

THE CLEVELAND
ORCHESTRA

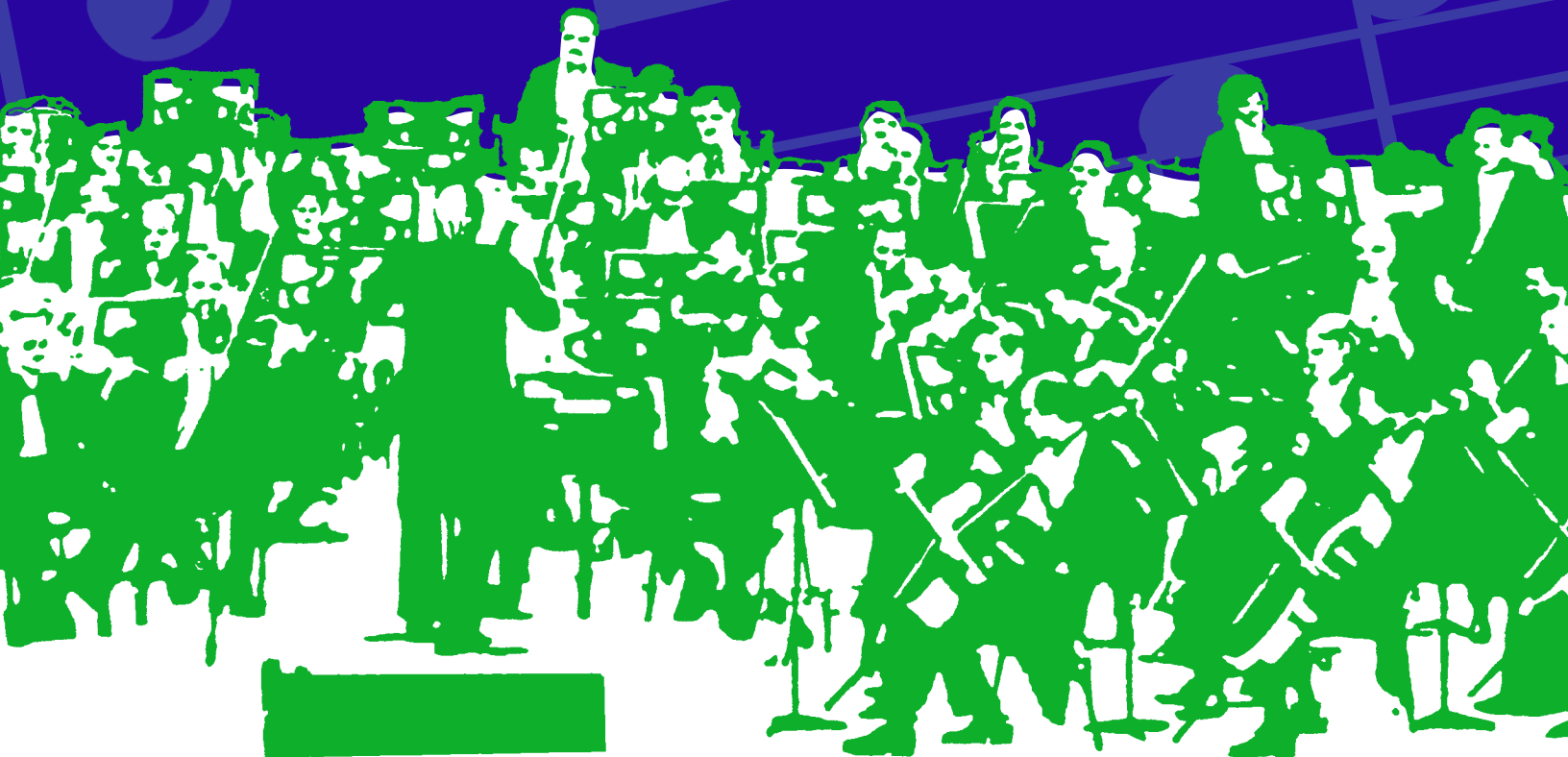
FRANZ WELSER-MÖST
MUSIC DIRECTOR

Teachers' Guide

2011/12
Education
Concerts

For Grades
3•4•5
6•7•8

James Feddeck
and Sasha Mäkilä
Conducting



Dear Teachers,

Welcome to The Cleveland Orchestra's 2011/12 season of Education Concerts!

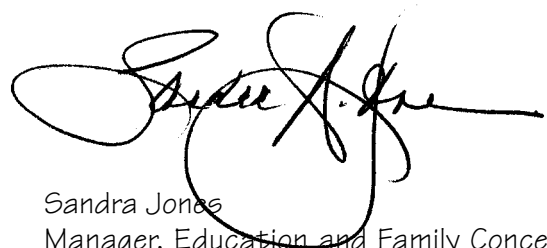
In order to ensure everyone's comfort and enjoyment during the concert, we ask that you please follow these simple guidelines:

