he continued to write music for the piano and for the church. He died as a celebrity in Paris in 1868.

ABOUT THE MUSIC:
Guillaume Tell (William Tell) is an opera in four acts based on Friedrich Schiller’s play Wilhelm Tell, which in turn is based on the legend of a Swiss hero by the same name. The overture, which lasts for approximately 12 minutes, paints a musical picture of life in the Swiss Alps, the setting of the opera. It was first performed at the Paris Opera on August 3, 1829.

The Finale, often called the "March of the Swiss Soldiers", is an extremely dynamic section, introduced with a trumpet fanfare and played by the full orchestra. It indicates the final act, which recounts the Swiss soldiers’ victorious battle to liberate their homeland from Austrian repression. Although there are no horses or cavalry charges in the opera, this segment is often used in popular media to denote galloping horses, a race, or a hero riding to the rescue. Its most famous use in that respect is as the theme music for The Lone Ranger.

LEARNING ACTIVITIES:

FOCUS: Form/Contrasting Themes; Dynamics; Melodic and Rhythmic patterns; Countermelody

TEKS:  
Grade 4: 4.1A; 4.1B; 4.1C; 4.2A, 4.2B, 4.3A; 4.5A; 4.6A; 4.6C  
Grade 5: 5.1A; 5.1B; 5.1C; 5.2B; 5 5.2B, 5.3A, 5.3D; 5.5A; 5.6A; 5.6C
OBJECTIVES:
1. The students will aurally identify different themes in the overture to determine the form.
2. The students will be able to follow listening map.
3. The students will sing the melodic outline of the 1st two themes in solfa.
4. The students will identify note values of rhythmic notation including sixteenth and dotted quarter notes.
5. The students will read the rhythmic notation of the 1st two themes with rhythm syllables, with focus on ta-dimi.

MATERIALS:
Internet access and projection system
Recording of the music
Notation of the main themes and countermelodies in E and G
Recorders and/or pitched instruments such as alto and soprano xylophones, glockenspiels, or resonator bells

SETTING THE STAGE:

If possible, play the rhythm of the 1st 16 beats on temple blocks or with coconut shells; otherwise, “play” rhythm by patting legs.

Echo-pat 4-beat rhythm patterns of 1st theme. Lead students to identify that the rhythm of the 1st 3 patterns is the same; the rhythm of the last pattern is different.

Echo-sing and –sign with modified rhythm 4-beat patterns in solfa:

```
s, s, d r m s, m r t, s, s, d r m s d m d
```

Lead students to identify that the pitches of the 1st and 3rd patterns are the same; 2nd and 4th are different.

Play the 1st two phrases (16 beats, A theme) on an instrument or sing with “duh duh dum, duh duh dum, duh duh dum dum dum” etc.

Ask for a show of hands of how many people have heard that music before.

Play the first part of the recording.

Tell students that the music is from a very famous overture to an opera called William Tell, and that it was once used in a TV show called “The Lone Ranger”. Explain that the music that is played right before an opera begins and the curtains open is called an overture.
The opera is named after the main character in a legend. William Tell helped lead a revolt (a type of war) against a cruel leader named Gessler. Part of the legend is that Gessler caught William Tell and his son. Gessler told William that his son wouldn’t be killed if William could use a bow and arrow and shoot the arrow through an apple placed on his son’s head. William aimed his bow and arrow and hit the apple such that it split it in two.

TEACHING SUGGESTIONS:
The students will:
1. Read or listen to background information about Rossini and this selection.
2. Listen to the orchestral version of this selection while following along with the printed music. Teacher should point to a projected visual of the notation of the themes.
3. Listen to 1st part of piece (fanfare) to identify which family of the orchestra is performing. [Brass/trumpets]
4. Introduce the listening map and demonstrate how to follow by keeping the beat.

http://www.classicsforkids.com/teachers/lessonplans/pdfs/rossini/WMTellTapchart3-5.pdf

Thematic outline to help follow the listening map:

Introduction (brass fanfare)
A–main theme (soft, louder at end of theme)
A–main theme repeated, piccolo added
B theme (loud)
B theme repeated
transition (soft)
A theme returns
A repeats
C theme (loud)
C theme repeated
D theme or Bridge, violins (soft), featuring clarinet and oboe
D theme, second section
C returns (loud)
C repeats
B returns (loud)
B repeats
transition returns (softer)
A returns
A repeats, instruments added
Ending, part #1
Ending, part #2
Coda, final ending

5. After listening, focus on the notation and identify known elements: time signature; tempo; dynamics; note values; etc.
6. Perform a recorder countermelody from staff notation, in G and/or E (see notation below).

ASSESSMENT:
Observe to assess students’ ability to follow listening map.
Observe to assess understanding as students demonstrate ability to perform countermelody on recorders and/or pitched percussion instruments.
OPTIONAL EXTENSIONS:
Use listening maps and cute movement activity from previous ASO YPC “Multicultural Festival” materials or from aeideas.com.

Listen while following Kay Greenhaw’s “Magic Maps” version of “The Chase”.