- **Plan to arrive at the concert hall 30 minutes prior to concert time.** The ushers seating your group will seat more than 2,000 students per concert, so ample time is required and appreciated. All concerts take place at Severance Hall.
- **University Circle Police will be providing a letter outlining the designated "Bus Route" for Education Concerts at Severance Hall.** Please make sure your transportation coordinator reviews this before getting on the road.
- **School Group Leaders: (1)** Have your Group Ticket ready which identifies your school and seat assignment; **(2)** Obtain a "dismissal number" (from Severance Hall bus greeters) which will be used during the Systematic Dismissal Process to ensure an orderly departure. We constantly refine the procedure based on your comments to make it faster and more efficient.
- **No food, drink, gum chewing, cameras, audio or video equipment are allowed inside the concert hall.**
- **Have students visit the restrooms before the concert begins.** This is extremely important. Since there is no intermission, it is not possible for students to visit the restrooms during the performance without disturbing others. If an emergency exists, please notify an usher. Students must be accompanied to restrooms by an adult.
- **Chaperones are responsible for the conduct of their students** and should plan to sit among the children rather than on the aisle or next to another adult. We recommend at least one chaperone for every 15-20 students. Students should know in advance that they will be required to sit quietly in their seats for a fairly long time.

Thank you for your cooperation! If you have questions about these or any other aspects of The Cleveland Orchestra's Education Concerts, please feel free to call the Orchestra's Education Department at (216) 231-7355. Enjoy the concert!



Joan Katz Napoli
Director, Educational and Community Programs
The Cleveland Orchestra



Sandra Jones
Manager, Education and Family Concerts
The Cleveland Orchestra

Checklist to Prepare for Education Concerts

The Cleveland Orchestra's Education Department provides schools with teaching tools to assist in preparing students for and enhancing their enjoyment of Education Concerts. *The Score* student newspaper, *Teacher's Guide* and CD are provided free to schools.

✓ Pass out *The Score* Student Newspaper

The Score, a special newspaper for students attending Education Concerts, provides feature stories about the Orchestra, background information on composers, plus Fan Mail (student letters) and Visual Art Winners (student artwork).



✓ Play the Audio Excerpts

CD excerpts of the orchestral pieces to be featured in Education Concerts provide a convenient way to familiarize students with the concert music. These CDs are for classroom instructional use only and may not be duplicated or sold.

Play the CD anytime, for example, in the morning before class begins, during recess or lunch, or while students are packing up to go home. Any exposure will help kids become familiar with the music and enjoy the concert more.

✓ Check out the Teaching Ideas and Orchestral Instruments

This *Teacher Guide* includes repertoire-specific and curriculum-linked teaching ideas and classroom activities, plus a 5-page spread on the instruments of the orchestra.

✓ Surf the Web for Music Education Resources

Here are a few sites that will be of interest – playmusic.org, menc.org, dsokids.com, nyphikids.org, carnegiehall.org/orc, clevelandorchestra.com.

After the Concert

Language Arts Connection:

1. **Send Fan Letters!** Ask your students to write a letter to The Cleveland Orchestra describing their Education Concert experience. (Which piece of music did you like best? How did the music make you feel? What was your favorite instrument?) Make sure students include their name, grade and school. Send the letters to: The Cleveland Orchestra, Education Department, Severance Hall, 11001 Euclid Ave., Cleveland, OH 44106.

Visual Arts Connection:

2. **Express Yourself Through Art!** After the concert, while the experience is still fresh, have students draw or paint a picture of what they saw (orchestra musicians, conductor, different parts of the Severance Hall) or how the music made them feel. Artwork may be submitted to The Cleveland Orchestra's Visual Arts Project. All entries must be no smaller than 9 x 12 inches and no larger than 18 x 24 inches. Students may use any material they wish (pen, pencil, paint, crayon, etc.) but must include their name, age, school, address and phone number on the back. Judging is done by a panel of local artists and educators. All winners and their parents will be invited to a Cleveland Orchestra concert at Blossom Music Center or Severance Hall. The deadline for entries is April 17, 2012.

Cleveland Orchestra Education Concerts for Grades 4-8

American Journey



**Tuesday-Friday,
November 15-18, 2011**
Sasha Mäkilä, conductor

- | | |
|-----------|---|
| Dvořák | Symphony No. 9, Movement 2 & 4 |
| Crowe | How Birds Came Into The World |
| Copland | Variations on a Shaker Melody
from <i>Appalachian Spring</i> |
| Richman | A Western Fanfare |
| Joplin | The Entertainer |
| Ellington | Sophisticated Lady |
| Ward | America the Beautiful |
| Chadwick | Hobgoblin from <i>Symphonic Sketches</i> |

Please Note: Education Concerts are approximately one hour in length. Programs are subject to change. Due to time constraints, the musical selections played on Cleveland Orchestra Education Concerts are, in many cases, excerpts from larger works. It is our goal to present a wide range of classical music of the highest artistic quality for you and your students within the time parameters imposed. We encourage you to enjoy the full works with your students whenever possible. Happy listening!

Classroom Teaching Ideas for Grades 4-8

“American Journey”

Listen to the Concert CD. Play the concert CD to familiarize students with the music. Ask the students to write down adjectives, nouns, and verbs to describe the pieces and their reactions to the music. Remind students that this concert has an American theme – what musical elements heard in the music represent America?

Student Sharing. Discuss the difficulty in identifying a specific “American” sound with your class. You may find it helpful to use our country’s motto, *E Pluribus Unum* (out of many, one) to dialogue about the diversity heard in American music and potential unifying sounds, such as the “American sound” that Aaron Copland was striving for in his compositions. After this initial discussion, have students bring in music to share with the class that they believe best represents America.

Text and Music Focus. Discuss and analyze the words of Katharine Lee Bates’ poem *Pikes Peak*, later known as *America, the Beautiful*. Have students trace Bates’ trip between Massachusetts and Colorado to look at the images that inspired the poet’s words. In addition, have students listen to *How Birds Came Into The World* considering the following question and writing down their responses: “How does Crowe use the music to support the narrator’s story?” Help students discover the text painting heard in the piece and discuss how text can be a source of inspiration for music.

Melody Challenge. Listen to *Variations on a Shaker Melody* as a class and ask students to identify and play the melody on a classroom instrument, preferably a xylophone, glockenspiel, or piano, if available. Identify the initial sol-do leap for your students to get them started.

Utilize Online Resources. Visit any of the sites listed below to prepare for class discussions about Jazz or Antonin Dvorak, or to use with your students during class. Students can also be encouraged to use these sites at home.

- **JAZZ: The Smithsonian Anthology** and Smithsonian Folkways Jazz Education Website
www.folkways.si.edu/jazz
- **Lincoln Center’s Jazz Curriculum for Young People**
www.jazzatlincolncenter.org/jazzed/j4yp_curr/-/welcome
- **PBS Kids Jazz Website** (Duke Ellington is listed under jazz greats) pbskids.org/jazz/index.html
- **Carnegie Hall’s Listening Adventures** – Dvořák’s *Symphony No. 9*
listeningadventures.carnegiehall.org/nws/splash.html

Write a Review! Before the concert, work with students to develop criteria for evaluating the compositions and performances. Discuss under what circumstances these pieces were performed and composed, during what period the composers were alive, and how the audience received the pieces. After the concert, have students critique the music and the performance by The Cleveland Orchestra in reviews they share with each other.

Cleveland Orchestra Education Concerts for Grades 3-5

Scenes from The Nutcracker

**Wednesday-Friday
November 30-December 2, 2011**

James Feddeck, conductor

With special guests,
The Joffrey Academy Trainees

Tchaikovsky

Polonaise from
Eugene Onegin

Tchaikovsky

Scenes from The Nutcracker:

Overture

March

Chocolate (Spanish Dance)

Coffee (Arabian Dance)

Tea (Chinese Dance)

Trepak (Russian Dance)

Dance of the Reed Pipes

Waltz of the Flowers

Pas de Deux

Dance of the Sugar-Plum Fairy

Final Waltz and Apotheosis



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Classroom Teaching Ideas for Grades 3-5

“Scenes from The Nutcracker”

Listen to the Concert CD. Play the concert CD to familiarize students with the music. Ask students to write down adjectives, nouns, and verbs to describe the pieces and their reactions to them. Inform students that the majority of the concert will present music from a single ballet, *The Nutcracker*.

Storytelling Through Sound. Before sharing a *Nutcracker* story with your students, ask them to predict what may be happening by listening to excerpts of the music. Once they have brainstormed possibilities, share the version used for George Balanchine’s choreography (found at the New York City Ballet website below). Next, compare and contrast this version against the original version by E.T.A. Hoffman.

Storytelling Through Movement. Discuss how music can be used to inspire movement with your students. Using the “Tea” (Chinese Dance) movement for inspiration, lead students to choreograph movement in small groups. Explore the form of the music as a class and identify the number of beats in each section before moving students into groups. Once each group has created their movement, have groups perform their work for each other.

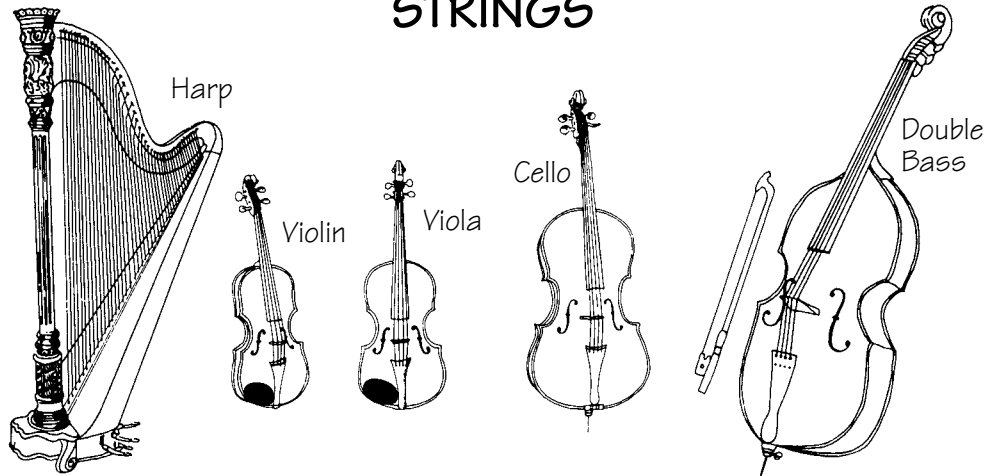
Utilize Online Resources. Visit any of the sites listed below to prepare for class discussions about *The Nutcracker* or ballet in general, or to use with your students during class. Students can also be encouraged to use these sites at home.