The students will perform a rhythmic accompaniment on percussion instruments, using complementary rhythm patterns or ostinati.

Using the piano and/or mp3 file transposed to G, have students listen to the I and V chord changes in the key of G. Lead students to identify the pattern of chord changes: G chord 6 times; D chord 2 times; G chord 4 times; D chord 2 times; G chord 2 times, for a total of 16 beats. Have them sing and sign the chord roots with do and so, on the beat for 16 beats. Transfer to pitched percussion instruments playing on G and D. Play as accompaniment to melody performed on piano or recorder.

NOTE: Audacity is a free app that enables mp3 files to be transposed.

The students will use body motions and hand signals to show the I and V chord changes, then play the chord roots as accompaniment on barred instruments and/or perform a countermelody of the A and B themes on recorders and/or pitched percussion instruments.

Use the same procedure to identify I and V chord changes in the B theme.

Improvise rhythmically while playing the chord roots in G on pitched percussion instrument.

Videos:
Ranz de Vache + Finale, closeups of instruments (Finale starts at 2:45):
https://www.youtube.com/watch?v=V4PS8_5UFw
First Part of Overture, with instrumental closeups:
https://www.youtube.com/watch?v=wZQVauGs6Bk
Hip Hop Mix:
https://www.youtube.com/watch?v=71fc1yOPDFc
Cute video of rhythm stick activity:
https://www.youtube.com/watch?v=wF5Bs2yh2T0
William Tell Overture Meets Metal:
https://www.youtube.com/watch?v=djcYXanoSVg
Walt Disney Mickey Mouse “The Band Concert”
https://www.youtube.com/watch?v=pLvnCxVds2c
Porky and Daffy in “The William Tell Overture” from “Overtures to Disaster”
http://vimeo.com/21388873
Opening to TV show “The Lone Ranger”
https://www.youtube.com/watch?v=QCO6smQrjI8
Explore books about William Tell such as *William Tell* by Nina Bawden (Lithrop, Lee and Shepard Books, 1981); *The Apple and the Arrow* by Mary Marsh Buff (Houghton Mifflin, 1951); *William Tell and his Son* by Bettina Hurlimann (Harcourt, Brace and World, 1957); or *William Tell* by Mary Scherman (Random House, 1960).

Listen to another performance of the overture, one in the extreme: *Spike Jones: Greatest Hits* (1999 by RCA Records).

The term Cavalry comes from the French word cavalerie meaning horsemen, which stems from cheval the French word for horse. A cavalry is a military unit of soldiers or warriors mounted on horseback. For many centuries the cavalry was an important aspect of all major armies.
William Tell is a legendary Swiss hero who is said to have lived in the early 14th century. Tell was known as an expert marksman with the crossbow. At the time, the Habsburg emperors were seeking to dominate parts of Switzerland. Hermann Gessler, the Austrian bailiff of Tell’s village, Altdorf, raised a pole in the village square with his hat on top and demanded that all the local townsfolk bow down before it. As Tell passed by without bowing, he was arrested. He received the punishment of being forced to shoot an apple off the head of his son or else both would be executed.

Tell had been promised freedom if he shot the apple. On November 18, 1307, Tell split the fruit with a single arrow without mishap. When Gessler asked him about the second arrow in his quiver, Tell answered that if he had ended up killing his son, he would have turned the crossbow on Gessler. Hearing this, Gessler became enraged; he had Tell bound and brought to his ship to be taken to his castle at Küssnacht, but Tell managed to escape. Tell found Gessler on land and shot him dead him with the arrow from his crossbow. Tell’s defiance of Gessler sparked a rebellion against Austrian rule, which led to the eventual independence of Switzerland.

Anonymous, William Tell, 1782, wardrobe closet door, Schweizersches Landesmuseum, Zurich.
Theme A from William Tell Overture: Finale, in G

Theme B from William Tell Overture: Finale, in G

Theme C from William Tell Overture: Finale, in G

AUSTIN SYMPHONY
Recorder countermelodies in E:

Theme A

\[\text{Music notation image}\]

Theme B

\[\text{Music notation image}\]

Theme C

\[\text{Music notation image}\]
Recorder countermelodies in G:

Theme A

Theme B

Theme C
Patterns in Visual Art

The “Finale” of the William Tell Overture employs contrast to convey interest and movement.

Contrast is an important aspect of creative expression. In the painting, An Italianate Landscape with Animals, a Shepherd, and a Peasant Woman Holding a Distaff, contrast can be seen in the painter’s juxtaposition of light and shadow, a technique called chiaroscuro, which is an Italian term that incorporates the words for light and dark.

Also, the interplay of dark and light, loud and soft creates a pattern and sense of movement. Describe how this occurs in both works.

List all of the contrasts you see in this painting.

Identify the contrasting dynamics in the “Finale.”

Contrast is used to create dramatic effect or mood. How does contrast

What mood does the use of contrast create in both works. Are they similar? Are they different? In what way?

Draw or paint a picture of what you hear in the “Finale,” then create a piece of music of what you see in the painting. Compare and contrast your works. What did you discover?