- **New York City Ballet** – This website is filled with resources. You can read an electronic version of the story, research the history of George Balanchine’s famous choreography, gain access to teacher materials, or even find a recipe for making sugarplums!
www.nycballet.com/nutcracker/nutcracker.html
- **Inland Pacific Ballet** – The website contains a “Nutcracker Study Guide” that can be downloaded as a PDF. Worksheets, an online resource list, pre and post performance activities, and an explanation of dance vocabulary are included. www.ipballet.org/teacherResources.php
- **Pacific Northwest Ballet** – Although this site does not have materials specific to *The Nutcracker*, it provides in-depth information and ideas for teaching dance concepts.
www.pnb.org/Community/Teacher

After the Concert. Ask students what their reaction was to The Cleveland Orchestra’s performance. How was the experience different from listening to the recording? What was their favorite piece? What was their impression of hearing the different instruments? What effect did the dancers have on their listening experience? Have the students write a letter or draw a picture in reaction to the performance, and submit letters and artwork to The Cleveland Orchestra (information provided earlier in the Teacher Guide).

THE INSTRUMENTS OF THE CLEVELAND ORCHESTRA

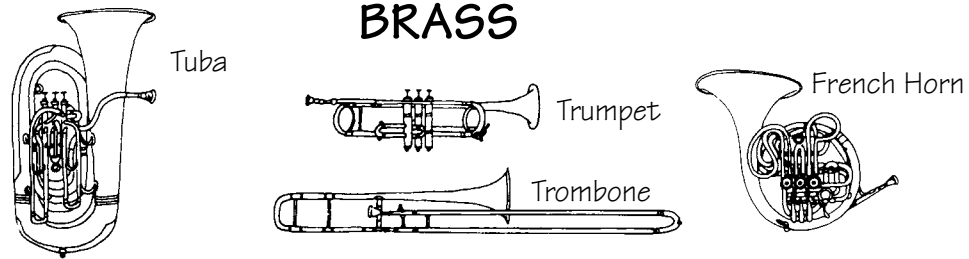
STRINGS



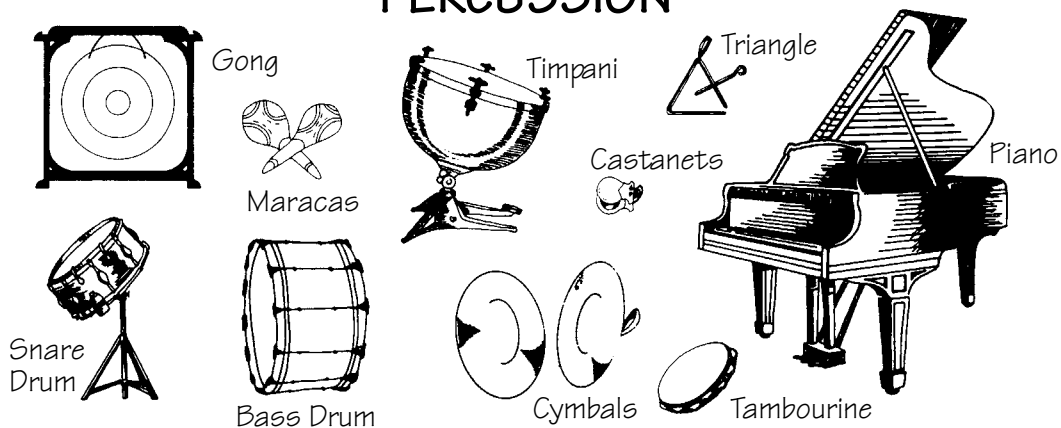
WOODWINDS



BRASS

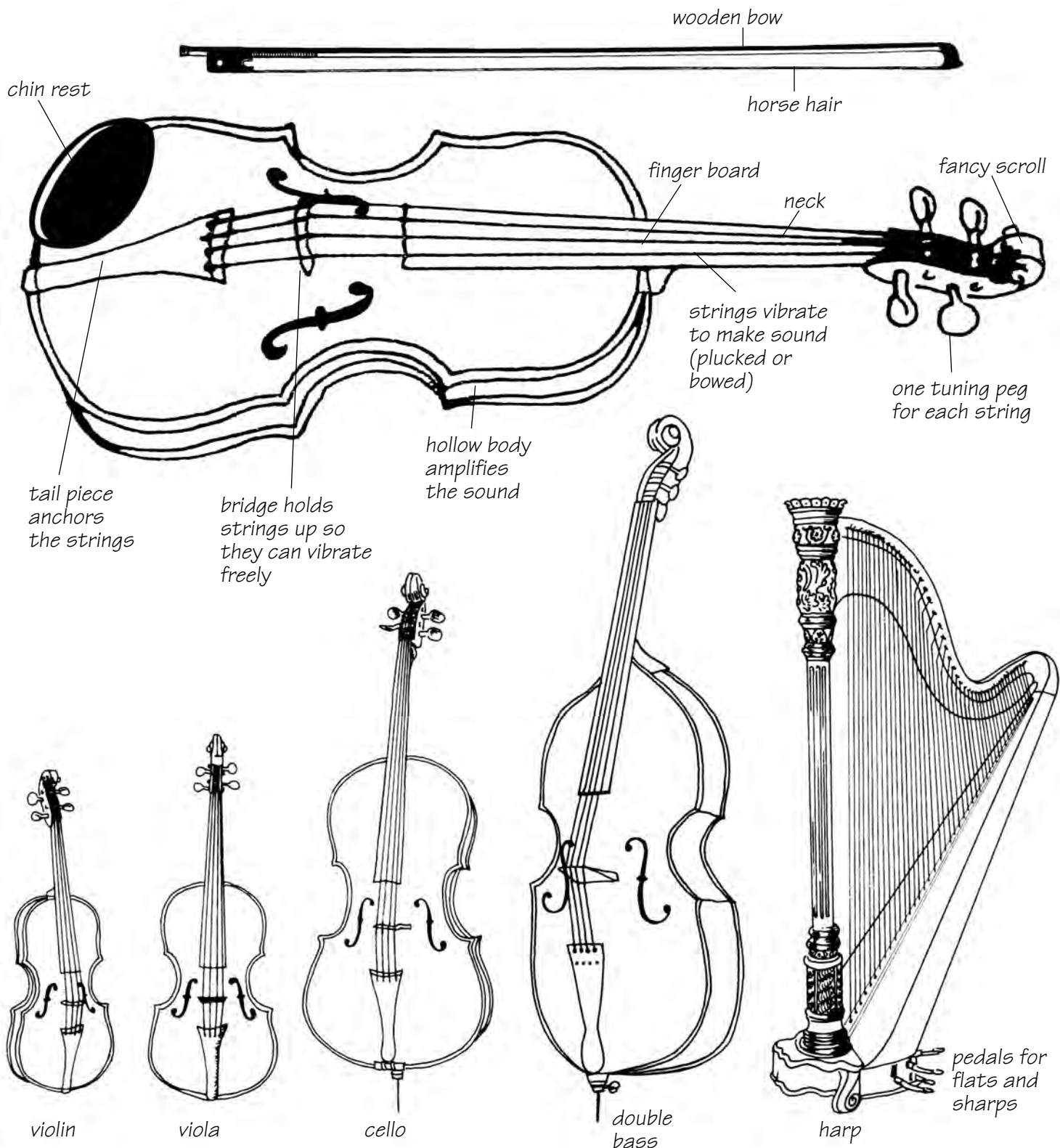


PERCUSSION



Sensational Strings!

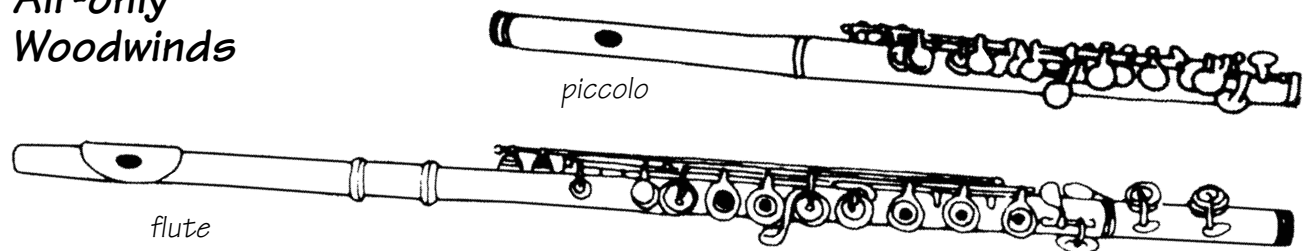
Historians think that the first instrument in the string family was developed from the caveman's hunting bow. In the String Family, sound is made by plucking, strumming or drawing a bow across the strings. The harp has 47 strings and pedals to add flats and sharps!



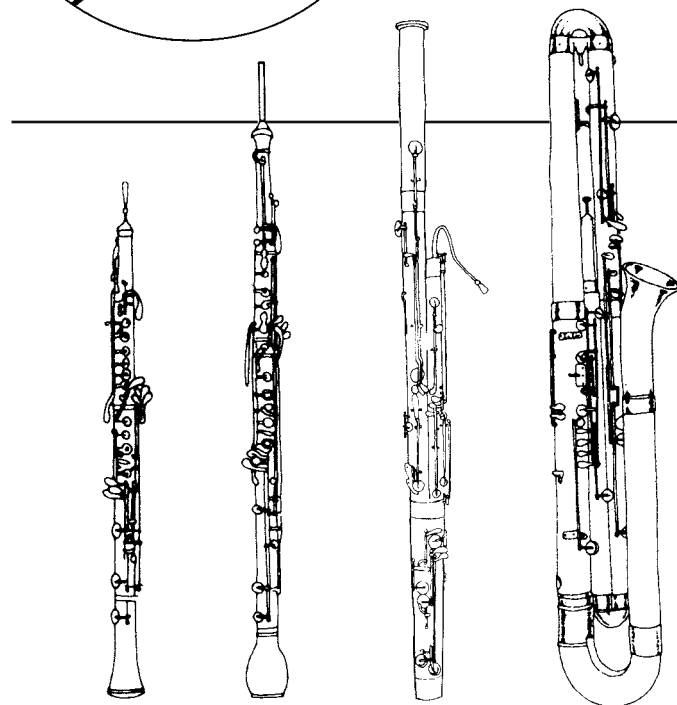
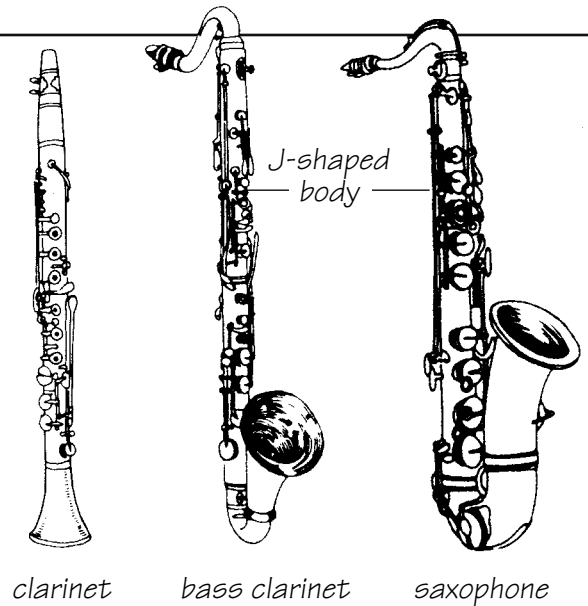
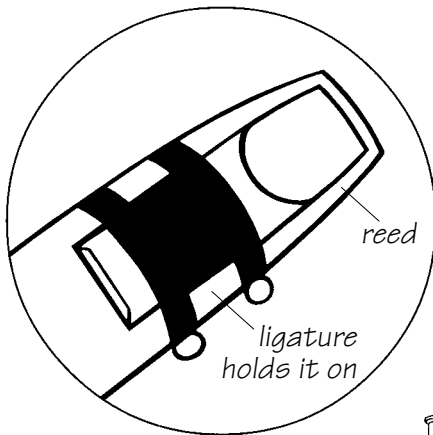
Wondrous Woodwinds!

The first woodwind instrument may have been created by blowing through a blade of grass or an old animal bone. The first woodwinds had open holes that needed to be covered by your fingers. Eventually, inventors added a system of metal keys that would cover more than one hole at a time. The three types of woodwinds are (1) those which you blow across an open hole to make sound; (2) those with a single wooden reed on the mouthpiece; and (3) those with two small wooden reeds tied together called double reeds. In the last two kinds, the reeds vibrate to make sound.