Think of all the words you can to describe the mood of both works. Compare and contrast the two lists. Write a poem to accompany your painting and your musical piece.

The lines of both the music and the painting create mood and movement also. Trace the melody line of one of the themes from the “Finale,” how does it compare to the lines you see in the painting. Are the lines peaceful? Excited?

Types of lines:

- **Straight:**
- **Wavy:**
- **Jagged:**
- **Diagonal:**
- **Curved:**
Gustave Klimt, *Die Musik*, 1895, oil on canvas, 14.5 in x 17.5 in, Neue Pinakothek, Germany.
Instruments

Of the

Orchestra
String Family

WHAT: Wooden, hollow-bodied instruments strung with metal strings across a bridge.

WHERE: Find this family in the front of the orchestra and along the right side.

HOW: Sound is produced by a vibrating string that is bowed with a bow made of horse tail hair. The air then resonates in the hollow body. Other playing techniques include pizzicato (plucking the strings), col legno (playing with the wooden part of the bow), and double-stopping (bowing two strings at once).

WHY: Composers use these instruments for their singing quality and depth of sound.

HOW MANY: There are four sizes of stringed instruments: violin, viola, cello and bass. A total of forty-four are used in full orchestras.

The string family is the largest family in the orchestra, accounting for over half of the total number of musicians on stage. The string instruments all have carved, hollow, wooden bodies with four strings running from top to bottom. The instruments have basically the same shape but vary in size, from the smaller VIOLINS and VIOLAS, which are played by being held firmly under the chin and either bowed or plucked, to the larger CELLOS and BASSES, which stand on the floor, supported by a long rod called an end pin. The cello is always played in a seated position, while the bass is so large that a musician must stand or sit on a very high stool in order to play it. These stringed instruments developed from an older instrument called the viol, which had six strings. The violin as we know it today was developed by master-craftsmen in 16th-century Italy.

Violin

Virtual Instrument

The harp is found at the end of violin section, and its forty-seven strings are plucked, not bowed.

Viola

Cello

Double Bass
Woodwind Family

WHAT: Wooden or metal tubes with holes in the tubing, to be covered or uncovered by the fingers and change the pitch.

WHERE: Find this family in the middle of the orchestra.

HOW: Sound is made by blowing across an open hole (flute, piccolo) or against a reed (clarinet, oboe, bassoon). This causes the column of air in the instrument to vibrate, and the musician can change the pitch by covering or uncovering certain holes on the body of the instrument.

WHY: Composers use this family for color and sparkle. Each woodwind has a unique and distinct timbre.

HOW MANY: There are four members: flute, clarinet, oboe, and bassoon. Eight to twelve are used in full symphony.

The woodwind family sits together in the middle of the orchestra, behind the violins and violas. The name “woodwind” originated because the instruments were once made of wood and are played using wind (by blowing). The FLUTE is now made of silver or sometimes gold. The flute has a cousin, very short and small, called the PICCOLO. This instrument plays the highest notes in the orchestra. The CLARINET sits directly behind the flutes and is long and black. It is descended from an instrument called the chalumeau. The OBOE sits to the right of the flute, is black in color, and has a wider opening at the end called the bell. The oboe is an ancient instrument, once called the hautboy, from the French. The oboe’s big brother is the ENGLISH HORN, found to the right of the oboes. To the right of the clarinet, behind the oboes, is the BASSOON. The bassoon is a very long wooden tube that has been folded in half so you can see the bell from the audience.
Brass Family

WHAT: Long brass tube that is curled around, ending in a bell

WHERE: Find this family in the back of the orchestra on the right side.

HOW: Sound is made by buzzing the lips into a cup-shaped mouthpiece. The valves are used to change the length of the tubing and alter the pitch. The musician can also control the pitch using lip pressure.

WHY: Composers use the brass family for big themes and brilliant passages.

HOW MANY: There are four members of this family: horn, trumpet, trombone, and tuba. Eleven to fourteen brass instruments will be found in the orchestra.

The brass family usually sits across the back of the orchestra. The HORN is in the back row of the orchestra, behind the bassoons and clarinets. The horn is a very long brass tube wrapped around in a circle several times. If you unwound a horn’s tubing, it would be twenty-two feet in length! The TRUMPET sits to the right of the horns, and the TROMBONE sits behind the trumpet. The trombone is an ancient instrument that has not changed much since the early times when it was called the sackbut. Part of the trombone’s tube, called a slide, is movable, sliding in and out to change the pitch. The last member of the brass family is the TUBA. The tuba was first used in a symphony orchestra by Richard Wagner.
Percussion Family

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

WHERE: Find this family in the back of the orchestra on the left side.

HOW: Sound made by striking the instruments.

WHY: Composers use percussion instruments to 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.

Another family of the orchestra is the percussion family. This family 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 wooden bars), VIBRAPHONES (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.
Zeresk, *A Persian woman playing the Daf*, 17th century, from a painting on the walls of Chehel-sotoon palace, Isfahan