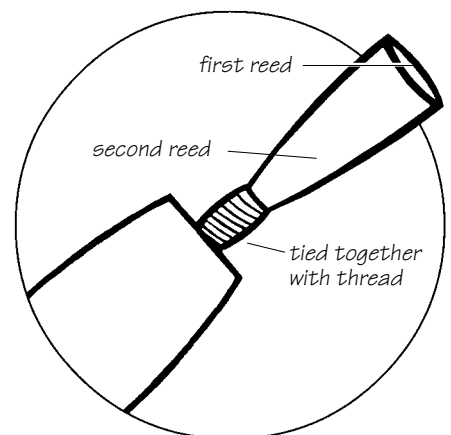
Air-only Woodwinds



Single Reed Woodwinds

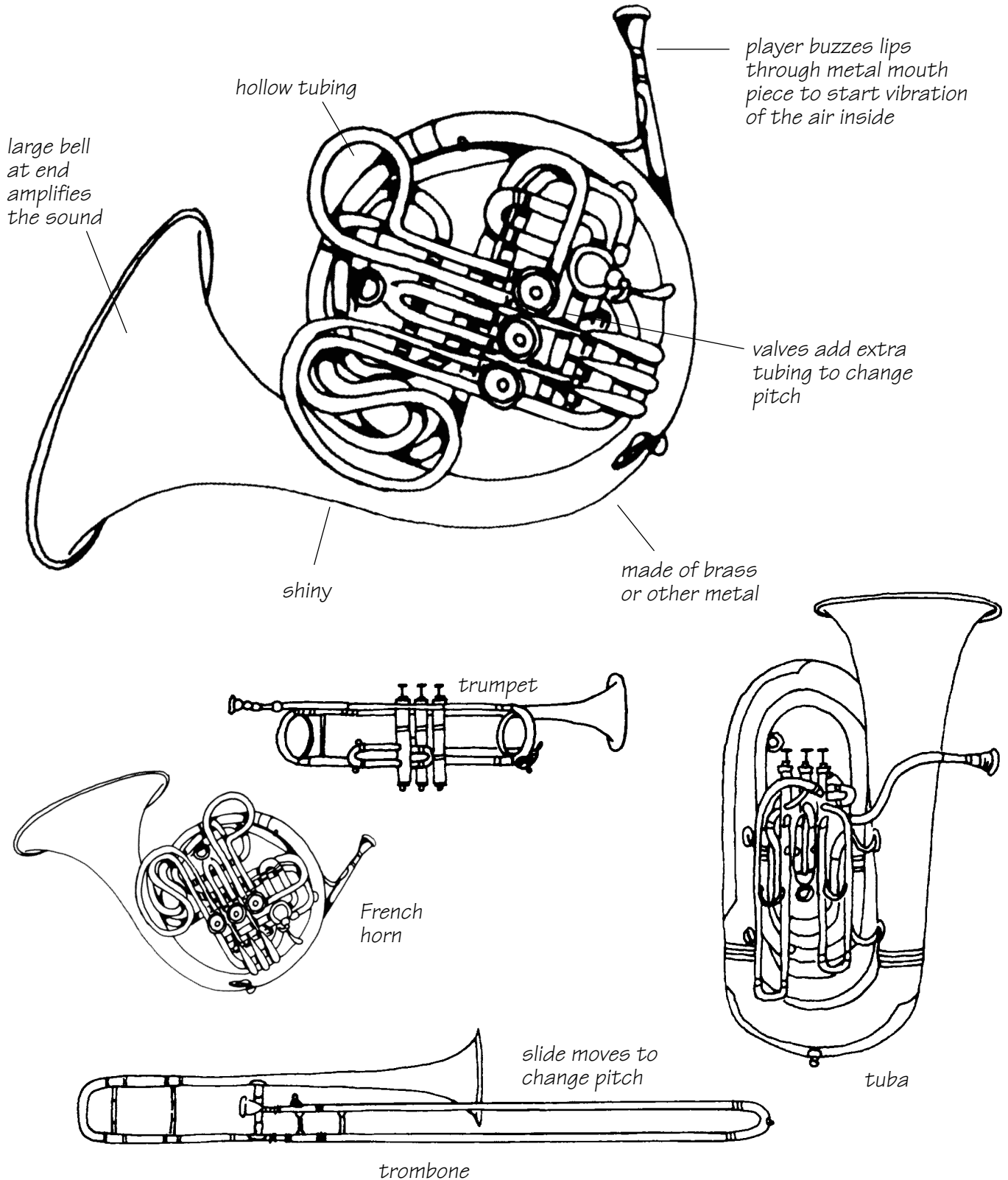


Double Reed Woodwinds



Brilliant Brass!

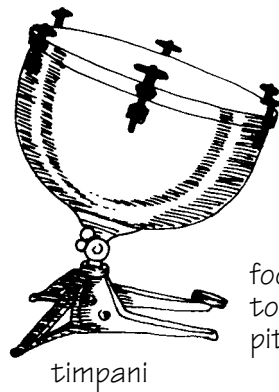
Ancient brass instruments were made of bone or an animal's horn. Today they are made of metal. Brass players create sound by buzzing their lips into the metal mouthpiece. They play different notes by tightening and loosening their lips, and by pressing down valves (or in the case of the trombone, by moving the slide in and out!).



Power Packed Percussion

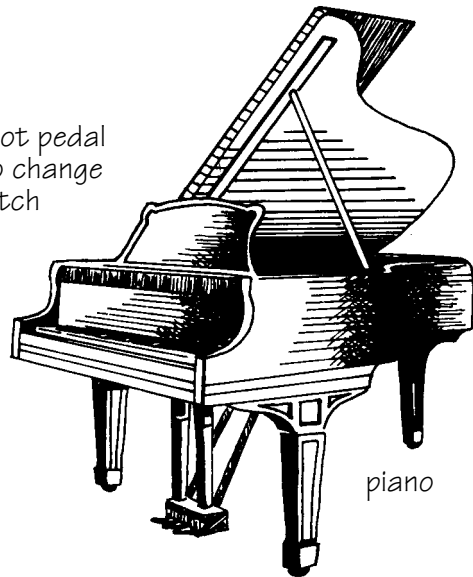
The percussion instruments provide the orchestra with accents, rhythms and special sounds. Force is required to make the instruments vibrate. Sound is produced by striking, hitting, scraping, shaking, rubbing or tapping the instruments with a stick, mallet, beater or a hand! There are two kinds of percussion instruments: 1) instruments like the timpani which can play a melody; and 2) those like the snare drum, which make only one pitch.

Tunable instruments that can play a melody

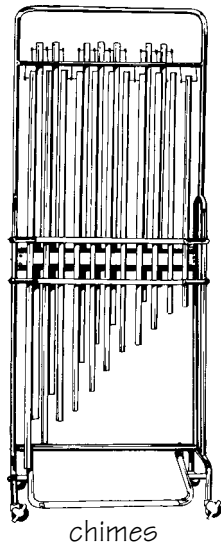


timpani

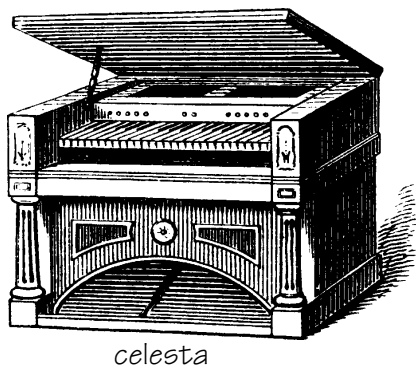
foot pedal to change pitch



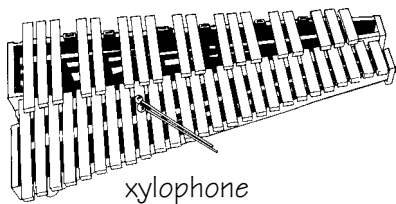
piano



chimes

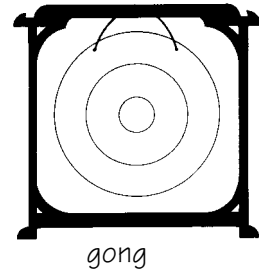


celesta



xylophone

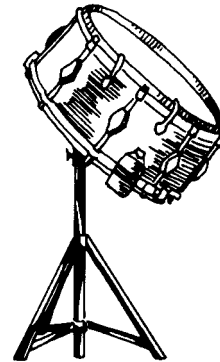
Instruments that make one pitch



gong



triangle



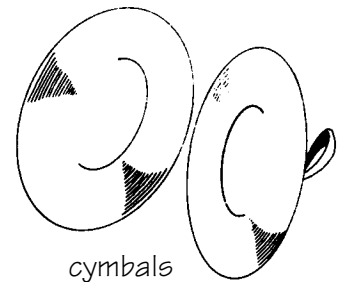
snare drum



maracas



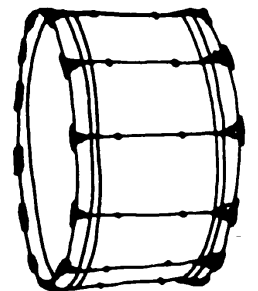
castanets



cymbals

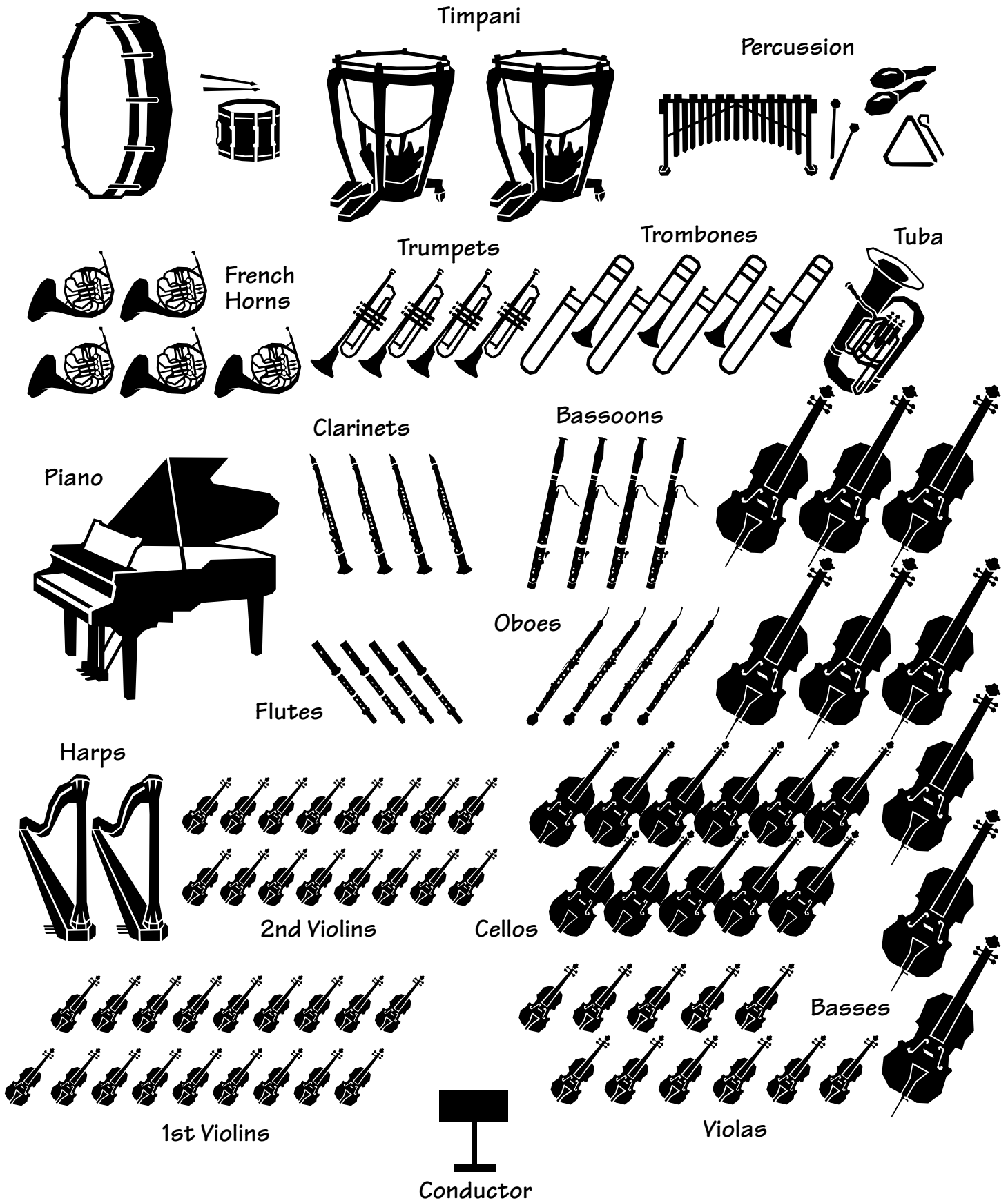


tambourine



bass drum

The Cleveland Orchestra Seating Chart





The Cleveland Orchestra
Severance Hall
11001 Euclid Avenue
Cleveland, OH 44106

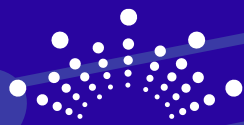
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